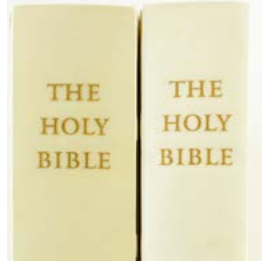
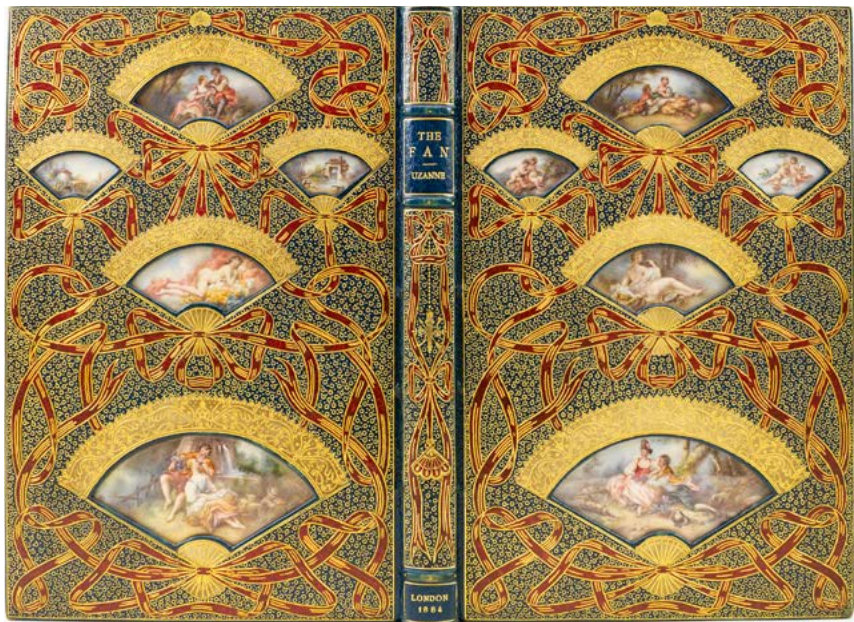
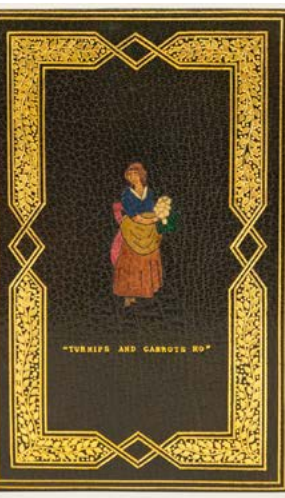
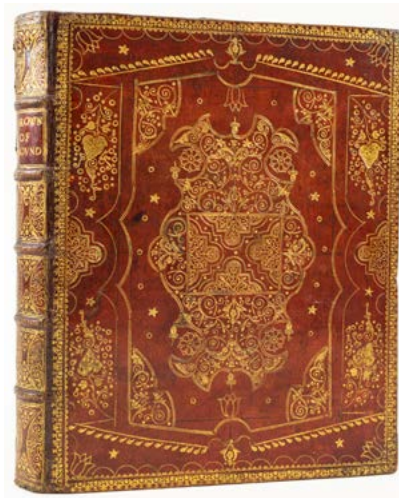


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Catalogue 76:

Manuscript Material, Incunabula, and Books Printed from 1501 to Present, Including Fine Bindings and Private Press

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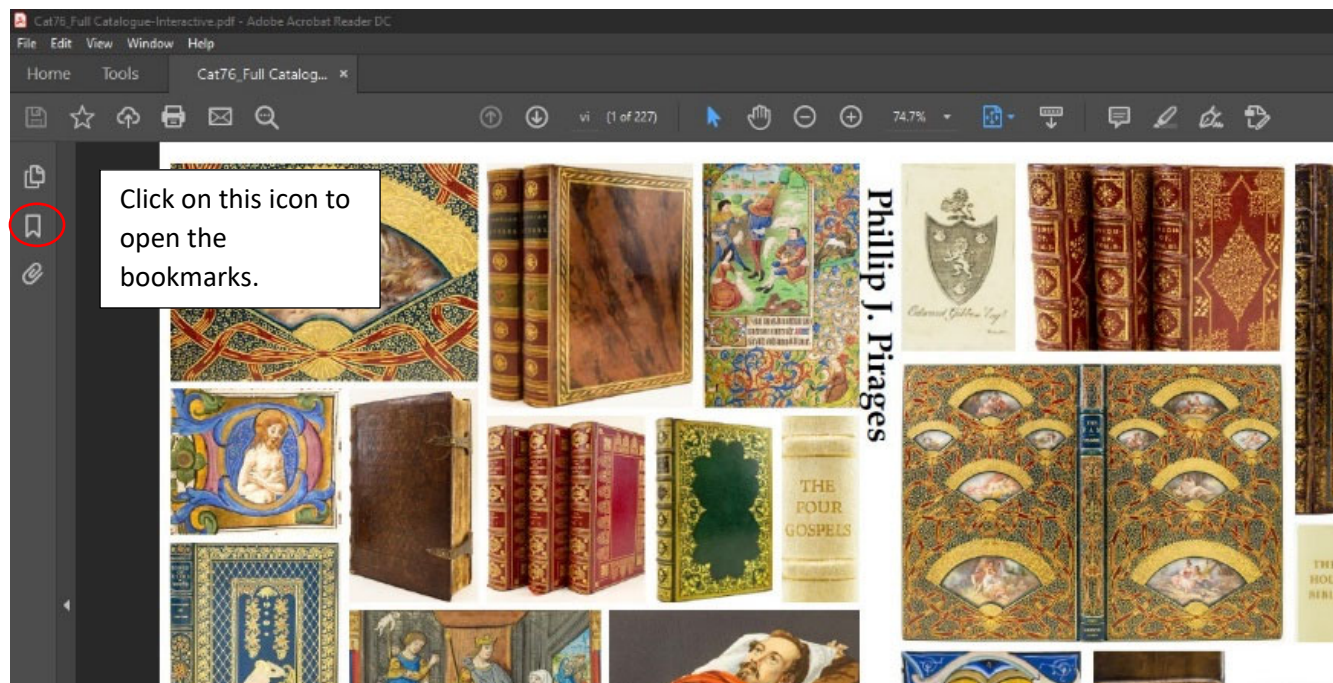
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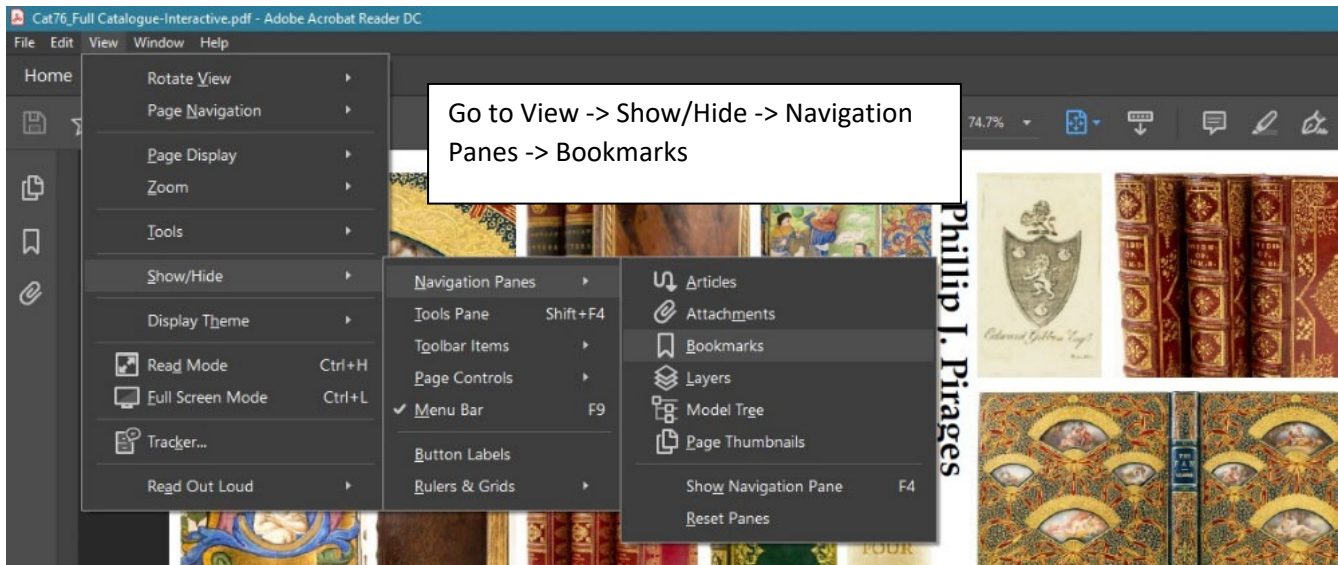
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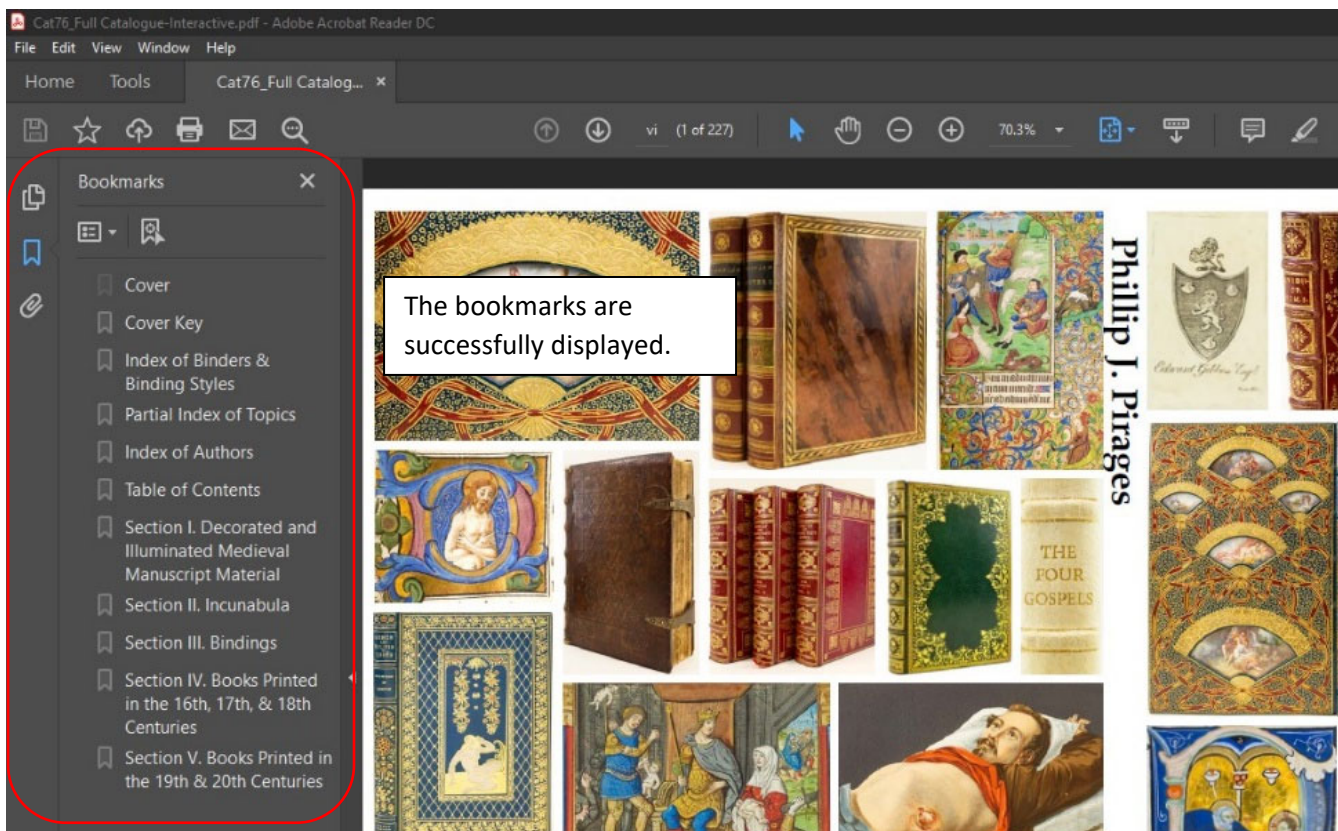
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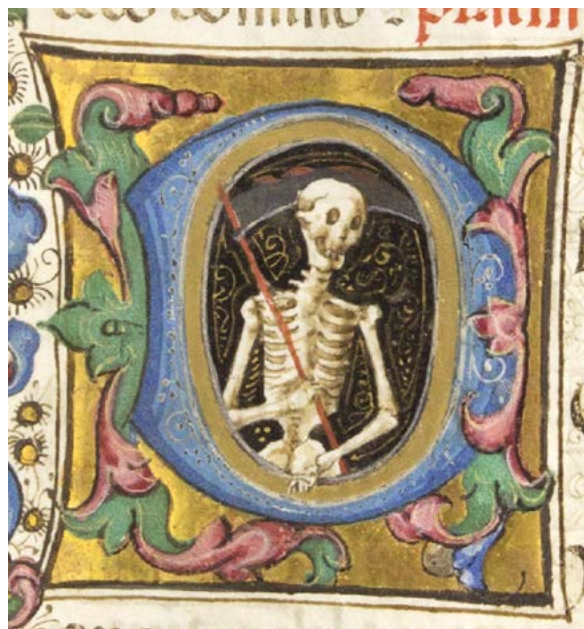
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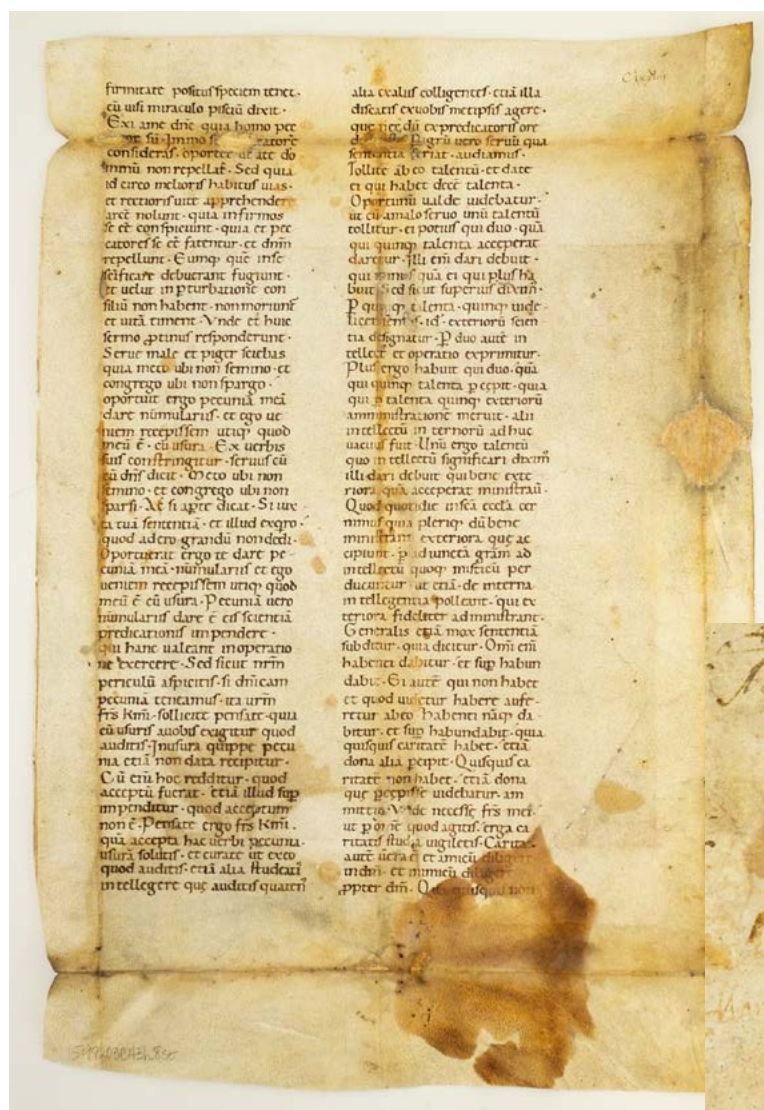
I. DECORATED AND ILLUMINATED MEDIEVAL MANUSCRIPT MATERIAL



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A Gigantic Leaf from a Vast Book, Featuring a 12th Century Figure in a Gossamer-like Tunic

1 A VERY LARGE VELLUM MANUSCRIPT LEAF FROM GREGORY THE GREAT'S "HOMILIA IN EVANGELIA" IN LATIN, WITH A PARTIALLY COLORED INHABITED INITIAL. TEXT FROM HOMILIES XXXVII-XXXVIII. (Italy: First half of the 12th century) 565 x 387 mm. (22 1/4 x 15 1/4") Double column, 52 lines in a fine proto-gothic book hand. WITH AN EIGHT-LINE "S" ENTWINED WITH A FIGURE WEARING A BLUE TUNIC, colored with a light blue wash on the garment, the body positioned behind the initial but with the crown of the head, one leg, and one elbow reaching in front of it, one hand open and the other pointing toward the text. Several numbers and the date 1564 written in a later hand, indicating that the leaf may have been used as part of a 16th century ledger. ♦ Recovered from a binding and thus with some general toning, staining, and creasing, verso more noticeably worn, with an obvious area of staining at the bottom partially obscuring several lines of text (recto with only a few words affected), vertical strip (once covering a book spine) a bit darkened and with abraded lettering affecting legibility, an early, two-inch repair in outer margin, but the initial quite clear despite some small, light stains on and around it; some obvious defects, but, on the whole a very good specimen in quite a pleasing hand, with minimal trimming to the generous margins. \$8,500



A remarkable survival, this leaf from a vast copy of Pope Gregory I's "Homilies on the Gospels" features an inhabited initial offering an edifying glimpse into the making of Medieval manuscripts. Entwined in the prominent "S" initial opening the text to Homily XXXVIII is a single figure in a blue tunic, the only part of this initial to receive any pigmentation. Whether the remaining elements were intentionally left bare as an aesthetic choice or simply never completed by the artist, the lack of coloring affords a rare opportunity to study the ink underdrawing that might otherwise be obscured by paint in the final stages of manuscript production. In addition to being comparable in size to the giant Atlantic Bibles that proliferated in central Italy during the 11th and 12th centuries, our leaf features



decoration and a script that also suggest it may have come from the same area. The text here is an early work of Pope Gregory I, a pastoral collection of homilies notable for their use of accessible language, believed to have been preached directly to the people of Rome. Elected pope in 590, Gregory I (ca. 540-604), also known as Gregory the Great, was one of the most influential pontiffs in the history of the Church. As well as revising liturgical worship, he wrote extensively on theology, offering homespun wisdom rather than esoteric debates. He was declared a saint immediately upon his death. Leaves this early and this large are often found partially or severely cut down when recovered from bindings; our leaf, though not without evidence of its reuse, is notable for being sparingly trimmed—perhaps a little off the top only—and thus exhibiting unusually wide margins. (ST15992)

2 TWO VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM AN EARLY NOTED BREVIARY IN LATIN. TEXT FROM THE THIRD SUNDAY AFTER EASTER. (Germany: First half of 12th century) 300 x 208 mm. (11 3/4 x 8 1/8"). Single column, 27 lines with interlineal musical notation, in a lovely proto-gothic hand. Rubrics in red, both leaves with several two-line initials in red, one leaf with a very pretty foliate initial in red, measuring slightly larger than four lines, its tail extending into the margin. With marginal notations in a later (probably 15th century) hand, and one leaf with a few words in a different (17th century?) hand.

◆Recovered from a binding and thus the vellum somewhat browned and wrinkled, red ink (including the large initial) variably faded or darkened in places, some mild staining in vertical margins, but the leaves generally quite well preserved, with none of the obscuring stains that glue typically leaves behind, and featuring an entirely legible attractive scribal hand. **\$2,000** for the leaf with simple red initials and **\$2,500** for the leaf with the Romanesque initial

In an attractive hand that carries over many conventions of Caroline minuscule, these leaves also contain an early form of staveless musical notation. Although the script here has begun to take on a slightly slanted appearance and certain letter forms of the proto-gothic, it still exhibits the exclusive



▲ 2a Recto

▲ 2a Verso

use of the long "s" and "et" symbols, adopts few ligatures and abbreviations, and resists entirely the fusion of double letters, making it both an interesting transitional script and extremely pleasant to read. The interlineal musical notes situated above the text "in campo aperto" (which literally means "in an open field") are diastematic neumes, meaning that they reflect changes in pitch by being placed in a higher or lower vertical position above the text (though without horizontal lines that were added later and that evolved into the modern staff notation). Our leaves contain text from the first three chapters of the Book of Revelation. Believed to have been written by the Apostle John while he was imprisoned on the island of Patmos, these chapters describe the apocalyptic visions revealed to the saint along with instructions to



▲ 2b Recto

▲ 2b Verso

write to the Seven Churches of Asia, describing all that he saw. The large "A" that opens this section is a fine example of Romanesque vine-stem work. With various points of interest to engage the viewer, these leaves would be appropriate for many different collections, and they would perhaps make especially good additions to a teaching library. (ST15921b)

3 TWO VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A LARGE BIBLE IN LATIN. TEXTS FROM THE TABLE OF CONTENTS OF DEUTERONOMY AND FROM DEUTERONOMY 2:26-3:26. (Perhaps France: mid-12th century) Each leaf measures approximately 370 x 240 mm. (14 1/2 x 9 1/2"). Double column, 32 lines in a fine proto-gothic hand. See: Thompson, "An Introduction to Greek and Latin Paleography," p. 436. ♦Recovered from a binding and thus with one side of each leaf somewhat browned, soiled

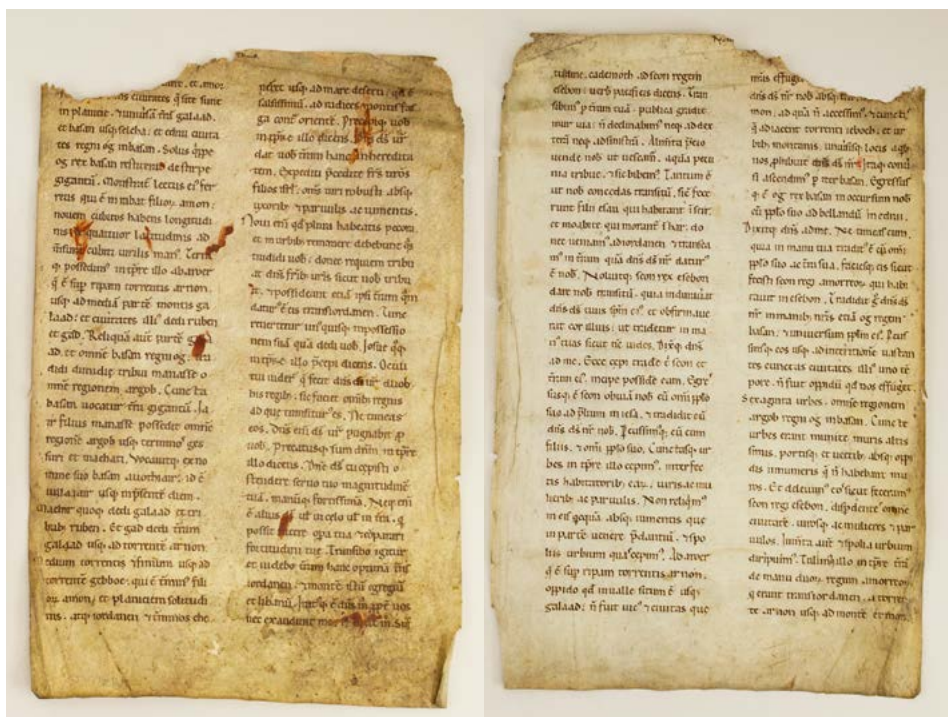


▲ 3a Recto

▼ 3b Recto

▲ 3a Verso

▼ 3b Verso



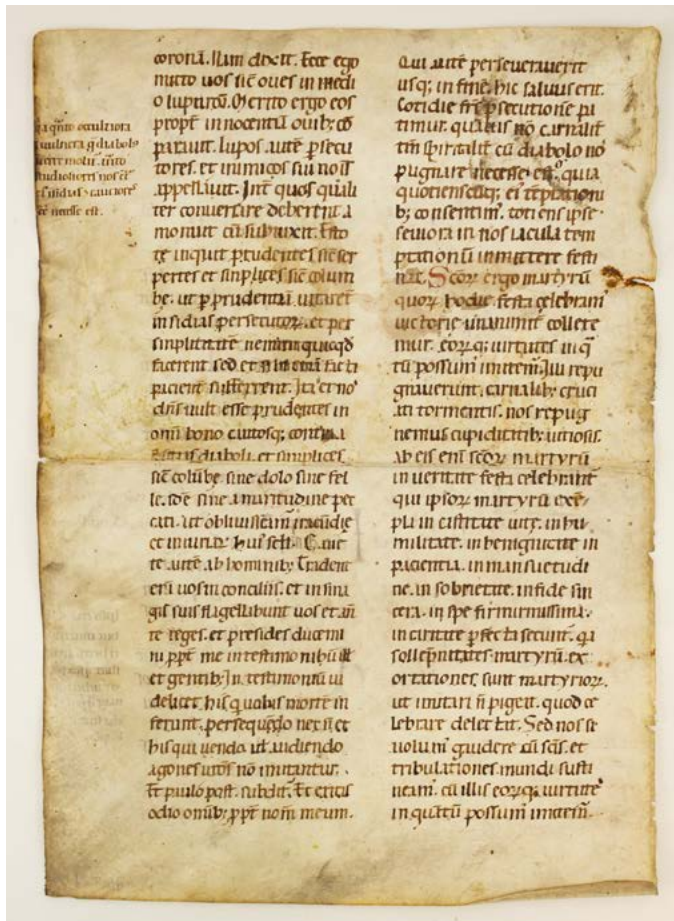
and with a few creases, one leaf with several small blotches of red paint in the text (not affecting overall legibility), one corner of each leaf torn away, affecting running title and one to two lines of text, other trivial defects, but still very nice specimens with clear and legible script, and one side of each leaf quite clean and well preserved. \$3,200 each

Once part of a large and elegant Romanesque Bible, these leaves are excellent examples of a high quality proto-gothic book hand. Sometimes referred to as "praegothica" or "late Caroline," the proto-gothic script is characterized by letterforms that are more or less unchanged from Caroline minuscule, but with a number of traits starting to show elements of gothic script—most notably the addition of feet (appearing here as an upward flick of the pen) on the bottom of minims, but also including the use of more abbreviations, the fusion of certain letter combinations, a more elongated "o," and a straight-backed "a." Whatever the level of its evolution, the script here has very pleasing rounded letterforms that are highly legible and generously spaced. Though the vellum is not unmarred by its former life as binding material, the script here has not lost any of its beauty, revealing a hand that is practiced, regular, and distinctly pleasing to the eye. As Thompson notes, "In the twelfth century the scribes seem to have vied with each other in producing the best types of book-writing of

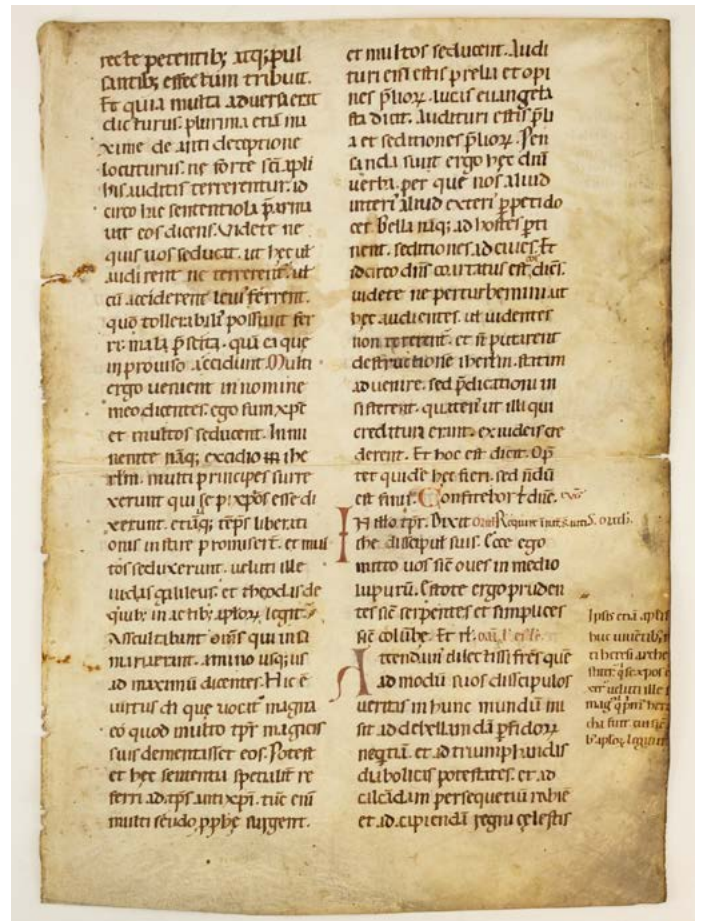
which they were capable, with the result that remarkable precision in the formation of the letter was attained, and that the century may be named as excelling all others for the beauty of its MSS." Our leaves come from Deuteronomy, the Old Testament book consisting primarily of three sermons made by Moses just before entering the Promised Land. One leaf contains brief summaries of chapters 2-18 (with some chapters numbered in the margins), while the other leaf contains part of the first of Moses' speeches, in which he recalls the Israelites' 40-year journey through the wilderness. (ST15769a)

4 A VELLUM MANUSCRIPT LEAF FROM A VERY LARGE LECTIONARY IN LATIN. TEXT WITH EXCERPTS FROM MATTHEW 10 AND 24. (Germany: mid-12th century) 425 x 298 mm. (16 3/4 x 11 3/4"). Double column, 35 lines in a proto-gothic hand. Rubrics in red, three one-line initials and two slightly larger than two-line initials, all in red. With marginal additions in a contemporary hand. ♦ A few letters on each line of marginal notations trimmed away, vellum with a little general soiling, a few light stains in text (no loss of legibility), a sprinkling of tiny wormholes, single horizontal crease down the center of the leaf, a few other trivial spots and stains, but on the whole a very well-preserved specimen, with dark, legible text. **\$3,600**

Recovered from a binding but with surprisingly little in the way of damage or trimming, this remarkable survival would have once been part of a large-format Lectionary—a collection of variable readings to be employed in a liturgical context. Specifically, such a manuscript would comprise a series of "lectiones," or short lessons taken variously from the Bible, patristic writers, or lives of the saints, and arranged according to the ecclesiastical calendar. Identifying the exact text here has proven elusive, but the content and style suggests that it might be a sermon, or perhaps an obscure or abridged passage from one of the Church Fathers. The first large initial here begins Matthew 10:16 ("Behold I send you as sheep in the midst of wolves. Be ye therefore wise as serpents and simple as doves."), with additional lines from chapters 10 and 24 of Matthew incorporated into other parts of the text. There is added interest here in the form of marginal emendations in a contemporary hand, providing multiple lines of text that were evidentially left out by the original scribe. (ST15769b)

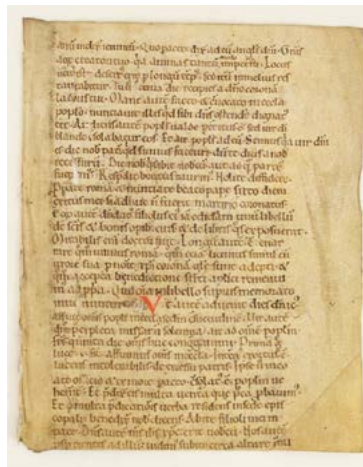


▲ 4 Recto

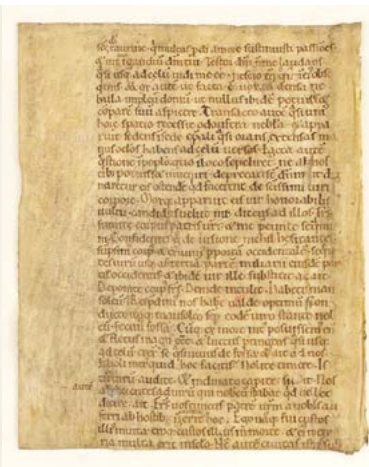


▲ 4 Verso

5 A NEARLY COMPLETE VELLUM MANUSCRIPT LEAF WITH TEXT FROM THE LIFE OF ST. TAURIN. (France: mid-to-late 12th century) 180 x 142 mm. (7 1/8 x 5 5/8"). Single column, 32 lines in Caroline minuscule. With one slightly larger than one line initial in red. See: Herrick, "Imagining the Sacred Past: Hagiography and Power in Early Normandy." ♦ Removed from a binding and thus with some moderate browning and soiling, a series of small holes near inner margin affecting a couple of letters, no more than a line or two of text cut away at the bottom, but the rest of the text intact and very legible, the ink dark and the script quite pleasing. \$4,000



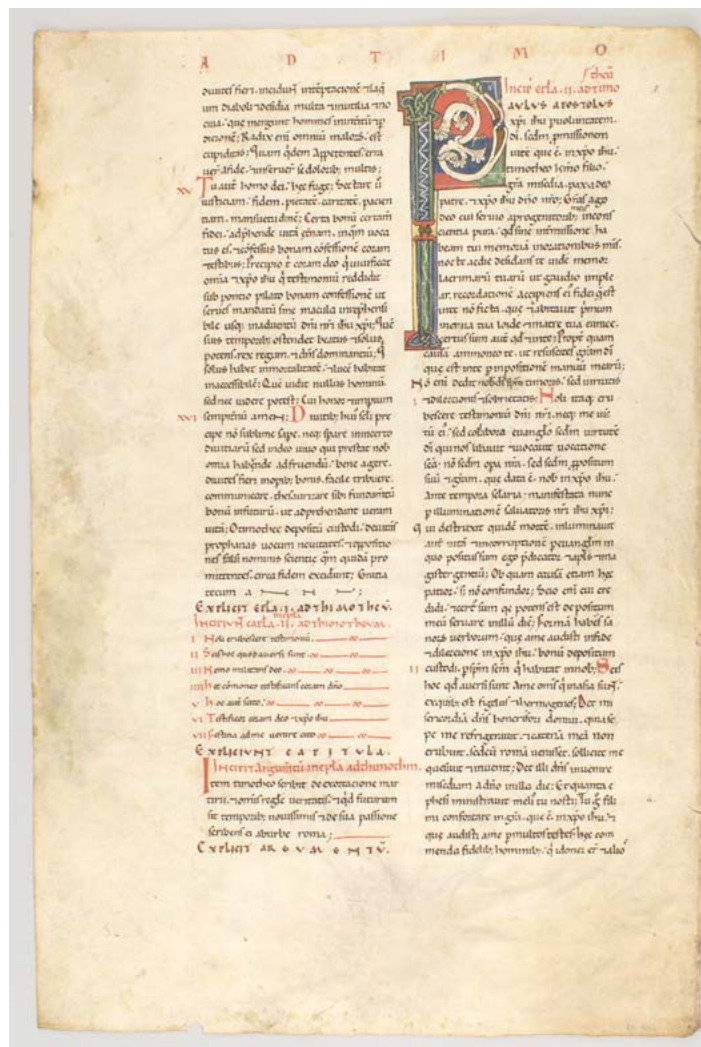
▲ 5 Recto



▲ 5 Verso

Featuring a pleasing late Caroline hand, this leaf contains text from the "Vita Taurinii," a hagiography of St. Taurin (d. ca. 410), first bishop of Évreux, in Normandy. The author of the "Vita" is known as Pseudo-Deodatus, most likely an 11th century monk who falsely refers to himself on the present leaf as the godson of the saint ("Ego autem deodatus filiulus eius . . ."). Pseudo-Deodatus also places St. Taurin far earlier in the Christian chronology than we know to be true, claiming that, as a child, the future saint was left in the care of the second century pope Clement I

and Dionysus the Areopagite (known as a disciple of St. Paul). The author goes on to describe St. Taurin's journey to Gaul and the miracles he performed there—from casting out demons inhabiting a pagan statue to raising a young girl from the dead—converting the local population in the process. A monastery dedicated to St. Taurin was erected in Évreux as early as the sixth century, but according to Samantha Herrick, his cult was especially promoted in the 10th and 11th centuries by the dukes of Normandy, helping them to "articulate an ideal image of Normandy's past" and consolidate their power. Evidently the cult was still thriving in the 13th century when a large and ornate reliquary was commissioned by the abbot of Saint-Taurin to house the saint's remains. The date of the parent manuscript from which our leaf originates coincides with this surge in popularity, making it a document of political and historic interest as well as an excellent paleographical specimen. (ST15768)



▲ 6

6 A VELLUM MANUSCRIPT LEAF FROM A GIANT BIBLE IN LATIN. TEXT FROM 1 TIMOTHY AND 2 TIMOTHY. (Italy: later 12th century) 530 x 320 mm. (20 7/8 x 12 1/2"). Double column, 49 lines in a beautiful proto-gothic book hand. Rubrics, running title, chapter numbers, and initials in red, WITH A LARGE, STRIKING "P" painted in red, green, blue, and yellow, with white vine-stem work. ♦ One margin of recto somewhat smudged, a hint of wrinkling, but in general EXTREMELY WELL PRESERVED, THE GORGEOUS INITIAL IN PERFECT CONDITION. \$11,800

This is a spectacular example of an Atlantic Bible leaf, written in an elegant and clearly quite talented hand. The text is an excerpt of the First and Second Epistles to Timothy, part of the 13 books of the New Testament known as the Pauline Epistles, which are believed to have been written by St. Paul to his disciples. The striking initial that opens 2 Timothy is an excellent example of the typical Italian decorative mode of the 12th century, featuring pleasing knot work and white vine-stem designs. One can also see hints of yellow paint in the initial, a color favored over gold leaf at this place and time. Even as a single leaf, this item provides a memorable sense of majesty; one can easily imagine how the magnificent volume as a whole would have communicated the importance of God's word. From time to time in the marketplace one sees Atlantic Bible leaves salvaged from bindings, but it is uncommon to encounter single leaves that have not been recycled, especially leaves in agreeable condition, and more especially leaves with splendid capitals as here. (CBM1502)

With Impressively Detailed Historiation Indicative of a Manuscript of Distinction

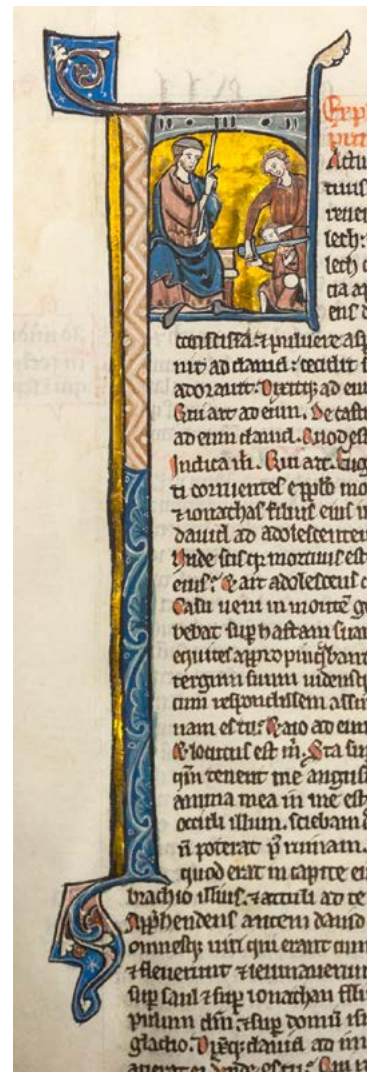


7 AN EARLY ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE HISTORIATED INITIAL SHOWING KING DAVID AND THE BEHEADING OF A MESSENGER, FROM THE CHUDLEIGH BIBLE.

TEXT FROM END OF 1 KINGS AND OPENING OF 2 KINGS. (Northern France [perhaps Arras]: ca. 1240) 283 x 192 mm. (11 1/8 x 7 1/2"). Double column, 53 lines in a lovely regular gothic book hand. Attractively 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, one four-line and one five-line initial in red or blue with contrasting penwork, and A LARGE NINE-LINE HISTORIATED "F" showing King David seated and one of his men beheading a messenger, the initial in blue and pink with white tracery on a highly burnished gold ground and featuring a 23-line descender in blue and pink and with a gilt bar on outside edge, the tail terminating with a flourish extending into the margin (the pictorial part of the initial measuring approximately 25 x 25 mm., and the letter

in its entirety about 140 x 30 mm.). 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 hint of soiling and discoloration around the edges of the leaf, one very small stain in the margin, vellum very lightly wrinkled, but IN BEAUTIFUL CONDITION, very clean and with only the most minor of faults, THE INITIAL ESPECIALLY VIBRANT AND WELL PRESERVED. **SOLD**

Containing an impressive historiated initial marking the opening of 2 Kings (today commonly known as 2 Samuel), 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, although he 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 the dramatic death of a messenger who reveals that he had delivered the coup de grâce to a fatally injured King Saul. Upon hearing this, David tells one of his men to strike the young man down, saying “Thy blood be upon thy own head: for thy own mouth hath spoken against thee, saying: I have slain the Lord’s anointed.” (2 Kings [now 2 Samuel] 1:16) The initial shows the exact moment that an enthroned King David gives the order. One of David’s men holds a sword to the unsuspecting messenger’s throat; the young man holds up his hands in shock, wincing in pain as the first trickles of blood run down his neck. The detail work here is first rate, and indicative of a manuscript of distinction. 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. (ST15915)

Apparently with a Colophon Referring to a Contemporaneous Cardinal

8 VELLUM MANUSCRIPT LEAVES FROM A POCKET BIBLE IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM THE INTERPRETATION OF HEBREW NAMES. (France: mid-13th century) 160 x 110 mm. (6 1/4 x 4 1/4”). Double column, 48 lines, in an extremely attractive gothic pearl script. Rubrics in red, each leaf with many one-line and a few two- or four-line initials painted blue or red, the larger initials with contrasting penwork. Several leaves with marginal notes very close to the gutter—most likely notes to the scribe and/or rubricator about the locations of major section breaks in the text. ♦Text a touch faded in a few places, the occasional negligible spot or wormhole, otherwise IN NEARLY PRISTINE CONDITION, with wide, clean margins. **\$150** each



On the final page here of the final “z” leaf, there appears to be a kind of colophon indicating that this Interpretation of Hebrew Names derives “from the model of lord Cardinal Riccardi.” The cardinal in question may be Annibaldi Riccardo (ca. 1205-76), deacon of Sant’Angelo in Pescheria, who was appointed to the Holy See by Gregory IX in 1237 and continued as a cardinal for almost 40 years. When his uncle was elevated to the papacy as Alexander IV in 1254, Riccardo, as cardinal protodeacon, crowned the new pope. (ST12778-0721)

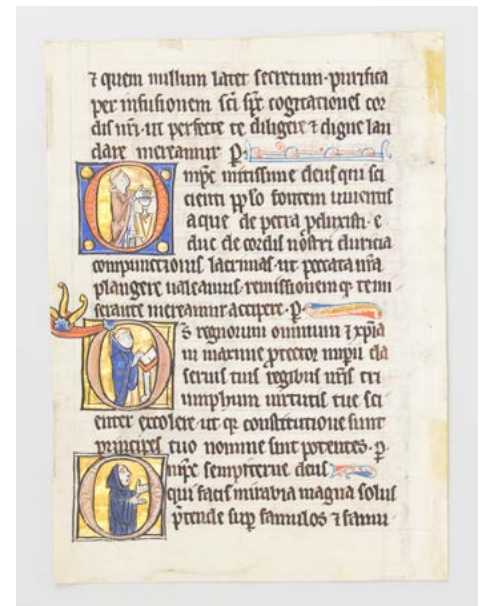
9 A VERY UNUSUAL ILLUMINATED VELLUM MANUSCRIPT LEAF WITH FIVE HISTORIATED INITIALS, FROM A PSALTER-HOURS IN LATIN MADE FOR A NUN. TEXT FROM THE END OF THE LITANY AND THE FIRST FIVE COLLECTS THAT FOLLOW. (Rhineland or England[?]: ca. 1260) 176 x 129 mm. (7 x 5"). Double column on recto, single column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



▲ 9 Recto

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

From a manuscript with considerable ongoing scholarly interest, this highly desirable and unusual leaf contains a total of five large historiated initials, the burnished gold as bright as one can hope to find. This item was previously sold at Sotheby's in 2015, and the catalogue entry notes that both the present leaf and its parent manuscript are extraordinary in a



▲ 9 Verso

With Exquisite 13th Century Illumination, and in Outstanding Condition

10 A VELLUM MANUSCRIPT LEAF FROM A LUXURIOUS MISSAL IN LATIN, WITH AN HISTORIATED INITIAL DEPICTING THE ENTOMBMENT OF CHRIST. TEXT BEGINNING WITH "NOS AUTEM GLORIARI OPORTET." (Italy [perhaps Perugia]: ca. 1280) 365 x 245 mm. (14 3/8 x 9 5/8"). Double column, 25 lines in a fine gothic rotunda. Rubrics in red, four one-line initials in red or blue with contrasting penwork, two two-line initials and two four-line initials painted pink and blue with green and orange highlights, beautifully gilt, all but one initial with wing-like extenders at the head and tail; A FIVE-LINE HISTORIATED "I" with a prophet holding a book on a gilt ground, with extenders as elsewhere, AND A FIVE-LINE HISTORIATED "N" DEPICTING THE ENTOMBMENT OF CHRIST, the scene on a gold ground and the initial in pink on a blue ground with white



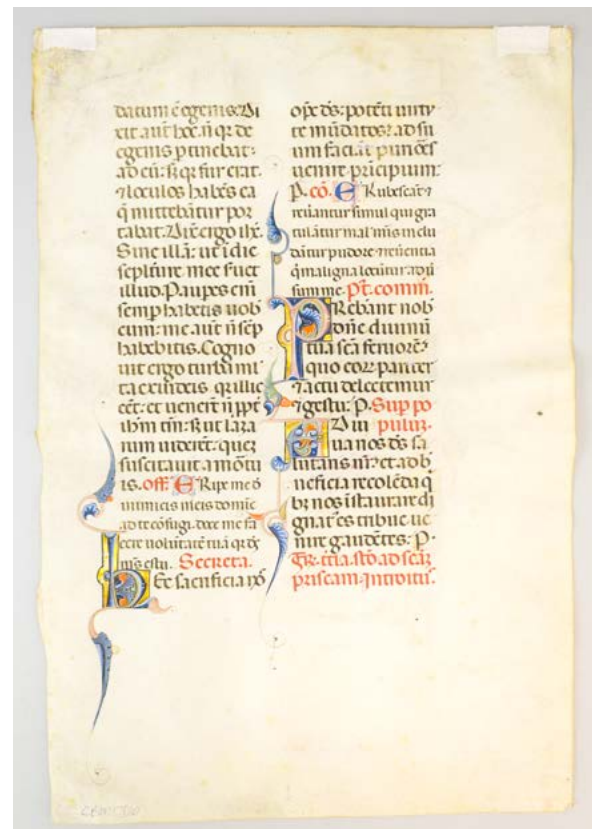
▲ 10 Recto

than suggested by Mark—with arches and candles, set upon a gold ground—he has stayed true to the Word by depicting an uneven, rocky surface under the smooth, stone tomb. The smaller historiated initial features the prophet Jeremiah in half length and holding a book, marking the beginning of the Epistle reading from the Book of Jeremiah. This leaf comes from the distinguished collection of Bernard Breslauer (1918-2004), the legendary bookdealer whose excellent private collection of Medieval manuscript leaves, early printed books, and fine bindings spoke to his experience and discerning eye. His collection was sold in two sales in 2005 by Christie's for more than \$4,000,000. (CBM1706)



penwork, with extenders. Voelkle and Wieck, "The Bernard H. Breslauer Collection of Manuscript Illuminations," no. 59. ♦Gold with two negligible chips on one of the lesser initials, text a little faded on verso, three tiny round wormholes, other very minor imperfections, but IN REMARKABLY FINE CONDITION, the paint fresh and perfectly preserved, and the gold glistening. \$19,000

Based on the number of fine initials present here, as well as the high quality of the illumination, there is no question that this leaf comes from a particularly sumptuous Missal. Although an exact workshop or artist identification has thus far eluded scholars, the delicate style and high quality of the decoration suggest that both the scribe and the artist were working in Perugia, and were clearly of high caliber. The attention to detail, the artful molding of the figures, and the confident application of paint are thoroughly excellent. According to Voelkle and Wieck, this leaf and its sister mentioned in the Breslauer catalogue are unusual Missal specimens in that the large initial marking the Introit actually illustrates the Gospel reading for that day. In our case, the Introit initial depicts Joseph of Arimathea laying the body of Christ in his own tomb, recounting a scene from the Passion described in Mark 14:32-72 and 15:1-46. According to this passage, it was Joseph who asked Pilate for the body of Christ, bought linen in which to wrap the corpse, and "laid him in a sepulcher which was hewed out of a rock." (Mark 15:46) Although the artist has depicted the scene in finer surroundings

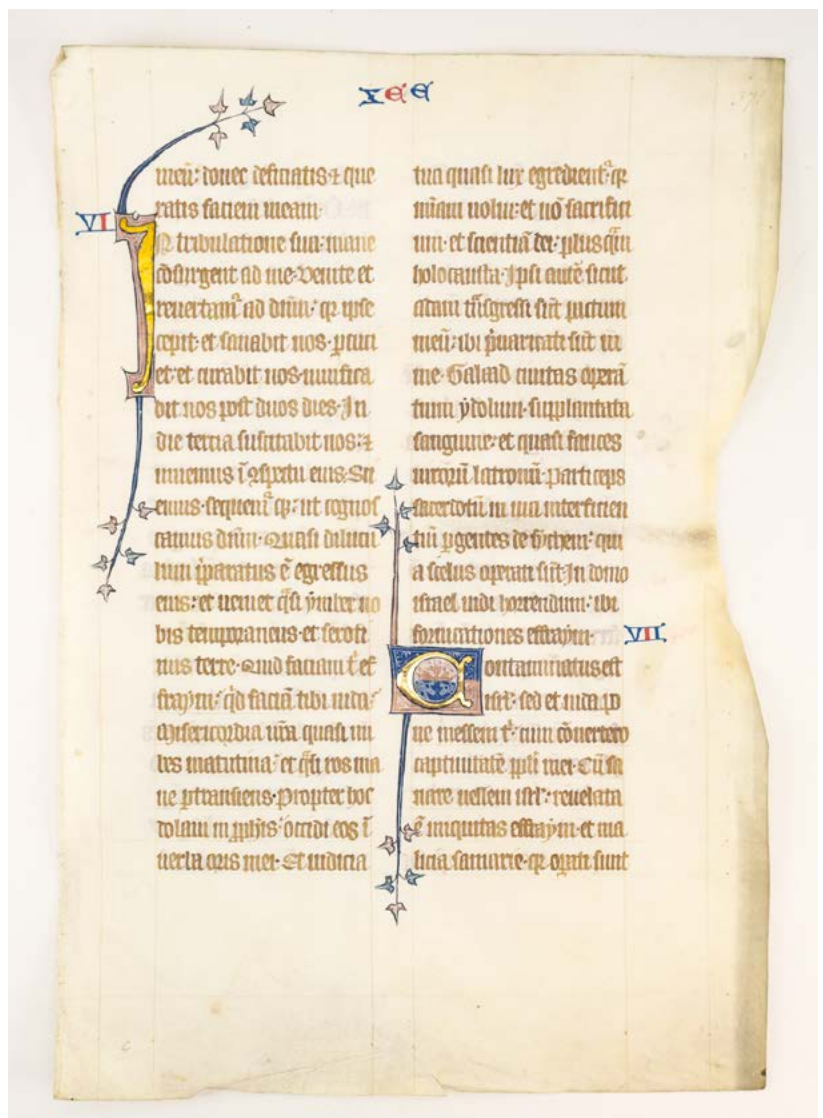


▲ 10 Verso

11 **A VERY LARGE ILLUMINATED VELLUM MANUSCRIPT LEAF FROM THE BOHUN BIBLE.** TEXT FROM HOSEA 5-7. (England, East Anglia [probably Cambridge]: ca. 1350) 450 x 310 mm. (17 3/4 x 12 1/4"). Double column, 22 lines in a tall English gothic script. Running titles and chapter numbers in red and blue, ONE TWO-LINE INITIAL IN BURNISHED GOLD on pink and blue ground with white tracery, and ONE FIVE-LINE INITIAL IN BURNISHED GOLD on pink ground with white tracery, both with long blue or pink extenders emanating from the top and bottom of the initial, reaching into the margins and terminating in pink or blue ivy leaves. Pricking visible, foliation in red ink in upper corner by a later (18th century?) hand, vellum with natural flaws consisting of a curved fore edge and four small marginal holes, three of the latter close together and lightly decorated in pencil by a later hand. 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. ♦Fore edge slightly darkened, lower margin a bit thin and thus a little wrinkled (with a very short closed tear), verso with remnants of mounting tape and a small marginal spot, but nonetheless an excellent example—very clean and bright, and with generous margins. \$5,000

Of impressive size and with a fascinating provenance, this rare example of an English 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)

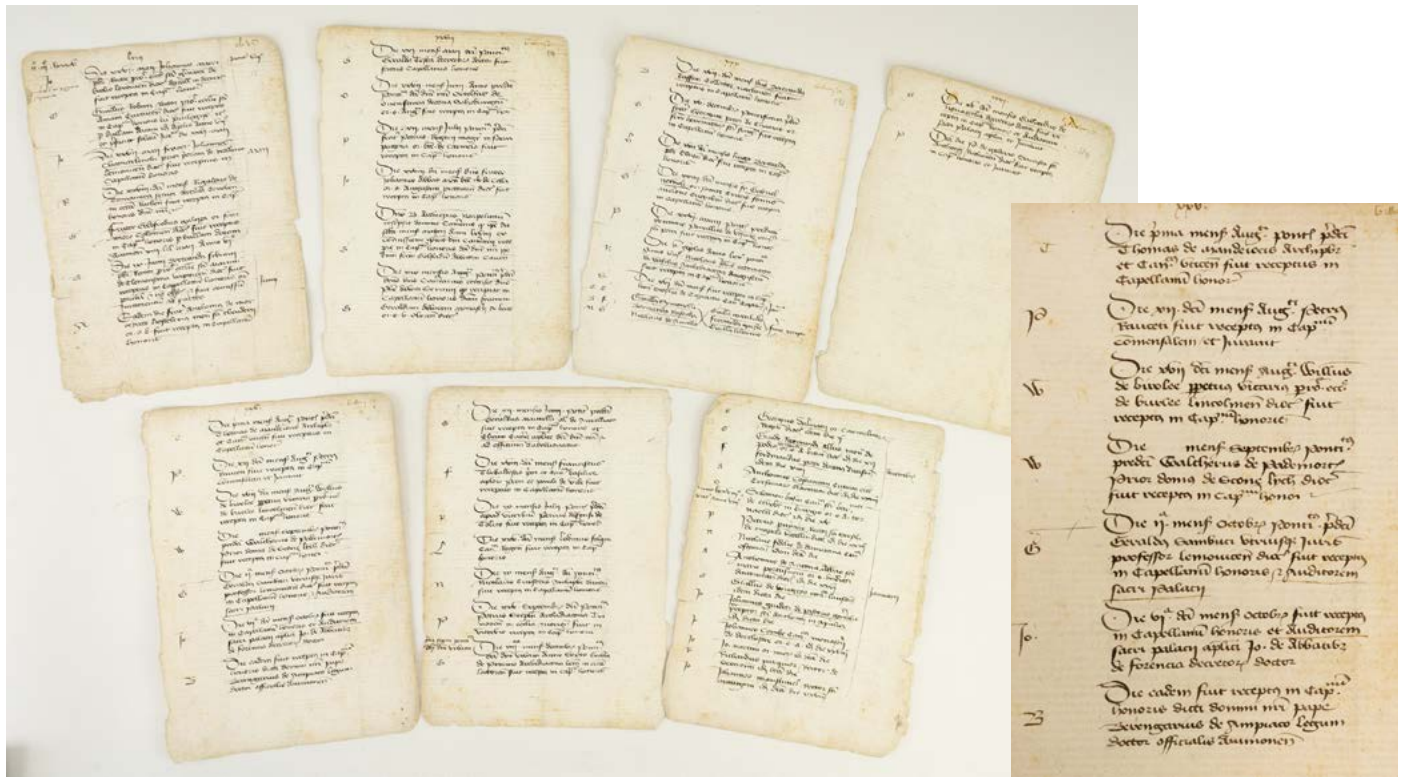
Measuring almost 18 inches tall, the text generously spaced with only 22 lines per page, and thought to be originally composed of four volumes, this manuscript must have been enormously expensive to produce. All known extant leaves come from the surviving third volume (though it has also been suggested that the first volume could be British Library MS Royal 1.E.IV); our leaf contains text from the very end of Hosea 5 through most of 7, in which the prophet describes at length how a sinful Israel has turned away from God, likening their behavior to adultery and fornication. 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 leaf 395r), and 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 folio 371, noted in De Hamel's census as having been sold by Christie's in 1981 to a private collector. 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. (ST15625b)

Rare Examples of Chaplaincy Inductions from across Europe

12 SEVEN MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A CLERICAL REGISTER ON PAPER. (France [Avignon?]: 1370-85 [but see below]) 200 x 144 mm. (7 7/8 x 5 5/8"). Single column, most leaves with 26-30 lines (but one with only seven lines), in an attractive Secretary hand. See: Briquet, "Les Filigranes: Dictionnaire Historique des Marques du Papier dès Leur Apparition vers 1282 jusqu'en 1600," I (1966). ♦Edges slightly worn and nicked, paper lightly toned and with occasional faint foxing, one leaf with two small marginal ink stains and another with a little soiling and fading down the center of one side, but very well-preserved specimens, all clean and entirely legible. **\$250** for the leaf without much text and **\$750** for each of the others



These seven leaves contain a register of clerics who were inducted as chaplains around the time of the Western Schism, a period of considerable turmoil for church operations and hierarchy, in which Avignon and Rome both lay claim to the Holy See. Several dates spanning the years 1370-85 are mentioned in the text, including references to bulls "dated at Avignon," which further indicate that the original register was begun prior to the end of the Avignon Papacy in 1377 and continued after the removal of the papacy back to Rome. The inductees themselves hail from numerous regions across Western Europe (Lincolnshire and Lichfield in England; Glasgow in Scotland; Lisieux, Chartres, Limoges, Avignon, and Narbonne in France; Worms and Bremen in Germany; Florence and Benevento in Italy, etc.) and come from several types of ecclesiastical professions. Some are abbots, priors, or monks (Benedictine, Cistercian, Carmelite, and Premonstratensian orders are all represented); others are friars of the Order of St. Francis, Augustinian hermits, or priests of parish churches. Several are listed as professors or doctors of canon law, and a few of these are inducted not only as chaplains but also as auditors of the Holy Palace—a special judiciary role on the Pope's Rota (often these auditors are underlined in the document). Whether these leaves come from the original register or a copy of that original is not clear, though the consistency of the script certainly suggests that it was written in one sitting by a single hand. We can say with more confidence that the manuscript was written on roughly contemporary paper, with two leaves containing part of a

watermark—clearly that of a full-length stag—that closely resembles watermarks found in Northern Italian paper specimens of the late 14th century (see especially Briquet, no. 3289 for a similar example). Beyond its obvious value as an unusual and infrequently encountered type of document recorded during a particularly fraught period in the history of the Church, these leaves are also of interest as a record of the movements of clerics and scholars of different backgrounds, occupations, and nationalities across Europe, offering a broader look into a world often thought of as homogenous and insular. Each leaf will be accompanied by a basic translation of the contents in English. We are grateful to Ashley Newby for her work on the translation and interpretation of these documents. (ST15347)

With an Immense Initial on a Leaf that May Be Unfinished

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

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



One of the Most Beautiful Miniatures We Have Ever Offered for Sale

14 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS, WITH AN OUTSTANDING MINIATURE OF ST. SEBASTIAN. TEXT FROM SUFFRAGES, WITH A PRAYER IN FRENCH INVOKING PROTECTION AGAINST THE PLAGUE. (France [perhaps Rennes?]: ca. 1435) 180 x 140 mm. (7 1/8 x 5 1/2"). Single column, verso with 14 lines in a large, fine gothic hand. Matted. Capitals struck with yellow, verso with a line-ender in pink, blue, and gilt with white tracery, recto with a four-line initial in blue with delicate white tracery on gilt ground and filled with red and blue leaves, A FULL BORDER of dense rinceaux decoration, the penwork vines terminating in gilt bezants and red and blue flowers, each corner with a different flowering plant, including strawberries and red, blue, or pink flowers, A HALF PAGE MINIATURE DEPICTING THE ATTEMPTED MARTYRDOM OF ST. SEBASTIAN, framed in gilt and with an additional three-quarter frame of gold and blue bars surrounding the text and miniature. See: Walters II, 108; Diane E. Booton, "Manuscript, Market, and the Transition to Print in Late Medieval Brittany," pp. 53-58. ♦Margins trimmed a little close to the border, one corner with just a hint of soiling and one small flower rubbed away, some of the gold bezants faintly dulled, but THE MINIATURE IN IMMACULATE CONDITION, seemingly as fresh and richly hued as the day it was painted. **\$16,000**

With intense coloring and in a remarkable state of preservation, this exquisitely painted miniature features the "first" martyrdom of St. Sebastian, a scene rendered here in beautiful detail by an important French illuminator. As the accompanying prayer to this miniature suggests, 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 on the right of the composition, naked but for a loincloth and tied to a tree. He twists his torso and head to the left toward two archers in colorful dress, their bows taut and with arrows ready to fly. The saint has already been shot six times, from the base of the neck to the knee, the shafts of the arrows protruding from the body in parallel lines. Two bunches of arrows lie on the ground, yet to be used. The sky is an intense dark blue, with thin golden rays reaching downward, a few of them touching the gilt halo of the saint.



The miniature exhibits all the hallmarks of the illuminator known as the Master of Walters 221 (named for a fragmentary Book of Hours now at the Walters Art Museum), active in Western France during the second quarter of the 15th century. According to Booton, our artist was undoubtedly acquainted with the work of the Orléans Master (the main illuminator of the sumptuous Hours of Marguerite d'Orléans), with whom he shares several stylistic similarities; Randall also points out his indebtedness to the Rohan Master. Though clearly influenced by these illuminators, the Master of Walters 221 has a distinctive style, characterized especially by the use of heavily saturated color heightened with gold, three-dimensional molding, and close attention to detail. This miniature must surely be among his best works. The palette here is bold but well balanced; the composition is straight-forward but full of tension, and the molding of the figures, faces, and cloth is superb. The artist has also put great care into the smallest of details, from the careful delineation of the archers' fingers, to the hint of rope used to tie the hands of the saint. With its memorable composition, its convincingly emotional and life-like figures, and its exceptional condition, this is one of the most outstanding miniatures we have ever offered for sale. (ST15938)

15 TWO VERY FINE ILLUMINATED VELLUM MANUSCRIPT LEAVES IN LATIN, OFFERED INDIVIDUALLY, FROM THE LLANGATTOCK BREVIARY. (Italy [Ferrara],: 1441-48) 267 x 203 mm. (10 1/2 x 8"). Double column, 30 lines in a very fine rounded gothic hand (a few lines of text in the same hand, but smaller). Both leaves in attractive mats. Rubrics in red, capitals touched in yellow, one-line initials in burnished gold or painted blue (with some penwork embellishment in blue or red, respectively), each leaf with SEVERAL FINE TWO-LINE INITIALS IN BURNISHED GOLD on a blue or pink ground with white tracery, AND THREE OR FOUR LOVELY ILLUMINATED BARS RUNNING THE LENGTH OF THE TEXT COLUMNS, each with a central plant knot AND SPROUTING IN UPPER AND LOWER MARGINS CLUSTERS OF FLOWERS AND LEAVES IN VARIOUS COLORS AS WELL AS GOLD BEZANTS with frenzied penwork, outer margins on at least one side with similar clusters all along the column or bar, one leaf with a very fine modelled clump of acanthus leaves in pinks and blues at the center point of the bar. ♦ Except for the usual mounting traces and minimal trimming of the very top of the penwork in the top margins, IN EXTRAORDINARILY FINE CONDITION, THE DECORATION ESPECIALLY BRIGHT AND FRESH. Priced at \$7,000 and \$9,500, depending on decoration and condition.



Executed with great skill and delicacy, and in sensitive Italianate colors, highlighted especially by spring green and pink, the present leaves are, not surprisingly, from a manuscript intended for a powerful aristocrat. They come from the celebrated Breviary illuminated for the chapel of the Marquises of Este, rulers of Ferrara and Mantua, a manuscript commissioned by Leonello d'Este (duke of Ferrara from 1441-50). The d'Este family kept excellent records, and this manuscript is believed to be the Breviary done for Leonello by Giorgio d'Alemania, Bartolomeo de Benincà, Guglielmo Giraldis and Matteo de' Pasti (see Toniolo, "La Miniatura a Ferrara dal Tempo di Cosmè Tura all'eredità di Ercole de' Roberti" (1998), pp. 19, 20, 76-77). The leaves here show subtle variations in the style of the illuminations, a result of work done by a team of artists doing variations on a theme. At one time in a Spanish library, the manuscript was brought to Britain during the Peninsular War and came to be owned by the Rolls family, later Lords Llangattock, of Monmouth in Wales, from whom it takes its name. By the time the work reached Britain, most of the miniatures had already been cut out. The Breviary sold at Christie's on 8 December 1958 (lot #190) to Goodspeed's of Boston, who broke it up. The intact first quire of 10 leaves was purchased by Philip Hofer and given to Harvard (cf. Wieck, "Late Medieval and Renaissance Illuminated Manuscripts," p. 130 and fig. 74), and individual leaves appeared in 1967 in the catalogues of Folio Fine Art ("the quality of the leaves is extremely high"), Maggs Brothers ("of a very high quality"), and Alan Thomas ("of exquisite quality"). (ST12747a-c)

A Large, Glittering, First-Rate English Missal Leaf

16 A LARGE ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A MISSAL, WITH DECORATIVE BORDERS AND INITIAL. TEXT FROM THE FEAST OF THE ASSUMPTION. (England: mid-15th century) 412 x 291 mm. (16 1/4 x 11 1/2"). Double column, 20 lines in an angular gothic book hand. Rubrics in red, seven two-line initials and one six-line initial in blue with red penwork, and A HIGHLY DECORATIVE FIVE-LINE INITIAL painted pink and blue on burnished gold ground and filled with green, blue, orange, and



pink acanthus leaves and floral motifs, WITH A FULL BORDER composed of a pink, blue, and gold bar on all four sides and between the two columns, the outer sides densely decorated with long hairline sprays terminating in a profusion of acanthus leaves, flowers, and gold bezants, the dominant colors being green, light and dark pink, and light and dark blue, lower border with pink hexagon that appears to emit a stream of water. ♦ Vellum with a little general soiling, some scattered stains (a few touching text or border), but all fairly small and more noticeable on side without border, the border slightly rubbed in several places, but these condition issues nowhere near fatal, and the border and initial generally very well preserved, the paint bright and the gold sparkling. \$3,500

Large, beautifully gilt, and with abundant decoration by a first-rate workshop, this Missal leaf was meant to be seen and appreciated. The Feast of the Assumption, a major event in the Christian year, is here prominently announced with a large, colorful initial, and surrounded by a full border. An excellent example of English manuscript decoration of the 15th century, the border is lush with copious hairline sprays supporting



a tangle of acanthus, unusual flowers, and delicate gold bezants. The steady, uniform script, also of the highest quality, further indicates that the original manuscript would have been a very costly production, and the pride of any church that may have owned it. Although we have not been able to discover the source of this leaf nor any sister leaves, its size and distinctive decoration—particularly the unusual motif at the center of the lower border—suggests that further research may prove fruitful. (ST15625d)

17 VERY PRETTY ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM AN ATTRACTIVE BOOK OF HOURS IN LATIN. (Paris: ca. 1450) 159 x 108 mm. (6 1/4 x 4 1/4"). Single column, 15 lines per page in an excellent gothic book hand. Leaves with varying degrees of decoration: (1) Calendar leaves with large "KL" in burnished gold on a red and blue background with white tracery, text in blue, red, and black ink, and with a swirling panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems; (2) text leaves with one- or two-line initials and line fillers in colors and gold, almost all of the text leaves also with a panel border (some with a panel border on both sides). ♦ Isolated trivial stains or imperfections, but VERY BRIGHT, CLEAN, AND FRESH. \$250-\$425, depending on decoration



In fine condition, beautifully decorated, and sparkling with gold, these leaves are marvelous examples of a high-quality Parisian Book of Hours made for a person of means. The borders here are especially pleasing, with skeins of hairline vines accented by burnished bezants and ivy, bright blue and gold acanthus, pale green leaves, and cheerful red blossoms. (ST11774)

*With Very Lively Inhabitants, and among
The Most Attractive Small Hours Leaves We've Owned*

18 ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN, ALL THE LEAVES WITH FINELY EXECUTED PANEL BORDERS FEATURING DELIGHTFUL ZOOMORPHIC INHABITATION. (Northern France [probably Paris]: ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines of text in a very fine gothic book hand. Rubrics in red, leaves with variable numbers of one- and two-line capitals in blue with white tracery, the initials on a burnished gold ground and infilled with ivy leaves in blue, orange, and white, ALL OF THE LEAVES WITH A PANEL BORDER ON EACH SIDE, ONE OR BOTH OF THE PANEL BORDERS INHABITED BY AN ANIMAL OR FANCIFUL CREATURE, the remarkably charming residents placed amidst a tangle of acanthus leaves,



flowers, buds, thistles, fruit, and other vegetation painted in brushed gold, blue, green, pink, and other colors. ♦ A very few minor signs of use, but generally IN EXTRAORDINARILY FINE CONDITION, the gold sparkling, the paint uneroded, and the vellum almost entirely clean and fresh. \$300-\$500, depending on decoration with a few exceptional leaves priced higher

These leaves come from a large fragment of a beautifully executed little Book of Hours done by very sophisticated artists whose illumination in general—and zoomorphic inhabitation in particular—are extremely (and sometimes immensely) charming. The borders here are the source of considerable delight, containing carnations, thistles, roses, daisies, violets, strawberries, grapes, a variety of berries, and featuring either a large insect (including beetles, snails, and butterflies), or bird (frequently small birds, but also several peacocks, hens, roosters, and a duck). In addition to these usual plants and small creatures, a few borders contain images of fanciful hybrids, including a particularly delightful merman that can only be described as half fish, half hermit. These are certainly among the most attractive and delightful small Book of Hours leaves we have ever offered for sale. (ST12021a)

A Master Illuminator's Fiery Historiation from a Luxurious Manuscript of Great Consequence

19 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A LECTERN BIBLE IN LATIN, WITH A VERY LARGE AND STRIKING HISTORIATED INITIAL. TEXT FROM END OF 1 KINGS AND OPENING OF 2 KINGS. (Germany [possibly Augsburg]: 1507 or slightly later) 417 x 273 mm. (16 3/8 x 10 3/4"). Double column, 34 lines in a fine gothic book hand. Rubrics in red, capitals struck in red and occasionally in blue, running titles in red, and A 10-LINE (90 mm.) HISTORIATED "P" DEPICTING ELIJAH ORDERING FIRE FROM HEAVEN, the prophet pictured sitting high on a hillside with a group of soldiers and horses below in a verdant valley with hills and rocky outcroppings, flames erupting from the sky and raining down on soldiers, the initial decoratively painted in gray tones and in a bevelled frame of gold and red on embellished green ground, with its ascender and descender stylized into acanthus leaf extensions, margins around the initial with five large gold bezants and penwork embellishments. See: Gwara, "Otto Ege's Manuscripts," HL No. 44; Grove Encyclopedia of Medieval Art and Architecture, p. 269. ♦ Small portion of upper corner torn away and repaired (not affecting text and as with all extant leaves from this volume), remnants of mounting tape along one edge, gold of one bezant rubbed away, some general soiling and marginal staining to the fore edge, penwork embellishment smudged in one place, but THE INITIAL IN VERY FINE CONDITION, the margins generous, and the text clean and legible. \$9,500

Featuring a beautifully preserved initial very probably done by master illuminator Leonhard Beck, this handsome leaf comes from a large and luxuriously illustrated multi-volume lectern Bible, part of which now resides at the Walters Art Museum (MS W. 805).

Like our leaf, the Walters' volume (comprised of the first eight books of the Old Testament) contains a large historiated initial at the beginning of each biblical book, plus a larger illustration of the Creation similar to that in Koberger's 1483 Bible and 1493 Nuremberg Chronicle. It also contains an inscription noting the date of completion (7 February 1507), meaning that our leaf was also finished around that time. We know that at least one volume from the original set landed in the hands of biblioclast Otto Ege, appearing as specimen leaf no. 49 in his "Fifty Original Leaves from Medieval Manuscripts" (though leaves with historiation were evidentially sold individually). Our initial opens the text of 2 Kings (or 4 Kings in the Medieval Bible structure), describing Elijah's encounters with the men of King Ahazia of Israel, who were sent to consult the Philistine god Beelzebub. Elijah intercepts the men, questioning why they have not sought out the God of Israel instead. Although he spares this first group, Elijah punishes subsequent parties by calling down fire from the sky to consume them. The initial here depicts one of these encounters, showing a group of five men in the foreground—two on horses and one holding a spear. The men look up to where Elijah sits upon a hill, with one hand raised and in the shape of a fist, as flames burst forth from the heavens. Next to the prophet lies a sword and pot, probably referring to other events in Kings—perhaps an allusion to the events in which Elijah slays false prophets, and in a later chapter, purifies a poisoned stew. The hilly and verdant surroundings are composed of different shades of green under a blue sky, with orange from the fire and some of the garments, as well as dashes of mauve, gray, and gold. These colors are continued onto the letter, frame, and decoration, making for a cohesive and beautifully executed whole. Leonhard Beck (ca. 1480-1542) was a versatile early Renaissance artist based in Augsburg, who produced manuscript illuminations, panel paintings, and woodcut engravings for printed books. His style was influenced by the work of Hans Holbein the Elder, with whom he apprenticed in the late 15th century, as well as that of his father and artistic collaborator, the illuminator Georg Beck (d. ca. 1512). The Grove Encyclopedia notes two extant manuscripts attributed to the father and son team (see Augsburg, Stadtbibliothek Cod. 40a; and Munich, BSB Cod. Lat. 4301), saying that "of the small, lively biblical scenes in the decorated initial letters," the "innovative features make it plain that the painter responsible for the majority of the 35 illuminated initials was a younger, more progressive artist, who must be Leonhard Beck." Compared to the initials in these manuscripts, our leaf has obvious similarities; Leonhard favored bold colors, figures with long legs and rather stout torsos, round and well-articulated faces, and a distinct wavy pattern used on garment edges. His historiations are extraordinarily lively, often with many figures occupying the same space; yet these scenes seem far more expansive than what ought to be possible in three-and-one-half inches—in large part due to the artist's precision and masterful use of composition. Of interest paleographically, the script is very regular, no doubt due in part to the ruling both at top and bottom of the minims, and an almost rigorous absence of expected abbreviations suggests that the book was meant to be read from in a public setting. In every way—from its striking miniature to its large format to its lovely script—it is readily apparent that this leaf comes from a manuscript that was an expensive production of great consequence, a holy book but at the same time a luxurious object intended to be seen and admired. We were able to trace just one other example of a leaf from this manuscript offered separately at auction. (ST15625c)



FOUR COMPLETE OR NEARLY COMPLETE MANUSCRIPTS

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

20 AN ILLUMINATED VELLUM MANUSCRIPT OF ST. AUGUSTINE'S "ENARRATIONES IN PSALMOS." TEXT COMPRISING AUGUSTINE'S EXPOSITIONS, ALONG WITH PSALMS 62-71. (Southern Austria: ca. 1400) 410 x 265 mm. (16 1/8 x 10 3/8"). [98] leaves. Double column, 37 lines in a fine "Cursiva Libraria" hand. Antique-style 19th century calf, blind-tooled panel borders, upper cover with paper label titled "St Augustine / Enarrationes in Psalmos LXII-LXXI / MS Sec. XIV," blind-ruled raised bands, catchplates for clasps intact (lacking bands). Rubrics in red, capitals struck in red, running title in red, numerous one-line initials in red or blue with contrasting penwork, WITH 18 SMALL (THREE-LINE) AND 12 LARGE (FIVE-TO 11-LINE) INITIALS painted in pinks, blues, greens, and reds, ALL ON A HIGHLY BURNISHED GOLD GROUND, MOST WITH ACANTHUS-LIKE EXTENDERS REACHING INTO THE MARGINS, ONE INITIAL WITH A DRAGON INCORPORATED INTO THE EXTENDER. For a similar manuscript in the Houghton Library (MS Typ 333), see: Ricci, Census II, 1697, no. 21; Wieck, Houghton, p. 132, fig. 132. See also: Röhrig, "Miniaturen zum Evangelium von Heinrich Aurhaym," figs. 1-22. ♦Rear hinge separated, front hinge partly so (but boards still firmly attached), leather with significant rubbing and scarring, but the binding quite sound and not at all unpleasing. The occasional negligible marginal blemish or wrinkling, but INTERNALLY CLOSE TO PRISTINE, the vellum extremely clean with ample margins, and the capitals with vivid colors and exceptionally bright gold. \$60,000

This luxurious manuscript containing Augustine's commentary on the Psalms features a high quality book hand and sumptuously illuminated initials that seem as fresh and dazzling as the day they were painted; the work apparently comes from a time and place not known for producing large numbers of manuscripts that have been subjected to careful study, but we do seem to have clues about who might have been responsible for the present codex. This work is extremely similar to Houghton Library MS Typ 333, described by Roger Wieck as likely originating in Austria in the late 14th century and also containing text from St. Augustine's "Enarrationes" (Psalms 119-49). In terms of script, these two manuscripts exhibit identical letter forms and delicate textual flourishes, making it clear that the same scribe was responsible for both. In Albert Derolez's nomenclature, the script here most closely resembles "Cursiva Libraria," a kind of elevated cursive used in the production of luxury books. Unlike documentary cursive, the Cursiva Libraria book hand is quite easy to read, contains few abbreviations or scribal ligatures, and is more carefully composed than its cousin. In terms of decoration, the illuminated initials in the present manuscript and in the Houghton exemplar are similar in every way, using the same color palette, the same gold and patterning, and the same distinctive extenders jutting into the margins. (However, there is no equivalent in the Houghton manuscript to the charming dragon occupying one of our initials.) The decoration of the initials in both manuscripts resembles the work





of Austrian artist Heinrich Aurhaym or a close imitator. Aurhaym's output includes at least eight other known and datable manuscripts executed between 1399-1415 (all of which currently reside in various Austrian libraries). As with the Houghton manuscript, ours begins in the middle of a chapter of the *Enarrationes*, suggesting that it was once part of a larger work that probably contained the whole of the Commentary. Beyond the obvious interest in the text and historical origins of this manuscript, the contents are, quite simply, breathtaking to behold. The level of preservation seen here is nearly astonishing: the burnished gold is without any erosion and has a marvelous mirror finish, the paint looks as if it were still drying, the vellum is almost all snowy white, and the margins are well beyond merely comfortable. (ST15041)

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

21 A CHARMING ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH, FROM THE WORKSHOP OF THE MAÎTRE DE L'ECHEVINAGE DE ROUEN. USE OF ROUEN. (Rouen: ca. 1470) 185 x 125 mm. (7 1/4 x 5"). [129] leaves. COMPLETE. Single column, 15 lines in a fine gothic book hand. Contents:

Calendar, in French (f. 1r); Gospel lessons (f. 13r); Obsecro te and O Intemerata (f. 18r); Hours of the Virgin, with Suffrages after Lauds to the Holy Spirit, Nicholas, Michael, Catherine, Barbara, and All Saints (f. 26r); Penitential Psalms (f. 68r); Litany (f. 80r); [blank] (f. 85); Hours of the Cross (f. 86r) and of the Holy Spirit (f. 89v); Office of the Dead (f. 93r); Fifteen Joys of the Virgin and Seven Requests, in French (f. 121r); [blank] (f. 129). Pleasing 20th century calf in the style of the period, covers with triple blind rules enclosing a decorative floral frame, central panel diapered in blind, raised bands, compartments blind-ruled with a saltire. Ruled in red, rubrics in red, calendar with months, major feast days, and golden numbers in gold (other feast days in red or blue), line ends in pink, blue, and gold, numerous one- and two-line initials in gold on blue or pink ground with white penwork, major openings with three- or four-line initials painted blue or pink on gold ground and filled with ivy motifs, about half the leaves (those with a two-line initial) with vine-like panel border in the outer margin, SIX FULL-PAGE MINIATURES WITH FULL BORDERS: The Annunciation, the border with two roundels depicting The Temptation of Adam and Eve, and a Mermaid combing her hair while looking in a mirror (f. 26r); The Nativity (f. 50r); King David in Penitence (f. 68r); The Crucifixion (f. 86r); Funeral Service, with mourners (f. 93r); The Virgin and Child adored by a kneeling lady (f. 121r). Some leaves with catchwords in lower margins.



◆ Joints, extremities, and bands a bit rubbed, boards a little splayed, one quire slightly loose where a hinge is separating near the middle, but nevertheless a sturdy, inoffensive modern binding. Vellum a little wavy, thick borders at major openings just slightly cut into by binder and with occasional minor smudging, Annunciation and Nativity miniatures with a few instances of flaking to white paint (mostly skin and robes), f. 36 with possible water damage to lower margin, including some smudging to border and one line of text, other occasional minor

defects, but in general a very clean and well-preserved manuscript, the colors and gold very bright and the margins mostly generous. \$55,000

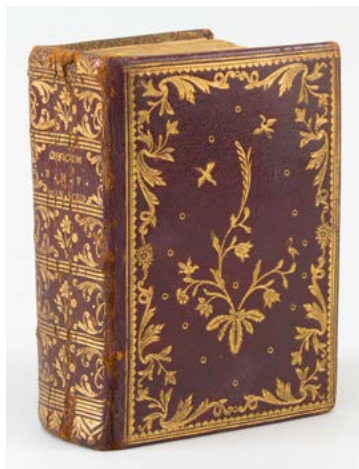
Complete, well preserved, and skillfully executed, this is a very pleasing example of the work of the highly esteemed workshop of the Maître de l'Echevinage, illuminated for a woman sympathetic to the mendicant orders and with a carefully selected program of miniatures displaying excellent craftsmanship.

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



Exuberantly Decorated and Illuminated with Miniatures by Francesco di Antonio del Chierico

22 A LOVELY LITTLE ITALIAN ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN. USE OF ROME. (Italy [Florence],: ca. 1470) 125 x 85 mm. (5 x 3 1/4"). 246 unnumbered leaves, COMPLETE; single column, 11 lines, in an elegant gothic rotunda script. Contents: Calendar (f. 1r); Hours of the Virgin, "secundum consuetudinem Romane curie," with Matins (f. 13r), Lauds (f. 27v), Prime (f. 46r), Terce (f. 52v), Sext (f. 59v), None (f. 65v), Vespers (f. 71v), and Compline (f. 83v); Office of the Dead (f. 113r); Seven Penitential Psalms (f. 189r); Litany (f. 208r); Hours of the Cross (f. 223r); 15 Gradual Psalms (f. 229r). Very pretty 18th century red morocco, elegantly gilt, covers bordered by plain and decorative rules enclosing a panel with large central floral spray, two birds perched on its leaves, this surrounded by tiny gilt circles and two more birds in flight and framed by gracefully twining foliage; smooth spine divided into panels by triple gilt fillets, the panels with floral sprig centerpiece and volute cornerpieces, gilt titling, turn-ins densely gilt, marbled endpapers,



all edges gilt. Rubrics in red, numerous one-line initials in red or blue, frequent two-line initials in blue with delicate red penwork or burnished gold with blue penwork, six three- or four-line illuminated initials in blue, green, pink, magenta, and burnished gold, one large (35 x 45 mm.) illuminated initial in colors and gold from which emanates a full floral border with many gold bezants, hairline vines, and a putto, FOUR LARGE HISTORIATED INITIALS beginning the Hours of the Virgin (depicting the Madonna and Child), Office of the Dead (a scythe-wielding skeleton), Office of the Holy Cross (the Man of Sorrows), and the Seven Penitential Psalms (David with his harp), ALL WITH EXCEPTIONALLY ELABORATE FLORAL BORDERS FEATURING MEDALLION PORTRAITS, PUTTI, AND MUCH BURNISHED GOLD. Front pastedown with engraved bookplate of Marie-Louise-Élisabeth d'Orléans, Duchesse de Berry (1695-1719); first page

with ink stamp of "Monseigr. le Prince de Condé, Gouv. de Bourgogne et Bresse"; last page with ink stamp of École Royale Militaire de Soreze; second page and last page with unidentified armorial stamp of a bishop; two other unidentified ink stamps.

◆One-inch crack at head of rear joint, general minor rubbing to spine and edges, but the binding entirely sound, still quite lustrous, and generally well preserved; trimmed close, with very slight loss at fore edge of full borders (and trivial loss at top and bottom), script somewhat faded on half a dozen pages, occasional minor thumbing, otherwise A BEAUTIFUL WORK INTERNALLY, the vellum fresh and bright, the colors vivid, and the paint and glistening gold intact. **\$110,000**



The production of a highly desirable artist favored by European royalty, this work boasts an abundance of noble associations, with a dazzling decorative program to match.



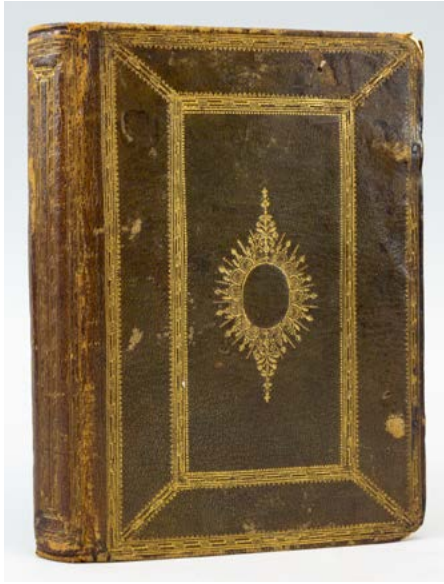
The delicate pink-tinged molding of the figures, the presence of decorative putti and birds, and the exuberant borders make this the unmistakable work of Francesco di Antonio del Chierico (1433-84), a precociously talented illuminator and goldsmith working in Florence during the height of its golden age. Chierico received major commissions from the time he was in his early twenties, counting among his patrons Cosimo, Piero, and Lorenzo de' Medici, as well as Federico da Montefeltro, Duke of Urbino, who constructed one of the greatest libraries of the Italian Renaissance (complete with its own scriptorium). With the help and connections of the bookseller Vespasiano da Bisticci, Chierico's fame spread quickly throughout Italy and into neighboring countries. Other known patrons included the King of Naples (Alfonso of Aragon), King Matthias Corvinus of Hungary, and King Louis XI of France, among others. Thus, it is hardly surprising that while the script, decorative patterns, and illustrations all indicate that this Book of Hours was executed in Florence, the rest of its known provenance is French. Although this work contains no obvious clues that might indicate the identity of the original patron, other markings reveal its distinguished ownership history, beginning in the early 18th century. The first known owner, the (especially fecund)

Duchesse de Berry, was born at Versailles and lived a short but scandalous life, having incurred no fewer than six pregnancies by various men at the time of her death at 23. (Voltaire was famously imprisoned for talking about her transgressions in the presence of a police informant.) Later, our manuscript fell into the possession of Louis Joseph de Bourbon, Prince de Condé (1736-1818), a staunch supporter of the monarchy who barely escaped the Reign of Terror and the fate of his less fortunate Bourbon relatives. Even without the knowledge of its lofty provenance or the reputation of the artist, one can plainly see the high level of aesthetic achievement here in the impeccable application of paint in the intricate borders, the beautifully convincing depiction of human and angelic bodies, and the faultless balance in design and color. Installed in some of the most prestigious collections in the world (the British Library, the Getty, the Walters, etc.), Chierico's work continues to be vigorously collected. (ST12989)



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

23 A HANDSOME ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH, FROM THE WORKSHOP OF THE MAÎTRE DE L'ECHEVINAGE DE ROUEN. USE OF ROUEN. (Rouen: ca. 1470) 190 x 132 mm. (7 1/2 x 5 1/8"). [108] leaves (lacking a few leaves of text between ff. 40-41), but all miniatures apparently present. Single column, 16 lines, in an elegant gothic book hand.



Contents: Calendar in French (f. 1r); Gospel Lessons (f. 13r); Obsecro te and O Intemerata (f. 17v); [blank] (f. 24); Hours of the Virgin (f. 25r), Lauds followed by Suffrages to the Holy Spirit, St. Nicholas (starting imperfect), St. Catherine, and for Peace; Penitential Psalms (f. 59r); Litany (f. 68r); Hours of the Holy Cross (f. 72v); Hours of the Holy Spirit (f. 75v); [blank] (ff. 77v-78v); Office of the Dead (f. 79r); The Quinze Joies [or: Fifteen Joys, in French] (f. 100v); The Sept Requêtes [or: Seven Requests, in French] (f. 105r); [blank] (f. 108). Pleasing late 17th-century olive green morocco (uniformly faded to brown), covers gilt in panels with alternating decorative gilt rules, central oval device surrounded by daisy motifs and floral sprays, smooth spine with several decorative gilt rules (ties lacking). Ruled in red, rubrics in red (often in French), calendar with months, major feast days, and golden numbers in gold (other feast days in red or blue), numerous line enders in pink and blue with a single gold dot, many one-line initials in gold on blue or pink ground with white penwork, and two-line initials in pink or blue on gold ground, WITH 14 FULL-PAGE MINIATURES AND 24 CALENDAR MINIATURES BY THE MAÎTRE DE L'ECHEVINAGE DE ROUEN AND HIS WORKSHOP, THE MINIATURES WITH FULL

BORDERS composed of geometric shapes on a combination of painted gold and colored grounds, MANY WITH DROLLERIES HIDDEN IN THE BORDERS, ALL OTHER PAGES FEATURING A PANEL BORDER OF ACANTHUS LEAVES AND BOTANICAL ELEMENTS ON ONE OR BOTH SIDES; the miniatures including: The Four Evangelists in four quadrants of a single miniature (f. 13r); The Annunciation, the border with scenes in roundels: The Meeting of Joachim and Anna at the Golden Gate; The Virgin at the Loom; and the Marriage of Mary and Joseph (f. 25r); The Visitation (f. 33r); The Nativity (f. 42r); The Annunciation to the Shepherds,





with the unusual detail that one figure sits on a very low stool to play the bagpipes, and the border has a wolf(?) stealing a sheep (f. 46r); The Adoration of the Magi (f. 48v); Presentation (f. 51r); Flight into Egypt, with the Miracle of the Wheatfield in the background (f. 53v); Coronation of the Virgin (f. 55v); King David in Penitence (f. 59r); Crucifixion (f. 72v); Pentecost (f. 75r); Last Judgment (f. 79r); The Virgin and Child Enthroned, adored by a kneeling patroness (f. 100v). Front pastedown lifted at hinge revealing part of a 16th(?) century manuscript leaf on vellum; f. 1r with "La Jonchere" added by stencil (thus hard to date, but probably 17th- or 18th- century) perhaps referring to a family from this region of far-western France. ♦ Leather with general wear, but a very solid binding and not at all unpleasing. Occasional minor marginal stains or mild rumpling to vellum, small area of insignificant marginal brown staining to f. 33 (miniature of Visitation), silver gilding in illuminations a bit tarnished, occasional minor rubbing to paint and trivial imperfections elsewhere, but THE MANUSCRIPT IN EXCELLENT CONDITION, with the rich paint well preserved, and the whole within extremely comfortable margins. **\$145,000**



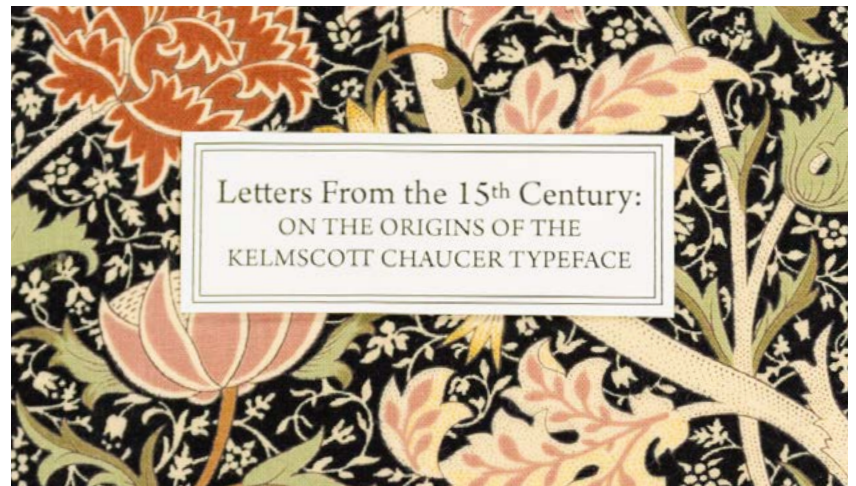
This is an exceptionally lively and beautiful Book of Hours illuminated by a leading French atelier for a woman of obvious means, heavily illustrated with miniatures and extremely pleasing borders incorporating drolleries and related scenes. Rouen rivalled Paris as the center of illuminated manuscript production in the later 15th century, with particularly prolific output in the middle of the second half, when the present manuscript was produced. The dominant style was that of the so-called "Master of the Echevinage de Rouen" for more on whom, [see item #21, above](#)). The panel borders here are highly refined, and each displays a colorful arrangement of fruits, flowers, and acanthus leaves, while the borders around the miniatures show even greater variety. In fact, no two are the same: some seem to experiment playfully with color combinations (e.g., the attractive lozenges of acanthus around the Visitation), others utilize whimsical patterning (e.g., the quilted appearance of the Presentation and the visually appealing and extremely unusual S-shaped band of green scrolling leaves in the Flight); the majority incorporate amusing drolleries, grotesques, and animals. The most inventive and creative of these borders incorporate subsidiary scenes that are directly, or less overtly, connected to the main scene. For example, the Annunciation includes three roundel scenes from the Life of the Virgin, while the miniature of David in Penitence includes a large fountain suggesting the infamous story involving Bathsheba bathing. The central miniatures complement the overall look of the page beautifully; in addition to the obvious artistic skill involved in the composition, they display a pleasing color palette and the deft use of gold ink to pattern backgrounds and garments. The text was probably written with no particular client in mind (the contents are standard, and the "Obsecro te" and "O Intemerata" use

masculine forms), but the volume was apparently illuminated for the lady who kneels in the final miniature, which opens the "Fifteen Joys of the Virgin," followed by the "Seven Requests to the Virgin," which may have had special significance for the owner in question. This is an enchanting Book of Hours, a joy for the eye, with a very substantial selection of visual delights, providing multiple sources of interest and pleasure. (ST14898)

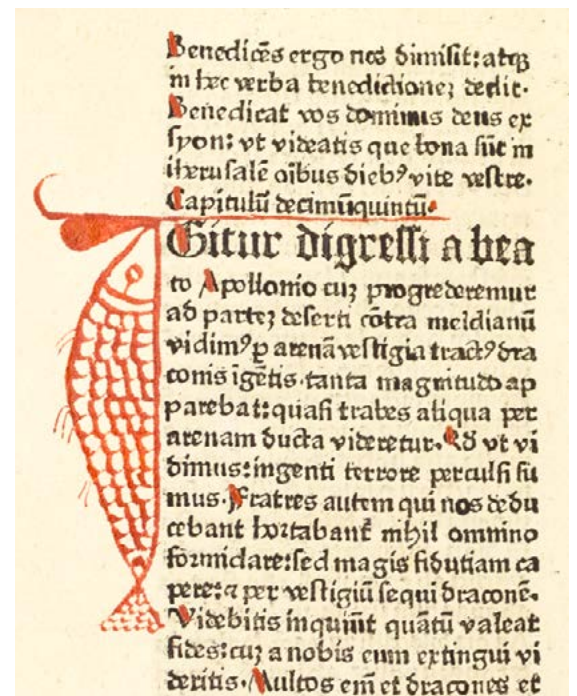
CONTINUE SCROLLING TO GO TO SECTION II. INCUNABULA

OR

CLICK HERE TO GO BACK TO TABLE OF CONTENTS ∩



II. INCUNABULA



*An Extremely Fine Copy of Han's ca. 1471 Printing of a Virulently Anti-Semitic Work,
With the Original Owner's Purchase Inscription*

24 **PAULUS DE SANCTA MARIA. SCRUTINIUM SCRIPTURARUM.** ([Rome]: Ulrich Han [Udalricus Gallus], [not after April 1471]) 288 x 195 mm. (11 1/4 x 7 3/4"). [290] leaves. Single column, 35 lines, roman type. Fine new pigskin over boards in the style of the period, covers with concentric panelling, thick raised bands, spine panels filled with various blind-stamped ornaments, pigskin clasps. Capitals struck with yellow, first page with seven-line illuminated initial in blue, white, brown, and red on a burnished gold ground, marginal extensions of hairline vines bearing numerous burnished gold leaves, terminating in a magenta lotus flower at either end; s2r with three-line painted red initial at incipit of Part II, s2v with seven-line burnished gold initial on a blue and magenta ground with white tracery. Final page of some quires with contemporary handwritten catchword in ink (sometimes trimmed away); front flyleaf with later ink bibliographic notes in French, first page with extensive later (18th century?) ink marginalia in French, with "Carthusiae Villenove" [Charterhouse of Val de Bénédiction in Villeneuve-lès-Avignon] and a trefoil containing the initials "RLK" stamped in ink in tail margin; FINAL PAGE WITH THE ORIGINAL OWNER'S PURCHASE INSCRIPTION (see below). Goff P-202; BMC IV, 21. ♦Occasional mild foxing, faint stains, or marginal thumbing, but A VERY FINE COPY, especially clean, fresh, and bright, in a convincing new retrospective binding. **\$22,500**



This is an extremely pleasing copy of the second printing (the first was by Mentelin, not after 1470) of the influential work

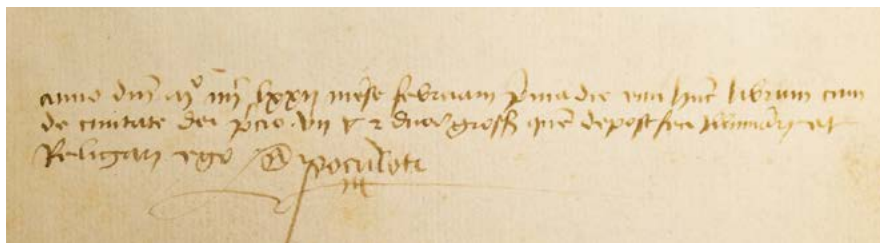
known as the "Dialogue of Paul versus Saul on the Treachery of the Jews," written by a former Talmudic scholar who became a Christian bishop. Born Solomon ha-Levi de la Cavalleria, our author Paul de Santa Maria (ca. 1351-1435) was the scion of a wealthy and influential Jewish family in Burgos. An erudite rabbinical scholar, he began studying the "Summa Theologica" of Thomas Aquinas, and found himself increasingly convinced by its scholastic arguments. He converted, was baptized in 1391, and went on to study theology at the University of Paris, receiving a doctorate before returning to Castile to assist with and promote the conversion (forced, if necessary) of Spain's Jews. "Scrutinium Scripturarum" ("Scrutiny of the Scriptures"), his chief work, was composed to aid in that cause, viciously attacking the foundations and beliefs of Judaism. It was an important source for later works, including Luther's "On the Jews and their Lies." The first part of the text is constructed as a dialogue between Saul and Paul discussing the evils of the Jews, while the second section continues the discussion between a Christian disciple and his master. It is a virulently anti-Semitic work, and was used, as the author intended, to force Jews into ghettos, bar them from most livelihoods, and even put them to death in order to force conversion.



Our Rome printing by Ulrich Han (d. 1479) followed the original Strassburg imprint of Mentelin by a matter of months. A native of Ingolstadt, Han was one of the very earliest printers in Rome; invited to that city by Cardinal G. Torquemada, he



issued his first dated work at the end of 1467. His roman typeface has a simplicity and grace that reflect the humanist sensibilities of his time and place. Han was an industrious printer, producing perhaps 100 works before his death. The 31-word carefully written inscription on the final page here recounts the original owner's purchase of this volume on the first day of February in 1472; he says that he purchased it, along with a copy of Augustine's "De Civitate Dei," for 7 libri and 2 groschen and afterward had the volume illuminated and bound. He signs his name with a notable flourish as "A Poculoti." Someone accustomed to finishing an inscription in this ornamental manner would have been Andreas

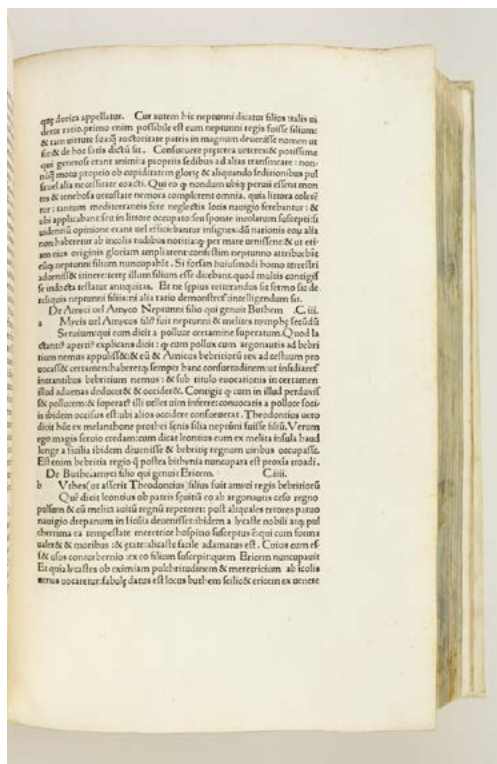


Poculoti, who was a notary from Lyon during this period, a person significant enough to be described favorably and at some length in Giasone del Maino's "Consiliorum Sive Responsorum" (see p. 90 of the Venice, 1581 edition); perhaps he was the original owner of our volume. (ST15198d)

The First Printing of Boccaccio's Immense Scholarly Achievement Relating to Pagan Mythology, Issued by the First Printers in Venice

25 **BOCCACCIO, GIOVANNI.** GENEALOGIAE DEORUM GENTILIUM. (Venice: Vindelinus de Spira, 1472) 333 x 233 mm. (13 1/8 x 9 1/4"). [291] (of 296) leaves (**lacking two text leaves and last two index leaves, including colophon, as well as final blank**). Single column, 41 lines, roman type. FIRST EDITION. Early 20th century stiff vellum, ink titling on smooth spine, edges stained blue. With scattered marginal notations in a contemporary hand; front pastedown and front free endpaper with modern signatures in pencil. Goff B-749; BMC V, 162; ISTC ib00719000. See also: Giuseppe Mazzotta, "Boccaccio: The Mythographer of the City," in "Interpretation and Allegory: Antiquity to the Modern Period," pp. 349-364. ♦Covers with a few tiny stains and a touch of soiling but otherwise in excellent condition; slight separation at hinge before final signature, two quires with a wax stain growing and receding in the lower corner (confined to margins on all but one leaf), a couple of openings (only) with noticeable stains or browning, other trivial imperfections, but still a pleasing copy, the vast majority of the contents clean and bright, and with ample margins throughout. **\$8,000**

Issued by the first Venetian press, this handsome volume contains "On the Genealogy of the Pagan Gods," a product of the mature years of Boccaccio (1313-75), during which the author turned away from vernacular works of creative imagination to humanistic scholarship in Latin. Begun in 1350 (the same year that Boccaccio met Petrarch) and written with many revisions right up until the author's death, the "Genealogy" was the result of decades of intense study and the meticulous gathering of source material—more than 175 Greek and Latin authors are cited across the 723



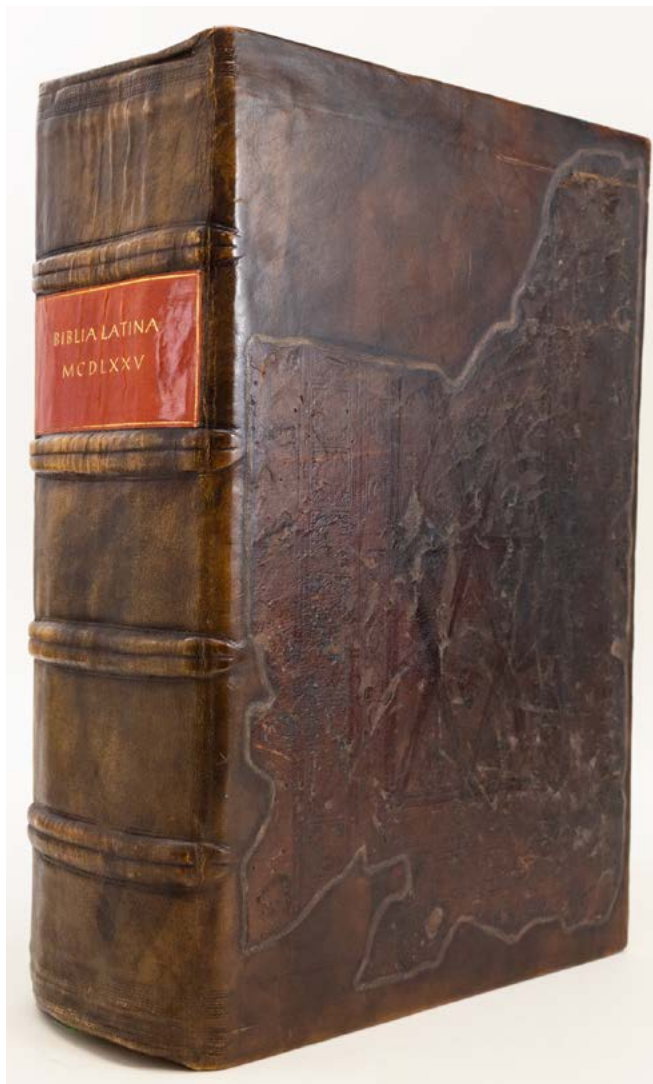
entries here. An immense scholarly achievement, the work contains the genealogical encyclopedia of the gods in 15 books (generated by Boccaccio's studies of classical mythology, particularly Ovid), and it is of considerable importance because of its emphasis on literature of the ancients—most notably, it contains the first quotations drawn from the works of Homer. Although the “Genealogy” was not the first commentary on classical mythology ever written, it was certainly the most influential, being the first to provide a thorough synthesis and analysis of the subject, and the first to contain such an extensive range of quotations. Brothers Johannes and

Vindelinus de Spira are recognized as the proto-printers of Venice, coming to Italy by way of Mainz and setting up shop in 1468. When Johannes died in 1470, less than two years into the printing business and with Augustine's “De Civitate Dei” in the midst of production, Vindelinus took over the enterprise, resumed the project, and printed another 10 titles in that same year alone. In “Notable Printers of Italy,” De Vinne says that the type used in the present book was modeled after the most attractive Italian manuscript hands and is often compared to the superlative work of Nicolas Jenson, being a little more rustic in appearance, but “equally meritorious in its roundness, clearness, and easy readability.” This important first edition is aggressively sought after, and complete copies fetch substantial sums of money. However, because this is an early printed book that was collated without signatures, copies were frequently issued incomplete; in any case, our copy is meant to be attractively priced as a reflection of its missing leaves. (CEH1917)

The First Printing of the Famous Koberger Bible

26 BIBLE IN LATIN. BIBLIA LATINA. (Nuremberg: Anton Koberger, 16 November 1475) 432 x 288 mm. (17 x 11 1/4”). [480] leaves, lacking the final blank (as usual) and lacking the final leaf (which is printed on recto only). Double column, 48 lines, gothic type. First Koberger Edition. A binding incorporating the original(?) bevelled lower board and a probably later upper board, contemporary tooled calf covering about 60 percent of the sides (the remainder, including the spine, covered with well-matching modern calf), raised bands, later red morocco label. Manuscript running titles, paragraph marks, and numerous one- to six-line initials, all in red ink, and WITH A VERY FINE SIX-LINE ELABORATELY INCISED ILLUMINATED INITIAL at the beginning of Genesis, the “I” painted pink on a tooled gilt ground, framed in green and with multi-colored acanthus leaves and flowers extending into the margins. With contemporary quiring in manuscript in lower margins. A duplicate from the Bibliotheca Publica Regia Stuttgartensis (about which see below), with

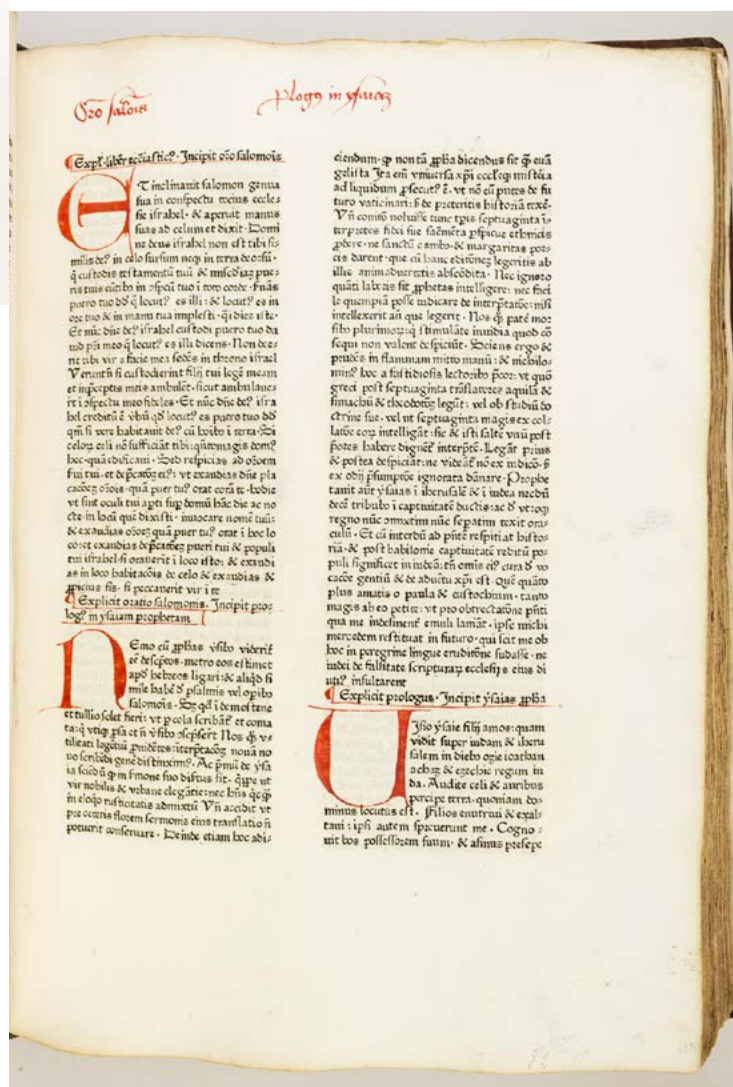




their armorial stamp (and two others that are illegible) on the first page. Dibdin, "Bibliotheca Spenceriana" 15; Copinger 22; Darlowe & Moule, p. 909; Goff B-543; BMC II, 413; ISTC ib00543000. ♦The binding very solidly restored and perfectly agreeable; first leaf with about a quarter of the page excised and repaired with plain paper (about half of one text column on both sides lost), first two leaves and last few quires with expert restoration to corners and edges (not affected the text), first and last few leaves a little soiled, a scattering of tiny wormholes to a handful of quires, other insignificant imperfections, but the vast majority of leaves clean and fresh, and with ample margins throughout. **\$15,000**

Proclaimed "a magnificent . . . performance" by Dibdin, this impressive tome is the celebrated first Bible from the press of the famous Anton Koberger (ca. 1440-1513). Like others of his earliest books, the present imposing volume is among the most beautiful of all Koberger productions, and it is noteworthy because its page-for-page contents are identical with those of the Gutenberg Bible (whereas his 1477 and

later Bibles represent departures). A former goldsmith from a prominent family of artisans, Koberger was undoubtedly the most prosperous member of the Renaissance printing trade. He established his press in Nuremberg in 1472 and quickly became one of the most prolific printers in the business, outstripping Schoeffer of Mainz by 1480. He produced about 200 works by 1500, including the most famous illustrated work of the era, the "Nuremberg Chronicle." By Copinger's count, Koberger published 16 editions of the Bible (15 in Latin and one in German) over the course of 25 years, as well as numerous philosophical and theological works on as many as 24 presses under his own supervision; although most Koberger books have Nuremberg imprints, he had books printed for him at several other locations, and he had sales outlets from Paris and Lyon to Budapest and Warsaw. As a wholesaler, this "king of booksellers" also handled all the major scientific works of the period and dominated the book trade in Europe. In addition to being an important "first" in the career of a major incunabular printer, this volume has physical attributes that add

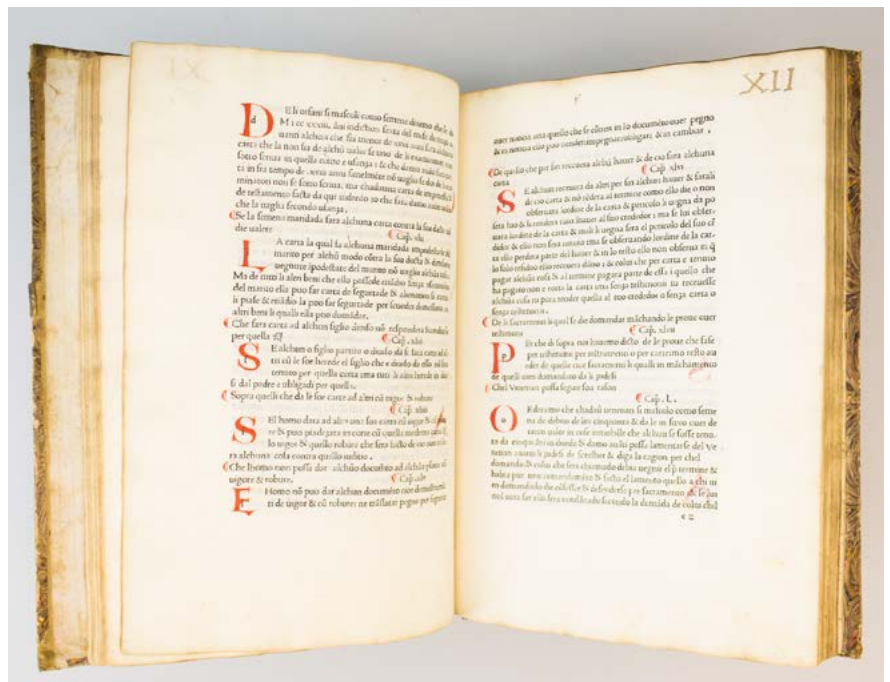
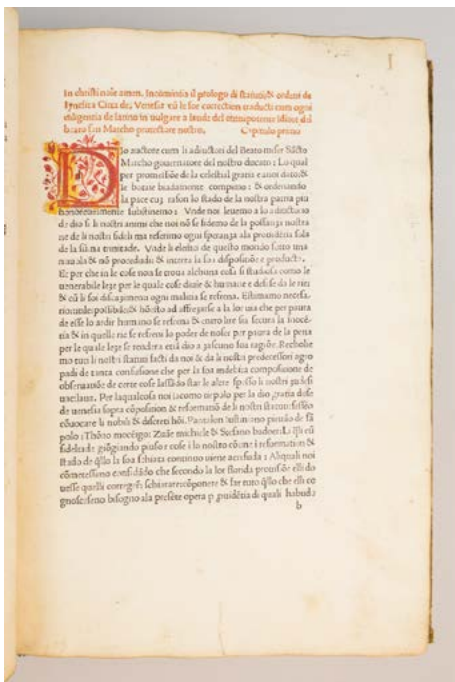


greatly to its appeal and to the experience of handling it. Imposing size and heft give it a commanding presence; the text is skillfully printed and attractively rubricated; and the clean, bright paper is thick and crackles as one turns the leaves. With few exceptions, this Bible appears at auction in unpleasant condition or defective; copies that qualify as at least palatable fetch in excess of \$20,000 (St. John Hornby's handsomely embellished copy brought \$62,500 in 2013). Our copy has the added prestige of coming from an illustrious public ducal library founded in 1765 by Karl Eugen, Duke of Württemberg (now part of the Württembergische Landesbibliothek). Eugen was especially interested in acquiring Bibles for the library, which today includes more than 20,000 items and is considered to be one of the most important such collections in the world. (CEH1922)

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

27 (VENICE, LAWS OF). *LI STATUTI & ORDENI DE VENESIA.* ([Venice]: Filippo di Pietro, 1477) 294 x 198 mm. (11 1/2 x 7 3/4"). [87] leaves (lacking first blank), [4] leaves of manuscript notes. Single column, 34 lines, roman type. FIRST EDITION. 18th century calf-backed marbled paper boards, raised bands, spine panels with gilt floral sprig, black morocco label. Paragraph marks in red, numerous three-line initials painted red, one five-line initial painted red with floral decoration and gold highlights. With manuscript foliation (both Arabic and Roman numerals) and a few marginal notes in an early (16th century?) hand. Front pastedown with an armorial bookplate of Augustus Frederick, Duke of Sussex (about whom, see below); front free endpaper with the bookplate of George W. Pratt, and a purple stamp bearing the initials "GWP"; four smaller, loose sheets of bibliographical notes by various modern hands laid in. Goff S-724; BMC V, 219; Walsh 1662. ♦ Binding with significant general wear, but entirely sound. Light marginal dampstain in the upper corner, becoming slightly darker and extending the length of the margin on the last 20 or so leaves, some uneven toning (more than half the leaves quite bright but the rest a shade or two darker), other minor imperfections in the text, but still an appealing copy internally, generally fresh and with extremely comfortable margins. **\$32,000**

This is an attractively rubricated copy of the first appearance of the first printed book on the laws and statutes of Venice, as well as one of the first to include maritime law and customs in print. Given Venice's role as a commercial powerhouse (and an early model of capitalism) in the Medieval period, this work is of obvious interest to the student of law and economics. At the time this work was printed, Venice was one of the wealthiest cities in the world as well as one of the most populous in Europe (by some estimates second only to Paris). With sea trade at the center of this wealthy and powerful Republic, the section on maritime law here necessarily occupies a good portion of the text and





includes a broad range of regulations pertaining to cargo and equipment, payments and wages, disputes between sailors, abandonment by crew members, arming ships, and much more. We have not been able to decipher in full the notes in manuscript that appear after the primary text, but a pencil note on the rear pastedown dated 1851 mentions that they are “more recent decrees” made into law after the book had been published. Pollard notes that our printer, Filippo di Pietro (active 1472-82), published about 40 works in his career (after separating from his kinsman Gabriele in 1474), most of which were literary, including editions of Aristotle, Cicero, and Dante. The present work comes with a very desirable provenance. Augustus Frederick, Duke of Sussex (1773-1843) was the sixth son of George III and his wife Charlotte Sophia. He amassed a huge library containing

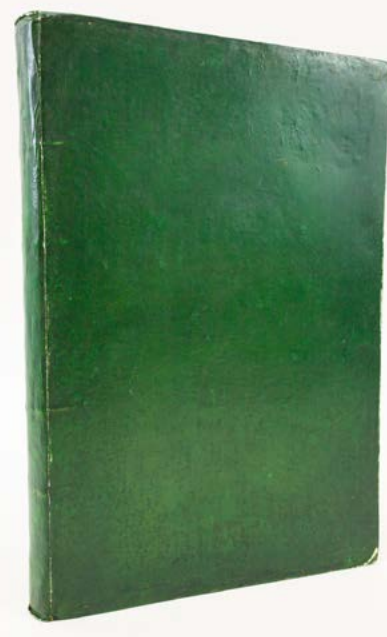
“upward of fifty thousand volumes of Mss and printed books” according to the account of Thomas Joseph Pettigrew, the Duke’s librarian (and surgeon!). In 1844, following the Duke’s death, the library was sold off in order to cover his considerable debts (no doubt in part due to his penchant for book buying). The book later came to George W. Pratt (1830-62), an American senator, Union Army officer, and avid book collector with more than 8,000 volumes in his library, according to a contemporary account. He was the son of Zadock Pratt who built the largest tannery in the world (including an entire town to operate it), in the Catskill Mountain region. This copy is recorded in the ISTC as one of only five in the US (also Harvard, Yale, LC, and the Morgan). It also appears to be extremely rare on the market—we could not find a single auction record on either RBH or ABPC. (CBJ1751)

The Fürstenberg Copy

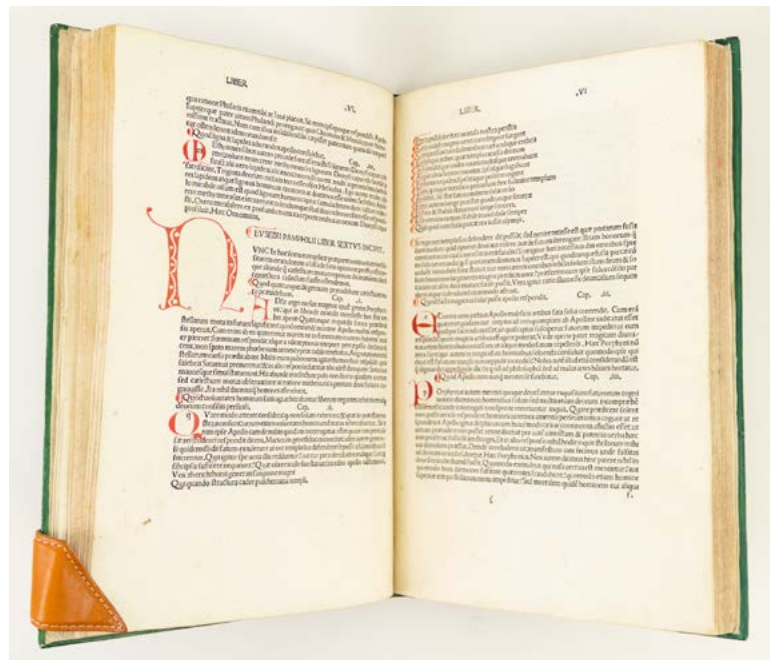
28 EUSEBIUS CAESARIENSIS. *DE EVANGELICA PRAEPARATIONE.* (Treviso: Michael Manzolus, 12 January 1480) 293 x 194 mm. (11 1/2 x 7 1/2”). [106] (of 108) leaves (lacking first and last blank). Single column, 45 lines plus headline in roman type. Translated by Georgius Trapezuntius; edited by Hieronymus Bononius. First Bononius Edition. 19th century green-painted stiff vellum, smooth spine. Rubricated in red throughout, three- to 10-line initials painted in red. Front pastedown with morocco bookplate of Hans Fürstenberg. Goff E-121; BMC VI, 888; ISTC ie00121000. ♦Extremities lightly rubbed, first leaf a little soiled and frayed, isolated minor marginal stains or foxing, short marginal tears, other trivial imperfections, but A FINE, FRESH COPY, the text clean, smooth, and bright, and the binding entirely solid and rather pleasing. **\$6,500**

Described by the Catholic Encyclopedia as “a gigantic feat of erudition,” Eusebius’ “Preparation for the Gospels” is valued as a repository of information on paganism, preserving many extracts from classical authors that would otherwise be lost to us. Often called the “Father of Church History,”

the famous bishop Eusebius of Caesarea (ca. 260 - ca. 340) was a friend and adviser of the emperor Constantine and a prolific writer of history and scriptural commentary. He is best known for three works: his epitome of universal history (covering the period from apostolic times to 324), his “*Historia Ecclesiastica*” (the first history of the Christian church), and the present item, a collection of knowledge and quotations from classical writers intended to prepare the mind to receive the evidences of Christianity. Composed by Eusebius during the period of the Great Persecution just prior to the legalization of Christianity, the “*Historia*” addresses an audience of learned and pious readers hesitating to embrace Christianity, and it assures them that the truth is manifest in Scripture, while the pagan schools incessantly contradict one another. The first half of the work systematizes pagan religion and mythology as well as the doctrines of the philosophical



schools and goes on to recognize the similarities of Platonic and Christian beliefs, arguing that Plato's view of the Demiurge was derivative and based on a knowledge of the Hebrew Pentateuch. First printed in 1470 by Nicolas Jenson, the present work was edited by Girolamo Bologni (Latinized Hieronymus Bononius) (1454-1517), a well-known jurist, poet, and humanist. According to BMC, our printer, Michael Mazolus, was active in Treviso between 1476-81, after which time he was mainly engaged as a publisher in Venice. Our copy comes from the collection of Hans (or Jean) Fürstenberg (1890-1982), a bibliophile of refined discrimination who assembled one of the great collections of the 20th century and whose books were noted for their outstanding condition. (CEH1904)



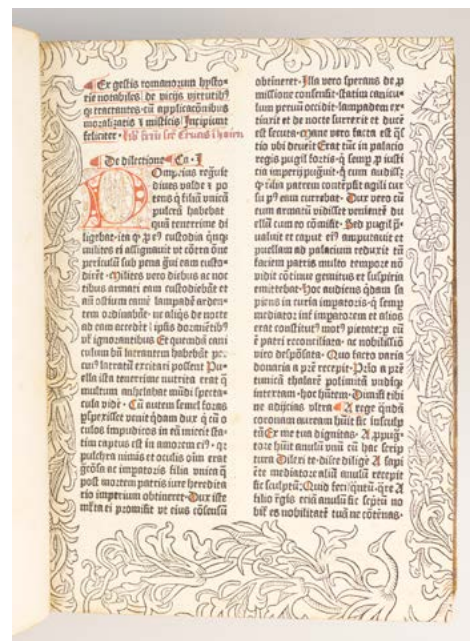
A Very Rare and Especially Desirable Dutch Incunable: The Gouda Printing of the First Dated Edition of the “Gesta Romanorum”



29 GESTA ROMANORUM. (Gouda: Gerard Leeu, 23 August 1480) 250 x 180 mm. (9 3/4 x 7"). [144] leaves. Double column, 37 lines, gothic type. 18th century polished calf, raised bands, spine attractively gilt in compartments with calligraphic ornament at center, tulip cornerpieces, red morocco label, marbled endpapers. Rubricated in red, numerous handwritten two-line initials in red, first page of text with woodcut frame of floral vines and with five-line opening initial in red and white infilled with penwork vines, woodcut ecclesiastical coat of arms in colophon. Colophon and final page of index with red ink ownership inscription of the Brethren of the Holy Cross of St. Peter's Vale in Hoorn. Goff G-282; not in BMC. ♦Covers with a few blemishes, joints with short cracks at head, corners rubbed to boards, but the binding still solid and not without appeal. Woodcut frame trimmed with minor loss, final leaf a little soiled, isolated marginal stains and spots, otherwise a fine copy internally, quite clean, fresh, and bright. **\$39,000**

This is the first dated edition of a popular Medieval work, printed by the proto-typographer in Gouda, Gerard (or Gheraert) Leeu (ca. 1445-92). Issuing his first work in 1477, Leeu produced 69 books in Gouda before moving in 1484 to Antwerp, then a major city for international trade that offered more opportunity to sell his publications in other countries. While most of his works were in Latin or Dutch, he also printed some of

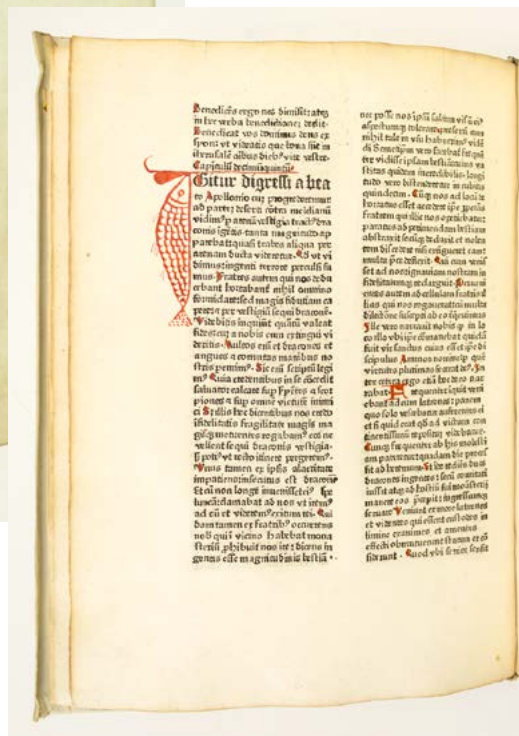
Caxton's translations for the English market. His career, and his life, came to an abrupt end in 1492, when he was stabbed to death by one of his typesetters during a quarrel. He was admired by humanists, with Erasmus describing him in a letter as "a skilled practitioner of the art of printing and a very amiable man." The "Gesta Romanorum," or "Deeds of the Romans," is a collection of tales probably compiled in England in the early 14th century as a sourcebook for pastoral sermons. Some of the stories are from classical history, some are legends, but all have a moral or edifying quality. In addition to offering material for preachers, "Gesta" was also a source for such works as Chaucer's "Canterbury Tales" and Shakespeare's "Merchant of Venice" and "King Lear."



There were numerous manuscript versions of "Gesta" in circulation, and with the advent of printing, 25 editions were issued in the incunabular era. This is an uncommon edition, with ISTC finding just four copies in the United States. Our copy was originally owned by the Abbey of the Brethren of the Holy Cross, an Augustinian order commonly called the Crosiers or "Crutched Friars," in the Northern Holland city of Hoorn. Dutch incunabula are considerably rarer than German or Italian or French, and they continue to be aggressively sought after, bringing very considerable prices, particularly when they have substantial content, as in the present case. The only auction record we could trace since the Hoe copy was sold in 1911 was for the Broxbourne copy (in modern vellum boards), sold in 1977 for £9,500 (the equivalent then of \$17,266). (CBJ1720)



30 **HIERONYMUS. VITAE SANCTORUM PATRUM, SIVE VITAS PATRUM.** (Cologne: Conrad Winters de Homborch, ca. 1481-82) 305 x 215 mm. (12 x 8 1/2"). [158] leaves. Double column, 41 lines, gothic type. Early 20th century stiff vellum with yapp edges, smooth spine, black morocco label. Capitals struck in red, numerous one- and two-line initials and quite a few four- to five-line initials (some decorative) in red, several unusual capital "T" initials in the shape of scaly fish dangling on a hooked line, all between about one and three inches long. With several leather tabs protruding from fore edge for ease of



reference; some contemporary manuscript signatures on the lower corners; final page with an ownership notation in red. Goff H-203; BMC I, 251; ISTC ih00203000.

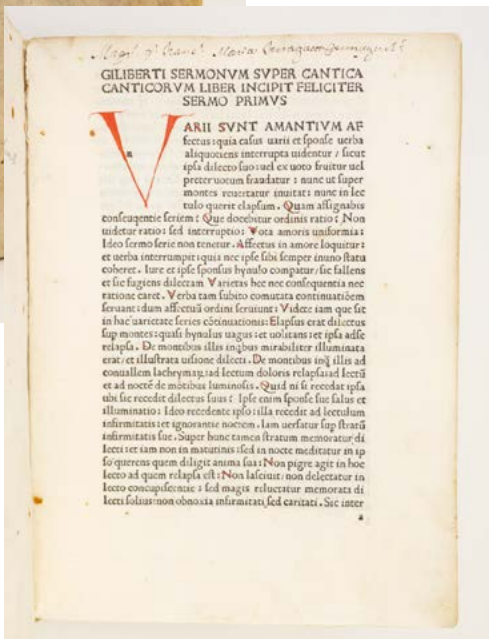
◆Vellum very lightly soiled and with a slight tendency to splay, but the binding solid and convincingly antique. Contents with scattered marginal smudges and occasional small stains, a couple leaves with larger but very light stains in the text (not affecting legibility), one leaf with two noticeable repairs to the gutter (text unaffected), but overall in excellent condition, the text with ample margins and pleasing rubrication and with nothing approaching a serious defect. \$7,000

Inappealing condition and containing some unusual rubrication, this is a rare edition of St. Jerome's popular hagiography of the Desert Fathers, composed in the late fourth century A.D. and first printed in 1474. One

of the four great Latin Doctors of the Church, Hieronymus, or Jerome (ca. 347-420) spent two years as a hermit in the desert, an experience that perhaps led to his interest in the early Christian ascetics of Egypt. This work contains his lives of St. Paul the Hermit, Hilarion, and Malchus, as well as a history of Egyptian monks long attributed to Jerome, but in fact a translation of a Greek work done by his friend Rufinus. Although little is known about the printer Conrad Winters, Pollard tells us that he printed about 60 works between 1475 and 1482. According to Haebler, Winters might well have trained with Cologne proto-printer Ulrich Zell, because their typefaces are so similar. The present work contains no colophon and is listed as undated in some bibliographies, but Goff assigns this edition a date of about 1481-82, noting two earlier editions by the same printer dated 1480 and (most likely) 1479. The final page of our work contains a red ink ownership note in Latin dated 1483 on the day of St. Mark (i.e., April 25), indicating that it once belonged to a certain Theobald of St. Baudalino in Cologne. This work is extremely rare on the market. We were able to trace no sale records for this edition during the past century, and a total of only two auction results for the two earlier editions by this printer. (CEH1920)



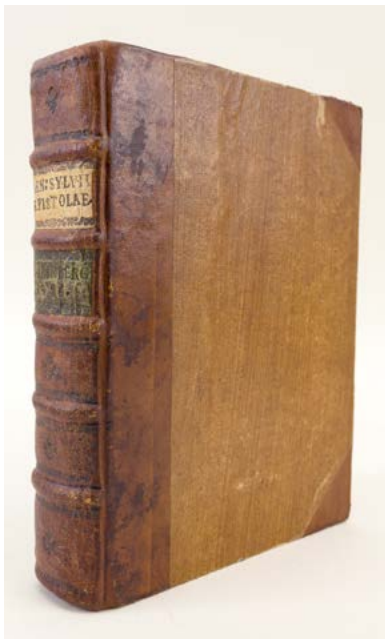
A Very Rare Copy of the First Printing of a Lincolnshire Abbot's Sermons Exploring the Allegorical Meanings of the "Song of Songs"



31 GILBERTUS DE HOILANDIA. SERMONES SUPER CANTICA CANTICORUM. (Florence: Nicolaus Laurentii, Alamanus, 16 April 1485) 253 x 185 mm. (10 x 7 1/4"). [160] leaves, complete with first and last blank. Single column, 34 lines, roman type. FIRST EDITION. Near contemporary vellum over pasteboards, smooth spine with ink lettering. First page with initials struck in red and a seven-line initial in red. Verso of front blank and head of first page of text with later ink inscriptions in Italian; one page with extensive but very neat early marginalia, occasional ink underlining and shoulder notes in an early hand. Goff G-304; BMC VI, 630; ISTC ig00304000; Encyclopedia of Christian Literature II, pp. 333-34. ♦ Vellum somewhat soiled and worn through in a few places (some loss along edges), boards tending to splay and with perhaps a dozen tiny wormholes, one opening slightly foxed, occasional trivial marginal smudges or spots, but still A FINE COPY INTERNALLY, clean and quite fresh throughout, with ample margins, and in a sound unsophisticated binding. **\$6,500**

This is quite a well-preserved copy of a collection of 46 sermons exploring in a scholarly way the allegorical themes and meanings of the Song of Songs, inspired by the unfinished work of Bernard of Clairvaux. St. Bernard (d. 1153) admitted his friend and disciple Gilbert of Hoylandia (d. 1172) to the Cistercian order he had founded, and by 1163 our author rose to the position of abbot of Swinestead Abbey in his native Lincolnshire, which he

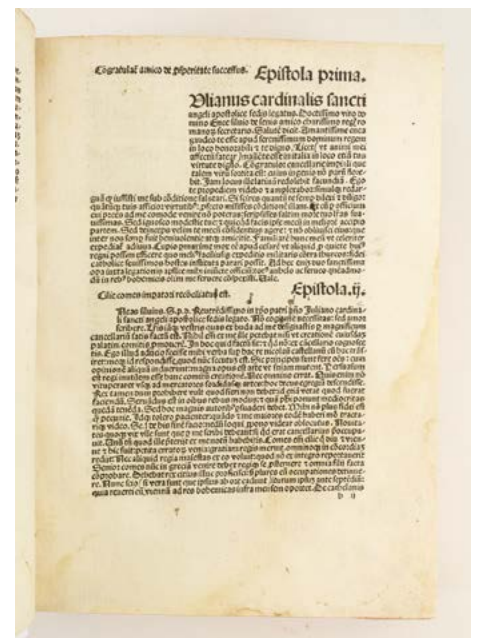
helped to transition from the Savigny to the Cistercian Order. One of the most revered figures of the 12th century monastic revival, St. Bernard devoted much of his scholarship to the Song of Songs, attributed to King Solomon, considered to be the greatest surviving love poem of the pre-Classical era. Beautiful and sensuous, the Canticle has long inspired debate over its origins and meaning—is it an erotically charged work of earthly love, or a divinely inspired allegory of the relationship between God and man? Bernard, unsurprisingly, took the latter view, and wrote a renowned and influential commentary on its meaning, which was left incomplete on his death. Gilbert continued his master's work, producing these 46 “sermons,” which may be more properly described as scholarly arguments. Mabillon considered Gilbert's work the equal of Bernard's for persuasion, elevation, and ardor. German printer Nicolaus, or Nicolas, Laurentii had been working in Florence from at least 1477, and according to the BMC “must have been busily employed.” He was one of the earliest printers working with copper plates, as demonstrated by his most famous book, an edition of Dante with illustrations by Botticelli. The present work is quite rare in the marketplace: RBH and ABPC list just one copy of our first printing at auction since 1980. (CEH1924)



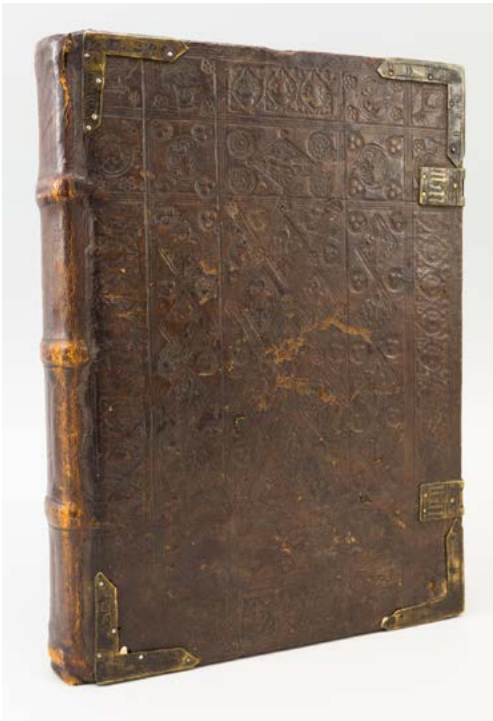
32 PIUS II, POPE. [PICCOLOMINI, AENEAS SYLVIVS]. EPISTOLAE FAMILIARES. (Nuremberg: Anton Koberger, 17 July 1486) 234 x 170 mm. (9 1/4 x 6 5/8"). [245] leaves (without initial blank). Single column, 52 lines, gothic type. Edited by Nicolaus von Wyle. Second Koberger Edition. 19th century half sheepskin over paste-paper boards, raised bands, spine panels with blind-stamped floral sprig at center, one green and one ivory morocco label. First page with two early ink signatures; occasional neat contemporary marginalia. Goff P-719; BMC II, 430; ISTC ip00719000. ♦Leather a bit stained, extremities somewhat rubbed, a couple of small abrasions to paper boards, but the binding entirely sound and not displeasing. First two leaves with repairs to margins (not affecting text), persistent dampstain to lower fore-edge quadrant of leaves, generally light, but more noticeable in first and last quires, occasional minor marginal smudges or light foxing, otherwise a very good copy internally, generally clean and fresh, with comfortable margins. **\$5,000**

Containing an infamous erotic epistolary novel and more than 400 letters by Pope Pius II, this voluminous work is a valuable repository of information about the life and times of one of the most intriguing figures of the Renaissance. Born to a noble family but lacking in material wealth, Aeneas Sylvius Piccolomini (1405-

64) took an unconventional path to the priesthood. According to the Catholic Encyclopedia, “he gave himself up to diligent study and the free enjoyment of sensual pleasures,” travelling widely, pursuing humanistic interests, and fathering at least two illegitimate children along the way. In 1446 Piccolomini was moved to mend his ways and join the Church, rising to the rank of cardinal in 1456 and pope in 1458. Piccolomini was a prolific writer throughout most of his adult life (both before and during his reign as pope), and the present volume preserves a substantial portion of his epistles (including letters to notable figures such as Pope Callixtus III and Holy Roman Emperor Frederick III), papal bulls, and his thoughts on various ecclesiastical and religious matters; also present are a few short works by other humanist writers of the period. Of particular note is the editor's inclusion of “De Duobus Amantibus” [“Tale of Two Lovers”], an early epistolary novel with fairly explicit erotic imagery, written around 1444, before Piccolomini had joined the priesthood. The presence of this section in our copy is fortunate: auction records indicate that previous owners were inclined to excise this racy material. First printed in 1476 by Johann Veldener, the “Epistolae” is offered here in the second of three editions printed by Anton Koberger (for whom see item #26, above). (CEH1912)



The Goldschmidt Copy (Cited in his Bibliography) of the Ecclesiastical Laws for Würzburg, Bound and Used in the Abbey at Heidenfeld in the Würzburg Diocese



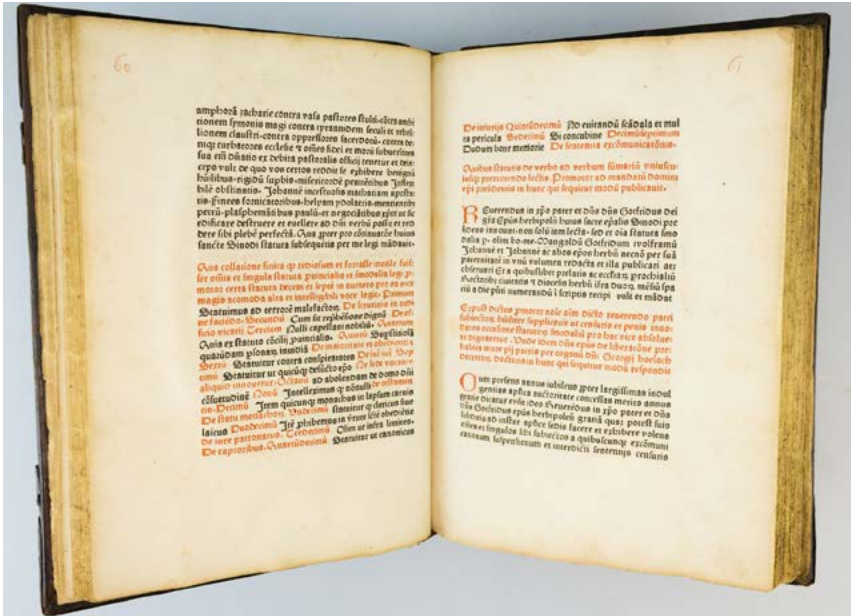
33 (WÜRZBURG, ECCLESIASTICAL LAWS OF THE DIOCESE OF). STATUTA SYNODALIA HERBIPOLENSIS [DIOCESE OF WÜRZBURG]. [with] **THOMAS AQUINAS**. DE ARTICULIS FIDEI ET ECCLESIAE SACRAMENTIS. [and] DE PERICULIS CONTINGENTIBUS CIRCA SACRAMENTUM EUCHARISTIAE. (Würzburg: Georg Reyser, ca. 1486) 295 x 205 mm. (11 1/2 x 8"). [136] leaves (first blank). Single column, 32 lines in gothic type. Contemporary German blind-stamped calf by the Kloster Heidenfeld bindery, covers with frame and diapered central panel decorated with rosettes, lozenge-shaped eagle stamps, and round stamps of a pelican feeding its young and of the monastery's patron Saint Mauritius with a round buckler, palm branch, and sword, neatly rebaked, raised bands, original brass corner guards and catchplates, vellum pastedowns from a 13th or 14th century manuscript of sermons (rear pastedown lifted). Three woodcut "seals" with letterpress names. Half of first blank cut away, the remainder covered with notes in an early hand; front pastedown with small morocco ex-libris of E. Ph. G. [Ernst Philip Goldschmidt]; rear pastedown with small paper library shelf label; head of first page of text inscribed in ink "Monaster[y] Heydenfeldt" [Heidenfeld]; occasional neat underlinings or marginalia in several early hands. Goff S-741 (including T-320a); BMC II, 572. For the binding: Goldschmidt, "Gothic and Renaissance Book Bindings" 23 (this copy). ♦ Short crack

to head of front joint, front board with small patch of lost patina from insect activity, first leaf of text mounted on a stub and with lower margin reinforced (not affecting text), a touch of browning to edges, occasional minor stains or thumbing, one leaf with marginal tear into text (no loss), but overall an excellent copy, the text almost always clean and fresh, with spacious margins, and in an sturdy, generally well-preserved binding of considerable character. \$17,500

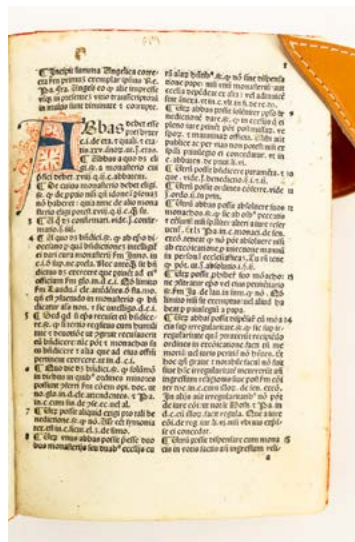
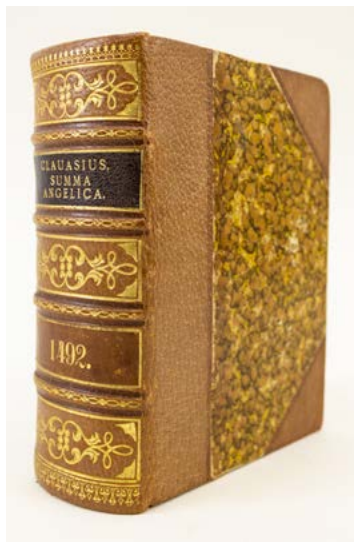
From the collection of E. P. Goldschmidt, this is the only incunabular printing of the ecclesiastical rules for administration of the diocese of Würzburg in Bavaria, and our copy has an appealing association, since it once was in the collection of a monastery in that diocese, where it was bound. Goldschmidt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



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



With Revealing Annotations



34 CLAVASIO, ANGELO DE. SUMMA ANGELICA. (Venetiis [Venice]: Georgius de Arrivabensis, 4 June 1492) 172 x 118 mm. (6 3/4 x 4 1/2"). 8 p.l., 519 leaves, [1] leaf (blank), 12 leaves. Double column, 44 lines, gothic type. 19th century half pigskin over marbled boards, raised bands, spine gilt in compartments with calligraphic flourishes, one brown and one tan morocco label, marbled endpapers, reinforced hinges. Two-line initials in red or blue for each entry, first entry ("Abbas") with six-line initial in blue with red penwork extending into margin. Front pastedown with ticket of Molnár Mihály and armorial bookplate of Caroli Susuch; verso of front flyleaf with ink stamp of a Budapest library; title page with "B S A

M" stamp of the Franciscan abbey of St. Anna in Munich. Extensive—but always neat—marginalia in at least three different early hands. Goff A-723; BMC V, 386; ISTC ia00723000. ♦ Extremities a little rubbed, paper boards lightly chafed, four quires a bit browned, occasional mild marginal stains or smudges, other trivial imperfections, but a nearly fine copy, clean, fresh, and mostly rather bright, in a solid, not unappealing binding. **\$4,000**

This is a practical guide for confessors and the principal work of the Franciscan Angelus de Clavasio (1411-95), Vicar-General of the order of Friars Minor and an influential diplomat and



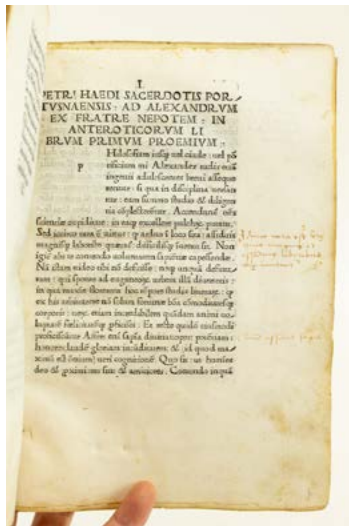
theologian. A collection of 659 alphabetically arranged articles dealing with ecclesiastical terms and a general dictionary of moral theology, it deals in considerable detail with issues of conduct, casuistry, and canon law. It was a widely used guidebook for confessors from its first printing in 1486 until well into the 16th century. As a work so closely associated with everyday Catholicism, it was burned by Luther in 1520, in a conspicuous show in the Wittenberg public square. With its numerous annotations, our copy offers insights into the chief concerns of confessors in the 15th and 16th centuries, and the topics that commanded the most study. There are significant annotations (beyond a brief note or cross reference) to the entries on avarice, confession, excommunication, heirs, Mass and the Eucharist, duty, and burials. The most heavily annotated sections are "Religious," dealing with those who are members of religious orders, and vows ("Votum"). Another extensively annotated section is that on Matrimony, with the priest even organizing his notes with "bullet-point" marks in red ink. While this is not an especially uncommon work, this copy is desirable both for its freshness and for the added value of its contemporary commentary. (CEH1905)

The Only Incunabular Printing of a Work Examining Sexual Attraction, Marriage, and Related Issues like Fashion and Grooming

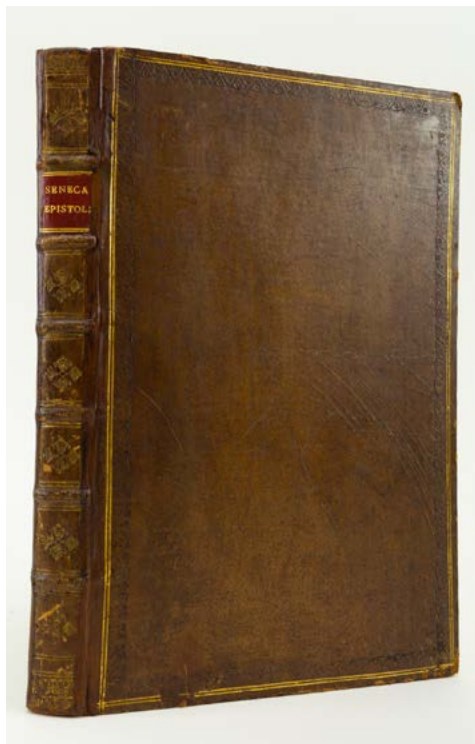


35 HAEDUS, PETRUS. ANTEROTICA, SIVE DE AMORIS GENERIBUS. (Treviso: Gerardus de Lisa, de Flandria, 13 Oct. 1492) 215 x 150 mm. (7 7/8 x 5 7/8"). 6 p.l., 97 leaves (without final blank). Single column, 25 lines, roman type. FIRST EDITION. New unlettered limp vellum in the style of the period. Front pastedown with bookplate of José Lorenzo Cossío. With numerous marginal annotations in two different early hands. Goff H-2; BMC VI, 885; ISTC ih00002000; V. Schulderer, "A Fleming in Venice," in "Fifty Essays", pp. 113-126. ♦ Intermittent dampstains to edges, intruding into tail margin of first quire (but well away from text), occasional minor foxing, thumbing, or small stains to margins, but an excellent copy internally, generally clean, fresh, and rather bright with generous margins, and in a perfectly suitable retrospective binding. **\$12,500**

Written as advice for the author's nephew, a college student, this philosophical treatise on the types of love is particularly concerned with the dangers of erotic passion. It takes the form of a lively discussion between the author, who is a priest, and two members of his intellectual circle, one a poet who makes the case for the beauties and pleasures of love, and the other a priest who warns against the consequences of indulging in carnality. The "conversation" encompasses representations in art of love, sexual attraction and desire, the state of marriage and the relations between the sexes, and forays into peripheral concerns like fashion and personal grooming. Our copy offers the intriguing opportunity to examine the reactions of at least two contemporary readers whose comments appear in the margins. Little is known of Haedus (1427-1504), other than that he was born Pietro Cavretto, served as a priest, and wrote an earlier book ("Amores") in reaction to being rejected by his beloved; it is not surprising that one disappointed in romance would compose a work entitled "against the erotic." The author was friends with the printer here, Gerardus de Lisa, who had immigrated to Italy from Flanders. V. Schulderer, who made a study of Gerardus, notes that his roman type is "a quite original face, with its wealth of curves and serifs, and its greatly prolonged ascenders and descenders, which gives his volumes a flavor of fine printing, admirably consonant to their small bulk and format." The Lisa printing is the only one done in the 15th century and is not commonly encountered. (ST15623)



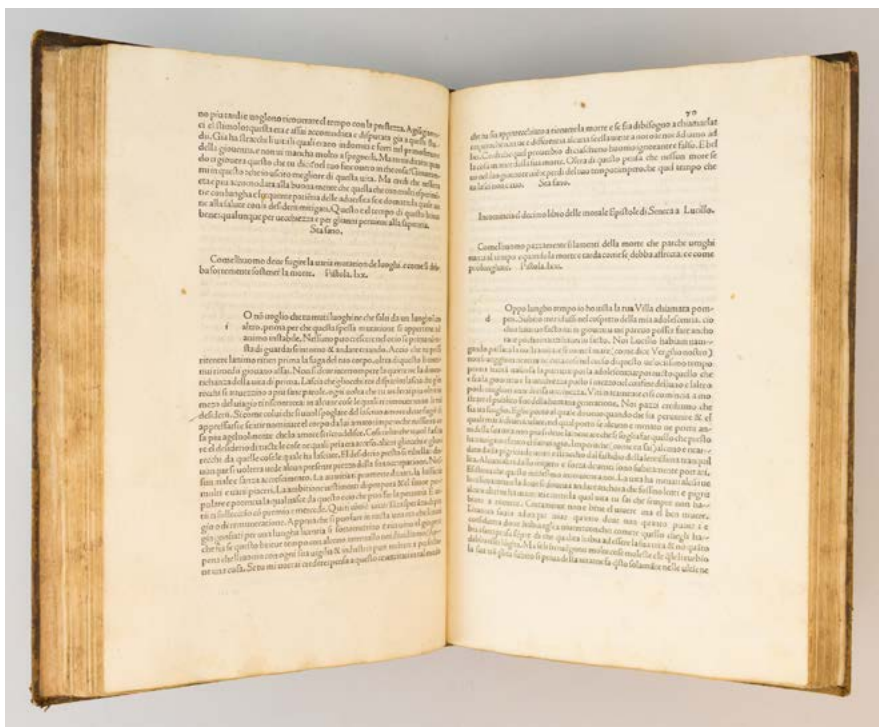
36 SENECA, LUCIUS ANNAEUS. [EPISTOLAE]. PISTOLE DEL MORALISSIMO SENECA. (Venice: Sebastiano Manilio, and Stephanus and Bernardinus di Nallis, 14 April 1494) 320 x 205 mm. (12 1/2 x 8"). 6 p.l., 170 leaves. Single column, 42 lines, roman type. Translated by Sebastiano Manilio. First Edition in Italian. 18th century sprinkled calf, joints renewed, raised bands, spine compartments with gilt quatrefoil, later red morocco label. Moss II, 591; Goff S-382; BMC V, 545; ISTC is00382000. ♦ The leather used for rejoining



now beginning to lift, short crack at head of front joint, paper along front hinge separated (with the board beginning to wobble), leather with a few scratches and other minor problems. First quire a little soiled with slightly frayed fore edges, first leaf with blank corner replaced and with a four-inch arching tear into text (but no loss), n3 with repaired curving diagonal tear nearly the length of the page (three or four words affected, but no meaning lost), final leaf rather browned and with repaired marginal tear; unsightly at beginning and end, but quite pleasing in between, the text there being consistently fresh and clean. \$8,500

This is the first appearance in Italian of Seneca's "Moral Epistles," a major resource for Stoic teachings that appeared in 25 incunabular editions following the editio princeps in 1475. These 124 letters, written late in the philosopher's life, spend much time on death, illness, and aging, but also discuss friendship, travel, study, and pleasure. The letters are notable for their conversational tone, and translator Sebastian Manilio sought to preserve

this by using the Tuscan vernacular for his Italian version. Manilio (fl. 1492-1504) was a classicist educated in Rome who worked for a number of Venetian publishers, producing Latin and Italian translations of several works, ranging from the "De Animalibus" of Aristotle to Ketham's "Fasciculus Medicinæ." Our Seneca is the only work for which he also served as co-publisher. It was the first book published by the di Nallis brothers, who only issued two other works, both of which were printed by another pair of brothers, Joannes and Gregorius de Gregoriis. This is an uncommonly seen book in even reasonably good condition. (CBJ1752)



The Binding Containing a Ninth Century Fragment Describing the Star of Bethlehem and the Three Magi

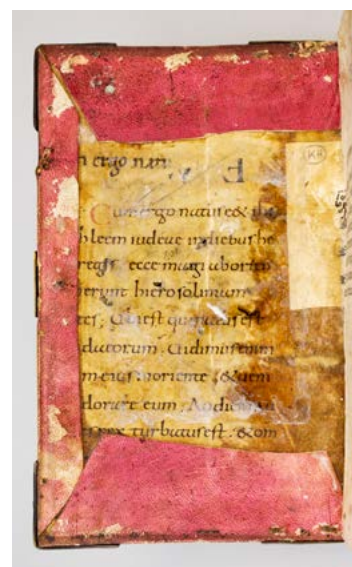
37 TROVAMALA DE SALIS, BAPTISTA. SUMMA CASUUM CONSCIENTIAE [SUMMA ROSELLA]. [with] SIXTUS IV. BULLA "ETSI DOMINICI GREGIS" 30 DEC. 1479. RUBRICAE IURIS CIVILIS ET CANONICI. (Venice: Paganinus de Paganinis, 21 December 1499) 188 x 102 mm. (6 1/2 x 4 1/2"). 14 p.l., 479 leaves (leaf numbers 393-97 skipped, but text complete). Double column, 49 lines in gothic type. Contemporary pink blind-stamped pigskin decorated with floral stamps and "Maria" banners, rebacked with white pigskin at an early date, raised bands, remnants of inked paper shelf label to spine, each cover with two brass bosses, two corner guards and two edge guards, upper cover with early vellum title label but lacking central brass ornament, one brass clasp (strap renewed), FRONT PASTEDOWN A FRAGMENT FROM A NINTH CENTURY MANUSCRIPT BIBLE (Matthew 2:1; Caroline minuscule), final leaf of text serving as rear pastedown, original tiny vellum tabs to fore edges, marking sections of the text. With one four-line and one six-line hand-painted blue initial on aa1r.



Verso of a10 with later (17th century?) ink ownership inscription of the monastic library at St. Peter's Abbey in Salzburg. Goff S-50; BMC V, 460; ISTC is00050000. ♦ Four small holes to pigskin on boards, head of spine with shallow chip, leather a bit rubbed, but the binding entirely sound and the early manuscript fragment quite legible. Occasional mild marginal foxing or small ink stains to edge of leaf, otherwise A FINE COPY INTERNALLY, clean and crisp. **\$12,500**

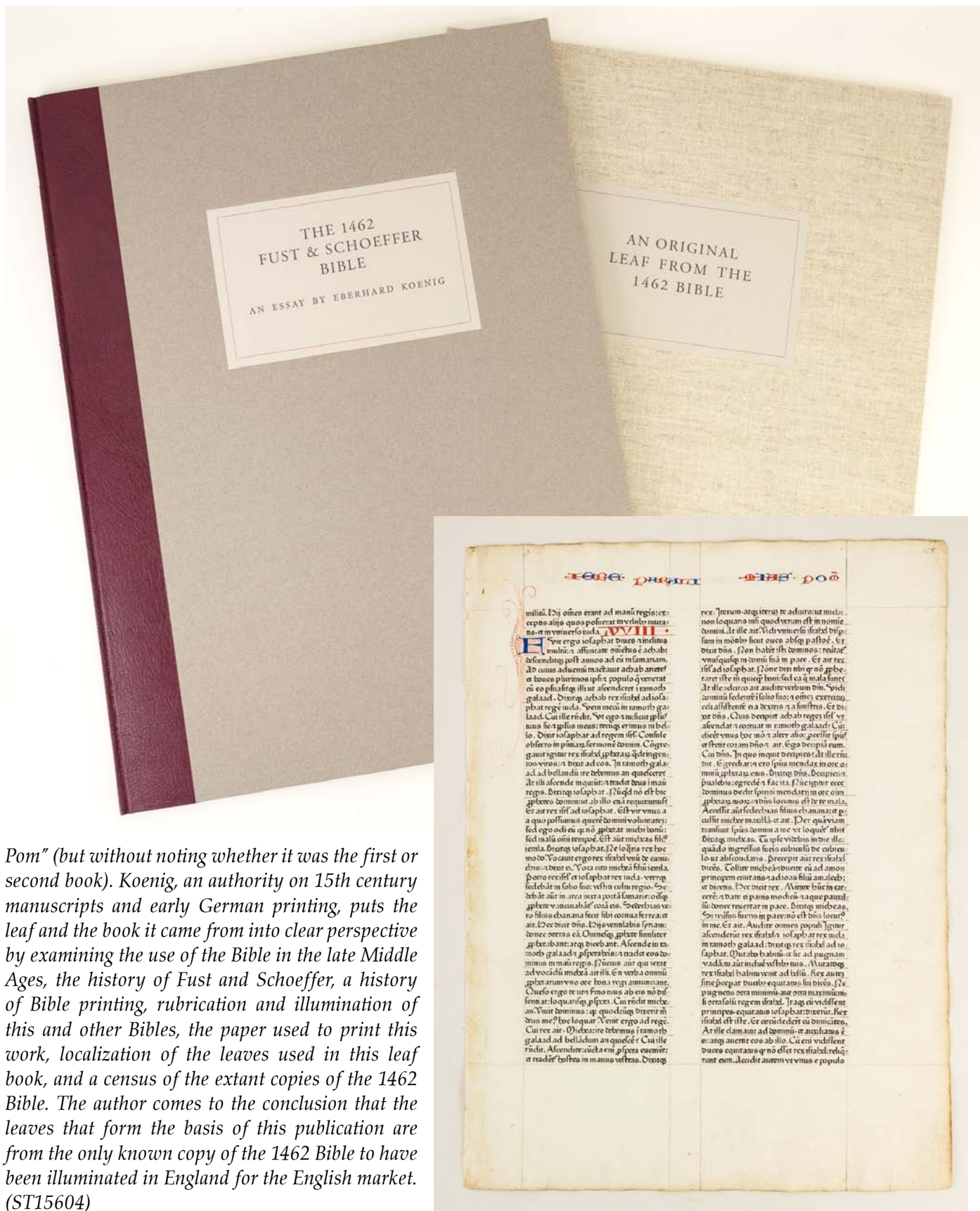
This is a portable edition of an influential manual of confession written by a Franciscan monk in 1483 and first printed in 1484, offered here in a copy with physical properties of great interest. Intended to guide priests in performing the office of confessor in an informed and judicious manner, such manuals began to be produced after the Fourth Lateran Council in 1215. The present item is a revised and expanded version of the 1484 original from distinguished Venetian printer Paganino de Paganini (fl. 1483-1538), who began his career with the press of Giorgio Arrivabene before marrying the daughter of German printer Franz Renner (Francesco Della Fontana), who operated in Venice from 1471 to 1496. Though he

primarily issued religious books or legal and medical works for the university, he is best remembered for printing the first Quran in Arabic. Our volume, with its helpful index tabs, offered a quick reference guide for the Benedictine fathers at St. Peter's Abbey in Salzburg Austria, founded in 696 and still operating today. The Abbey's library is the oldest in Austria, particularly rich in early manuscripts, Benedictine works, church history, and items relating to Salzburg and its history. Measuring 105 x 90 mm., the ninth century leaf on the pastedown here comes from a Bible or Gospel Book. The visible section contains part of the opening of Matthew chapter 2, on the Magi seeing the star and journeying to Jerusalem. The fragment is possibly French in origin, and quite likely from the first half of the ninth century (and maybe even the first third) based on the very early, archaic looking "a" resembling two sloping "i"'s (see for example "natus" in first line resembling "nutus," and "magi" in third line resembling "mugi"). At the top of the fragment, someone has re-copied part of the first three words "[Cu]m ergo natu[s]" in a more developed Caroline minuscule, using the normal ninth century "a." It almost goes without saying that leaves from this period are very rare and extremely desirable; the present fragment's dark, legible ink and earlier letter forms make it all the more so. (ST15093)

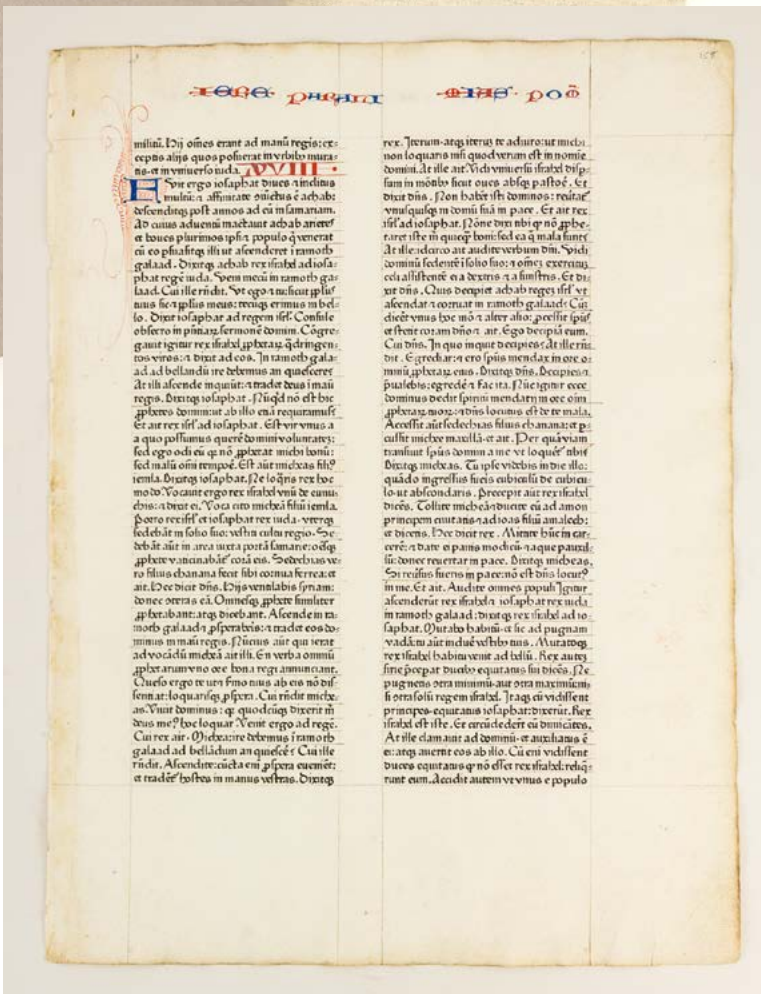


38 (LEAF BOOK - INCUNABULA, THE 1462 BIBLE). KOENIG, EBERHARD. THE 1462 FUST & SCHOEFFER BIBLE. (Akron and Evanston: Bruce Ferrini / Hamill & Barker, 1993) Text: 503 x 375 mm. (19 3/4 x 14 3/4"); Leaf: 405 x 300 mm. (15 7/8 x 11 3/4"); Case: 525 x 395 mm. (20 3/4 x 15 1/2"). 40 pp. With an introduction by Christopher de Hamel. ONE OF 166 COPIES (of a total of 181). Publisher's gray boards backed with burgundy crushed morocco, paper label on upper cover, black morocco label on flat spine. Housed with the leaf (in a separate linen folder and acid-free chemise) in a linen clamshell box with paper label on upper cover. With black & white photographs of illuminated leaves from copies of this Bible. WITH AN ORIGINAL LEAF FROM THE 1462 BIBLE with headline handwritten in red and blue, chapter numbers in red or blue, and three two-line initials in red or blue, with trailing penwork in a contrasting color; text from 2 Paralipomenon (2 Chronicles), chapters 18-20. ♦ In mint condition, with AN EXCEPTIONALLY FINE, BRIGHT LEAF. **\$5,000**

This is a handsomely designed and impressive leaf book offering a very desirable leaf from the magnificent fourth printed Bible, significant as the first Bible to include the date and names of its printers. 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. The leaf included here is especially desirable: first, for its beautiful condition and attractive penwork initials, and, second, for its rather charming reminder of human fallibility at the dawn of a new age of technology. The person charged with writing the headlines on our leaf originally mistook the text for the book of Jeremiah, when it is in fact from 2 Chronicles (called "Paralipomenon" at the time). On realizing the error, our scribe carefully struck through the "Jere mias" with red paint, and wrote "Parali



Pom" (but without noting whether it was the first or second book). Koenig, an authority on 15th century manuscripts and early German printing, puts the leaf and the book it came from into clear perspective by examining the use of the Bible in the late Middle Ages, the history of Fust and Schoeffer, a history of Bible printing, rubrication and illumination of this and other Bibles, the paper used to print this work, localization of the leaves used in this leaf book, and a census of the extant copies of the 1462 Bible. The author comes to the conclusion that the leaves that form the basis of this publication are from the only known copy of the 1462 Bible to have been illuminated in England for the English market. (ST15604)



*The Author's Own Copy, in a Special Retrospective Middleton Binding,
And Containing a Leaf with Conspicuous Rubrication*

39 (LEAF BOOK - INCUNABULA, SWEYNHEYM AND PANNARTZ). HALL, EDWIN. SWEYNHEYM AND PANNARTZ AND THE ORIGINS OF PRINTING IN ITALY: GERMAN TECHNOLOGY AND ITALIAN HUMANISM IN RENAISSANCE ROME. OFFERED WITH A LEAF FROM THE FIRST EDITION OF VOLUME I OF NICHOLAS OF LYRA'S POSTILLA SUPER TOTAL BIBLIAM. (McMinnville: Printed by the Bird & Bull Press for



Phillip J. Pirages, 1991) Book: 235 x 159 mm. (9 1/4 x 6 1/4"). Leaf: 372 x 265 mm. (14 1/2 x 10 1/2"). 131 pp. ONE OF EIGHT SPECIAL COPIES (of 241 total), this one THE AUTHOR'S OWN COPY (see note laid in at front of text). A DELUXE COPY BOUND BY BERNARD MIDDLETON IN ELABORATELY BLIND-STAMPED GOATSKIN in the style of a 15th century Roman binding. Opening of text with a very fine eight-line initial "E" painted in blue and embellished with red penwork. ACCOMPANIED BY A LARGE FOLIO SWEYNHEYM & PANNARTZ LEAF from the 1471 printing of Nicholas of Lyra's "Postilla super totam Bibliam," featuring the initial "E" replicated at the opening of the text here. The book and leaf (which is secured behind a hinged cloth mat) contained in an impressive (15 1/2 x 11 3/4") navy blue folding cloth box constructed of acid-free materials by Nancy Cuthbert. This portfolio box contained within a slightly larger clamshell box made from the same materials. Title page printed in black, red, and blue. ♦In mint condition. \$5,500

This is the world's most desirable copy of the first work to provide a broadly based and detailed picture of the activities of the first printers in Italy, a volume distinguished in three ways: by being one of just eight special copies in a deluxe elaborately blind-stamped replica binding, by containing a boldly rubricated leaf, and especially by coming from the author's own bookshelf. A retired professor of Medieval History at Wayne State University, Edwin Hall is a scholar-collector of the first order whose deep understanding of and appreciation for early printing have made this production an essential item for anyone wanting to know about the early spread of the new technology that revolutionized learning in the 15th century. Aside from Gutenberg and his immediate associates, there are no figures more important in the early history of printing than Sweynheim and Pannartz, the earliest printers outside Germany. First at Subiaco and



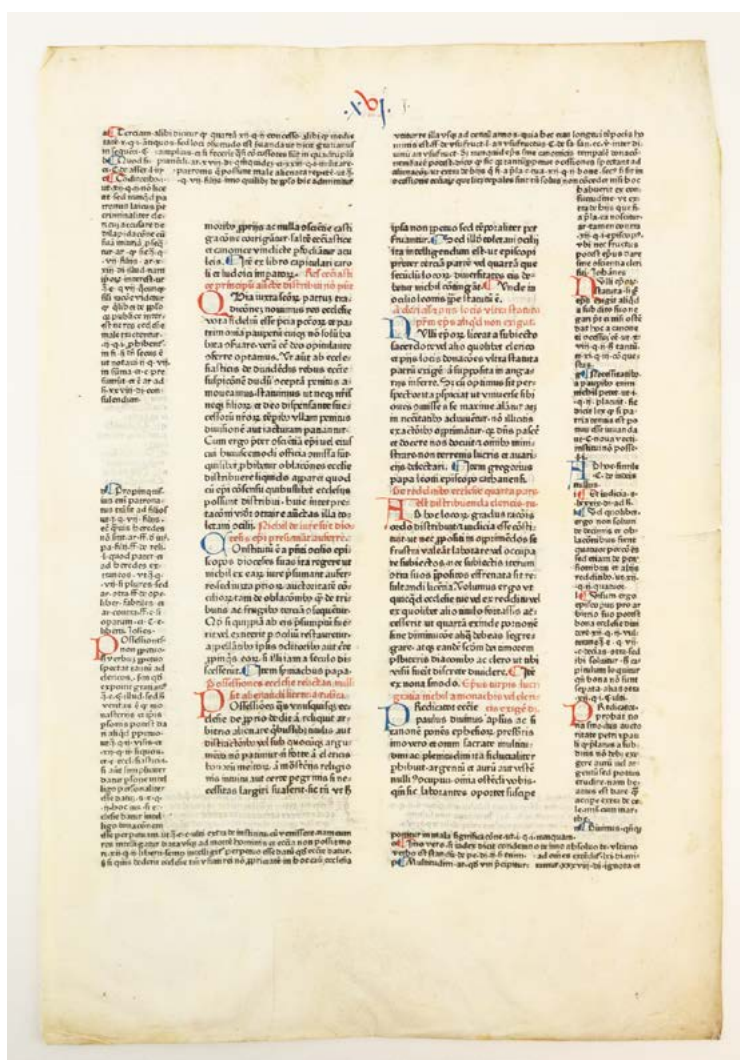
later in Rome, they produced an imposing catalogue of first editions of ancient authors, which for the first time systematically exploited the potential of the new technology as a means for disseminating humanistic texts to a large audience. The present item examines in a full and careful way their lives and achievements within the context of their newly developed craft as well as the humanistic environment they encountered in Rome in the 1460s and 1470s. In the process of his account, Professor Hall challenges a number of widely held assumptions about the origins of printing in Italy. The book is printed on luxurious mould-made Frankfurt paper by Henry Morris at the Bird & Bull Press, for half a century one of America's most distinguished private presses. The 14 1/2 x 10 1/2" leaves, which were purchased as a disbound and discontinuous fragment of one volume of Lyra's five-volume work, are in remarkably bright and fresh condition, and they show to good advantage the famous and beautiful type Sweynheym and Pannartz first used in 1467, recognized now as the earliest truly roman font. Even though Sweynheym and Pannartz produced more than 50 different editions, their press runs were normally only 275 copies. Consequently, their books are now very rare, and complete copies are extravagantly priced. The present leaf book offers an uncommon opportunity for research libraries as well as collectors interested in early printing or in

private press books to obtain an example of the work of Sweynheym and Pannartz in a form that is handsomely produced and at the same time not prohibitively expensive. (CEH1918)

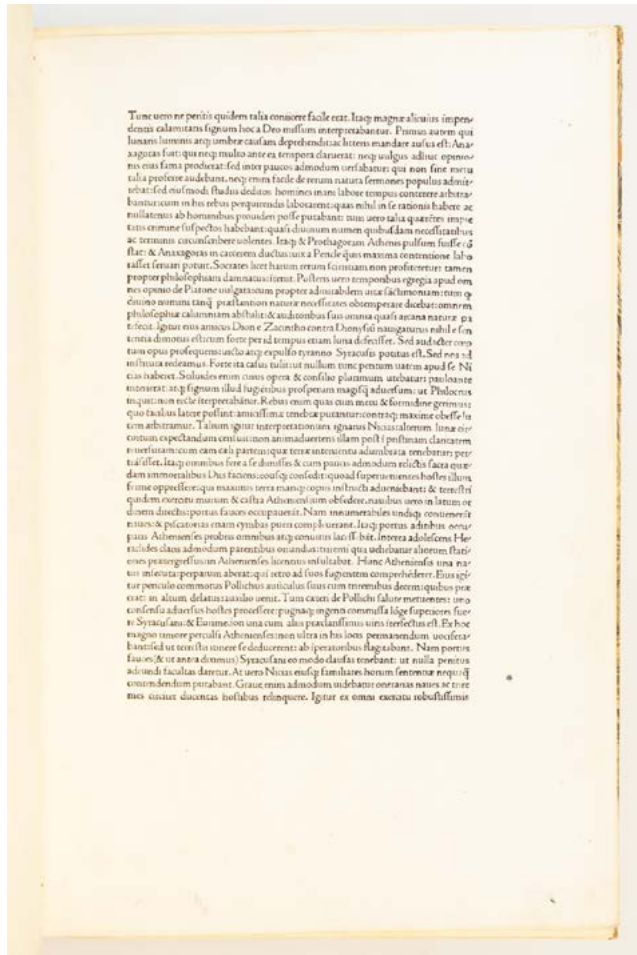
40 (LEAF BOOK - INCUNABULA, PETER SCHOEFFER). LEHMANN-HAUPT, HELLMUT and CHARLES McCURRY. TWO ESSAYS ON THE DECRETUM OF GRATIAN. (Los Angeles and San

Francisco: Printed by Saul and Lillian Marks at the Plantin Press for Zeitlin & Ver Brugge and Bernard M. Rosenthal, 1971) Book: 500 x 340 mm. (19 3/4 x 13 1/2"); Leaf: 483 x 330 mm. (19 x 13"). [9] leaves of text, including colophon. No. 17 OF 193 COPIES. Vellum backed marbled paper boards (lacking the original slipcase). Facsimile of original colophon printed in red with device and blue paragraph flourish. Printed in red and black. WITH AN ORIGINAL LEAF PRINTED ON VELLUM BY PETER SCHOEFFER AT MAINZ IN 1472. ♦Variations in grain of the vellum on the spine, but the book in mint condition; short slit to fore edge margin and a touch of dust-soiling to edge, but THE VELLUM LEAF IN FINE CONDITION—quite fresh with excellent margins. \$3,000

This is a very attractive production containing a fine vellum specimen from one of the most important printers of the 15th century, a person with direct ties to Gutenberg who was active for virtually the entire incunabular period. Our copy contains a very handsome leaf, printed in red and black in four columns (text in the middle columns, flanked by narrower columns of commentary) and embellished with hand-painted headlines and paragraph flourishes as well as hand-painted initials of various sizes in red or blue. The main text is set in Schoeffer's 1462 "Bible type," generally considered to be his most beautiful and important typeface. The leaf has very ample margins that show clearly all four pinholes, left behind by the



printer's pins (called "points") that held the sheet in place while it was being imprinted. (According to BMC I, xv, the presence of four pinholes dates the leaf before the second half of 1474, when the printer began to secure his sheets with two points only.) The two short essays making up the text here are useful commentaries on the printer himself and on the origins, substance, and significance of Gratian's "Decretum," the foundation of Roman church law for more than five centuries. ([For more on Schoeffer, see item #38, above.](#)) (ST15605)



41 (LEAF BOOK - INCUNABULA, NICHOLAS JENSON). BULLEN, HENRY LEWIS.

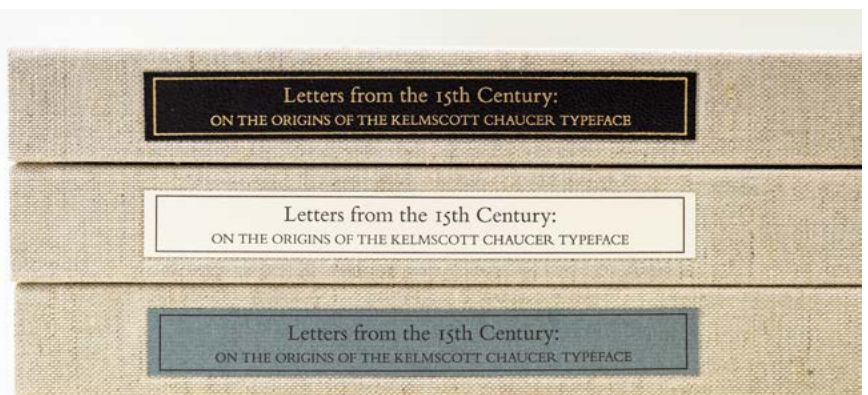
NICHOLAS JENSON, PRINTER OF VENICE: HIS FAMOUS TYPE DESIGNS AND SOME COMMENT UPON THE PRINTING TYPES OF EARLIER PRINTERS. (San Francisco: John Henry Nash, 1926) 418 x 266 mm. (16 3/8 x 10 1/2"). 4 p.l. (2 blanks), 10 pp. (leaf with 47 lines to the page, roman type). No. 128 OF 207 COPIES. Original vellum-backed marbled paper boards, leather spine label. WITH A LEAF FROM THE JENSON PRINTING OF PLUTARCH'S "LIVES" OF 1478 laid in. O'Day, pp. 45-46 ("a piece of great typographical excellence"). Goff P-832 (for the leaf). ♦Paper boards lightly chafed, vellum a little soiled at ends of joints, flyleaves with minor foxing, but a fine copy of the book, with few signs of use, and THE LEAF A BEAUTIFUL SPECIMEN, clean and bright with generous margins. \$900

This is an attractive leaf book, beautifully printed by Nash, using a re-cutting of Jenson's roman letter by Morris Fuller Benton. The scholarly essay by Bullen, a recognized authority on typography, "skillfully consolidates the information relating to Jenson and his types with some valuable collateral matter." (O'Day) Printed on thick paper with large margins, the fine leaf is an impressive display of Jenson's elegant roman type. (ST15606)

Our New Study of the Kelmscott Chaucer Type, Each Copy with a Chaucer Leaf And Four Leaves from Incunabular Printers who Influenced the Design of the Book's Typeface

42 (LEAF BOOK - INCUNABULA, INFLUENCE OF EARLY GERMAN PRINTERS ON THE KELMSCOTT PRESS). PIRAGES, PHILLIP J. LETTERS FROM THE 15TH CENTURY: ON THE ORIGINS OF THE

KELMSCOTT CHAUCER TYPEFACE. A STUDY, WITH SPECIMEN LEAVES, OF THE INFLUENCE OF THE EARLY GERMAN PRINTERS ON WILLIAM MORRIS' MASTERPIECE. (McMinnville, Oregon: Phillip J. Pirages, 2019) Text: 244 x 154 mm. (9 1/8 x 6 1/8"); Case: 502 x 372 mm. (19 3/4 x 14 5/8"). ii, 75 pp. LIMITED TO 165 COPIES. In one of three bindings (to reflect the degree of decoration on the accompanying Kelmscott leaf): linen-backed paper boards, floral





patterned cloth after a Morris design, or flexible vellum with ties. The book and the leaves (secured behind a hinged cloth mat) housed in an impressive linen case designed, like the bindings, by Amy Borezo. The book printed letterpress on Zerkall Book Laid Vellum paper by Arthur Larson at Horton Tank Graphics. Book layout by Jill Mann. EACH COPY WITH FIVE LEAVES: ONE FROM THE KELMSCOTT CHAUCER AND ONE EACH FROM THE PRESSES OF FOUR GERMAN PRINTERS FROM THE 1470s—PETER SCHOEFFER, JOHANN MENTELIN, GÜNTHER ZAINER, AND ANTON KOBERGER. ♦The incunabular leaves consistently excellent, with only minor defects, and the Kelmscott leaves (which were never part of a bound volume) in entirely fine condition. **\$1,950-5,000** depending on binding style and leaf decoration

This is a unique leaf book in the way that it combines three elements: a significant private press production involving people at the top of their craft, a scholarly commentary that contributes to a further understanding of the history of printing, and—most important—five leaves: one from the Kelmscott Press “Works” of Geoffrey Chaucer and four from books issued by German printers at work in the 1470s. The physical object has been set and bound by hand and printed letterpress, all by gifted professionals; the essay addresses a topic of significance to typophiles in a considerably more thoroughgoing way than has been done before; and the assemblage of leaves represents a powerful visual reinforcement of the text, as well as an opportunity to share in the ownership of four important incunabula, along with the extraordinary Kelmscott Chaucer. The story of the production is heavy on serendipity: in the winter of 2012, after purchasing a very incomplete unbound copy of the Kelmscott Chaucer at auction, we considered the possibility of producing a leaf book, but because the Chaucer—universally considered to be one of the most beautiful books ever printed—had been written about by so many different people in so many different ways, we didn’t know what aspect was left for us to explore. The one topic we fastened on as thus far inadequately examined is the origin of the work’s typeface. We soon learned that Morris, who is known to have owned more than 500 incunables, most admired—and was, consequently, most likely to have been influenced in his typographic design by—Peter Schoeffer of Mainz, Johann Mentelin of Strassburg, Günther Zainer of Augsburg, and Anton Koberger of Nuremberg. Over the course of the years succeeding the purchase of the defective Chaucer, we were fortunate beyond all expectation to acquire incomplete books from each of these four eminent printers. As a result, the present leaf book will allow the reader not only to read in the accompanying essay about the influence on Morris of his typographic forebears, but also to compare with his or her own eyes the resemblances between the Kelmscott leaf and the leaves from four centuries earlier. Please contact us to receive a complete list of prices, to receive a prospectus, and to order copies. (ST15039a-c) For other works from the Kelmscott Press, see items [#213](#) and [#214](#), below.

Jenson Leaves Printed on Vellum

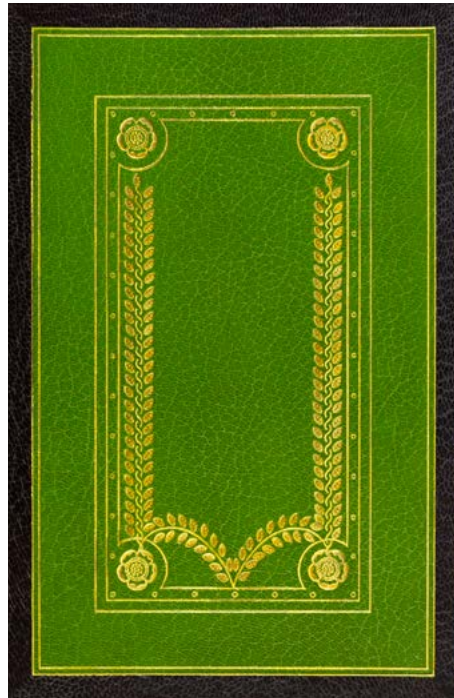
43 (INCUNABULAR PRINTED LEAVES). LEAVES, OFFERED INDIVIDUALLY, FROM A BREVIARY PRINTED ON VELLUM, ONE WITH AN ILLUMINATED INITIAL. BREVIARIUM ROMANUM. (Venice: Nicolaus Jenson, [before 6 May] 1478) 320 x 236 mm. (12 1/2 x 9 1/4”). Double column, 48 lines, gothic type. Edited by Georgius de Spathariis. Each leaf with several two-line initials in blue or red with contrasting purple or red penwork, these decorative flourishes extending down the columns and often into the upper and lower margins; one leaf with a very pretty two-line illuminated initial painted pink and blue on a gold ground, with a marginal extension consisting of a gold bar wrapped in a blue acanthus and capped in green and pink, with sprays of gold bezants and penwork embellishments. Printed in red and black. Goff B-1112; BMC V, 179; ISTC ib01112000. ♦Lower fore-edge corner slightly wrinkled and thumb soiled, other very trivial imperfections, but fine specimens—extremely clean, fresh, and wide-margined. **\$450** each for regular leaves, and **\$1,250** for leaf with illuminated initial

Luxurious, attractively decorated, and in desirable condition, these leaves present a fine opportunity to own a piece of vellum printing from a preeminent incunabular printer. Born a Frenchman near Troyes, Nicolaus Jenson (1420-80) is known to have set up shop in Venice in 1470, and during a decade of labor, he probably issued in excess of 100 works. In addition to printing some of the most attractive books of the period, Jenson also had close working relationships with leading illuminators, who would enhance special copies of his works, as here, with glittering embellishments to appeal to a discriminating and wealthy clientele. The present leaves were 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. Haebler says that

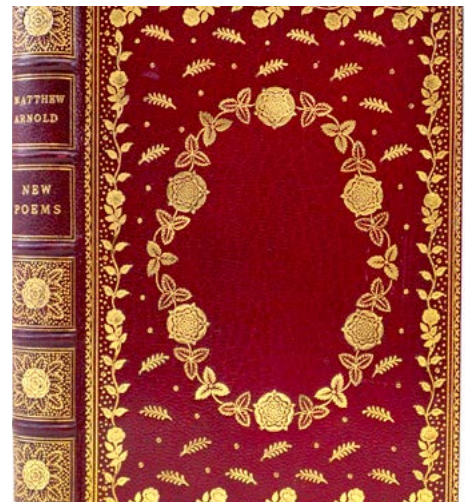
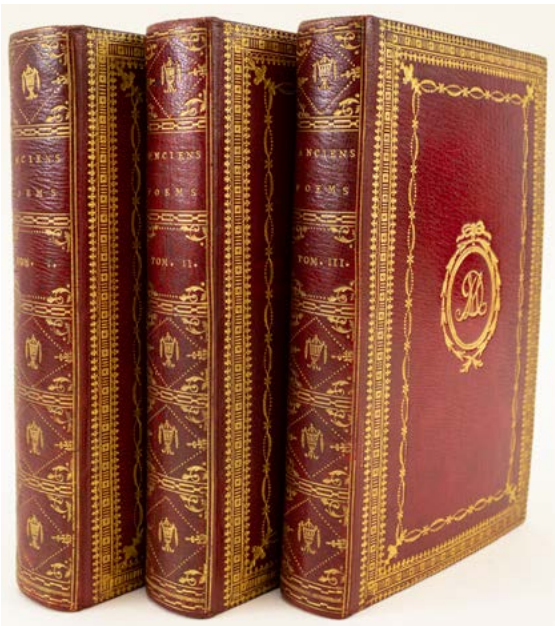


"Jenson's authority was no less important in the development of gothic types than in that of roman. As early as the year 1474 he had already cut a gothic text type which was imitated more than any other type of the XVth century," coming into common use throughout Italy, Germany, and Switzerland in the 1480s. (ST15645)

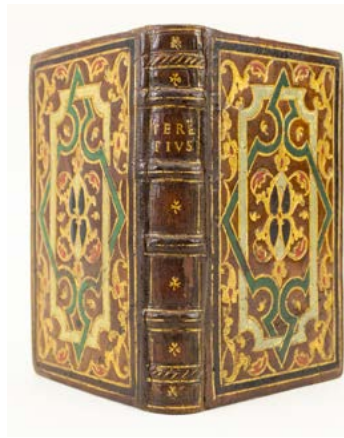
CONTINUE SCROLLING FOR SECTION III. BINDINGS
OR
CLICK HERE TO GO BACK TO TABLE OF CONTENTS ↵



III. BINDINGS



44 (BINDINGS - GROLIERESQUE-STYLE). TERENCE AFER, PUBLIUS. COMOEDIAE MULTO MAJORE, QUAM HACTENUS UNQUAM, VIGILANTIA REPURGATAE. (Lugduni [Lyon]: Sébastien Gryphe, 1546) 123 x 73 mm. (4 7/8 x 2 7/8"). 331, [1] pp., [1] leaf (blank). FINE CONTEMPORARY CALF, GILT AND PAINTED IN THE GROLIERESQUE STYLE, covers with interlacing strapwork painted in green and white and outlined in gilt, surrounded by azured gilt foliage highlighted with red paint, central arabesque in gilt and red, white, and black paint, head of spine raised à la grecque, raised bands, spine compartments with single gilt cloverleaf, gilt titling, all edges gilt (expert repairs to joints and corners). Printer's griffin device on title page.



Text ruled in red. Foot of title page with traces of effaced ownership inscription. USTC 149534. For the binding: Clavreuil, "Jean Grolier à la Bibliothèque nationale de France," Paris, 2012, no. 35. ♦ A little crackling to leather, paint lightly rubbed in spots, but the beautifully restored binding lustrous, with well-preserved decoration; a touch of soiling to title page, isolated mild foxing, other trivial defects, but still a fine copy internally, clean and fresh with comfortable margins. \$9,500

This is a pocket-sized scholarly edition of the "Comedies" of Terence, printed by a leading Lyon workshop and bound in the emerging entrelac style, probably in Paris or Lyon. Nixon notes in his work on 16th century gold-tooled bindings that in the mid-1500s, "printers in Lyon were specialising in the small octavo or duodecimo, which was often very handsomely bound in gold-tooled calf with painted interlaces." For many years, it was assumed that the books had been bound in the city of their printing, but

further research has determined that many were bound in Paris, where the bibliophiles Jean Grolier and Thomas Wootton kept several ateliers busy producing bindings in the entrelac style. Our binding has similarities to work done by Gomar (or Gommar) Estienne (d. 1556), who was director of the Atelier de Fontainebleau from 1545 to 1552 and was the king's binder from 1547-51. Estienne used azured (hatched) tools and often employed the à la grecque spine. One of the bindings he did for Jean Grolier, now in the Bibliothèque Nationale de France, uses a heart-shaped tool with three sections painted in contrasting colors that is very like the one on our covers, and the binding has a similar overall design to the present item (see <http://reliures.bnf.fr/ark:/12148/cdt9x5zc/> and Clavreuil no. 35). The six extant plays of the Roman Terence (ca. 195/185 – ca. 159? B.C.) were the ancestors of drawing room and modern situation comedies, featuring crusty fathers, rebellious sons, and impertinent slaves whose machinations solve the playwright's intricate complications of plot. The plays were popular throughout the Middle Ages and the Renaissance. (ST15918)

How to Write Letters to Kings and Inamoratas, Bound in Fine "Heads-of-Reformers" Calf

45 (BINDINGS - MEISTERS NP). ERASMUS, DESIDERIUS, et alia. DE CONSCRIBENDIS EPISTOLIS, DES. ERASMI ROTERODAMI OPUS. JOANNIS LUDOVICI VIVIS VALENTINI LI BELLAS VERÈ AUREUS. CONRADI CELTIS METHODUS. CHRISTOPHORI HEGENDORPHINI EPITOME. OMNIA NUNC DEMUM IN STUDIOSORUM GRATIAM UNO LIBELLO COMPREHENSA DE CONSCRIBENDIS EPISTOLIS EPITOME DE CONSCRIBENDIS EPISTOLIS LIBELLUS VERÈ AUREUS DE CONSCRIBENDIS EPISTOLIS METHODUS CONSCRIBENDI EPISTOLAS SCRIBENDARUM EPISTOLARUM COMPENDIUM. (Basel: Nikolaus Brylinger, 1555) 172 x 102 mm. (6 3/4 x 4"). 514 pp., [2] blank leaves with index written in an early hand. Contemporary Northern German blind-stamped calf over bevelled wooden boards, covers framed by signed and dated "Heads-of-Reformers" roll ("NP/1561"), central panel with large fleur-de-lys floral spray stamp, raised bands, one spine panel lettered "Erasm." in ink, early brass catches, without straps (neat old repair to head of front joint). Front pastedown with ink inscription "Empt. Heid 3.9/4 Sept. 77"; front free endpaper with ink owner inscription of "B. Chillian. Anno 1673," with 18th century signature of Eugene Müller, and with 20th century bookplate of R. Zierer; title page with (variably successful) attempts to obscure lettering with ink (perhaps to censor, but, in any case, with nothing illegible), and with early owner inscription marked through with iron gall ink, causing a small hole. Vander Haeghen, p. 58;



VD16 E 2529; USTC 629344. For the binder: Haebler I, 342-48; Schunke, "Das Werk des Meisters NP" In: "Studien zum Bilderschmuck der deutschen Renaissance-Einbände" (1959), p. 122; EBDB w007387. ♦ One corner a little bumped and rubbed, occasional mild browning and other trivial internal imperfections, but A FINE COPY, clean and fresh internally in a solid binding with shining leather and stamps in clear relief. **\$3,500**

This manual for writing "truly golden letters" comes covered by an excellent example of a Northern German "Heads-of-Reformers Binding," its blind-rolled frame containing portraits of Hus, Melanchthon, Erasmus, and Luther. The Luther panel is dated 1561, and that of Erasmus is signed with the monogram of the workshop dubbed by Schunke the "Meisters NP," active in Germany from 1549 to the mid-1560s. These artisans did not bind books, but instead created stamps and tools for use by other binders. Haebler and other scholars have identified 30 rolls with this monogram that were used by binderies in Switzerland, the Low Countries, and various parts of Germany; however, they have been unable to uncover the identity of the designer[s] or the place where the designs came from. According to bookbinding scholar Frederic Macchi, these tools were sold to binding workshops all over Europe. As Goldschmidt observes, "although we know nothing about N. P.'s name, personality, or domicile, his activity is proof of the far-reaching specialisation that had developed in the production of binders' tools by the middle of the 16th century. Obviously, the yearly Frankfurt Fair and other similar institutions helped to secure a world-wide sale for books as well as for the accessories of the book trade." First published in 1545, the text here begins with an extensive examination by the great Renaissance humanist and master of Latin composition Desiderius Erasmus (1466-1536) of the proper writing of letters, from requests to kings and diplomatic missives to letters of sympathy, congratulations, and even love. This is followed by short works of epistolary advice from German poet and humanist Conrad Celtes (1459-1508), theologian and Protestant Reformer Christoph Hegendorff (1500-40), and Spanish-born educational theorist (and former pupil of Erasmus) Juan Luis [Johannes Ludovicus] Vives (1493-1540), described by the Stanford Encyclopedia of Philosophy as "one of the most influential advocates of humanistic learning in the early 16th century." An early owner of our copy clearly found it useful: in addition to discreetly underlining key points in the text, he prepared a brief index at the back of those sections he found most helpful. Despite this evidence that our volume was a handy reference tool, it was treated with sufficient care by past owners that it has come down to us in very desirable condition. (ST15924)

***A Profusely Illustrated mid-16th Century Erasmus New Testament,
In an Extraordinarily Well-Preserved Binding Done for Two (Twin?) Brothers***

46 (BINDINGS - EARLY BLIND-STAMPED). BIBLE IN LATIN. NOVI TESTAMENTI AEDITIO POSTREMA, PER D. ERASMUM ROTERODAMUM, CUM SCRIPTURAE CONCORDANTIIS. (Frankfurt am Main: Weigand Han, 1560) 175 x 100 mm. (6 3/4 x 4"). 24 p.l., 376, [9] leaves. VERY FINE CONTEMPORARY BLIND-STAMPED CALF, covers framed by ornate medallion-and-foliage roll (EBDB r002141), enclosing a central panel tooled with palmettes, upper cover with lettering at head: "HINRICUS ET HIERONYMUS WITZENDORFF" and the date "1562"; raised bands, spine in blind-ruled compartments with two star tools, top compartment with

remnants of paper label, bottom compartment with ink lettering (shelf location?), two brass clasps. ILLUSTRATED THROUGHOUT, with 12 labor-of-the-month woodcut headpiece vignettes in the Calendar, and 129 half-page woodcuts, four of them repeated twice. VD16 B 4294; USTC 678598; Not in Adams or STC German. For the binding: EBDB k011196 (this copy); Haebler I, 443-44, roll 6; Senf, "Die Buchbinder-Innung zu Wittenberg im 16 Jahrhundert" (1909), p. 16, no. 41. ♦ Head and tail of spine with small chips, a little rubbing to extremities, occasional very faint dampstain to upper gutter quadrant of leaves, but AN EXTREMELY FINE COPY, quite clean, fresh, and even bright internally, in a completely solid and entirely appealing binding with the tooling in high relief. **\$10,000**



This uncommon illustrated edition of the New Testament comes in a dated binding done for two German brothers, Heinrich and Hieronymus Witzendorff, by the Wittenberg workshop of Paul Thiele (fl. 1555-75). Formerly in the Council Library in the city of Lüneberg, this binding is illustrated in EBDB ("Einbanddatenbank," the Bavarian State Library's database of 16th century German blind-stamped bindings) as an example of

Thiele's work. One of the brothers may have been the Heinrich Witzendorph (1550-1617) who served as Bürgermeister of Lüneberg—which would explain the volume's presence in the town library. Heinrich would have been 12 years old when he received this Bible, perhaps for his confirmation. That the book was to be shared by two brothers with rather similar names makes it tempting to speculate that they were twins. The contents here are also of interest. The numerous woodcuts are unsigned but have a distinct similarity to those designed by Hans Brosamer (ca. 1506-54), a resemblance especially evident in the images of the life of Christ and of the Apocalypse. Brosamer, who may have trained in Cranach's workshop, did the woodcuts for the Luther Bible printed in Wittenberg, and for the catechism printed by our Frankfurt publisher, both issued in 1550. This edition of the New Testament is scarce, with OCLC and USTC finding just four copies in U.S. libraries. The very fine condition suggests that the Witzendorph brothers treasured it rather than studied it. Given the illustrations, the beauty of the binding, the condition inside and out, and the intriguing provenance, this is simply an item of compelling interest. (ST15986)



A Fine Monogrammed Binding from an Organized Scholar's(?) Library

47 (BINDINGS - 16TH CENTURY SCHOLAR'S BOOK). VERRIUS FLACCUS, MARCUS and SEXTUS POMPEI FESTUS. M. VERRII FLACCI QUÆ EXTANT. ET SEX. POMPEI FESTI DE VERBORUM SIGNIFICATIONE. (Paris: Arnold Sittart, 1584; [Heidelberg]: Peter Santandrea, 1583) 178 x 111 mm. (7 x 4 3/8"). 14 p.l., cccix pp., [13] leaves (last blank); lxxv, [10], ccxvi, [22] pp.; [2] leaves, 84 pp.; [1], 1-196, [18] pp.; 62 pp. **Two works, in several parts, bound in one volume.** With annotations and commentary by Antonio Augustin, Joseph Scaliger, and Fulvio Orsini. Pleasing contemporary calf, covers with central gilt wreath of olive branches, raised bands, spine panels gilt with cipher "D C G" at center flanked by a palmette and a vegetal trefoil, gilt titling, bottom panel with "OD" and "18" on either side of the cipher. Printers' devices on the title pages, decorative woodcut initials and headpieces. Front pastedown with what appear to be early library shelf markings; one page with neat early marginalia. Adams V-590 and F-390. ♦Covers slightly marked, spine with a bit of superficial crackling (and with one short crack in the middle of bottom panel), the text with faint browning and isolated minor soiling, a few leaves with long, shallow creases (not affecting legibility), otherwise in excellent condition, the binding solid and without significant wear, and the leaves clean, fresh, and smooth. \$2,500



This glossary of recondite Latin words and phrases was no doubt bound for a contemporary bibliophile with an extensive library. The "OD" and "18" at the bottom of the spine appear to be the indication of a shelf location—not something frequently encountered on spines of this period. This designation and the location notation on the front pastedown that clearly relates to it ("Arm. 0. Tab 4. Loc. 18") suggest a library of some complexity and an educated owner who believed in careful organization. While we have not been able to identify "D C G," (s)he would seem also to have been a person of taste and good sense. The binding is attractively decorated while still being practical for scholarly use. The work itself has gone through a number of changes of fortune. The story begins when Verrius, who lived in the time of Augustus, compiled a valuable work, full of information on everything from grammar to mythology. Unfortunately, his text has been largely lost; the authentic fragments fill only the first few leaves of our volume. His work was epitomized by Festus, a ca. third century scholar, but Festus was not a very good epitomizer and, to make matters worse, all of his entries have been lost up to the letter "M." Luckily, an epitome of the epitome from "A" to "Z" had been made by Paul the Deacon in the eighth century. Valuing the handbook for its information on

the writing of correct Latin, Renaissance scholars went to work on this puzzle in the 15th century, and a first version of Paul was published by Zarotus in Milan in 1471. Later scholars published Festus, and the great French classicist Joseph Scaliger (1540-1609) was largely responsible for bringing definitive order out of chaos. His scholarly edition reconstructs the work of Festus as far as one can, filling in the gaps caused by missing pages in the manuscript with conjectures and rectified material from Paul. (ST15026)

*Perhaps Bound by Clovis Eve, Perhaps Owned by Talleyrand,
Definitely Owned by Charles Kalbfleisch*

48 (BINDINGS - EARLY PARISIAN). MARTIALIS, MARCUS VALERIUS. EPIGRAMMATUM LIBRI XV. (Paris: Michel Sonnius, 1607) 224 x 168 mm. (8 3/4 x 6 1/2"). 4 p.l., 388, [12], 373, [31], 4, 243, [1] (blank) pp. With commentary by Laurent Ramirez de Prado and index by Joseph Lang. First Edition with this commentary. SUPERB CONTEMPORARY PARISIAN OLIVE BROWN MOROCCO, ELEGANTLY GILT, POSSIBLY BY THE EVE BINDERY, covers with outer frame of gilt rules and repeating scallop stamp, inner frame of double gilt rules with oblique floral spring at corners, central panel with leafy branches at corners, "B R D" monogram with marquis coronet at center, inside an oval laurel wreath, smooth spine with similar frame enclosing gilt vertical titling (neat repairs to a couple of corners and head of rear joint). In a folding brown cloth chemise and matching morocco-backed slipcase. Printer's device on title page, tondo engraving of Venus and Cupid on p. 40 of commentary. Front pastedown with morocco bookplate of Charles Kalbfleisch; front free endpaper with pasted-on bookseller's description, noting provenance from the Talleyrand-Perigord library; ink inscription dated 1699 of Eduard Bach___[?]; title page with similar inscription dated 1694 and ink signature of "Maufoux." Dibdin II, 230 (mentioning this copy); USTC 6016522. ♦Two tiny chips to head of spine, leather of spine with a couple of light creases, L2 with lower corner torn away, grazing first letter of one line, occasional faint browning, otherwise quite a fine copy internally with nothing but trivial imperfections, and the decorative binding showing little wear and glistening with gold. \$8,500

This is a famous copy of an uncommon edition of the Latin poet's epigrams satirizing city life and the scandalous behavior of his contemporaries. The volume was described (with acute moderation) by Dibdin as "beautiful . . . in a fine old binding," and he noted that it had been part of the Talleyrand collection before being acquired by Henry Labouchere. Of the epigrams penned by Martial (ca. 40-104 A.D.), Smith says that "it is impossible not to be amazed by the singular fertility of imagination, the prodigious flow of wit, and the delicate felicity of language everywhere developed in this extraordinary collection, and from no source do we derive more copious information on the national customs and social habits of the Romans during the first century of the empire." A pencilled note on the front pastedown and a tipped-in description from bookseller G. Michelmore & Co. on the front flyleaf identify Nicolas Eve as the binder of our volume, but this cannot be the case, as he died in 1581; however, it was certainly executed by one of the leading Parisian ateliers of the beginning of the 17th century, perhaps that of Nicolas' son, Clovis, who was bookbinder to the king from 1583-1633. The "B D R" monogram has not been identified, but a similar binding with the same cipher appeared in a 1929 sale at Gumuchian, Paris, on a copy of Pindar. A conjectural provenance finds our book in the library of Charles-Maurice de Talleyrand-Périgord (1754-1838), as a copy matching its description appeared in Sotheby's 1816 sale of the famed diplomat's splendid library. Talleyrand was one of the most gifted and effective diplomats in all of European history, and his major influence was felt from the time of Louis XVI to the reign of Louis-Philippe. In recent times, this volume was in the collection of the distinguished American collector Charles C. Kalbfleisch (1868-1943), who was particularly interested in fine bindings and early printing and whose books are known for their consistently fine state of preservation. (ST15531)



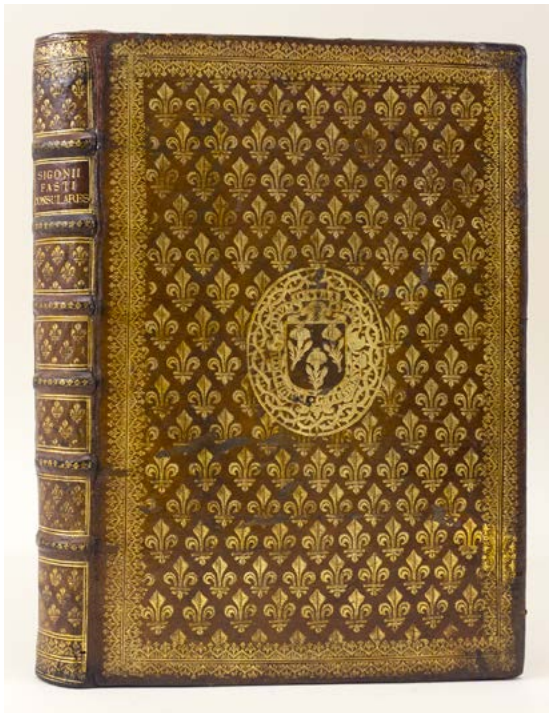
49 (BINDINGS - MACÉ RUETTE). (ELZEVIER IMPRINT). OVID. OPERA. (Lugd[uni] Batavorum [Leyden]: Ex Officina Elzeviriana, 1629) 123 x 75 mm. (4 7/8 x 3"). **Three volumes.** Edited by Daniel Heinsius. First Elzevir Edition. SUPERB CONTEMPORARY RED MOROCCO, LAVISHLY GILT, BY MACÉ RUETTE, covers in the "losange et écoinçons" style with large central lozenge composed of massed small tools and pointillé scrollwork within a 16-sided frame, corners of boards with similar filigree tooling, other corners with groups of floral tools, raised bands, spine compartments with central fleuron, scrolling cornerpieces, gilt titling, turn-ins with decorative gilt roll, marbled pastedowns, all edges gilt. Housed in fine modern maroon suede clamshell boxes backed with matching calf by Bibliophilia Bern. Title page of first volume with engraved ornate frame containing a tondo portrait of Ovid at head, woodcut printer's device, and decorative initials. A few leaves printed in red and black. Willems 317; Rahir 288; Dibdin, pp. 266-67; Brunet IV, 272 ("bonne édition"); Graesse V, 70. For the binding: Bibliothèque Raphaël Esmerian, Deuxième Partie, vol. II, no. 5 (8 Dec. 1972). ♦ Four small dark patches to leather, joints and corners just faintly rubbed, text a shade less than bright, occasional small rust spots (one affecting a couple of words), other trivial imperfections, but A FINE COPY, clean and fresh internally, in tight, lustrous bindings with only very slight signs of wear. **\$9,500**



This lovely set epitomizes early 17th century fine printing and fine binding. According to Dibdin, our first Elzevier printing of Ovid, with a new recension by Heinsius, was "highly treasured," especially by French collectors. Among these bibliophiles was the man who likely commissioned this binding from an innovative master craftsman who was one of the best binders in Paris. According to Esmerian, the courtier, scholar, and inaugural member of the Académie Française Henri-Louis Habert de Montmort (1600-79) began collecting Elzeviers in the 1620s and having them immediately bound by Macé Ruette (1584-1644), who had established his workshop in 1606, after an eight-year apprenticeship with Dominique Salis. Ruette served as administrator of the Guild of Booksellers, Printers, and Binders from 1629-34, and was appointed Relieur du Roi in 1629, succeeding Clovis Eve. Our binding has the "lozenge and corners" design and the filigree pointillé tooling introduced by Ruette and resurrected in the neo-gothic styles used by Thouvenin and others in the 19th century. It is the same design, employing many of the same tools and with minor variations, as lot no. 5 in volume II of the Esmerian sale at Palais Galleria, Paris, in December 1972, on a volume of Homer. The use of marbled paper for endpapers, as seen here, was another Ruette innovation; while he may not have invented the process, as originally claimed by La Caille, he was one of the first in France to employ it. Esmerian was of the opinion that small volumes like these displayed Ruette's artistry to better advantage than quartos and folios. (ST15555)

***Books from Three Important Mid-16th Century Printers,
Bound Together in Elaborately Gilt Morocco, Probably from the Eve Bindery***

50 (BINDINGS - EVE-STYLE). (ALDINE IMPRINTS). SIGONIO, CARLO. FASTI CONSULARES. [bound with] FERRARIUS MONTANUS, JOHANNES. DE REPUBLICA BENE INSTITUENDA, PARAENESIS. [and] MARLIANI, BARTOLOMEO. CONSULUM, DICTATORUM, CENSORUMQUE ROMANORUM SERIES. (Venetiis [Venice]: Paulus Manutius, Aldi F., 1556; Basel: Johann Oporinus, 1556; Venice: Giovanni Griffio, 1555) 297 x 203 mm. (11 3/4 x 7 7/8"). 16, 169 [i.e., 165], [1] leaves; 4 p.l., 178 pp., [7] leaves (last blank); 40 pp. **Three separately printed works in one volume.** Second Aldine Edition, "much augmented" (Renouard). ONCE SPLENDID (AND STILL VERY ATTRACTIVE) 17TH CENTURY CALF, GILT, IN THE STYLE OF NICOLAS EVE, cover with gilt supralibros of the College des Grassins on a panel semé with rows of gilt fleurs-de-lys enclosed by a gilt-roll frame, raised bands, spine compartments similarly tooled, marbled endpapers, all edges gilt (neat repairs to heads of joints and to corners). First work with Aldine device on title page. Leaves of third work measuring approximately 171 x 190 mm. (6 3/4 x 7 1/2"). Front flyleaf with pencilled note: "From J. R. Pollock's Library"; verso of flyleaf with ink inscription of J. W. Rimington. For the binding: Olivier 1973, fer 2; Nixon, "Sixteenth-



century Gold-tooled Bookbindings,” pp. 222-25. For the first work: Ahmanson-Murphy 434; Kallendorf-Wells 383; Renouard p. 169-70; Adams S-1115; Edit16 28012. Second work: VD16 E 89. Third work: Edit16 35197. ♦ Covers with half a dozen small patches of lost patina from insect activity, gilt rubbed in a couple of spots, second work lightly browned (due to paper quality), occasional marginal stains, smudges, or other trivial imperfections, but still quite a pleasing copy, the text clean and fresh, and the binding sturdy and appealing. \$3,500

Handsomely bound for one of the colleges at the University of Paris, and accompanied by works issued by two significant contemporaneous printers, this volume features the second, improved Aldine printing of a milestone in historiography, the first work to treat Roman history with scientific detachment and occasional skepticism about the accuracy of ancient Roman authors. As documented in the British Library Database of Bookbinding, the famous bindery established by Nicolas Eve (fl. 1560-81) is known for two main styles: the so-called “fanfare” design, and the present supralibros on a field of repeating small tools (usually fleurs-de-lys or flames), a design seen on books bound for Henri III (see BL shelfmarks

C29k3 and G6455), the monarch who named Eve, and later his son Clovis, “Bookbinder to the King.” The present binding bears the arms of the College des Grassins, established in 1569 by a bequest in the will of Pierre Grassin (the elder), Vicomte de Buzancy, to provide an education in the humanities for impoverished scholars from his hometown of Sens. The College was closed in 1793 during the French Revolution. First published in Modena in 1550, “Fasti Consulares” was the young Sigonio’s debut as an historian, and it made his reputation. The work is in two parts, a chronological listing of ancient Roman office holders, and an indispensable commentary. The latter focuses on those years in which magistrates celebrated their military victories with a triumphal parade, so that it becomes a chronicle of Roman conquests from the time of the first king, Romulus, through the republican era to the time of the first emperor, Augustus. A leading humanist scholar of the Renaissance, Carlo Sigonio (1524-84) was born in Modena and taught literature and rhetoric in Venice, Padua, and Bologna at the great Italian universities of his day. The second work here, by German lawyer and theologian Johannes Eisermann, known as Ferrarius Montanus (1486-1558) offers guidance on organizing a commonwealth along Christian principles, while the final book, by archeologist Bartolomeo Marliani (1488-1566), lists consuls, dictators, and magistrates memorialized by engravings on ancient Roman monuments. No doubt it was included here, despite its smaller size, as a complement to Sigonio’s work. Bindings similar to the present one, as indicated by the British Library Database of Bookbindings, include items held by the Pierpont Morgan Library (shelfmark M.927), Bibliothèque Nationale de France (shelfmark Vélins 1181), Mazarine Library (Ms. 3094), and the Raphaël Esmerian collection (Y. Devaux, *Dix siècles*, p. 97). (ST15917)

*In Lavishly Gilt Morocco by the Famous Andreoli-Rospigliosi Bindery,
Bound for Two Prominent Florentine Families, One of them the Machiavelli*

51 (BINDINGS - ANDREOLI-ROSPIGLIOSI). [BERNIERES-LOUVIGNY, JEAN DE]. IL CRISTIANO INTERIORE. [bound with] [BARRY, PAUL DE]. LA FILOSOFIA DEL VERO CRISTIANO OVERO PENSACI BENE: CHE CONTIENE UN MODO FACILE, E SICURO DI SALUARSI. (Venetia [Venice]: Combi & LaNou, 1669) 137 x 75 mm. (5 3/8 x 3"). 8 p.l., 581, [1] pp., [1] leaf (blank); 106 pp., [1] leaf (blank). Translated by Alessandro Cenami. SUPERB CONTEMPORARY ROMAN BROWN MOROCCO, LAVISHLY GILT, BY THE ANDREOLI-ROSPIGLIOSI BINDERY, covers with decorative gilt roll frame enclosing central panel with elaborate cornerpieces of fleurons, scrolls, and small tools, the arms of the Machiavelli and Baccelli families at center surrounded by gilt filigree and flanked by two putti holding a crown above it, flat spine with repeating lozenges composed of floral tools, all edges gilt (very expert repairs to head of joints). Printer’s “Minerva” device on title pages, first work with engraved allegorical frontispiece by Antonio Bosio; second work with engraved



frontispiece of the author at his desk and seven engraved plates depicting subjects for contemplation (death, Purgatory, Hell, etc.). For the binding: "Legatura romana barocca," plate 66 (diamond stamp) and plate 68 (outer border). ♦ Small wormholes to pastedowns and rear flyleaves, occasional minor browning or foxing, two pages in first work with loss of a couple of words, likely due to old wax stain, but an excellent copy internally, generally clean and fresh with comfortable margins, and IN A SPARKLING BINDING, its leather lustrous and its gilt undimmed by time. \$3,250

This is a lovely example of the celebrated work produced in the heyday of the bindery operated by Gregorio and Giovanni Andreoli, dubbed the "Rospigliosi Bindery" by Hobson because it was the favored atelier of Cardinal Giulio Rospigliosi (1600-69), later Pope Clement IX. In addition to work done for Rospigliosi and other princes of the Church, the Andreolis bound books for merchant princes like the Medici and Borghese, and for real royalty, notably Queen Christina of Sweden, who called on them to bind books for the library she created at her Roman palazzo. Our volumes were bound for a couple from two prominent Florentine families: the Machiavelli, who gave us the great political philosopher

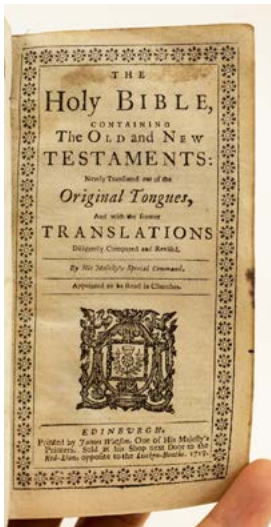
Niccolò, and the Bacelli, a family of skilled stonemasons that achieved sufficient prosperity and social position to receive a coat of arms in the 16th century. Active from about 1630 until the early years of the 18th century, the bindery was at its zenith of production and design in the 1650s through the 1680s. Their symmetrically arranged, tasteful designs featured much ornate tooling and repetition of small stamps. Bindings done for a noble or ecclesiastical client would often have, as here, the patron's coat of arms at center. In 1665, Gregorio was given a lifetime appointment as binder to the Vatican Library. The two works in this volume, both translated from the French, are "The Interior Christian" by the mystic Jean de Bernieres-Louvigny (1602-59) and "Think About It" ["Pensez-y-bien"] by Jesuit Paul de Barry (1587-1661), both of which emphasize the importance of contemplation in the Christian life. Bernieres-Louvigny notes that it is easy to perform charitable works, for which one receives respect from others, but much more difficult to turn one's emotional suffering and humiliations into opportunities for spiritual growth; he offers a series of meditations to assist with this task. Barry's work is less comforting, prescribing sobering reflections on death, sin, Judgment Day, Hell, and Purgatory, along with prayers to the Blessed Virgin—although the Italian title describes it as "an easy way to ensure your salvation." The fine condition of our volume suggests its worldly owners spent little time contemplating the hereafter. (ST15484b)



52 (BINDINGS - SCOTTISH HERRINGBONE). BIBLE IN ENGLISH. THE HOLY BIBLE, CONTAINING THE OLD AND NEW TESTAMENTS. [with] THE PSALMS OF DAVID IN METRE. (Edinburgh: Printed by James Watson, One of His Majesty's Printers, 1719, 1716) 135 x 65 mm. (5 1/4 x 2 5/8"). Two volumes. FINE



CONTEMPORARY BLACK MOROCCO, ELABORATELY GILT, IN A SCOTTISH HERRINGBONE DESIGN, covers with central panel featuring a herringbone of turnip tools, with buds at either end and a daisy in the center, this enclosed by a frame featuring oblique fleuron cornerpieces and half-circles along the outside of the frame, raised bands, spines gilt in compartments with either a saltire dividing the panel into four triangles containing a pomegranate or palmette tool, or with a "mirrored" floral design, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Front flyleaves with small holes from removal of earlier owner inscription and with (19th century?) ink signature; one volume with pencilled notes on Scripture to flyleaves. Darlowe & Moule 743. For the binding: Sommerlad, "Scottish 'Wheel' and 'Herring-bone' Bindings in the Bodleian Library" 16-18; Maggs Catalogue 1212, 122. ♦ Boards tending to splay, tiny chip to foot of one joint, slight general wear to the leather, gilt a bit less bright on one of the volumes, but the bindings solid and most attractive; head



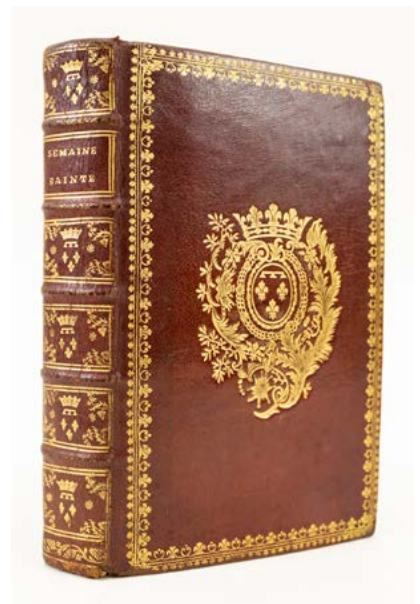
and fore edges trimmed a little close, occasionally grazing headlines, a couple of quires a little proud, isolated trivial paper defects (never causing loss of text) or small stains, final quire of volume II with a bit of soiling and small chips to margins, but an excellent, clean copy internally. **\$2,500**

This charming little Bible provides a wonderful example of the so-called "herringbone" binding, one of the two distinctive national styles (the other being the "wheel" binding) that distinguished the flowering of Scottish bookbinding in the 18th century. Our volume uses the popular turnip tool as the central design element in a way similar to Sommerlad items #16-18, and items #17 and #18 in Sommerlad also feature the half-circles surrounding the central frame, a design that appears as well in Maggs Catalogue 1212, #122. Sommerlad notes that "both styles of binding occur mainly on Bibles or on presentation copies of academic dissertations." Our binding is especially similar to Sommerlad #18, on a Bible and Psalms also printed by Watson in 1716, notably in the bud-like tool at either end of the herringbone and in the use of a pentagram tool, a design feature that Sommerlad observes "occurs only intermittently, and its appearance is possibly to be attributed to its deliberate use as a mystical symbol." The examples of bindings

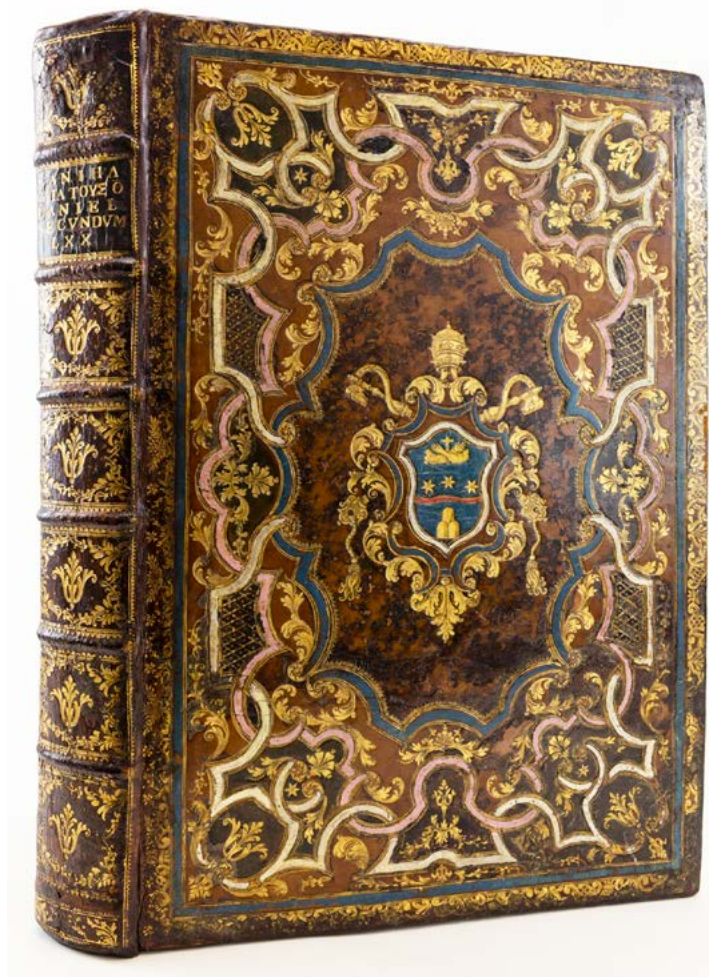
cited above are all, like ours, on Bibles printed in Edinburgh, but our bindings differ from the majority of known 18th century Scottish bindings in that they have marbled, rather than gilded Dutch, endpapers. Our set is especially desirable for the brightness of its gilt, which on many specimens is unfortunately rubbed from use. (ST15991)

53 (BINDINGS - FRENCH ROYALTY). (PRAYER BOOKS). L'OFFICE DE LA QUINZAINE DE PASQUE . . . POUR LA MAISON DE MONSEIGNEUR LE DUC D'ORLÉANS, PREMIER PRINCE DU SANG. (Paris: Chez d'Houry, seul Imprimeur-Libraire de Monseigneur le Duc d'Orléans, 1755) 200 x 128 mm. (7 7/8 x 5"). 2 p.l., xxxiv, 631, [3] pp. HANDSOME CONTEMPORARY FRENCH RED MOROCCO, GILT, cover with gilt roll border featuring fleurs-de-lys, supralibros of the Duke of Orléans at center, raised bands, spine compartments with Orléans arms at center, floral spray cornerpieces, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. With engraved allegorical frontispiece. ♦Extremities a little rubbed, tiny chip to tail of spine, leather on spine slightly crackled, isolated minor rust spots, other trivial imperfections, but a fine copy nevertheless, clean and fresh internally, and in an extremely well-preserved binding. **\$950**

This prayer book for observing the most sacred period of the Christian year is one in a series printed and bound for presentation by the Dukes of Orléans. Begun in 1742 by the duke known as Louis the Pious, the tradition of commissioning and presenting these personal prayer books, presumably as Easter gifts, was continued by his son and successor, Louis Philippe I. The frontispiece depicting a woman kneeling before the cross, a putto bearing the Orléans arms at her feet, is captioned (in French) "Holy Week in the House of Orléans." The text begins with prayers to be said before Mass, then proceeds with the offices for Palm Sunday, followed by those for each day of Holy Week, for Easter Sunday, and for each day in Easter Week. All copies located in library or auction records are, like the present one, bound with the dukes' supralibros. The volume captures at once the opulence of the "ancien régime" and the demonstration of piety used to buttress the divine right of kings. Duke Louis Philippe I (1725-85) was the highest-ranking man in France (first Prince of the Blood) after the male members of the king's immediate family, and was also one of the richest courtiers, expanding the family's fortunes and lands considerably. His son was Philippe Egalité, who embraced republicanism after the Revolution but was nevertheless beheaded during the Reign of Terror. Seven copies (three of this edition) have appeared at auction in the past 40 years. (ST15166)



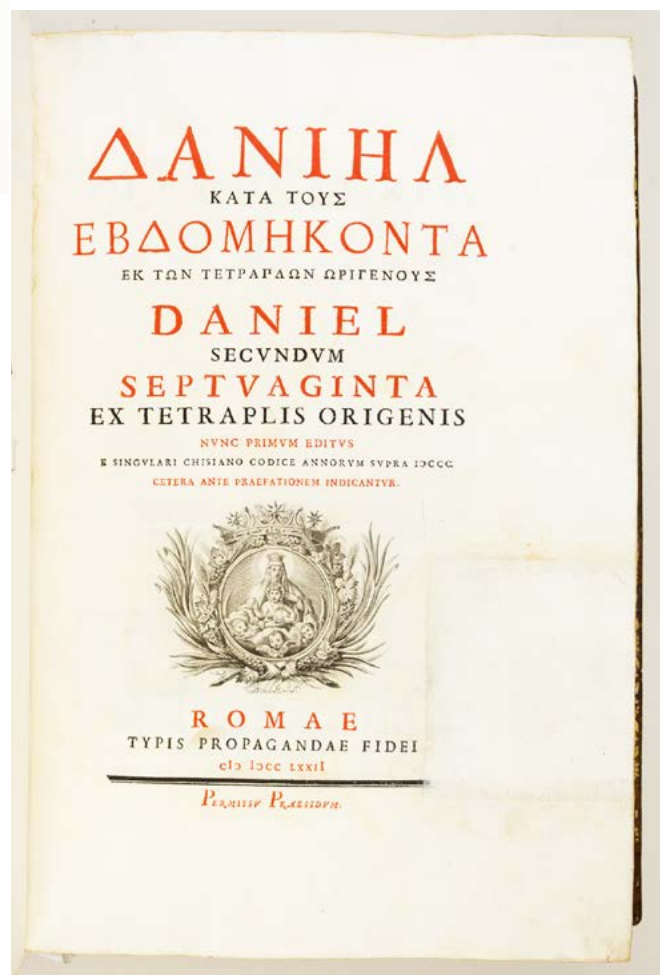
A Substantial, Arresting Painted Binding Done for Pope Clement XIV, the Book's Dedicatee



folding double-page plate. Biblical text in parallel columns of Greek and Latin. A Large Paper Copy. Darlow & Moule 4759. For the binding: Fletcher, "Foreign Bookbindings in the British Museum," Plate LIX. ♦Gilt a bit rubbed in spots near edges, leather a little darkened from acid treatment (as usual), title page with approximately three-inch square repair to fore edge margin (not affecting text), three leaves with similar size patch excised from fore-edge margin or lower corner (never touching text), other trivial imperfections, still A FINE COPY OF AN ARRESTING BOOK—the text extremely clean, fresh, and remarkably bright with enormous margins, and the striking binding lustrous and glittering. \$19,500

This is an important Greek edition of the Book of Daniel, bound for the pope to whom it is dedicated. Based on a 10th century biblical manuscript held by the Chigi Library, it contains the text from the recension of the Septuagint prepared by Origen ca. 240 A.D. Origen's version of Daniel was superseded in the late fourth century by Theodotion's more literal translation of the Hebrew text, and was lost to

54 (BINDINGS - PAPAL). BIBLE IN GREEK. [Title in Greek, then:] DANIEL SECUNDUM SEPTUAGINTA EX TETRAPLIS ORIGENIS. (Rome: Typis Propagandae Fidei, 1772) 435 x 295 mm. (17 x 11 1/2"). XLIV, 668 pp. Edited by Simeon De Magistris. FIRST EDITION. VERY IMPRESSIVE CONTEMPORARY ROMAN MARBLED CALF, gilt and painted with colored wax, covers with gilt-roll border enclosing an elaborate frame of pink, blue, and white painted strapwork interwoven with gilt acanthus leaves, plumes, stars, and fleurons, the painted and gilt PAPAL ARMS OF CLEMENT XIV at center, raised bands, spine richly gilt with lily centerpiece framed by acanthus leaves and botanical tools, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt and gaufered with rows of dots (expert repairs to joints and corners). Title page with engraved device showing the Madonna and Child, intricate engraved historiated initials, two engraved vignettes of incidents from the Book of Daniel (used as a headpiece and a tailpiece), and a

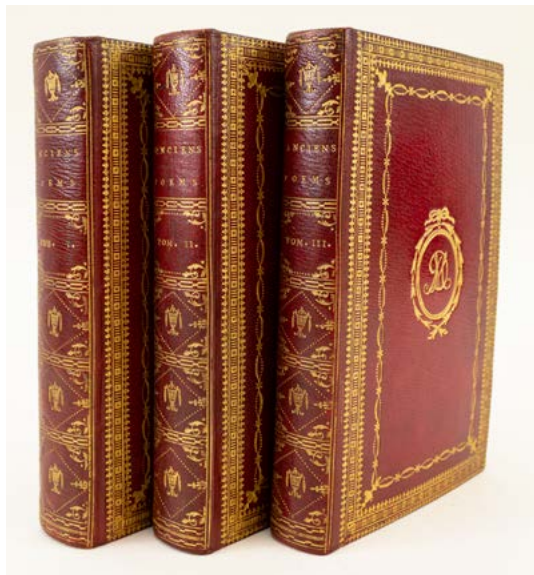


scholars until the present work was published in 1772. Editor Simeon De Magistris has here supplied various scholarly additions: a chronology of Daniel according to the Septuagint, a commentary on Daniel by St. Hippolytus, a comparison between the Septuagint version and that of Theodotion, an explanation of the history of various versions of the Septuagint, a description of the library of Alexandria, and fragments of text from other Old Testament books. The present ornate binding, with painted elements reminiscent of Lyon entrelac work, is similar to one on a 1758 book of Offices done for our pope's predecessor Clement XIII, now held by the British Library (shelfmark c27e18). According to their Database of Bookbindings, Roman bindings in this style began to appear from 1750 on, and "the Salvioni firm was responsible for promoting the bindings, but it is not known which workshop produced them." Clement XIV was the name chosen by Giovanni Vincenzo Antonio Ganganelli (1705-74) when he ascended to the papacy in 1769. As pope, he was known for his suppression of the Jesuits, an action forced by the political situation in Europe and one that he regretted. Still, *Britannica* (1876) declared, "no pope has better merited the title of a virtuous man, or has given a more perfect example of integrity, unselfishness, and aversion to nepotism. Notwithstanding his monastic education, he proved himself a statesman, a scholar, an amateur of physical science, and an accomplished man of the world." The present striking binding suggests that he was also a bibliophile of discriminating taste. (ST15677)



A Key Work for the Romantics and Later Poets, in Fine Red Morocco by Derome

55 (BINDINGS - DEROME LE JEUNE). [PERCY, THOMAS]. RELIQUES OF ANCIENT ENGLISH POETRY. (London: Printed for J. Dodsley, 1775) 183 x 110 mm. (7 1/4 x 4 3/8"). **Three volumes.** Third Edition. ELEGANT CONTEMPORARY RED MOROCCO, GILT IN THE NEOCLASSICAL STYLE, BY DEROME LE JEUNE (with his ticket on front flyleaf), covers with frame of fleur-de-lys and metope-and-pentaglyph rolls, central panel with gilt chain border, central oval wreath enclosing a medallion containing the initials "MD" (or "DM"), smooth



spines divided into compartments by gilt chain rolls, Grecian urn centerpieces and curling vines at corners, gilt titling, turn-ins with floral gilt rolls, pink watered silk endleaves, all edges gilt. With printer's device on title pages, engraved frontispiece by Grignion after Wale in volume I, and 13 engraved vignettes in the text. With one page of music in volume II. Front pastedown with armorial ex-libris of Hubert de Ganay. ♦ Spines slightly darkened, lower corners a bit rubbed, light wear to joints and extremities, occasional minor foxing, mild offsetting from engravings, other trivial imperfections, but an excellent set, clean and fresh internally with no signs of use, in tight, lustrous bindings bright with gold. **\$4,800**

This is a significant collection of early English ballads, beautifully bound by a Parisian master. While no fewer than 18 members of the Derome family made their livings as binders in Paris from the middle of the 17th century until the first quarter of the 19th, by far the most distinguished family member was Nicolas-Denis, called "le jeune" (1731-88). Known for the gracefulness of his bindings, and his capability for

"amazing delicacy" (in Hobson's words), Derome le jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derome was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder's best work is indicated, as here, by the presence of his ticket. Bishop of Dromore in Ireland and a respected scholar in exotic languages, Thomas Percy (1728-

1811) took as his principal source for the present work an early 17th century manuscript he found crumpled on the floor about to be twisted by the maids into spills to light the fire at the home of his friend Humphrey Pitt in Shropshire. To this core, Percy added other selections from various sources, including Pepys' collection, and did not scruple to add a few of his own attempts at the same genre (a decision that elicited Johnson's disapprobation). Some of the poems and ballads go back to the Middle Ages, while others are as recent as the reign of Charles I. Lowndes quotes Ellis as calling our collection "the most agreeable selection, perhaps, that exists in any language," and DNB says it "marked an epoch in the history of English literature." It continues to attract the attention of modern scholars: Nick Groom describes it as "a seminal work of English Romanticism" in his introduction to the 1996 edition, and it is seen as influential on the works of Wordsworth, Blake, Coleridge, Keats, Rossetti, Morris, Swinburne, Scott, and the Brothers Grimm. Dr. Johnson visited Percy in his Northamptonshire vicarage in 1764, and, as Percy acknowledges in his preface, he owes to Johnson "many valuable hints as to the conduct of the work." Specifically, Johnson rewrote for him the dedication to the countess of Northumberland, and he helped with the index. Our copy comes from a noble French library, where it has been well preserved over the years. (ST15964)

In a Unique and Charming Binding once in the Collection of Léon Gruel

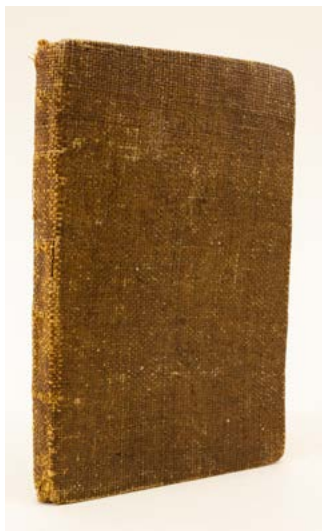
56 (BINDINGS - OPENWORK CALF). (LÉON GRUEL, His Copy). ALMANACH POISSARD, ÉTRENNES JOYEUSES. (Paris: Chez Cailleau, ca. 1781 [date of calendar]) 95 x 58 mm. (3 3/4 x 2 1/4"). 32, [16] (calendar), 33-64 pp. DELIGHTFUL CONTEMPORARY OPEN-WORK CALF over green textured paper, covers with blind-tooled frame and central scene stamped in relief, cut out, and laid over background paper, upper cover depicting a man and woman watching a child play with a squirrel, with the caption "It is very amusing"; lower cover showing a mother and baby watching two children dance, captioned "Let us always be gay, my Queen"; smooth spine tooled with scrollwork, patterned gilt endpapers, all edges gilt. Front pastedown with bookplate of Léon Gruel. ♦ Binding lightly rubbed, text block protruding slightly at fore edge, a couple of quires with faint dampstain to lower quadrant, other trivial imperfections, but an excellent specimen, clean and fresh internally, and the fragile binding sound, with all decorative elements well preserved. \$7,500



From the library of renowned binder and bookbinding historian Léon Gruel, this charming little gift book boasts both an unusual exterior and unusual content. While most almanacs contain useful reference information on government, commerce, agriculture, or weather, in this case the calendar at the center of the work is the only practical element. The text preceding and following it contains two "poissard"

plays, a genre of comic romps made fashionable by writer Jean Vadé (see item #81, below) that is set among the fishwives ("poissardes"), boatmen, and market sellers of Paris. The first and longer work is "The Life and Soul of the Party of Oyster-shuckers and Orange-sellers," and the second is "Parties at the Boondocks." The binding here is an uncommon style, with the blind-stamped leather figures cut out and pasted onto paper boards, giving the effect of carved wood. Like the contents, the scenes on the covers are light-hearted, showing indulgent adults sitting in gardens, watching children at play. The binding on this ephemeral object was intriguing enough to attract the attention of one of the greatest of French binders, Léon Gruel (1841-1923), an expert on the history of his craft who wrote the important reference work "Manuel Historique et Bibliographique de l'Amateur de Reliures." In the course of his research, he amassed an impressive collection of historic bindings, the present one surely being one of the most uncommon and most charming. (ST15895)





57 (BINDINGS - 18TH CENTURY SCHOOLROOM BURLAP). (EDUCATION). GREENWOOD, JAMES. *THE LONDON VOCABULARY, ENGLISH AND LATIN: PUT INTO A NEW METHOD, PROPER TO ACQUAINT THE LEARNER WITH THINGS AS WELL AS PURE LATIN WORDS. ADORNED WITH TWENTY-SIX PICTURES. FOR THE USE OF SCHOOLS.* (London: Printed for T. Longman, B. Law, F. & C. Rivington, R. Baldwin, G. & T. Wilkie, and J. Walker, 1797) 150 x 93 mm. (5 7/8 x 3 5/8"). viii, 123, [1] (ads) pp. 21st Edition. Contemporary brown burlap, flat spine. With allegorical vignette on title page and 25 half-page woodcuts illustrating items from the vocabulary lists. Pastedowns with traces of book label removal. ♦ Spine slightly cocked, short split to cloth on rear joint, a little fraying at ends of spine, but the insubstantial binding surprisingly solid. Two small stains to each pastedown (where labels removed), title page lightly browned, leaves a shade less than bright (due to paper quality), other minor imperfections, but an excellent copy internally, clean and fresh with comfortable margins. All in all, remarkably well preserved. \$1,350

First issued around 1711, this is the best-selling work of James Greenwood (1683?-1737), an influential grammarian and a proponent of women's education. Arranged into 33 chapters, the book divides vocabulary lists by topic, beginning with "things" and proceeding through minerals, plants, animals, humans, and diseases, to everyday items, affairs of church and state, the law, the military, and finally to the various parts of speech, from verbs to conjunctions. Widely used, the work was revised and reprinted until at least 1828. At about the time this work was originally issued, Greenwood had founded a school in Essex where he accepted girls as well as boys as pupils; he was later recruited to serve as assistant headmaster at St. Paul's School in London. This volume is of particular interest because of its rarely seen utilitarian period binding. We would have expected it to have been worn to shreds long ago, but, against the odds, it has withstood hard use by young pupils remarkably well, and it gives us a glimpse of an important element of the English schoolroom at the turn of the 19th century. (ST15599)



Large-Format Dutch Bindings of Considerable Beauty

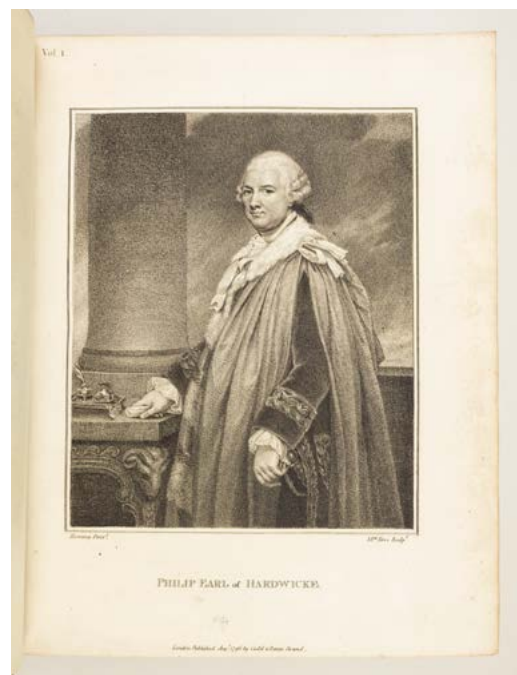


58 (BINDINGS - FRÖDING OF AMSTERDAM). YORKE, PHILIP, EARL OF HARDWICKE, CHARLES YORKE, and others. *ATHENIAN LETTERS: OR, THE EPISTOLARY CORRESPONDENCE OF AN AGENT OF THE KING OF PERSIA, RESIDING AT ATHENS DURING THE PELOPONNESIAN WAR.* (London: T. Cadell jun. & W. Davies, 1798) 290 x 225 mm. (11 1/2 x 8 3/4"). **Two volumes.** Edited by Thomas Birch. First Illustrated Edition, to which is prefixed a geographical index. HANDSOME EARLY 19TH CENTURY MARBLED CALF BY J. FRÖDING OF AMSTERDAM (his ticket on front free endpaper), covers framed by thick and thin rules and bead-and-feather chain roll, smooth spine of dark red straight-grain morocco gilt in a Neoclassical style, with panels formed by chain and Greek key rolls containing sunburst centerpiece encircled by garlands, one green and one black morocco label, gilt-hatched turn-ins, marbled endpapers, all edges gilt. With frontispiece portraits of Philip and Charles Yorke, 11 engraved busts of famous Athenians, and a folding map of Greece. For the binder: Van Leeuwen, "Dutch Decorated Bookbinding in the 18th Century" I,

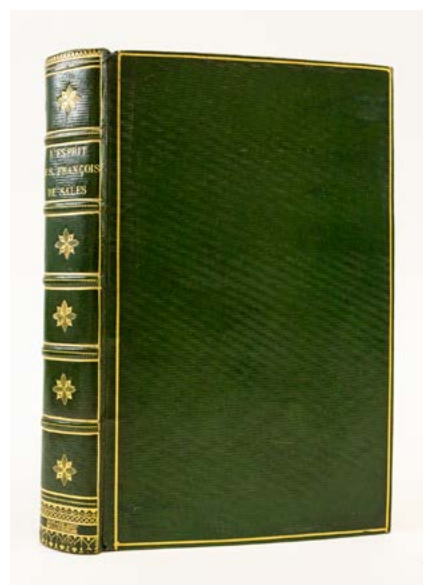
714. ♦ Boards tending to splay slightly, joints faintly rubbed, the leaves immediately adjacent to the map a bit browned, occasional mild foxing or tiny rust stains, but AN EXTREMELY ATTRACTIVE COPY—clean and fresh internally with generous margins, and in a stately, lustrous binding. \$3,500

This is an especially pleasing copy of the definitive edition of an epistolary novel comprising a group of fictional letters purportedly written during the Peloponnesian War, and featuring a notably handsome binding by Amsterdam artisan Jonas Fröding.

Begun as an academic exercise among friends headed by Philip Yorke, second Earl of Hardwicke (1720-90), and his brother Charles (1722-70), "Letters" was edited by the historian Thomas Birch (1705-66), with contributions from Henry Coventry, John Green, Samuel Salter, the bluestocking scholar Catherine Talbot (1721-70), Daniel Wray, George Henry Rooke, John Heaston, and John Lawry. After a private printing in 1741 of just 10 copies, a second edition of 100 copies appeared in 1781 after several of the original participants had died, and sparked what Britannica calls "a considerable vogue" for this and other works of historical fiction. A pirated Dublin edition was issued in 1792 to capitalize on this popularity, but it was suppressed by Hardwicke's heir and superseded by our very attractive large-format 1798 printing, done under the third Earl of Hardwicke's direction, with an added geographical index, engraved plates, and a map. Stockholm-born binder Jonas Fröding (ca. 1763-1808) was registered as a burgher in Amsterdam in 1794, at which time Jan Storm van Leeuwen believes he was working as an apprentice for the Crevenna Bindery, a prestigious workshop that produced high-quality bindings for bibliophiles on their old and valuable books. One such client was the Italian-Dutch merchant by whose name the bindery was known, Pieter Crevenna. In 1803, Fröding was received into the bookbinders' guild and set up his own workshop, where he continued to use several roll tools from the Crevenna stock. While none of our rolls matches Crevenna rolls exactly, two of them (bead-and-feather, Greek key) are very similar to Crevenna rolls IX and XXV (van Leeuwen I, 715-16), and the overall design is quite like van Leeuwen fig. 239, a 1795 binding of tree calf by the Crevenna bindery, with a gilt design in a Neoclassical style; that work would have been done during the time van Leeuwen believes Fröding was an apprentice there. Sadly, Fröding's career lasted just five years; he died in Amsterdam in 1808. Not surprisingly, given the brevity of his working life, bindings by Fröding are uncommon in the marketplace. This work is seen for sale from time to time, but our copy stands out because of its particularly attractive binding. (ST15948)



59 (BINDINGS - DUPLANIL). CAMUS, JEAN-PIERRE. L'ESPRIT DE SAINT FRANÇOIS DE SALES. (Lyon: Chez Rusand, 1816) 208x122 mm. (8 1/4x5"). 2 p.l., xlviii, 572 pp. ESPECIALLY FINE CONTEMPORARY



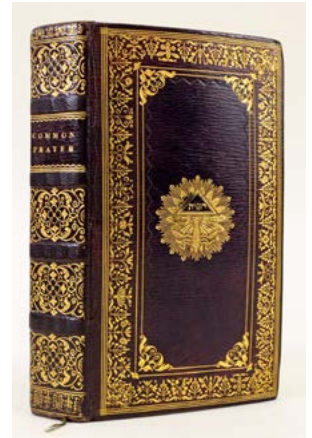
EMERALD GREEN SHAGREEN BY DUPLANIL (signed at foot of spine "DUPLANIL RELIÉ DE S. A. R. MADAME"), covers with simple gilt rule frame, spine with raised bands flanked by gilt fillets and decorated with a dotted line, compartments with very pretty centered ornament of a flower with four pointillé petals set against a gilt square background, head and tail of spine with multiple decorative gilt rules, board edges gilt with Greek key roll, elegant gilt inner dentelles of urns and palmettes, pink endpapers, gilt edges. In a fine later fleece-lined burgundy morocco and marbled paper chemise and (slightly worn) matching slipcase. With woodcut vignette. Front end papers with morocco bookplates of Mortimer L. Schiff and John Roland Abbey. For the binding: De Ricci-Schiff III, 277 (this copy). ♦ A breath of chafing to covers, two leaves with slight paper flaws at fore margin, otherwise A BEAUTIFULLY BOUND BOOK IN VIRTUALLY PERFECT CONDITION. \$4,800

This is an outstanding example of a French Restoration binding with illustrious provenance. The Duplanils were a distinguished family of Parisian

binders active from the last part of the 18th until the middle of the 19th century. The signature at the foot of the spine here is that of Pierre Duplanil, known as Duplanil fils, the most notable member of the family; as this item indicates, he was the (self-styled) binder to "S. A. R. [Her Royal Highness] Madame," i.e., Madame Royale, the title borne by Marie-Thérèse Charlotte of France (1778-1851) the eldest—and only surviving—child of Louis XVI and Marie Antoinette. Although she had married her cousin the duc d'Angoulême, son of the future Charles X, she retained the royal title accorded her as the daughter of the king. (She later became "la Dauphine" when her father-in-law ascended the throne). Because of his client's changing appellations, we can confidently date the present binding as being done between 1816 and 1824. Madame Royale's books, which numbered about 1,800, were kept together for 20 years after her death, then sold at two auctions in Paris in the 1870s. Our volume is distinguished by its inclusion in Seymour De Ricci's impressive 1935 illustrated catalogue of Schiff's library of signed French bindings, part of what Dickinson calls an "unrivalled collection of decorative bindings." (This item is one of six Duplanil bindings in the Schiff catalogue.) The presence of the bookplate of J. R. Abbey (1894-1969), the most ambitious English book collector of his time, adds further luster to this item's provenance. Although Abbey's renowned library included world-class collections of private press books, illuminated manuscripts, and color plate books, bindings were his most ardent interest, and the various fine and important catalogues they spawned comprise perhaps the most enduring legacy of his collecting. During his most active period of binding acquisition, Abbey bought many items (and no doubt the present one) in the Schiff sale in 1938; this book, in turn, was lot #1740 in part III of the Abbey sale, purchased at Sotheby's on 19 June 1967 by B. W. Simpson (for £32). First published in 1639, the present biography of the bishop and devotional writer St. Francis de Sales, the author's friend and teacher, is among the most memorable of the 200 or so books produced by the diligent churchman Camus, bishop of Belley (1582-1652). (ST15737)

Ablaze with Gilt, and in Perfect Condition

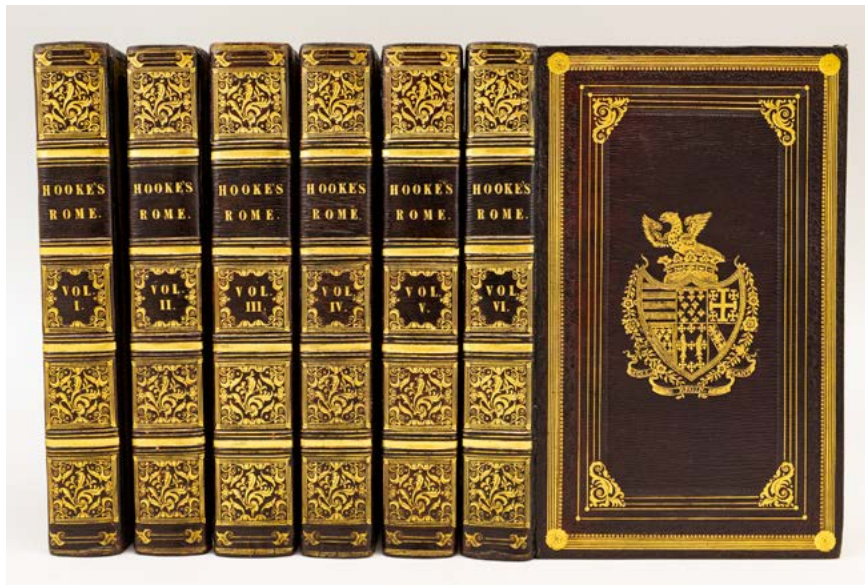
60 (BINDINGS - ENGLISH, 19TH CENTURY). THE BOOK OF COMMON PRAYER . . . TOGETHER WITH THE PSALTER OR PSALMS OF DAVID, (London: Printed by George Eyre and Andrew Strahan, 1820) 142 x 80 mm. (5 5/8 x 3 1/8"). 510 pp.; 80, [2] pp. VERY FINE CONTEMPORARY STRAIGHT-GRAIN PURPLE MOROCCO, ELABORATELY GILT, covers with frame of gilt rules and anthemion-and-flower roll, central panel with arabesque corners, central sunburst medallion containing the Tetragrammaton within a triangle from which the dove of the Holy Spirit descends, raised bands, spine panels gilt in a floral and arabesque design, gilt titling, turn-ins with zig-zag gilt roll, orange endpapers, all edges gilt. Front pastedown with large morocco bookplate of Louisa Smyth, dated 25th Dec. 1821 and signed with the initials E. P. Front flyleaf inscribed: "Harriet E. Thorpe / From her affectionate / Brother— / As a remembrance of / her dear Aunt L. Dickens. / Nov. 1841." Griffiths, p. 246. ♦A breath of rubbing to corners, but A BEAUTIFUL COPY with no signs of use—clean fresh, and bright internally, and in a sparkling ORNATE binding. \$1,400



Bound in somber purple, but with religious imagery in bright gilt, this pretty little prayer book is very typical of an era in which such luxurious volumes were popular gifts among the moneyed classes, as was the case here. Miss Louisa Smyth must have treasured this Christmas gift from "E. P." as its condition clearly indicates it was seldom, if ever, used for daily devotions. It likely served as a perfect accessory for Louisa's Sunday finery, and perhaps she carried it at her 1831 wedding to Lt. Col. Thomas Mark Dickens of the Royal Engineers. After Louisa's 1841 death, the book passed to Harriet E. Thorpe, wife of Louisa's nephew, Rev. William Smyth Thorpe. Both families are well documented in the county of Norfolk, where their eminent lineage goes back generations. Whoever inherited our prayer book from Harriet continued to care for it assiduously, as it appears little changed from the days when Louisa first held it in her hands. (ST15600)

A Lovely Set with the Supralibros of Queen's College

61 (BINDINGS - FINELY BOUND SETS). HOOKE, N[ATHANIEL]. THE ROMAN HISTORY FROM THE BUILDING OF ROME TO THE RUIN OF THE COMMONWEALTH. (London: Printed for C. and J. Rivington et al., 1823) 223 x 137 mm. (8 3/4 x 5 1/2") **Six volumes.** HANDSOME PERIOD PURPLE MOROCCO ruled in blind and gilt, covers with central gilt coat of arms of Queen's College, Cambridge, with a



griffin and crown perched on top, flat spine with heavily gilt compartments, gilt lettering, blind-tooled turn-ins, all edges gilt. With four folding maps. ♦A touch of minor wear to extremities, light offsetting on the maps and facing pages, an occasional negligible blemish, but A VERY FINE SET, fresh and clean throughout, and the bindings showing almost no signs of use. \$2,800

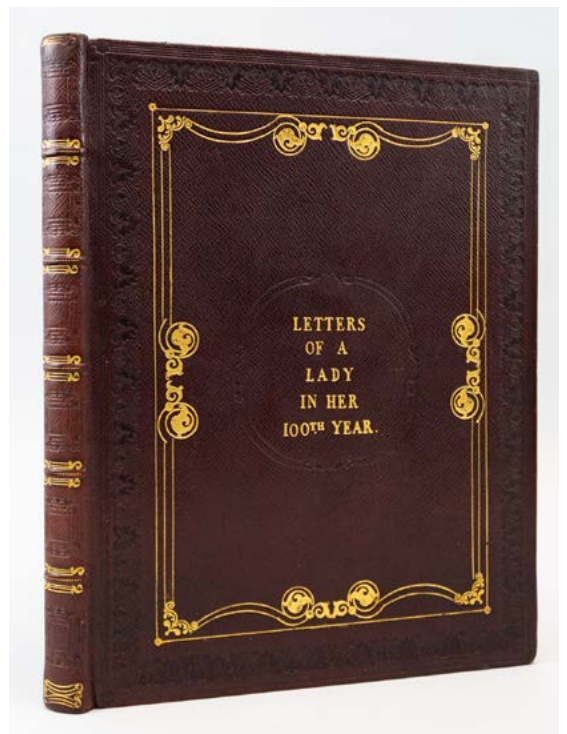
Originally published over a period of more than three decades (1738-71) and dedicated to the author's friend Alexander Pope, this account enjoyed a very high contemporaneous reputation, and it would occupy an honored place

on any library shelf, especially if attractively bound like the present set. The "London Monthly Review" said, "The Roman History of this judicious and masterly writer is a most valuable accession to the stock of historical learning. The execution is equal throughout. Mr. Hooke seems to have possessed in a very eminent degree the rare talent of separating the partisan from the historian . . . and of comparing contradictory authorities with impartiality and penetration." DNB notes that the work, which is detailed without being verbose or abstruse, "long held a high place in historical literature." Apart from the content, these stately and beautifully preserved original bindings make an extremely appealing appearance. (ST14780)

Letters of a Centenarian, in a Nearly Mint, Probably Presentation Binding

62 (BINDINGS - ROMANTIC). BIRCH, JOHN WILLIAM NEWELL, Editor. LETTERS WRITTEN BY THE LATE MRS. BIRCH, OF BARTON LODGE, IN THE NINETY-NINTH AND HUNDREDTH YEARS OF HER AGE. (London: Published by the Editor, printed by A. Spottiswoode, New-Street-Square, ca. 1837) 277 x 208 mm. (10 7/8 x 8 1/8"). xvi, 152 pp. FIRST EDITION. Contemporary purple pebble-grain morocco decorated in gilt and blind in the Romantic style, covers framed by triple blind-stamped fillet border with floral cornerpieces, blind-stamped floral roll around gilt frame with swirling scroll pieces, gilt titling in center surrounded by blind-stamped circular frame, raised bands, blind-stamped frame compartments with gilt borders, all edges gilt. Engraved frontispiece portrait of Mrs. Birch by J. F. Lewis. With four lithographed facsimiles of handwritten letters. ♦Spine sunned to lighter purple, a few trivial scratches, some foxing to frontispiece, facsimiles, and endpapers, otherwise internally clean with only a handful of small smudges, and THE BINDING IN ESPECIALLY FINE CONDITION, with only the slightest signs of use. \$750

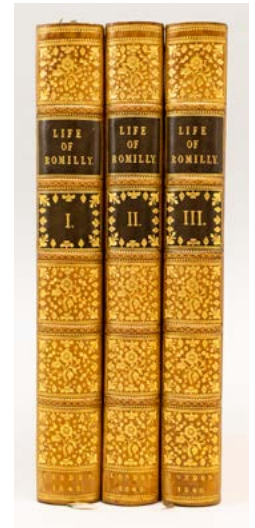
This charming memorial in a well-preserved, special binding gives us a glimpse into the English gentry's life in the early to mid-19th century. In letters to her family and acquaintances, Mrs. Birch reports on the trials and travails of her daily life and her failing, though still fair health. While this book was privately published by and for the family, the editor, Mrs. Birch's son, John, acknowledges that it will outlive its original owners: "Certain it is, that every succeeding step in [the book's] descent, removes it further and further from all the recollections and



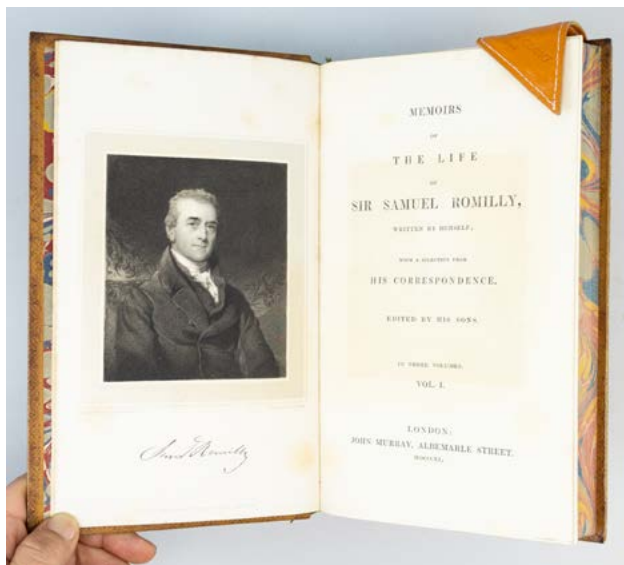
associations which ensured to it the indulgent and partial judgment of its first possessors." While the original publisher's binding is of blue cloth, ours is a special binding, perhaps done for the immediate family members, in full morocco. This item is also quite rare; we could find fewer than 10 copies in libraries worldwide. Though we are far from the first possessors, we can still delight in the day-to-day recollections of a well-loved and much-revered matriarch at the end of her preternaturally long life. (ST14792)

An Abolitionist's Life, in an Almost Never-Opened Decorative Set

63 (BINDINGS - FINELY BOUND SETS). ROMILLY, SIR SAMUEL. MEMOIRS OF THE LIFE OF SIR SAMUEL ROMILLY, WRITTEN BY HIMSELF; WITH A SELECTION FROM HIS CORRESPONDENCE. EDITED BY HIS SONS. (London: John Murray, 1840) 223 x 135 mm. (8 3/4 x 5 1/4"). **Three volumes.** VERY FINE CONTEMPORARY CALF, covers with small gilt floral stamps in corners connected with double gilt rules, spine with raised bands, spine panels gilt with central flower surrounded by floral tools and leafy cornerpieces, brown morocco labels, edges and endpapers marbled. Frontispiece portrait of Samuel Romilly engraved by E. Finden from an oil portrait by Sir Thomas Lawrence, and four pages of facsimiles of handwriting. Front pastedown with bookplate of Edward Nicholas Hurt. ♦Offsetting to frontispiece, trivial scratches, but in all other ways AN EXCEPTIONALLY FINE COPY. \$950



This is a remarkably well-preserved copy in a handsome contemporary binding of a biography of Sir Samuel Romilly (1757-1818), a lawyer (advancing to the position of Solicitor General), politician, and staunch advocate for capital punishment reform and the abolition



of slavery. His political reforms focused on the elimination of cruel and harsh antiquated punishments, including drawing and quartering and the corruption of blood (which, because of the commission of a serious crime, involved loss of the right to pass on property and hereditary titles). And, in the words of DNB, "of particular interest to Romilly was the successful legislative campaign to abolish the slave trade, to which he gave his vocal support." Despairing over the recent death of his wife, in a fit of delirium Romilly committed suicide, after which his memoirs were edited and published posthumously by his sons. Romilly's life was considered of sufficient importance to be issued by the major London publisher John Murray. The present copy comes from the library of a grand English country home, where, given its current condition, it sat looking beautiful on the shelf, but was seldom, if ever, actually read. (ST14728f)

64 (BINDINGS - PAINTED). (KEEPSAKE ALBUM). ([Germany(?): ca. 1850]) 150 x 100 mm. (5 7/8 x 4"). [21] leaves (10 of which are blank). Charming 19th century green morocco-backed VELLUM BOARDS WITH TWO DIFFERENT ORIGINAL INK WASH SCENES, the paintings framed with gilt onlay, smooth spine with gilt dotted rules, fore edge with four morocco loops held closed by a removable ivory stylus, silk endpapers, each pastedown fashioned into a pocket. With nine full-page images (some colored) and two tailpieces, all clipped from elsewhere and pasted down. First and last leaves with pen and pencil notations in a contemporary hand (illegible). ♦A touch of soiling to boards, separation at front hinge (perhaps the result of the removal of a small number of leaves), but in very good





condition—internally pleasing, the binding entirely solid, and the cover images quite fine, both in terms of preservation and execution. \$750

A little work of art, this unusual binding features two lovely ink-wash paintings of ruins and rural locales, probably by a talented amateur. With its blank pages and pocketed pastedowns, it was undoubtedly intended as a keepsake or souvenir for the owner to fill with mementos, notes, and items of personal significance. The owner of this volume chose to fill it with clipped images from various sources, including religious, literary, and mythological subject matter. But the binding is the attraction here, being well executed, beautifully preserved, and very appealing to the eye. (ST14009)

65 (BINDINGS - RIVIERE). (GOLDSMITH, OLIVER). PRIOR, JAMES. THE LIFE OF OLIVER GOLDSMITH. (London: John Murray, 1837) 220 x 138 mm. (8 5/8 x 5 1/2"). **Two volumes.** FIRST EDITION. LOVELY PERIOD SPRINKLED CALF, BY ROBERT RIVIERE (stamp-signed R. Riviere on verso of front free endpaper), covers with crenellated gilt roll border, raised bands, spines

richly gilt in compartments with central cornucopia of flowers surrounded by small tools, volute cornerpieces, one red and one black morocco label, blind-rolled turn-ins, marbled endpapers and edges. Frontispiece engraving of Goldsmith's monument in volume I, engraved facsimile of his handwriting in volume II. Front pastedown with bookplate of Edward Nicholas Hurt. ♦One spine gently sunned a shade lighter, a breath of rubbing to edges, blank flyleaves mildly foxed, but A VERY FINE SET, little changed from the day it was originally sold. \$950

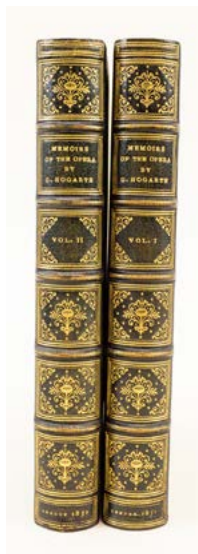
This is a choice example of the early work of one of the great names in English bookbinding.

Robert Riviere began as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840. He quickly became one of the most successful West End binders, producing consistently fine work. Nixon notes that Riviere's "outstanding ability was fully established by 1851, when he was chosen as the binder of the special edition of the Great Exhibition catalogue." In 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known as Riviere & Son (for examples of their work, see item). The bindery continued in business and remained in the family until 1939. This life of the author of "Vicar of Wakefield" was part of the elegantly bound but little used library of Edward Nicholas Hurt (1795-1867) of Lincoln's Inn, a childless lawyer whose books were so precious to him that they made up more than one-third of the many bequests in his will. We can say that in the 40 years we have sold books, we have never handled a sizable group of antiquarian volumes from a single source in better condition than these. The books appear to have been largely undisturbed except for the insertion of a bookplate, and the more decorative volumes, like the present set, approach being spectacular, gleaming and virtually unworn just as they were 150-200 years ago. (ST14729b)



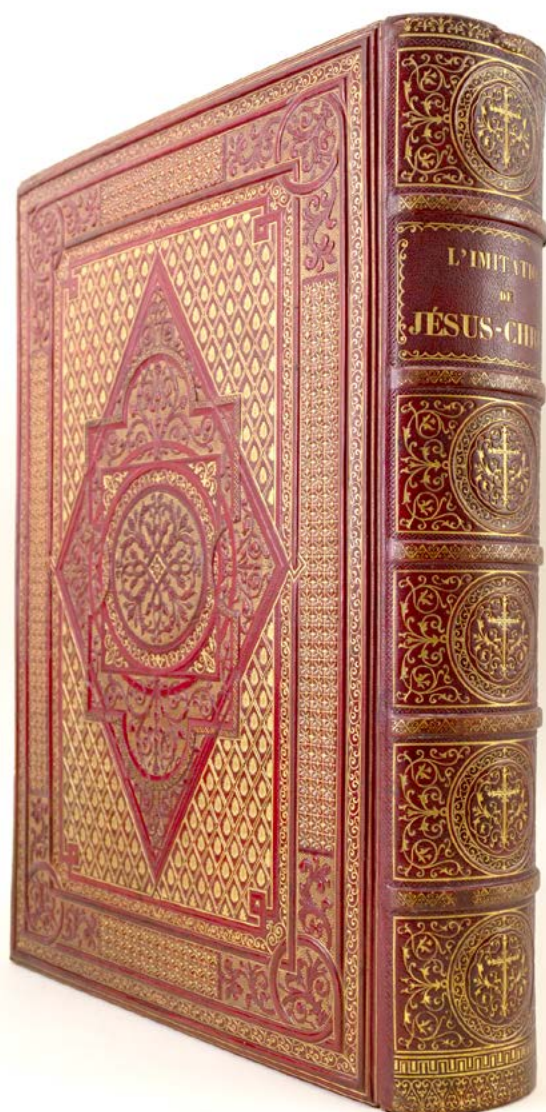
Once Owned by the Richest Man in the German Empire, then Seized by the Nazis

66 (BINDINGS - SMEERS). (OPERA, HISTORY OF). (NAZI GERMANY). HOGARTH, GEORGE. MEMOIRS OF THE OPERA IN ITALY, FRANCE, ENGLAND, AND GERMANY. (London: Richard Bentley, 1851) 175 x 115 mm. (6 7/8 x 4 1/2"). **Two volumes.** EXCELLENT CONTEMPORARY NAVY BLUE MOROCCO, GILT, BY SMEERS (stamp-signed on front turn-in), covers with French fillet border, raised bands, spines attractively gilt in compartments with floral centerpiece and curling cornerpieces, densely gilt turn-ins, marbled endpapers, all edges gilt (expert repairs to tail of spines). Each volume with an engraved frontispiece portrait of a prima donna. Front pastedown with engraved bookplate of Freiherr Maximilian von Goldschmidt-Rothschild; verso of frontispieces and title pages with ink stamp of Stadtbibliothek Frankfurt am Main; verso of titles also with stamp noting (in French) restitution by the city of Frankfurt pursuant to the Act of 28 January 1952. ♦Spines gently sunned, a touch of wear to joints, otherwise A FINE SET, clean and fresh internally, in lustrous bindings, and with few signs of use. \$2,500



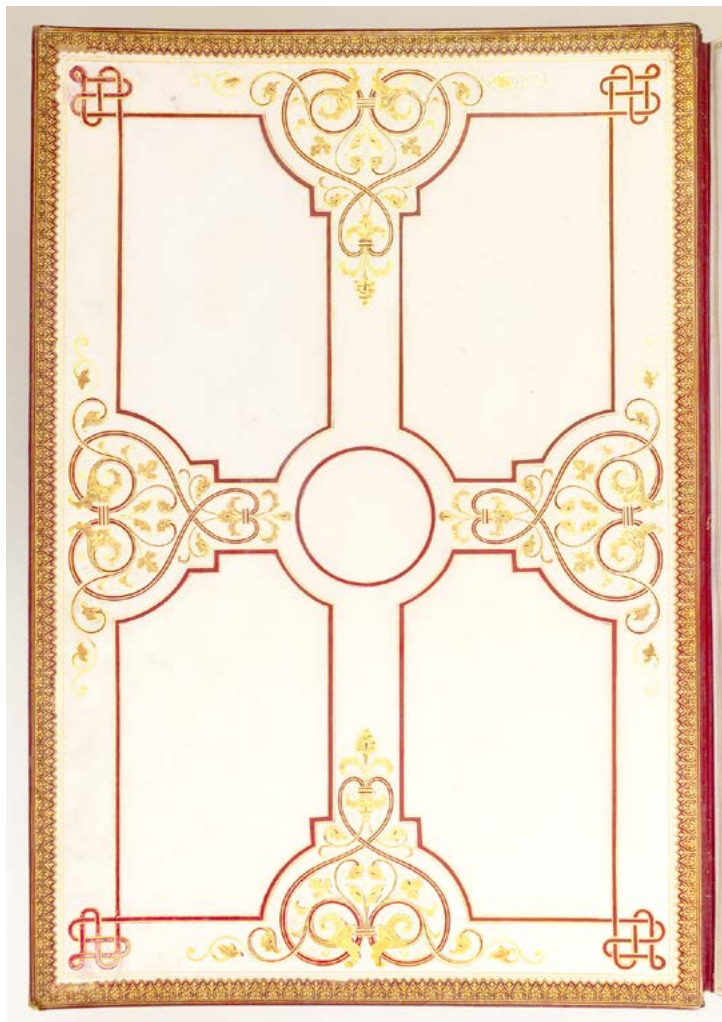
This attractively bound history of musical drama celebrates European beauty and culture while also providing a link to some of the darkest days of the 20th century. A new edition of Hogarth's "Memoirs of the Musical Drama" (1838), the text traces the origins of musical theater and opera in the countries named in the title and offers comments on the contemporary state of the art. DNB notes that in addition to being Charles Dickens' father-in-law and an early promoter of the novelist's career, Hogarth (1783-1870) was "a man of liberal sympathies and considerable learning, . . . a just, outspoken, and generous critic." He served as secretary of the Philharmonic Society of London for 14 years, and was the lead music critic for the "Illustrated News." Binder Isidore Smeers (1834-96) was a Belgian who spent his career (1865-90) in Paris, where he was among the leading binders of the day, and did a great deal of work for the publishing house of Firmin-Didot. Our copy was once in the collection of banker, patron of the arts, and collector Baron Maximilian von Goldschmidt-Rothschild (1843-1940), a scion of the Goldschmidt banking family who had married a Rothschild heiress, becoming the richest man in the German Empire. As a Jew, he was forced by the Nazi government to sell his Frankfurt mansion and its contents, and the present volumes landed in the Frankfurt City Library. After World War II, the Allied High Commission set up a Supreme Restitution Court in the Federal Republic of Germany to oversee return of looted property; the stamps in our book indicate the property was returned by the library, presumably to one of the baron's surviving children, who had found refuge in Switzerland. (ST15048)

A Princess' Copy of one of the Most Imposing and Beautiful French Books of the 19th Century



67 (BINDINGS - 19TH CENTURY PRESENTATION). THOMAS À KEMPIS. L'IMITATION DE JESUS-CHRIST.

(Paris: Imprimerie Impériale, 1855) 460 x 310 mm. (18 x 12 1/4"). [2] p.l., vi, 872 pp. Translated by P. Corneille. No. 93 OF 103 COPIES. VERY STRIKING CONTEMPORARY RED MOROCCO, ORNATELY BLIND-STAMPED AND GILT, covers with elaborate frame enclosing a central panel diapered in lozenge-shaped compartments, each containing a bee, large centerpiece with raised design of vines on a stippled background, raised bands, spine gilt in compartments with central medallion containing a cross, embellished with gilt vines and flourishes, gilt titling, VELLUM DOUBLURES with gilt and painted cruciform design, leather hinges, vellum endleaves, all edges gilt. First section (in Latin) with gilt chromolithograph frontispiece, two decorative titles, and divisional title to first book (the subsequent three books also with divisional titles but these included in pagination), and EVERY PAGE CONTAINING INTRICATE GILT CHROMOLITHOGRAPH DECORATION based on Medieval manuscripts, including initials, vignettes, headpieces, and tailpieces; second section (French translation) with black and white engravings, including four frontispieces (one for each book) depicting religious scenes, plus two decorative title pages and four divisional titles (these included in pagination), and numerous engraved initials and decorative head-pieces, tail-pieces, and vignettes. Front flyleaf inscribed in ink: "Témoignage de satisfaction et de Reconnaissance au Comité de l'Oeuvre de la Caridad. La Présidente, Margarita de Borbon" ["Testimony of Satisfaction and Recognition to the Committee of the Work of Caridad. The President, Margarita de Borbon"]. Vicaire II, 1017; Leniaud, "Le Livre d'Architecture," p. 14. ♦Gilt on upper cover almost entirely gone, minor rubbing to leather, gutter open at title page (but nothing loose), rear

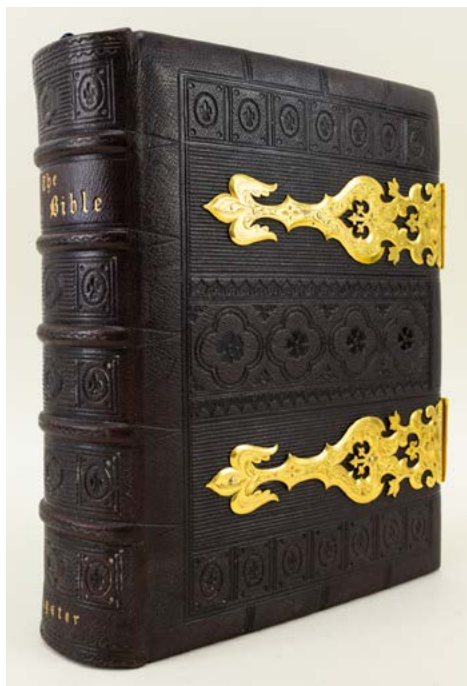


vellum endleaf slightly wrinkled, other insignificant defects, but a most impressive copy—very clean, fresh, and bright internally, in an entirely sound and scarcely worn binding that was once arresting, and is still imposing. **\$1,750**

A deluxe production in every way, this classic Christian devotional work is here illuminated with brilliant chromolithography inspired by Medieval manuscripts, and housed in an immense binding that retains a commanding presence. Using the original Latin text of Thomas à Kempis' universally revered work, each page here is sumptuously decorated with initials and colorful partial borders inspired by the white vine-stem decoration of Italian Humanist manuscripts and featuring complex knotwork designs and floral motifs. The chromolithographs are convincing replicas, and demonstrate a deep understanding of both the original source material and cutting-edge printing technology. The second half of the volume contains the French translation of the text with an entirely different decorative program in black and white—a stark contrast that allows the viewer to appreciate the transformational effects of chromolithography. The luxurious binding is a fitting match for the contents, replete with decorative tooling and gilt, and with fine vellum doublures that serve to heighten the rich aesthetic. Created for exhibition at the 1855 Paris World's Fair by the Imprimerie Impériale, this work was the press' most important

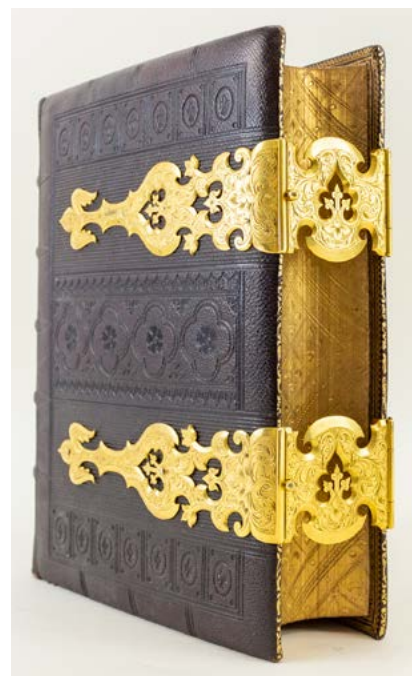
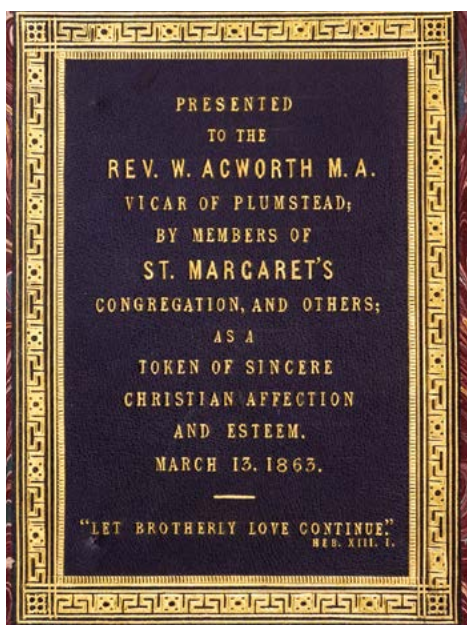
production of the 19th century. Jean-Baptiste Lassus, a specialist in the conservation of Medieval architecture, was chosen to lead the project—an undertaking that required collaboration with a whole team of artists, including Dauzats, Steinheil, Toudouze and Gaucherel. Art historian Jean-Michel Leniaud calls the work “experimental,” noting how Lassus “uses all the technical innovations of the time” and “aims to develop mechanical processes for the reproduction of manuscripts and illuminations.” Of the 103 copies printed, the first two were given to Napoleon III and the Empress Eugénie, who also retained all copies numbered up to 73 to offer as gifts to various high-ranking friends and officials; the remaining 30 copies were purchased by well-known publisher Victor Masson. Our copy was later owned by Princess Margherita of Bourbon-Parma (1847-93), wife of Don Carlos, Duke of Madrid, whose inscription here indicates that this book was probably given to a donor in thanks for their contribution to “La Caridad,” a charity that served wounded soldiers on both sides of the Third Carlist War (1872-76). Not to strain too hard to make a negative into a positive, but the unaccountable near absence on the front cover of the dazzling gilt that is seen on the back is curious beyond reckoning; we’ve never seen this kind of dematerialization before. (ST15750)

Replete with Scholarly Apparatus, including Half a Million(!) Printed Marginal References



68 (BINDINGS - 19TH CENTURY PRESENTATION). BIBLE IN ENGLISH. *THE COMPREHENSIVE BIBLE.* (London: Samuel Bagster, ca. 1860) 305 x 225 mm. (12 x 8 3/4"). 4 p.l., 96, 1001, [1], [2] leaves ("Family Register," blank), 1005-1338, xlvii pp. IMPRESSIVE CONTEMPORARY BLIND-STAMPED BROWN MOROCCO, covers with alternating rows of fleur-de-lys stamps and gothic ornaments separated by multiple plain rules, raised bands, spine compartments with similar tooling, gilt titling, two large and ornate brass clasps extending across the board panels, turn-ins with gilt guilloche roll, marbled endpapers, all edges gilt and elaborately gauffered. With folding table of comparative chronology and five maps printed in colors. Front pastedown with large brown morocco presentation label inscribed in gilt to Rev. W. Acworth, Vicar of Plumstead, dated March 13, 1863. ♦Traces of leather preservative to spine, a hint of wear to the leather, one of the maps slightly browned, but QUITE A FINE COPY, the text clean, fresh, and bright, and the binding remarkably well preserved, with shining brass clasps. \$4,800

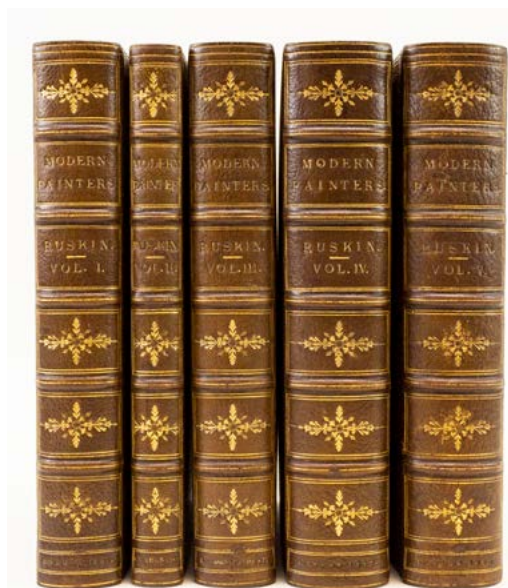
This presentation copy of Bagster's critically significant Bible was bound in elaborately decorated morocco for presentation to a vicar who, judging from its condition, vigilantly treasured this gift. First printed in 1827, this Bible was the product of a collaboration between publisher Samuel Bagster, known for his polyglot Bibles, and orientalist William Greenfield. Intended for the serious scholar of scripture, it contains no fewer than 4,000 illustrative notes and 500,000(!) marginal references (along with a general introduction and index). Samuel Bagster (1772-1851) was an innovator in the production of scholarly Bibles, largely out of commercial necessity. When Bagster set up his business in 1794, only the Oxford and Cambridge University



presses and the King's printer were permitted to publish copies of Holy Scriptures, unless the texts were accompanied by commentary or annotations. Consequently, Bagster was compelled to add scholarly apparatus to the Bibles for which he saw a commercial need, and in this he was aided by the self-taught philologist William Greenfield (1799-1831). Bagster's sons Benjamin and Jonathan joined him in the business in the 1830s, and Jonathan's son Robert became head of the firm before its centenary in 1894. Our copy was very handsomely bound in the Gothic style that was then in fashion, and that must have seemed especially appropriate for a such a (literally and figuratively) weighty religious tome. Its beauty and its bulk must have discouraged the former owner from using this volume for regular study. Reverend William Acworth (1803-1899) studied at Queen's College Cambridge before serving as curate and then vicar of Rothley. In 1852, he became the vicar of Plumstead, where he remained until his retirement. It seems likely this Bible was a 60th birthday gift from his congregation, or possibly his bishop. (ST15815)

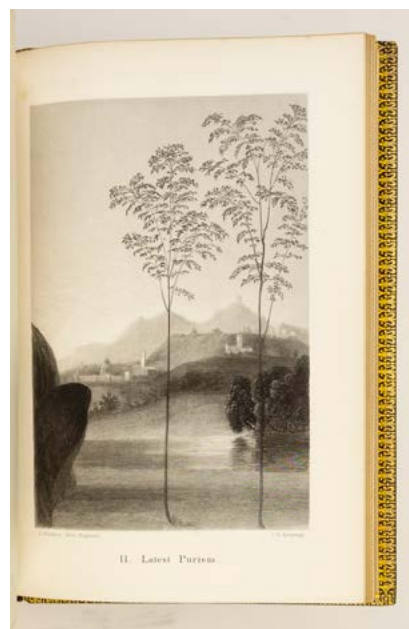
69 (BINDINGS - FINELY BOUND SETS). RUSKIN, JOHN. MODERN PAINTERS. (London: Smith, Elder, and Co., 1867-69, 1860) 257 x 175 mm. (10 1/8 x 7"). **Five volumes.** Seventh Edition of volume I; Fifth Edition of volume II; Second Edition of volumes III and IV; FIRST EDITION of volume V. HANDSOME 19TH

CENTURY BROWN MOROCCO, covers with gilt Greek key roll border, raised bands, compartments with gilt rules, central floral ornaments, and gilt lettering, gilt turn-ins, all edges gilt. Volumes III-V each with frontispiece plus a total of 84 steel-engraved plates (a few in color), eight wood-engraved plates, and several wood-engraved illustrations in the text by the author, J. M. W. Turner, and others. ♦A touch of rubbing to extremities, spines slightly sunned, covers with a few negligible blemishes, but the bindings very well preserved with only minor signs of wear; isolated light foxing to perhaps a score of leaves in total (mostly confined to upper margins and only once touching a plate), a few instances of faint thumbing, but the contents clean and fresh, without the pervasive foxing and browning that often plague this work. AN ATTRACTIVE SET. \$1,600

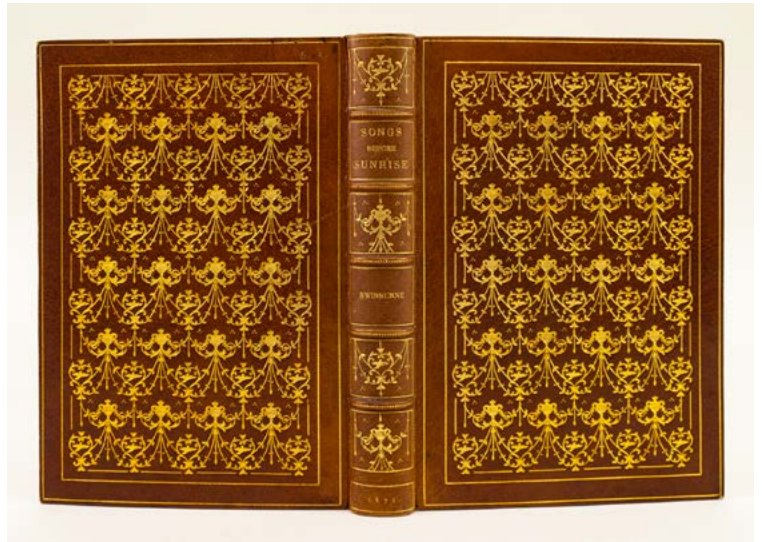


This pleasing set is the first major work by John Ruskin (1819-1900), a pre-eminent figure in literary non-fiction whose theories on the interconnection of art and life continue to have influence today. Ruskin begins "Modern Painters" with a defense of the work of J. M. W. Turner (1775-1851) against critics who claimed his work was

"unlike nature." In the words of art historian George Landow, the author then goes on to "explain the nature of beauty and demonstrate its importance in human life." In Ruskin's view, says Landow, "all beauty, if properly regarded, is theophany, the revelation of God." Tolstoy said that in all of his writings, Ruskin was "one of those rare men who think with their hearts, and so he thought and said not only what he himself had seen and felt, but what everyone will think and say in the future." In "The Social History of Art," Arnold Hauser proclaims that "there has never been such a clear awareness of the organic relationship between art and life . . . since Ruskin." He describes Ruskin as "the first person in England to emphasize the fact that art is a public concern and that no nation can neglect it without endangering its social existence." And he says that our author was "the first to proclaim the gospel that art is not the privilege of artists, connoisseurs and the educated classes, but is part of every man's inheritance and estate." The numerous plates here—most of which were done either by Ruskin himself or by Turner, the artist he championed—run the gamut from sketches, fully realized landscapes, and studies of leaves, branches, or clouds, and they complement this important text beautifully. Sets of this work are frequently made up of mixed editions, as here, but are often found foxed and browned due to the paper stock. Our copy is mercifully clean, bright, and in an excellent state of preservation both inside and out. (ST15816-13)



70 (BINDINGS - ZAEHNSDORF). SWINBURNE, ALGERNON CHARLES. SONGS BEFORE SUNRISE. (London: F. S. Ellis, 1871) 190 x 130 mm. (7 1/2 x 5 1/8"). viii, 287 pp. FIRST EDITION. VERY PRETTY HONEY-BROWN MOROCCO, LAVISHLY GILT, BY ZAEHNSDORF (stamp-signed on front turn-in and with gilt exhibition stamp on rear pastedown), covers with plain gilt rules framing a central panel semé with intricate urn tools trailing leafy vines alternating with heart-shaped compartments formed by vines containing a bird in flight, raised bands, spine compartments alternating bird or urn tool, gilt titling, turn-ins with repeating lovebird or olive branch tools, marbled endpapers, top edge gilt. Front pastedown with engraved bookplate of Leonard Noble dated 1893. ♦Spine slightly and evenly sunned, a couple of pages with small marginal stain, other trivial imperfections, but A VERY ATTRACTIVE COPY—clean and fresh internally with ample margins, and the binding bright with gilt and showing few signs of wear. **\$1,100**



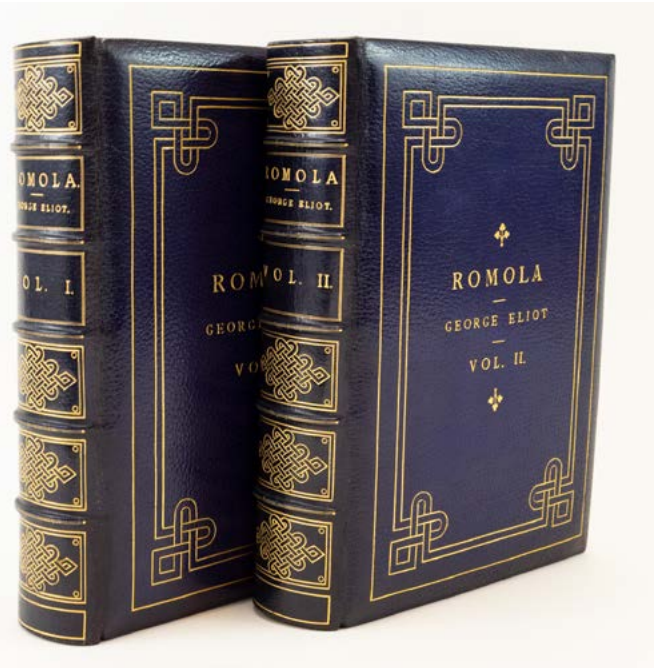
In a lovely binding, this is the first appearance of a collection of poems that marked a significant change in tone for Swinburne, from personal confession to political awareness and what DNB terms "a humanist positivism." Swinburne (1837-1909) was a virtuoso of verse, able to produce dazzling and enthralling lines in a wide range of meters and stanzaic forms. He was also a shocking pagan in terms of the content of his poetry, a significant portion of which was erotic. This work, a collection of poems calling for the overthrow of political and ideological despotism of all sorts, contains, in DNB's opinion, "at least two of Swinburne's best poems, 'Hertha' and 'Before a Crucifix,' as well as the rhetorically impressive 'Hymn of Man.'" It was inspired by the struggle of Swinburne's hero, Giuseppe Mazzini (1805-72), an Italian politician, activist, journalist, and staunch republican proponent of a unified Italy. Our binding is a fine example of the work of the Zaehnsdorf firm, long a top-ranked English bindery. Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at age 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. 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 and innovative designs executed with unflinching skill. It is generally felt that the firm reserved the use of its oval stamp showing a binder at work (seen here) for their finest bindings, including those entered in exhibitions. (ST15943)

71 (BINDINGS - RAMAGE). ELIOT, GEORGE. ROMOLA. (London: Smith, Elder, and Co., 1880) 265 x 180 mm. (10 1/2 x 7"). **Two volumes.** No. 308 OF 1,000 COPIES. STATELY NAVY CRUSHED MOROCCO BY RAMAGE OF LONDON (stamp-signed on front turn-in), covers with gilt strapwork frame, gilt lettering on central panel, raised bands, spines gilt in compartments with intricate strapwork design, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. With occasional vignettes and 12 ENGRAVED PLATES after Frederick Leighton printed on India paper and mounted on heavy stock. Baker & Ross A7.4. ♦Just a hint of rubbing to joints and extremities, a couple of faint finger smudges to preliminary leaves, otherwise A VERY FINE SET, quite clean, fresh, and bright internally with ample margins, in lovely lustrous bindings. **\$1,900**



This is a deluxe limited edition of Eliot's historical novel, offered here in handsome custom bindings from a leading English workshop. The

sole Eliot novel to be set in the distant past, "Romola" was inspired by a visit to Italy the author made with her lover George Lewes. According to DNB, "in Florence, Lewes drew [Eliot's] attention to the history of the city in the late fifteenth century, particularly the role in public life played by the Dominican monk Savonarola, who led a religious revival after the fall of the Medici family but was tried and executed as a heretic in 1498." It is against the background of Savonarola's fall that our story takes place. Our volume features a graceful design from 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 Lortie. 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. (ST15054b)



72 (BINDINGS - DE COVERLY). ARNOLD, MATTHEW. NEW POEMS. (London: Macmillan and Co., 1867) 178 x 118 mm. (7 x 4 3/4"). viii, 244 pp. FIRST EDITION. EXTREMELY PRETTY RED CRUSHED MOROCCO, EXUBERANTLY GILT, BY ROGER DE COVERLY (stamp-signed in gilt on front pastedown), covers with frame of plain and decorative rules, rose garlands, and stippling enclosing panel with oval wreath of roses at center, surrounded by small palm fronds and dot tools, raised bands, spine compartments with Tudor rose at center, surrounded by leaves on a densely stippled ground, gilt titling, turn-ins with delicate floral vine at corners, marbled endpapers, all edges gilt. ♦Spine slightly and uniformly darkened, minor foxing to flyleaves, but A VERY FINE COPY, clean and fresh internally with ample margins, the binding unworn and glistening with gold. \$950

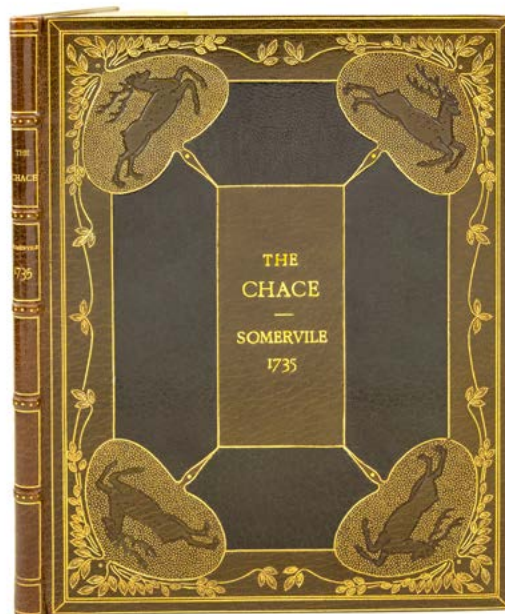


Offered here in a charming binding by an important craftsman, this is the last volume of poetry produced by Matthew Arnold (1822-88), ranked by Day as one of the three great Victorian poets (along with Tennyson and Browning). DNB notes that nearly all of his best-known verse was written, if not published, by the time he turned 30: "He lived the greater part of his adult life knowing that, as the prefatory poem to his 1867 collection put it, 'the Muse be gone away.'" Day observes that "Arnold's poetry seeks rather desperately for individual meaning and purpose" amid the isolation of "industrialization and bourgeois democracy," and suggests that this is the reason that his work was less popular in his day than that of Tennyson and Browning, but "has in the 20th century enjoyed the best reception Our own troubled and unresolved mind discovers greater kinship with him." After the poetic muse deserted him, Arnold turned his attention to criticism, where he earned, according to DNB, his "pedestal among the immortals" through his influence on the study and teaching of English literature in the U.S. and Britain. The very attractive binding here is the work of Roger de Coverly (1831-1914), one of the most

accomplished binders in England during the latter part of the 19th century. He was apprenticed to Zaehnsdorf in 1845, worked for J. & J. Leighton from ca. 1852-63, then established his own bindery. In the 1880s, his bindings were in great demand, as were his services as a teacher: he undertook a good deal of work for William Morris, and he counted among his illustrious students the younger Charles McLeish as well as the greatest of all English bookbinders, T. J. Cobden-Sanderson, who served an apprenticeship with him in 1883-84. De Coverly worked mostly in the classical style, and the quality of workmanship he and his two sons demonstrated was consistently of the highest level. (ST15785)

A Famous 18th Century Large-Format Hunting Poem, in an Animated and Delightful Binding

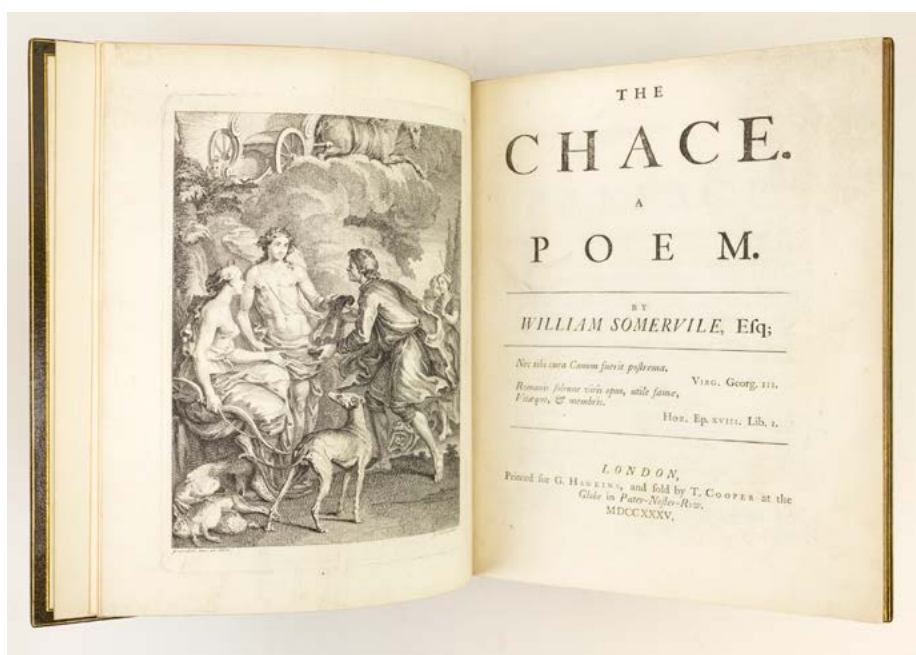
73 (BINDINGS - RIVIERE & SON). SOMERVILE, WILLIAM. *THE CHACE*. (London: Printed for G. Hawkins, and sold by T. Cooper, 1735) 263 x 207 mm. (10 1/4 x 8 1/8"). 6 p.l., 106 pp., [1] leaf (errata). FIRST EDITION. ONE OF 750 COPIES. SUPERB OLIVE GREEN CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in), cover with lettered central panel surrounded by four onlaid sections of darker green morocco, outer frame of leafy vines emanating from the tips of the fan-palm-shaped cornerpieces, each of these compartments with a blind-stamped leaping stag on a stippled gold ground, raised bands, spine with gilt-ruled compartments, gilt titling, gilt-ruled turn-ins, all edges gilt. In a (somewhat worn) fleecelined burgundy buckram chemise and marbled paper slipcase. Engraved allegorical frontispiece featuring Diana and Apollo, by Scotin after Gravelot. Front pastedown with morocco ex-libris of Alfred Barmore Maclay. Foxon S-562; Hayward 158; Rothschild 1932; Schwerdt II, 166. ♦Leather on spine uniformly sunned to olive brown (as expected with green morocco), text perhaps lightly washed and pressed (in keeping with bibliophilic fashion at the time of binding), occasional faint marginal smudges, otherwise fine internally, and in a very lustrous binding with no signs of wear. \$12,000



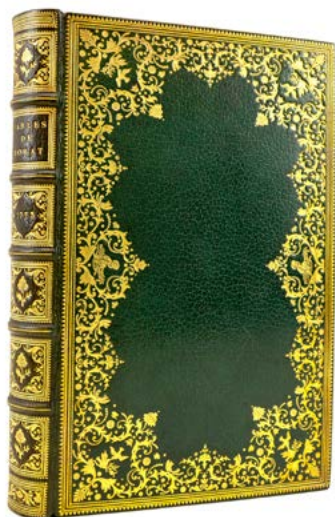
This is the first edition of the most popular work by Somervile (1675-1742), a mock-heroic poem about hunting, in an apt and very striking binding by a renowned English workshop.

Divided into four books of Miltonic blank verse, "The Chace" is considered to be one of the finest didactic poems of the first half of the 18th century. The text covers hounds and their kennels, along with the hunting of hare, fox, and otter, and there are digressions that bring in methods of the chase in exotic localities. Most of the hunts described are accompanied by dogs and set in England past or present, but the poet occasionally strays far afield to describe

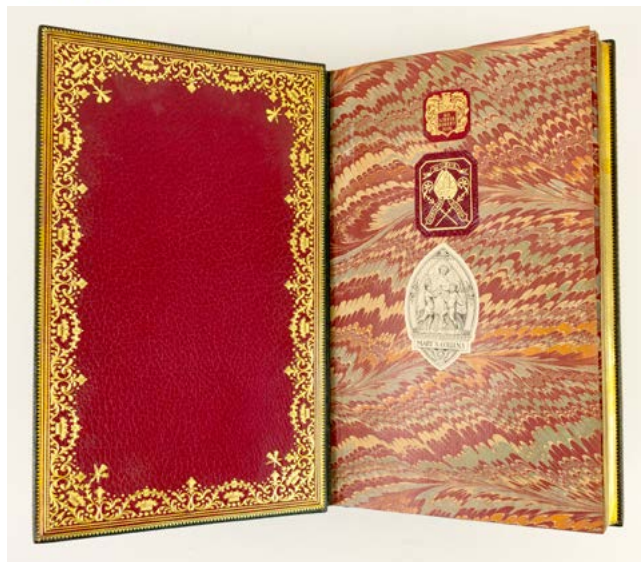
lion stalking or the hunting habits of Genghis Khan. According to Schwerdt, the book was "highly approved of by the first literary characters of his day." The extraordinarily handsome binding by Riviere incorporates the hunting motif, with four stags appearing to chase one another around the covers. Riviere is one of the foremost names in English binding; for its history, [see item #65. above](#), and for further examples of its work, see items [#94](#), [114](#), [149](#), [151](#), [161](#), [175](#), and [218](#). Our volume comes from the library of Alfred Barmore Mackay (1871-1944) who, after a very brief career at his family's bank, devoted himself to collecting books, art, and antiques, engaging in equestrian sports, and designing a sumptuous garden at his Florida estate, now a state park. (ST15797)



The Fine Hoe-Bishop Copy, with Elegance Inside and Out



74 (BINDINGS - CUZIN). (FRENCH ILLUSTRATED BOOKS). DORAT, CLAUDE-JOSEPH. FABLES NOUVELLES. (La Haye [The Hague]: Chez Delalain, 1773) 235 x 147 mm. (9 1/4 x 5 3/4"). xxii, 176, [4], 177-309, [3] pp. **Two continuously paginated volumes bound in one.** First Edition with these Illustrations. EXTREMELY ELEGANT GREEN CRUSHED MOROCCO, ELABORATELY GILT, BY CUZIN FOR ROBERT HOE (stamp-signed on front and rear doublure, the latter dated "1888"), covers with four plain and decorative gilt rules enclosing an ornate filigree frame of acanthus leaves and many flowers, cornerpieces with delicate lovebird tool and oblique pomegranate sprig, sidepieces featuring an unusual monkey-in-chains tool, raised bands, spine gilt in compartments with pomegranate centerpieces and volute cornerpieces, gilt titling, CRIMSON MOROCCO DOUBLURES with lacy gilt frame, leather hinges, marbled free endpapers and flyleaves, all edges gilt. With allegorical engraved frontispiece and extra engraved title page at the beginning of each volume, vignette portrait of the author on title of first volume, and 198 CHARMING ENGRAVED VIGNETTE HEAD- AND TAILPIECES AFTER MARILLIER. Front free endleaf with morocco bookplates of Robert Hoe and Cortlandt Bishop, and engraved bookplate of Mary S. Collins. A Large Paper Copy. Ray 43; Cohen-de Ricci 313; Fürstenberg Catalogue 77. ♦Spine just slightly and evenly sunned (as very frequently with green morocco), a breath of wear to joints and extremities, occasional faint marginal foxing, other trivial internal imperfections, but QUITE A FINE COPY OF A VERY LOVELY BOOK, clean and fresh inside with ample margins and rich impressions of the engravings, and the binding lustrous and glistening with gold. \$5,500

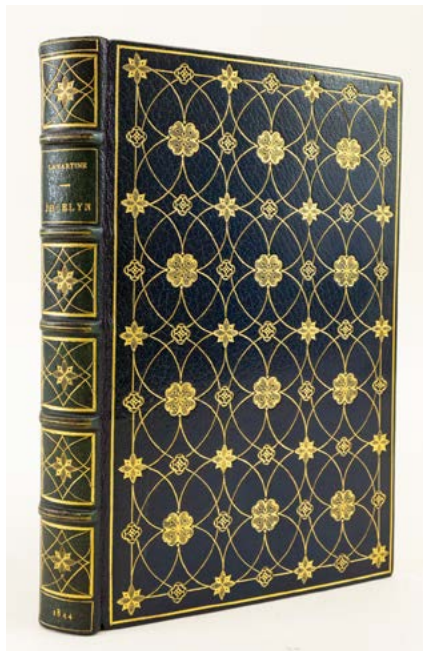


Handsomely bound to the specifications of one of America's greatest bibliophiles, this exquisitely illustrated collection of lighthearted fables is, in Ray's words, a "masterpiece of miniature illustration." The work here is done by Pierre-Clément Marillier (1749-1808), described by Portalis as "the

artist of the infinitely small." Cohen-de Ricci calls this Marillier's masterpiece, praising "the fineness of execution and of the spirit that reigns in all the pretty subjects that adorn it." The delightful vignettes illustrating each fable are remarkably rich in detail; Ray notes that it almost seems that Dorat made extensive "play . . . with snails, grasshoppers, flies, bees, oysters and even a glow-worm" in his tales with the deliberate intention to exploit this talent. A former musketeer, the Chevalier Claude-Joseph Dorat (1734-80) was a prolific producer of plays and airy verse, but was justifiably insecure about his modest literary success. To increase sales and attract favorable notice from critics, Dorat spent lavish sums to produce handsome and expensive editions of his works, which, as in the present case, are adorned with fine illustrations by the best artists of the day. The present Large Paper Copy has pages more than 8-3/8" tall and "with brilliant impressions of the vignettes" that Ray proclaims to be



"much more desirable" than the slightly smaller version. This item is also distinguished as a volume bound for bibliophile extraordinaire Robert Hoe by the great French binder Francisque Cuzin (1836-90). Born in the provinces and apprenticed at the age of 13 to the Bourg binder Tiersot, Cuzin found a place in Paris with trade binders, then worked his way up to the lofty premises of Trautz-Bauzonnet before setting up shop on his own at 25. Beraldi says that he quickly made a name for himself by binding earlier books with fine engravings in elegant period-style bindings—a specialty shown off to good effect here. Bibliophiles began to support his work financially, and he became one of the eminent Parisian binders of the day. Beverly Chew said that Hoe (1839-1911), founding member and first president of the Grolier Club, had a collection that was "the finest [America] has ever contained." He acquired illuminated manuscripts, early printing, French and English literature, and extremely fine bindings; when his library was sold in 1911-12, it fetched nearly \$2 million, a record that held until the Streeter sale more than 50 years later. Our volume then passed into the collection of Cortlandt F. Bishop (1870-1935), an American aviation pioneer, automobile enthusiast, art collector, and bibliophile whose books reflected outstanding taste and discrimination. His library contained treasures in a range of areas but was especially rich in elegant bindings. The present copy was later owned by Mary Schell Collins (1864-1948), who shared the bibliophilic interests of her husband, collector and publisher Philip Collins. (ST15949)



75 (BINDINGS - TAFFIN). LAMARTINE, ALPHONSE DE. JOCELYN: AN EPISODE. JOURNAL FOUND IN THE HOUSE OF A VILLAGE CURATE. (London: Bowdery and Kerby; Edinburgh: Blackwood, 1844) 244 x 152 mm. (9 1/2 x 6"). 2 p.l., xii, 349 pp. Translated by Robert Anstruther. First Edition in English. **QUITE PRETTY NAVY BLUE CRUSHED MOROCCO BY TAFFIN** (stamp-signed on front turn-in), covers with a net of oval fillets, floral ornaments at the points where lines intersect, raised bands, spine gilt in similar design, gilt titling, gilt-ruled turn-ins, royal blue silk endleaves, top edge gilt. With two frontispiece portraits of the author, one on heavy stock and one on chine, and nine etchings on chine, illustrating each of the book's nine episodes. **WITH AN AUTOGRAPH LETTER SIGNED BY THE AUTHOR** tipped in at front. ♦Spine sunned to a dark blue-green, joints and extremities with just a hint of rubbing, but the binding still lustrous and a fine copy internally, clean, fresh, and bright, with lovely wide-margined paper. **\$1,900**

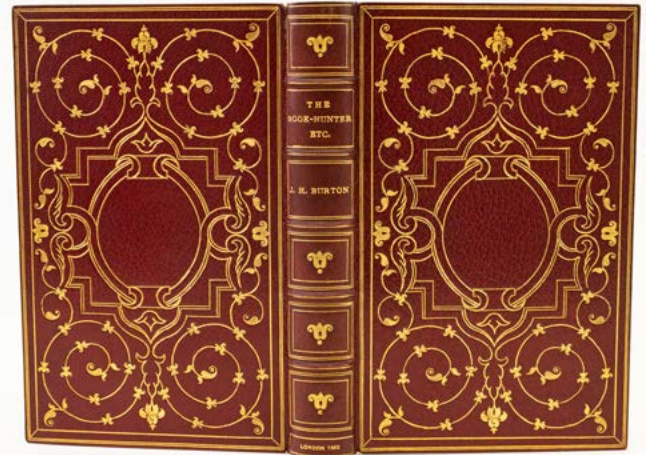
In an elegant Parisian binding, this is the first appearance in English of Lamartine's 1836 epic poem relating the story of a young seminarian who becomes caught up in the French Revolution, falls in love with a young woman, but renounces this chance at earthly happiness to become a priest and serve God.

Lamartine (1790-1869) was a multi-faceted man who is recognized as the first Romantic poet in France as well as an influential politician who served as head of state during the Second Republic. A special feature of the present copy is an autograph letter from Lamartine to Marie-Éléonore Magu (1788-1860), a weaver in Lizy-sur-Ourcq who gained renown as a poet of the common man. Magu issued four editions of his poetry in 1839-40, and attracted the attention of Lamartine and other literary lights; George Sand wrote the introduction for the 1845 edition of his works. In the present letter, dated 19 April 1842, Lamartine warmly responds to an earlier missive from Magu, thanking the poet for the honor of writing to him. Lamartine assures Magu that he will write to the minister of Public Instruction, saying that he will be "happy to contribute to you obtaining all that you ask." Exactly what Magu was seeking is unclear, but it may have involved a pension that was bestowed on him by Ministers



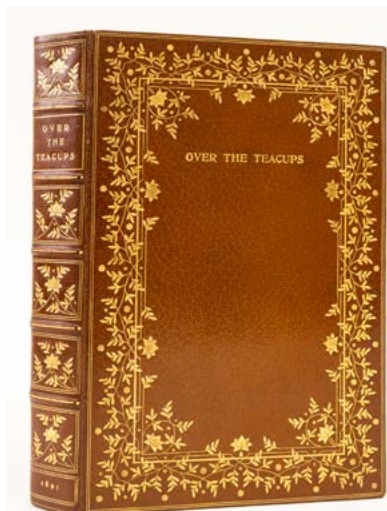
Villemain and Savandy. The Taffin bindery in Paris was the upscale hand-bindery operated by Lille publishers and trade binders Taffin-Lefort. Flety notes that Taffin took over the rue de Savoie workshop of E. Rouselle in 1895 and, after a move to new premises following the First World War, the bindery continued to operate until 1954. (ST15945)

76 (BINDINGS - H. WOOD). BURTON, JOHN HILL. THE BOOK-HUNTER ETC. (Edinburgh and London: William Blackwood & Sons, 1862) 177 x 110 mm. (6 7/8 x 4 1/4"). viii, 384 pp. First Edition in Book Form. HANDSOME MAHOGANY BROWN CRUSHED MOROCCO, GILT IN A GROLIERESQUE STYLE, BY H. WOOD (stamp-signed on front turn-in), covers flamboyantly gilt with strapwork, spiraling vines, and fleurs-de-lys, raised bands, spine compartments with lily centerpiece, gilt titling, turn-ins with gilt-ruled frame, marbled endpapers, all edges gilt. Title with woodcut border in the style of early printed Books of Hours, woodcut headpieces and initials of similar design. ♦ A VERY FINE COPY, quite clean and fresh internally in a lustrous, unworn binding. \$1,250



Offered here in a binding sure to please any book-hunter, this is the collected form of an amusing series of related articles, originally appearing in "Blackwood's Magazine," on the various personal characteristics of the book collector, his functions (especially in terms of the betterment of society), and his organized associations or collecting clubs. Done in the entrelac style favored by 16th century bibliophile Jean Grolier, our binding was probably produced in the first third of the 20th century, and it is possible that the binder is the "H. Wood" listed in Packer as having established a business in 1890, or else a descendent. Mirjam Foote mentions an H. T. Wood in her article on Thomas Harrison in "Designer Bookbinder Review" (and reprinted, in part, in "Studies in the History of Bookbinding"), where she talks about Harrison as manager at Zaehnsdorf. Later, presumably as a step up, he became manager "at H. T. Wood, whose proprietor he eventually became, and where his drive raised the firm's old [i.e., already established] reputation for high quality bindings." The firm was taken over in 1939 by Sangorski & Sutcliffe. (ST15788)

77 (BINDINGS - OTTO ZAHN). HOLMES, OLIVER WENDELL. OVER THE TEACUPS. (Cambridge: Riverside Press for Houghton Mifflin Co., 1891) 194 x 127 mm. (7 5/8 x 5"). 319 pp. FIRST EDITION. CHARMING HAZEL BROWN CRUSHED MOROCCO, GILT, BY OTTO ZAHN AT S. C. TOOF & CO. (stamp-signed on front turn-in), covers with gilt rule and French fillet frame, that on upper cover entwined with intricate floral vine, that on lower cover with sprays of leaves and a flower at corners, raised bands, spine compartments with similar foliate tooling, gilt titling, turn-ins gilt with floral cornerpieces, marbled endpapers, top edge gilt. Front flyleaf with presentation inscription to Delia E. Gurnee from D. O. Lee dated Christmas 1897. ♦ A couple of small, faint dark spots to boards, but A FINE COPY, clean and fresh internally, in a lustrous binding with few signs of wear. \$1,900

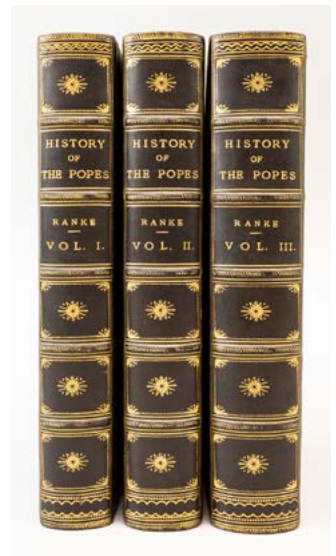


Attractively bound by Memphis craftsman Otto Zahn, this is the fourth and final entry in the series of amusing conversational essays that began with "The Autocrat of the Breakfast Table" (1858), and also included "The Professor at the Breakfast-Table" (1860) and "The Poet at the Breakfast-Table" (1872). Styled as conversations among the residents of a New England boarding house and their guests, the articles express in a genial, witty style Holmes' urbane philosophy and his concept of the New England character. Physician, professor of anatomy, and dean of Harvard Medical School Oliver Wendell Holmes (1809-94) was a skillful wordsmith, captivating audiences with his wordplay and anecdotes, whether delivered in a medical school lecture hall, at a Boston dinner party, or in his column in the "Atlantic

Monthly." Binder Otto Zahn was born in Berka in Schwarzburg-Sonderhausen in 1856 and served an apprenticeship in Arnstedt, before coming to the United States, settling in Memphis in 1884. Zahn joined the publishing firm of S. C. Toof as foreman of their bindery and remained there until his death in 1928. Lawrence Thompson notes in "Hand Bookbinding in the United States" that "Zahn was a great admirer of 16th century decorative styles . . . but he cherished an even greater devotion to the floral designs current in the latter part of the 19th century. He used them effectively and tastefully. He was as meticulous with his forwarding as with his finishing, and he believed that truly great bindings could come only from the shop of a man who was equally skilled in both of these basic aspects of the craft." It seems likely that the Delia E. Gurnee who received this volume was the sister of socialite and art patron Augustus C. Gurnee. Born in 1840, Delia spent much of her time at the family's Paris home, until the Great War forced her return to New York, where she died in 1915. (ST15786)

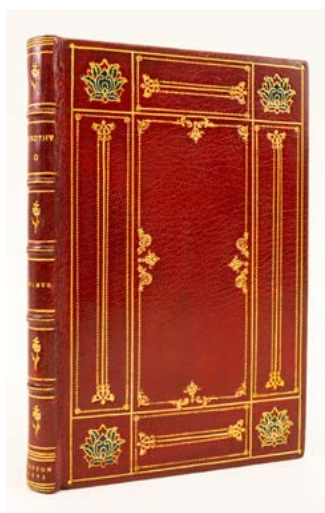
*In Handsome Provincial Morocco,
An Important Work in Historiography, Translated by a Woman*

78 (BINDINGS - FINELY BOUND SETS). **RANKE, LEOPOLD.** *THE ECCLESIASTICAL AND POLITICAL HISTORY OF THE POPES OF ROME.* (London: John Murray, 1841) 218 x 137 mm. (8 1/2 x 5 1/2"). **Three volumes.** Translated by Sarah Austin. Second Edition. Later very attractive black morocco by Stoakley of Cambridge (stamp-signed on front free endpaper), covers with double fillet and blind ruled border with floral cornerpieces, raised bands, spine gilt in compartments with central starburst and cornerpieces, gilt titling, all edges marbled. ♦Corners slightly bumped, small marginal tear to one page in volume I, scattered foxing, a handful of stains, but overall in excellent condition, the binding with very few signs of wear, and the text clean and fresh. **\$1,000**



This is a finely-bound work by one of the most influential scholars of modern history, translated by an accomplished woman writer. Leopold von Ranke (1795-1896) was a German historian who was instrumental in the adoption of empiricism in the modern historical method. This book was the first instance of his emphasis on the examination of primary sources, and notable for coining the phrase, "Counter Reformation." Sarah Austin (1793-1867) was a gifted translator and writer, but limited her authorship in order to subordinate herself to her husband, a political scholar. The firm of Stoakley of Cambridge was founded in 1885 and is still active today. The Cambridge Review of 1893 highlighted the work of Stoakley and compared them in quality and price to the work of Zaehnsdorf. This is a seminal work for historians and historiographers, and our copy is in remarkable condition. (ST14778)

With a Signed Poem by the Author, and in a Fine Binding by a Distinguished Bibliophile

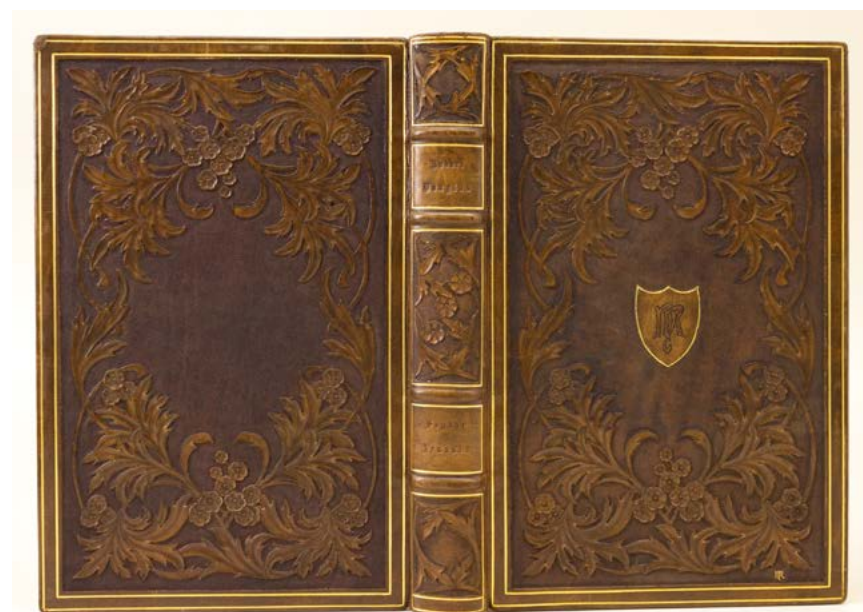


79 (BINDINGS - GEORGE ALBERT ZABRISKIE). **HOLMES, OLIVER WENDELL.** *DOROTHY Q. TOGETHER WITH A BALLAD OF THE BOSTON TEA PARTY & GRANDMOTHER'S STORY OF BUNKER HILL.* (Boston and New York: Houghton, Mifflin and Company; Cambridge: The Riverside Press, 1893) 195 x 122 mm. (7 5/8 x 4 3/4"). 131, [1] pp. First Trade Edition, Second Issue (with "clashed" on p. 50, line 8). ATTRACTIVE RED CRUSHED MOROCCO, FINISHED BY GEORGE ALBERT ZABRISKIE (stamp-signed "G A Z" on front turn-in), covers with gilt frame composed of plain and dotted rules accented with fleurons and volutes, cornerpieces with gilt and inlaid teal morocco botanical ornament, raised bands, spine panels with gilt floral sprig, gilt titling, turn-ins tooled with gilt leaves, marbled endpapers, top edge marbled. With three plates and 55 full-page illustrations by Howard Pyle. Front flyleaf WITH A TIPPED-IN MANUSCRIPT POEM SIGNED BY HOLMES, dated August 5th, 1891. BAL 9042. ♦A hint of rubbing to front joint, but A FINE COPY INSIDE AND OUT, the text clean and fresh with generous margins, the binding lustrous and virtually unworn. **\$1,500**

In a beautiful binding finished by a notable collector and Grolier Club member, this is one of Holmes' best-known works of poetry, inspired by a portrait of his great-grandmother, Dorothy Quincy, as a young girl. By turns tender and amusing, his verse here is a prime example of the warm style employed by the so-called Fireside Poets—a group that included Henry Wadsworth Longfellow, John Greenleaf Whittier, William Cullen Bryant, and Holmes himself. With our copy is a signed manuscript poem that serves as a charming example of Holmes' lyrical wit: "A few can touch the magic string / And noisy Fame is proud to win them— / Alas for those who never sing / But die with all their music in them!" The present copy is further distinguished by its fine binding finished by George Albert Zabriskie (1868-1954). An executive by day, Zabriskie was also a serious book collector, president of the New York Historical Society, and a member of the Grolier Club. His bibliophilic interests extended to include writing about and executing bookbindings—particularly Cosway-style bindings and books finely bound in full morocco. Our binding is an excellent example of the latter, being attractively gilt and radiating shelf appeal. (ST15806)

In Fine Sculpted Calf by a Mystery Binder

80 (BINDINGS - "N. R."). DOUGLAS, ROBERT. SOPHIE ARNOULD. (Paris: Carrington, 1898) 254 x 178 mm. (10 x 7"). x, 264 pp., plus four leaves at the end comprising a prospectus for this work,



including specimen pages. No. 4 OF FIVE COPIES on Japon with plates in three states. First Edition in French. A REMARKABLY ATTRACTIVE CONTEMPORARY SCULPTED CALF BINDING (signed at lower right corner of upper cover with the monogram "N R" and with the same monogram on shield at center), BOTH COVERS WITH LARGE CARVED-OUT PANEL FILLED WITH VERY ELABORATE AND ANIMATED TANGLE OF SCULPTED ACANTHUS LEAVES AND FLOWERS, spine similarly sculpted in compartments bearing three flowers (77 carved flowers in all), the carved-out portions with thousands of tiny dots in blind (giving a sense of pointillé decoration but without

the gilt), upper cover with escutcheon at center, smooth calf spine, labels titled in blind, very unusual endleaves of thick vellum containing large field of lozenges with rows of double crosses and fleurs-de-lys. Original wrappers (with cover title at front and imprint leaf at back) bound in. Slipcase. Frontispiece, title vignette, vignette headpiece and tailpiece, and three plates, all drawn and etched by Adolphe Lalauze, each of the engravings in three states (headpiece and one plate appearing again in the bound-in prospectus). Title in red and black. Carteret V, 67. ♦Very minor chafing to leather at spine ends and corners, original bound-in cover title a bit browned and foxed, but A VERY FINE COPY OF A LUXURY EDITION IN AN EXTRAORDINARILY APPEALING BINDING. \$2,900

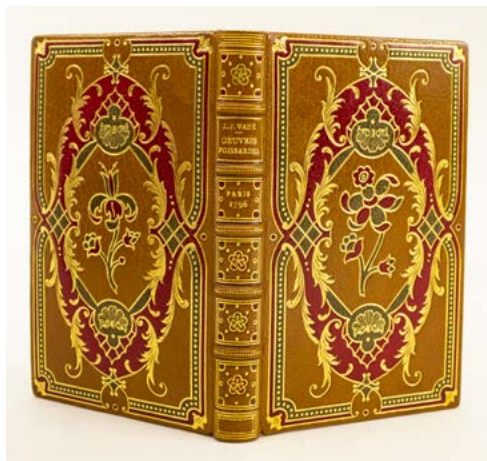


This is a most attractive copy of the biographical account of the beautiful French actress, opera singer, and wit

Madeleine-Sophie Arnould (1744-1803), who has been called the greatest lyrical and dramatic actress of the 18th century. The volume presents several sources of pleasure. The binding is in the style of carved work produced contemporaneously by Chivers of Bath, but "N R" (or perhaps "R N") could be taken to refer to either the book's binder or its owner, so we have been unable to determine the identity of the artisan responsible (neither Flety nor Duncan & De Bartha suggested any possibilities with those initials). Whoever created it showed considerable skill in both the design and the execution. The illustrations by Lalauze (1838-1906) are part of what Ray describes as a revival of etching as an art form in France, a revival partly stimulated by the founding of an etcher's society. The renewed interest in etching was carried into book illustration by several publishers, notably Jouaust, who specialized in luxury editions intended for bibliophiles, printed on special papers, and offering the option of extra suites of plates. (An ad for such an extra suite of plates appears on the final page of the present book.) As Ray notes, Lalauze produced the etchings for some of Jouaust's printings, including the most successful productions. (Ray) Very little is known about the author except that he was apparently born in 1848, was interested in French theatre and literature, translated several books from French to English, and wrote a biography of Madame du Barry. The present work appeared first in English, also in 1898. (ST15714)

***A Glorious Binding on Comic Tales of Life among Parisian Fishwives,
Written by "the Corneille of Les Halles" and a Dentist to the King of Poland***

81 (BINDINGS - DE SAMBLANX). VADÉ, JEAN JOSEPH [and] HENRY DE LÉCLUSE. OEUVRES
POISSARDES. (Paris: l'Imprimerie de Didot jeune, l'An IV [1796]) 136 x 83 mm. (5 3/8 x 3 1/4"). VERY
 FINE OCHRE CRUSHED MOROCCO, GILT AND INLAID BY CHARLES DE SAMBLANX (stamp-signed and
 dated 1912 on front doublure), covers with central floral sprig of inlaid moss green and red morocco within a



complex frame of inlaid strapwork and geometric shapes embellished with gilt acanthus leaves, scallop shells, and other tooling, raised bands, spine compartments with inlaid green or red morocco posy surrounded by gilt and inlaid dots, gilt titling, RED MOROCCO DOUBLURES with lacy gilt dentelle frame, leather hinges, crimson silk jacquard endleaves, marbled flyleaves, all edges gilt. In fine (original?) nesting red morocco slipcases. With portrait frontispiece and five engraved plates depicting scenes from the plays, all with tissue guards. Front flyleaf with "Perservantia" ex-libris tipped on. Cohen 1005-06. ♦ A SPLENDID COPY, absolutely sparkling inside and out. \$2,250

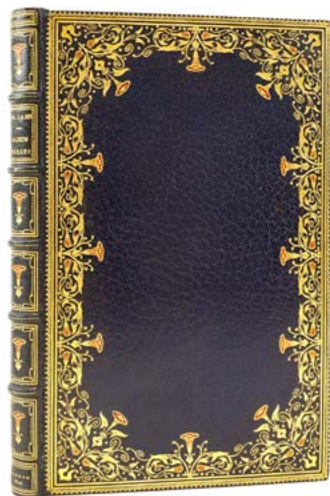
This is a collection of farces set among the market vendors of Paris by the writer credited with inventing the genre, with amusing illustrations and in a lovely binding by a great Belgian binder. Apprenticed at age

11, de Samblanx (1855-1943) had a distinguished career extending over several decades, and he worked in a variety of period styles, classical and Romantic, sensitively reproducing the bindings of previous centuries. His work is unfailingly exemplary in terms of design and execution. Many of his bindings are now in the Royal Museum of Mariemont in Belgium. The complex inlaid design here, realized with impeccable skill using the highest quality materials, provides memorable evidence of the level of de Samblanx's imagination and precision of execution. The "poissard" genre 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. It is the creation of French playwright Jean-Joseph Vadé (1720-57) who, after failing to produce a successful serious drama, 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 *Lécluse*. In addition to writing plays, this intriguing artist was an actor, a friend of Voltaire, and dentist(!) to the king of Poland. Our illustrations are unsigned, but are in the style of Monsiau, who provided the plates for a quarto limited edition of this work issued by Didot the same year. While not especially rare, this title is not often seen so sumptuously bound and so beautifully preserved. (ST15936)

82 (BINDINGS - DE SAMBLANX-WECKESSER). LAMB, CHARLES. ALBUM VERSES: WITH A FEW OTHERS. (London: Edward Moxon, 1830) 188 x 118 mm. (7 3/8 x 4 5/8"). vii, [1], 150 pp., [1] leaf (ads). FIRST EDITION. SUPERB NAVY BLUE CRUSHED MOROCCO, GILT AND INLAID, BY DE SAMBLANX-WECKESSER (stamp-signed on front turn-in), covers with intricate gilt frame of trumpet vines bearing 36



inlaid scarlet flowers and buds, raised bands, spine gilt in compartments with inlaid trumpet flower at center, gilt titling, turn-ins framed with gilt vine, navy blue moiré silk endleaves, marbled flyleaves, all edges gilt. In a (slightly worn) marbled paper slipcase. Title page with engraving of a putto composing verses. Front flyleaves with bookplates of Edwin Holden (dated 1894) and John Whipple Frothingham. Wise, Ashley Cat. III, 52; Thomson, p. 76. ♦ A hint of rubbing to front joint, occasional mild browning (due to paper quality), but A FINE COPY, clean and fresh internally, and in a lustrous binding. \$2,900

In a lovely Art Nouveau binding by a Belle Époque master, this is a collection of poems assembled by essayist Charles Lamb (1775-1834) to launch the publishing career of his friend and future son-in-law, Edward Moxon (1801-58), to whom he dedicated the work. Composed of rather slight verses composed for the amusement of Lamb's friends and of more substantial works previously printed in periodicals, this first book bearing Moxon's imprint did well enough to attract the business of other prestigious poets, many of them friends of Lamb. Moxon, who married Lamb's adopted daughter Emma Isola in 1833, went on to print the works of Wordsworth, Shelley,

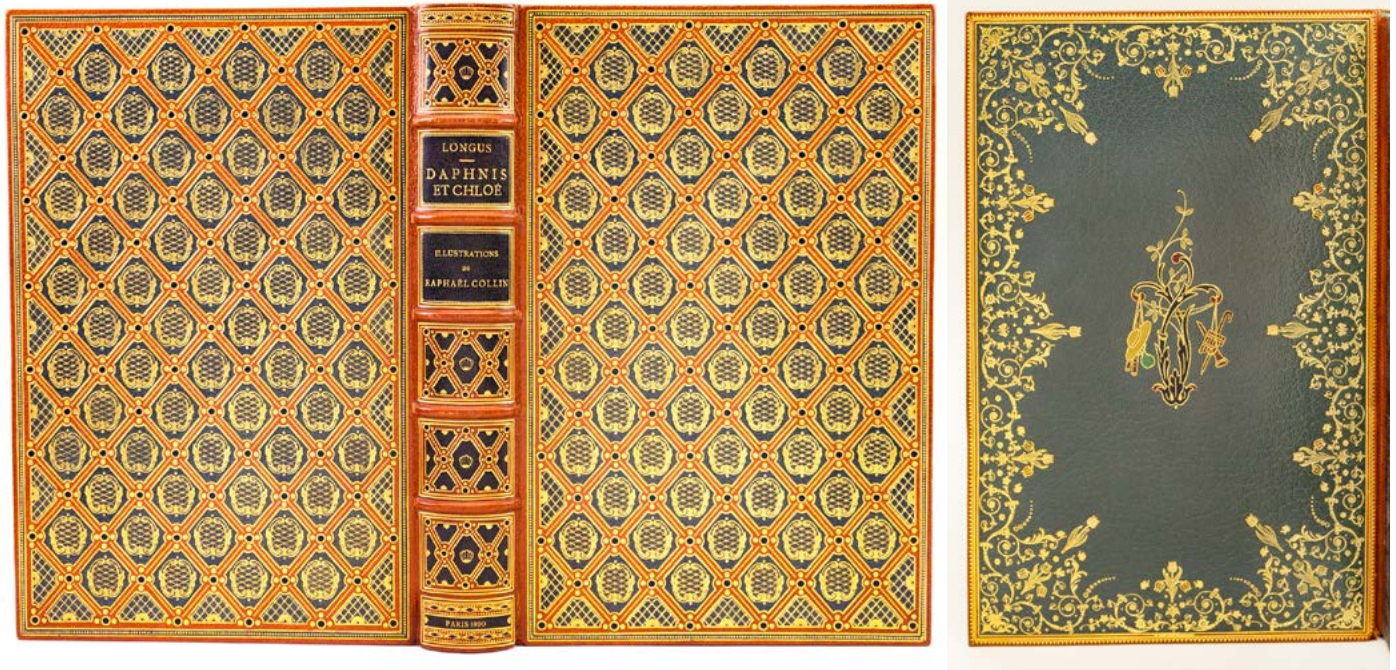
Tennyson, and other luminaries of the Victorian era. The graceful binding is by Belgian master craftsman Charles de Samblanx [or Samblancx] (for more on whom, see previous item). From 1889-1909, he was in partnership with his gilder, Jacques Weckesser, whose considerable skill is demonstrated here. (ST15812)

Deluxe and Opulent in Every Way, but Especially the Binding

83 (BINDINGS - DE SAMBLANX-WECKESSER). LONGUS. DAPHNIS ET CHLOÉ. ([Paris]: H. Launette, 1890) 280 x 190 mm. (11 x 7 1/2"). 3 p.l., viii, 190 pp., [3] leaves. A LARGE PAPER COPY (No. 46 of 50) ON JAPAN, WITH ALL THE PLATES IN THREE STATES (from a total edition of 1,100). SPLENDID PALE ORANGE MOSAIC MOROCCO BY DE SAMBLANX-WECKESSER, covers inlaid "à la répétition" with blue-gray morocco lozenges and navy morocco dots accented with gilt tooling, raised bands, spine panels similarly inlaid, FULL BLUE-GRAY MOROCCO DOUBLURES with inlaid pictorial design in navy, red, brown, green, and citron morocco surrounded by a lacy gilt frame highlighted with inlaid red, white, and blue tulips, leather hinges, blue-gray silk endleaves, marbled flyleaves, all edges gilt. Original paper wrappers bound in. Housed in marbled paper slipcase trimmed with navy morocco. With 12 full-page etchings and 29 in-text illustrations by Champollion after the designs of Raphaël Collin, all in three states, and with the extra suite of plates bound in. Ray, "French," p. 377. ♦ Minor signs of wear just beginning to show along bottom half-inch of joints, but AN ESPECIALLY ATTRACTIVE COPY, pristine internally and IN A GLITTERING BINDING. \$13,500

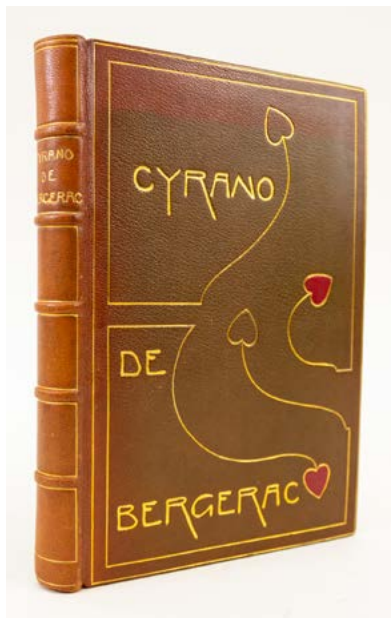


This is a gorgeous book, a superbly bound, Large Paper deluxe edition of Longus' charming pastoral novel, a unique combination of decadence and sweet innocence;



it appears here with a series of engravings that were considered to be some of the most attractive of the period. Ray says that in a survey conducted in 1895, our "Daphnis et Chloé" with the Collin engravings came in fourth in a poll to determine the 10 most successful modern French illustrated books. The present version uses the popular translation of Jacques Amyot (1513-93), first printed in 1559 and always recognized for its graceful style. For more on the binder here, see previous two items. (ST15715)

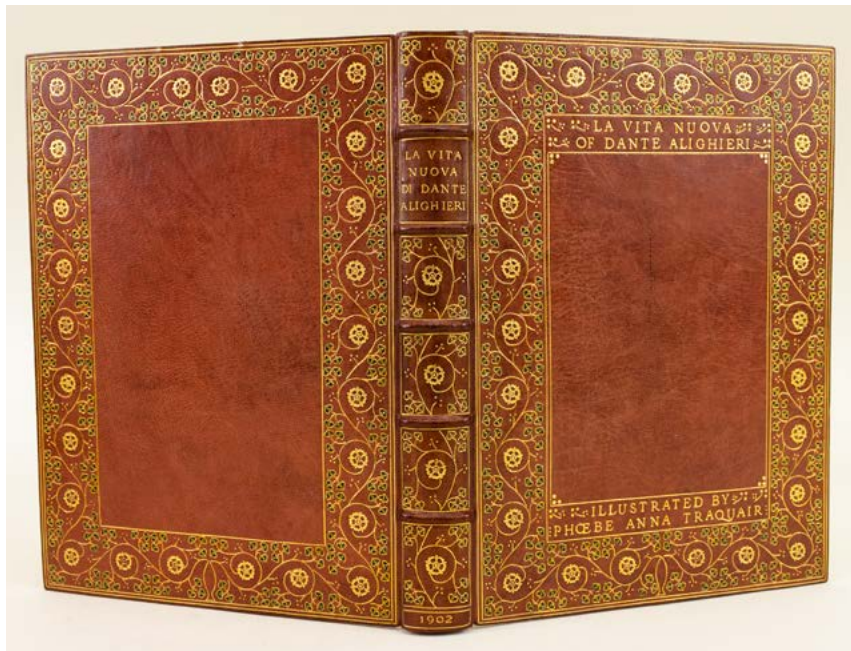
84 (BINDINGS - JOHANNA BIRKENRUTH). ROSTAND, EDMOND. CYRANO DE BERGERAC. (Paris: Eugene Fasquelle, 1901) 208 x 130 mm. (8 1/8 x 5 1/4"). 4 p.l., 215 pp. ATTRACTIVE OLIVE BROWN CRUSHED MOROCCO, GILT AND INLAID, BY JOHANNA BIRKENRUTH (stamp-signed at head of front flyleaf), upper cover with gilt lettering enclosed by slender gilt rules terminating in whimsically curling stems bearing a heart, two of these of inlaid red morocco, raised bands, spine compartments ruled in gilt, gilt-ruled turn-ins with quatrefoil of gilt hearts at corners, top edge gilt, other edges rough-trimmed. Front pastedown with engraved armorial bookplate of Arthur Nathan, dated 1901. For the binding: Tidcombe, "Women Bookbinders 1880-1920," pp. 159-61. ♦Leather on spine and at head of boards sunned to a honey brown, one leaf lacking a corner (due perhaps to rough opening), otherwise A FINE COPY, internally quite clean and fresh, with comfortable margins, and in a virtually unworn binding. \$1,900



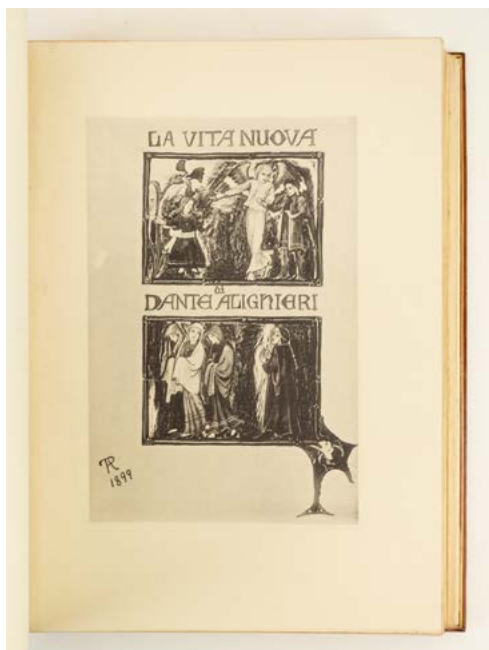
In a very appealing binding by a woman who may have pioneered the Edwardian vogue for jewelled bindings, this is an early printing of Edmond Rostand's classic play in verse couplets, originally published in 1897. Sometimes referred to colloquially as the "Romance of the Nose," the drama is loosely based upon the real-life story of the French author and duelist Cyrano de Bergerac (1619-55) who was famous for having a prodigious proboscis. The play focuses on the eloquent Cyrano's unrequited love for the comely Roxanne, whom he must court as secret proxy for a friend of handsome visage but wooden tongue. According to Tidcombe, Johanna Birkenruth (d. 1975) began her binding career around the same time as Sarah Prideaux, and sent examples of her work to the Chicago World's Fair. She likely learned the craft from someone working in a trade bindery. Tidcombe notes that "her bindings have certain features of trade work about them: many are sewn on sawn-in cords, and are tooled to traditional designs, and they are usually signed on the verso of the front flyleaf with a small ink stamp," as here. In the late 1890s, Birkenruth produced several

jewelled bindings, including two on copies of "The Rubaiyat" that may have helped to inspire the work of Sangorski & Sutcliffe. In addition to binding books, she also taught bookbinding in her South Kensington studio. Birkenruth bindings are not commonly encountered for sale. (ST15458)

85 (BINDINGS - HENRIETTA WILSON SYM). **TRAQUAIR, PHOEBE ANNA**, *Illustrator*. **LA VITA NUOVA OF DANTE ALIGHIERI**. (Edinburgh: William J. Hay, 1902) 229 x 164 mm. (9 x 6 1/2"). 3 p.l., [44] leaves (facsimile), [1] leaf, 21, [1] pp. With an English translation by Professor Charles Eliot Norton. ONE OF 150 COPIES. LOVELY BROWN MOROCCO, GILT AND ONLAID, BY H. W. SYM [of the Guild of Women Binders] (signed H. W. S. on rear turn-in), covers with delicate floral vine frame featuring gilt Tudor roses and 312 onlaid green morocco leaves, upper cover with gilt lettering at head and foot of central panel, raised bands, spine compartments with repeat of floral vine tooling, each compartment with 12 onlaid leaves, turn-ins with gilt frame and leaf sprays at corners, all edges gilt. A photographic reproduction of an illuminated manuscript done on vellum for Sir Thomas Gibson Carmichael by Phoebe Anna Traquair. ♦AN EXTREMELY FINE COPY with no signs of wear. \$7,500



A volume of great appeal inside and out, this is a pleasing facsimile of an illuminated manuscript done by Phoebe Anna Moss Traquair, a central figure in the Scottish Arts & Crafts movement, and our copy is bound by Henrietta Wilson Sym, who, like Traquair, was a distinguished Edinburgh member of the Guild of Women Binders. According to art historian Elizabeth Cumming, the place in history of the multi-talented illuminator, mural artist, embroiderer, and bookbinder Traquair is singular. "She was the first important professional woman artist of modern Scotland. . . . She ignored traditional boundaries of 'fine' and 'applied' art." Born in Dublin, Traquair (1852-1936) moved to Scotland with her paleontologist husband, beginning her artistic career by providing

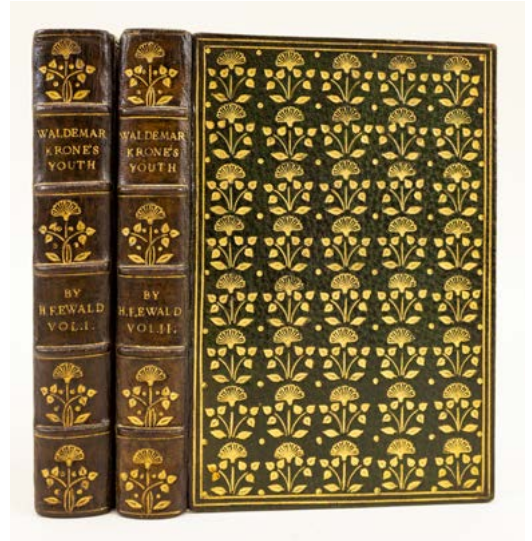


illustrations for his work on fossils. She became involved in the Arts & Crafts movement, and successfully turned her hand to embroidering tapestries and painting much-praised murals for several Edinburgh churches and chapels. Her love of poetry led her to create illuminated manuscripts. Cumming notes that Traquair drew inspiration in childhood from "The Book of Kells" and that she received French manuscripts from John Ruskin to study. She produced at least nine major illuminated manuscripts; several, including the present work, published by Hay. She was considered by contemporary critics to be a pre-eminent illuminator. The manuscript reproduction here is followed by the text of an English translation of Dante's work. Traquair was a founder, with Annie MacDonald, of the Edinburgh Arts and Crafts Club at the Edinburgh Social Union. Henrietta Wilson Sym was also part of this group and, like MacDonald and Traquair, created bindings that were sold through Frank Karslake's Guild of Women Binders. Our binding was produced when Sym was at the height of her powers, specializing in gold-tooled and onlaid bindings, rather than the modelled calf her Edinburgh companions were known for. The number of tiny, perfect onlays here and the delicacy of the tooling and design are quite impressive. (ST15719)

86 (BINDINGS - ARTS & CRAFTS-STYLE). EWALD, HERMAN FREDERIK. *THE STORY OF WALDEMAR KRONE'S YOUTH*. (Edinburgh: Edmonston and Douglas, 1867) 184 x 121 mm. (7 1/4 x 4 3/4"). **Two volumes.** FIRST EDITION IN ENGLISH. ATTRACTIVE ARTS & CRAFTS-STYLE DARK GREEN MOROCCO, ELABORATELY GILT, each cover with 40 gilt lotus flowers (in five vertical rows of eight), the flowers all flanked by a gilt dot in each of the four corners, raised bands, spine panels with similar floral decoration, gilt titling and turn-ins, all edges gilt. ♦Green spines inevitably sunned to an olive brown, joints and corners a little rubbed, very isolated minor foxing, but a fine copy—clean and fresh internally, the appealing binding lustrous and without significant wear. \$1,250

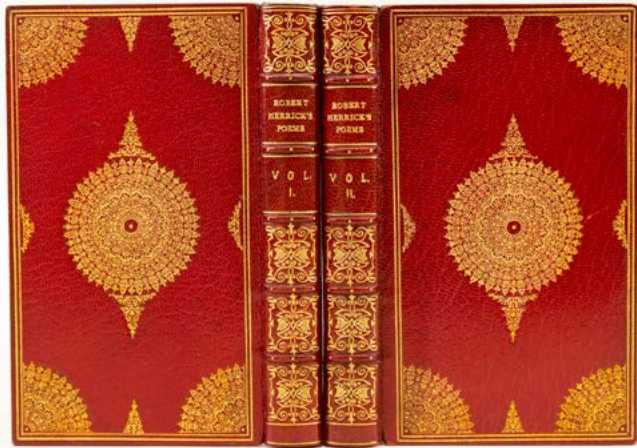
Offered here in a binding associated with one of the most influential binders of the 20th century, this bildungsroman was the first work published by Danish writer Herman Frederik Ewald (1821-1908), who was in his day one of the most widely read authors in Denmark.

Originally issued in 1861, it is the story of a rather vain young poet, Waldemar Krone, his rejection of the good provincial girl who loves him, and his ill-fated infatuation with a flighty countess. When the countess throws him over for a French marquis, Krone comes to recognize the worth of Ida, who still loves him. They are happily married, while the unfortunate countess discovers her husband is a fraud before she dies in childbirth. While this and the two works that followed had contemporaneous settings, Ewald later became known for his meticulously researched historical novels. "Waldemar" is a surprisingly uncommon work: OCLC locates just six copies, three in the United States. The binding appears to have been executed by an amateur who was almost certainly a pupil of Douglas Cockerell, as a pencilled note on the front flyleaf of volume I asserts. The stamped titling on the spines is too uneven to have been Cockerell's own work, though the intricate floral tooling on the boards is well done; in any case, the lotus flower stamp used on these covers is identical with the tool used for item #282 in Maggs Catalogue 1212, a book bound by Cockerell ca. 1902, and with that used in figures 104-107 in Cockerell's own "Bookbinding, and the Care of Books." The design is quite similar to figure 104 in that work, one in which Cockerell demonstrates how tools can be combined and repeated to create a pattern. Cockerell (1870-1945) was generally considered to be the leading and most respected binder of his day, and through his work, his teaching, and his publications, he probably exerted "more influence on bookbinding practice and design than any one man has had before." (DNB) An apprentice for Cobden-Sanderson when the latter began his Doves Bindery in 1894, Cockerell set up his own workshop in 1897. During these early years, he was appointed teacher of bookbinding at the London County Council Central School of Arts & Crafts, where he taught Francis Sangorski and George Sutcliffe. (ST15808)



87 (BINDINGS - MORRELL). HERRICK, ROBERT. *HESPERIDES OR WORKS BOTH HUMAN AND DIVINE, TOGETHER WITH HIS NOBLE NUMBERS OR HIS PIOUS PIECES*. (London: George Newnes Ltd., [1903]) 163 x 96 mm. (6 3/8 x 3 3/4"). **Two volumes.** VERY PRETTY SCARLET CRUSHED MOROCCO BY MORRELL (stamp-signed on front turn-in), covers gilt in a "Scottish Wheel" design with very intricate filigree "wheel" at center and similar fan-shaped cornerpieces, raised bands, spines gilt in compartments with delicately tooled frames and scallop shell design at center, gilt titling, turn-ins with frame of decorative rolls and floral garlands, gray-green watered silk endleaves, all edges gilt. With illustrated title pages in each volume and 26 line drawings (reproduced by photolithography and photogravure) by Robert Savage, as called for. Part of "The Caxton Series." ♦Spines slightly (but uniformly) darkened, half a dozen tiny dark dots to boards, a hint of rubbing to joints and extremities, but still an extremely pleasing copy, pristine internally, and in lustrous bindings. \$950

Day praises the verse of "the greatest of the Cavalier poets" for its "charming daintiness" and "consummately beautiful artifice," words that could also describe the meticulously executed bindings here by Morrell. A friend and follower of Ben Jonson, Herrick (1591-1634) showed a dazzling display of technical versatility in his poetry, employing



almost every stanzaic and verse form in English. In his "Hesperides," a collection of more than 1,100 poems (most of which is printed here), he expounds a hedonistic philosophy full of pagan raptures and wistful sorrow set in a joyous English landscape, and he writes with sensuous daintiness and polished artifice about bowers and blossoms without ever stopping to consider subjects of great profundity. Herrick's other important collection, "Noble Numbers" (represented here in the second volume), consists of some 270 religious poems that express in equally flawless verse the poet's satisfaction at the steady benignity of an uncomplicated deity. In her "Modern Bookbindings" of 1906, Prideaux says that Morrell at that time had a very large business that supplied "all the booksellers with bindings designed by his men," bindings that were "remarkable for their variety and merit."

The present volumes are particularly pleasing, with decoration reminiscent of the so-called "Wheel" bindings originally produced in Scotland in the 18th century. (ST15388)

88 (BINDINGS - MORRELL). KEATS, JOHN. THE POETICAL WORKS. (London: Edward Moxon, 1854) 170 x 110 mm. (6 3/4 x 4 1/4"). xlvii, [1], 301, [1] pp. With a memoir by Richard Monckton Milnes. A New Edition. ATTRACTIVE DARK RED CRUSHED MOROCCO BY MORRELL (stamp-signed on verso of front free endpaper), covers with double gilt rule border, raised bands, spine gilt in compartments with diagonal band of roses separating two triangles, each containing a leafy sprig on a stippled ground, heavily gilt turn-ins, marbled endpapers, top edge gilt. With frontispiece portrait of the poet. ♦Half a dozen tiny, unobtrusive dark spots to boards, heads of joints a little rubbed, but still a fine copy, the text clean and fresh, and the binding lustrous. **\$950**

Attractively bound by Morrell, this is a collection of works by one of the three great English Romantic poets, along with an influential biography of Keats (1795-1821). Milnes' treatment of the poet's life and work was of incalculable importance: according to DNB, "the belated rescue of Keats from obscurity and from disparagement as a weak and unhealthy sensualist was chiefly due to Milnes." A poet, an active member of Parliament, and a social reformer, Milnes (1809-85) cultivated the acquaintance of promising and prominent persons, especially in literary circles, then used his influence both to help deserving authors and to bring about political and social reform. For this biography, Milnes collected and arranged various papers relating to Keats, most of which he received from Keats' friend Charles Armitage Brown. (ST15787)

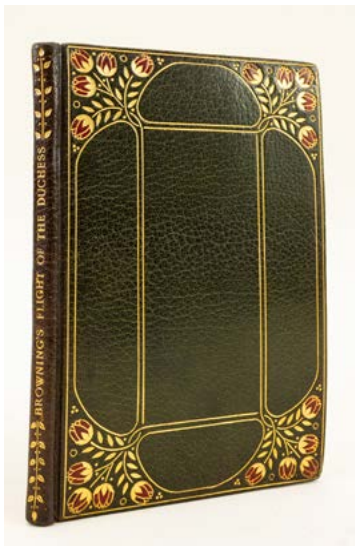


89 (BINDINGS - BUMPUS). (DE LA MORE PRESS). JÁMI. SALÁMÁN AND ABSÁL: AN ALLEGORY. (London: De La More Press, 1904) 172 x 94 mm. (6 3/4 x 3 3/4"). 2 p.l., xvii, [1], 69 pp. Translated from the Persian by Edward FitzGerald. PRETTY MOSS GREEN CRUSHED MOROCCO, GILT, BY BUMPUS (stamp-signed on front turn-in), covers with double gilt rule border, upper cover with tall gilt rose topiary bearing seven blossoms, this springing from a small inlaid morocco heart, raised bands, spine panels with gilt rose-and-heart centerpiece, gilt titling, turn-ins with gilt French fillet, top edge gilt. With frontispiece printed in red and 12 black & white plates by B. McManus. Front free endpaper inscribed in ink: "Daisy / from Di / June 1904." Not in Ransom or Tomkinson. ♦Spine very lightly sunned, occasional faint foxing, but A FINE COPY, clean and fresh in an unworn, lustrous binding. **\$1,000**

This is a very pleasing private press edition of a Persian poem, with attractive illustrations and a fine binding. First printed in English in 1856, "Salámán and Absál" is a narrative poem in which the hero rejects the snare of the senses personified by the lovely Absál, opting instead to move on the path toward Sufi enlightenment. The story is enlivened with

much exotic and picturesque detail along the way. The translator FitzGerald (1809-93) spent his entire adult life devoted to literature, especially translation; his chief work, of course, is the immensely popular English version of the "Rubaiyat," first published (anonymously) in 1859. The illustrations here are by American artist Blanche McManus (1869-1935), who is primarily known as an illustrator of children's books and the author of several travelogues. The De La More Press was founded by Alexander Moring in 1895, and, while not in the first rank with Ashendene, Kelmscott, and Doves, it nevertheless produced handsome, high quality books. Bumpus bindings were done for the bookselling firm of John and Edward Bumpus, founded in 1780, and the Bumpus name still held an honored place among London binderies well into the 20th century. The binding design here shows the influence of the Art Nouveau, and its delicate romanticism is appropriate for the contents. (ST15783)

**Printed on Vellum, and in Lovely Inlaid Morocco,
A Rare Example of the Work of an Important Binder-Teacher**



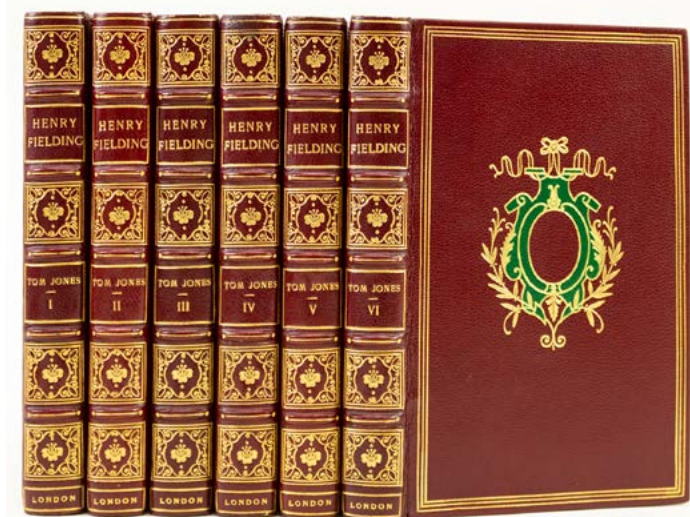
90 (BINDINGS - BELVOIR). (VELLUM PRINTING). (ESSEX HOUSE PRESS). BROWNING, ROBERT. THE FLIGHT OF THE DUCHESS. (Campden: Essex House Press, 1905) 190 x 125 mm. (7 1/2 x 5"). 42 pp. [1] leaf. No. 123 OF 125 COPIES, all printed on vellum. CHARMING DARK GREEN MOROCCO, GILT AND INLAID, BY THE "BELVOIR" BINDERY (stamp-signed on front pastedown), covers with central panel and four rounded side panels formed by gilt rules, the corners with a spray of five inlaid red morocco water lilies and gilt foliage, smooth spine with vertical titling and foliate extensions, gilt-rolled turn-ins, all edges gilt. With hand-painted initials, printer's device in colophon, and hand-colored frontispiece by Paul Woodroffe. Printed in red and black. All but three openings with original tissue guards between the leaves. Accompanied by a pamphlet by J. S. Hewitt Bates, founder and director of the Belvoir Bindery, entitled "Bookbinding for the Book-Lover"; this binding pictured in Plate #5. Ransom, p. 269; Tomkinson, p. 78. ♦Spine evenly sunned to a warm brown (as nearly always with green morocco), trivial rubbing to corners, one small, faint marginal spot, but still A VERY FINE COPY, the vellum creamy and bright, and the pretty binding very well preserved. **\$4,500**

This is a lovely copy of the 14th, and last, of the Essex House "Great Poems Series," offered in a binding by a respected craftsman and teacher. James Samuel Hewitt Bates (b. 1864) taught bookbinding at the Leicester School of Art and also operated a bindery on Belvoir Road in that city. A disciple of William Morris and an enthusiastic participant in the Arts & Crafts Movement, he was the author of a number of works on bookbinding, including the pamphlet included here, which reprints an essay he wrote for the journal "The Bibliophile" outlining his philosophy of bookbinding. According to Bates, "The principles which ought to govern the right and proper binding of a book are strength, durability and fitness. . . . The decoration of a book ought to be in harmony with the nature of the work. The design ought always to be simple and flat without shading." He emphasizes the importance of high-quality materials, sound construction, and expert forwarding. Our volume is listed and pictured in the pamphlet as representative of his principles of good design. The esteem in which Bates was held may be inferred from the numerous prizes listed on the verso of the title page and from the excerpts of articles praising his work included at the rear, among them a review of his entry at the 1906 Arts & Crafts Exhibition which notes that the books bound by Bates "show the best elements of modern bookbinding, by their thorough workmanship and by their original and apt designs." The contents of our binding have equally fine Arts & Crafts provenance, having been issued by C. R. Ashbee's Essex House Press to complete the series of great poems in the English language. As an addition to the several crafts practiced at his Guild of Handicrafts located at Essex House in London's Mile End Road, C. R. Ashbee founded the Essex House Press in 1898 by purchasing the presses and other production equipment (though not the type) formerly owned by the Kelmscott Press, which had shut down at the death of William Morris. Ashbee printed books for 12 years, with vellum, ink,



and paper identical to that used by Kelmscott, in an effort to carry on the tradition Morris had established. But the Essex House Press, because it was conceived of and continued as part of a larger enterprise involving various artisans at work in a group of workshops, always had its own special identity, a fact which Cave reflects when he calls it the "Arts and Crafts press 'par excellence.'" Belvoir bindings are very seldom encountered in the marketplace. (ST15728)

91 (BINDINGS - HARCOURT BINDERY). FIELDING, HENRY. THE HISTORY OF TOM JONES, A FOUNDLING. (London: The Navarre Society Ltd., [ca. 1900]) 180 x 113 mm. (7 1/8 x 4 1/2"). **Six volumes.** Edited by George Saintsbury. ONE OF 2,000 COPIES. VERY FINE BURGUNDY MOROCCO, HANDSOMELY GILT AND ONLAID, BY THE HARCOURT BINDERY OF BOSTON (stamp-signed on front flyleaf), boards with triple fillet border, EACH COVER WITH AN ELABORATE HERALDIC FRAME OF GILT AND ONLAID GREEN MOROCCO around an empty oval, raised bands, very pretty gilt spine compartments featuring looping tendril frame enclosing a charming flower centerpiece, densely gilt turn-ins, marbled endpapers, top edges gilt. Six frontispieces by George Cruikshank showing scenes from the book. ♦ A VERY FINE COPY, the bindings especially bright, and the text with virtually no signs of use. **\$1,250**



This is a very attractively bound copy of Fielding's 18th century classic and a landmark publication, first printed in 1749. Cross says that "No one before Fielding had ever written a novel comparable with his in its reliance upon contemporary facts of human nature, and this brilliant and innovative narrative met with such immediate commercial success that the first printing was sold out before its printing could be finished, and at least four more editions were published in the same year as the first." "Tom Jones" is divided into 18 books, each preceded

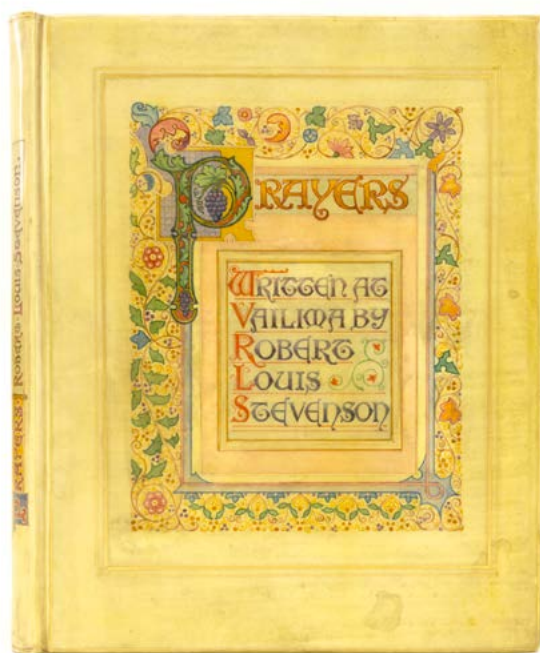
by an introductory essay (wherein can be found some of Fielding's best prose) on some theme more or less connected with the story, in the manner subsequently adopted by Thackeray and George Eliot. The plot begins with the finding and raising of Tom by Squire Allworthy and his sister Bridget and then follows Tom's adventures, many amorous, after his banishment from the Allworthy house prompted by bad behavior. In the comic ending, mysteries are revealed and relationships set aright. Day says this was the first avowed novel in English (Fielding's precursor, Defoe, claimed his stories were true and Richardson said that his were akin to sermons), and a work that some still call the greatest novel in English because of its attention to characters set against the backdrop of society. Inspired by the Arts & Crafts movement that had spread to New England, the Harcourt Bindery was founded in 1900 to provide hand bookbinding services for the books produced by a burgeoning number of private presses. With plenty of shelf appeal, the present set is an excellent example of their high-quality work. (ST15199a)

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

This romance by a scandalous American heiress who married into a noble German family and then became a popular novelist was beautifully bound by Cedric Chivers,



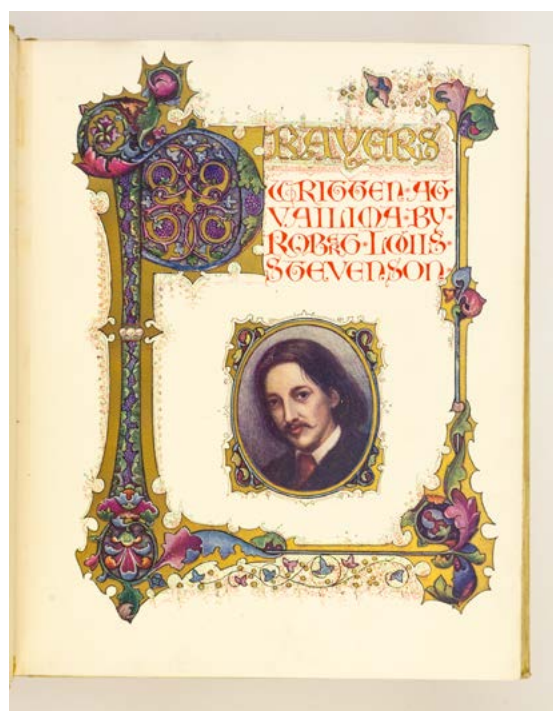
using a tranquil garden scene invoking the beloved woods of the title character. Clearly with autobiographical elements, "Beeches" involves the love story between a celebrated scientist and a clever American woman who is the wife of an Austrian nobleman. Our author, Bettina Riddle (1874-1957), was born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



93 (BINDINGS - CHIVERS). (ILLUMINATED MANUSCRIPT FACSIMILE). SANGORSKI, ALBERTO, Scribe and Illuminator. STEVENSON, ROBERT LOUIS. PRAYERS WRITTEN AT VAILIMA. (London: Reproduced by the Graphic Engraving Co. for Chatto & Windus, 1910) 265 x 210 mm. (10 1/4 x 8 1/4"). [13] French-fold leaves mounted on tabs. Introduction by Mrs. R. L. Stevenson. Second Impression. EXCELLENT "VELLUCENT" BINDING BY CEDRIC CHIVERS (stamp-signed on rear turn-in), upper cover with title and author written in the style of a Medieval illuminated manuscript, the title featuring a large ornamental "P" adorned with grapevines and fruit, the whole enclosed by delicate rinceau border with numerous leaves and blossoms in colors and gilt, smooth spine with colored titling in a similar style, vellum doublures, top edge gilt. Title page with an elaborate frame dominated by a "P" in shades of blue and purple with grapevine decoration on a gilt ground, this forming one side of a frame of similar

style that encloses the title information and an oval miniature portrait of Stevenson; Introduction with decorative opening initials in colors and gilt, illuminated floral tailpiece; 16 pages of prayers with large opening initials and full borders in purple, blue, burgundy, and pink profusely highlighted with gilt. Text in red and black. ♦ Vellum a bit soiled and with a few small, light dampstains in frame of upper cover, corners lightly bumped, but the binding solid, pleasing, and without the bowing or splaying that often afflicts vellucent bindings; a couple of trivial spots or finger smudges to margins, but a fine copy internally, clean, fresh, and bright with vivid colors. \$3,250

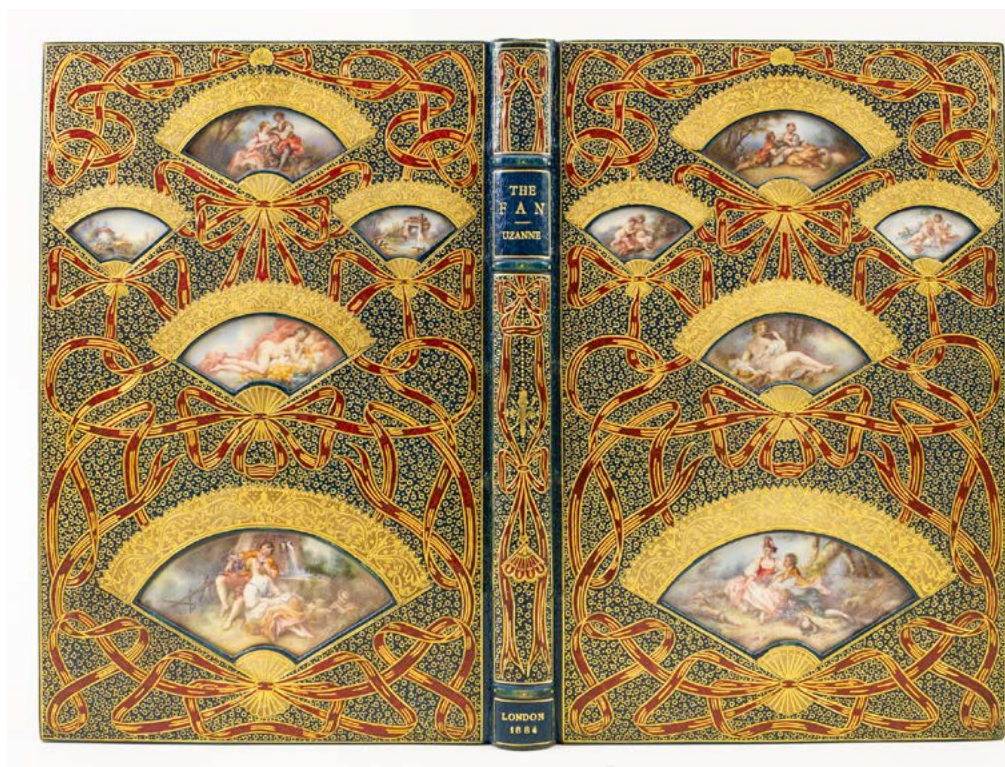
The present facsimile reproduces Alberto Sangorski's illuminated manuscript tribute to the last four years of Stevenson's short life, a period of great literary output spent at Vailima on Samoa with his American wife, and it is offered here in a splendid Chivers binding with a design that was clearly inspired by its contents. The work



begins with a preface written by Mrs. Stevenson, followed by prayers for different times of day and purposes, all richly decorated in the Medieval style. The handsome initials, thick floral borders, and delicate gilding are echoed in the design of the upper cover, a splendid production by Cedric Chivers, the master of vellucent bindings, for more on whom see previous item. Although the facsimile comes on the market regularly, it is rarely (if ever) found in such a handsome binding by a leading craftsman, let alone in one that reflects and enhances its contents so well. (ST15501)

*One of the Most Spectacular Bindings We Have Ever Offered,
Radiating Beauty with 10 Cosway Miniatures Painted on Ivory by Miss Currie*

94 (BINDINGS - COSWAY). UZANNE, OCTAVE. *THE FAN*. (London: J. C. Nimmo & Bain, 1884) 263 x 170 mm. (10 3/8 x 6 5/8"). 3 p.l. (including half title), 143, [1] pp. First Edition in English. BREATHTAKING CERULEAN BLUE CRUSHED MOROCCO COSWAY BINDING, ELABORATELY GILT AND INLAID, BY RIVIERE & SON AFTER DESIGNS BY J. H. STONEHOUSE (stamp-signed in gilt on front turn-in and free endleaf),



COVERS stippled with tiny daisy-like circlelets and gilt dots, FEATURING 10 EXQUISITE FAN-SHAPED MINIATURES ON IVORY UNDER GLASS PAINTED BY MISS C. B. CURRIE WITH SCENES IN THE ROCOCO STYLE (one large fan in the lower third of the board with various smaller fans arranged in a diamond shape above it), each fan topped with an inlaid ivory-colored morocco band with delicately tooled gilt designs and with a similar inlaid morocco handle in a clamshell shape, these handles connected by swirling inlaid red morocco ribbons highlighted with gold; three raised bands, one long and one short

spine compartment similarly tooled and inlaid with looping red ribbons, turn-ins with gilt frame of dotted and plain rules, ornaments of Cupid at corners, honey brown watered silk endleaves, top edge gilt (invisible repair along top inch of front joint). In a fine cognac brown morocco pull-off box. Text within decorative frames, title vignette and 63 VIGNETTES BY PAUL AVRIL, printed in black, blue, pink, sanguine, and green. Verso of front free endpaper with engraved lily bookplate (of Lily Safra?); front flyleaf with evidence of bookplate removal. ♦A breath of rubbing to one corner, a couple of leaves with faint offsetting from illustrations, but AN OUTSTANDING COPY, the text clean and fresh with ample margins, and the binding absolutely sparkling. \$55,000

Splendidly bound by the masters of the Cosway binding—Riviere, Stonehouse, and Currie—this is a charming study of the fan and its use in flirtation, with delightful illustrations. It opens with a quotation that sets the tone—"The fan of a beauty is the scepter of the world"—and proceeds to study the feminine use of the fan in cultures from China and Japan to ancient Egypt and Rome, up to the Belle Époque and Uzanne's Paris. For the present copy of the book, Stonehouse has designed a binding, brilliantly executed by Miss Currie and Riviere, that perfectly captures that sentiment. On our binding's inlaid fans, Miss Currie has employed a Rococo style and palette to produce endearing courtship scenes in the manner of

Watteau, and more voluptuous nudes reminiscent of Fragonard and Boucher. The "Cosway" style of 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. The name "Cosway" then was used to describe any book so treated, whatever its subject. The finest miniatures on Cosway bindings were executed by Caroline Billin Currie (1849-1940), who is known to have created such paintings for Sotheran's from 1910 until her death, usually (as here) from designs by J. H. Stonehouse for

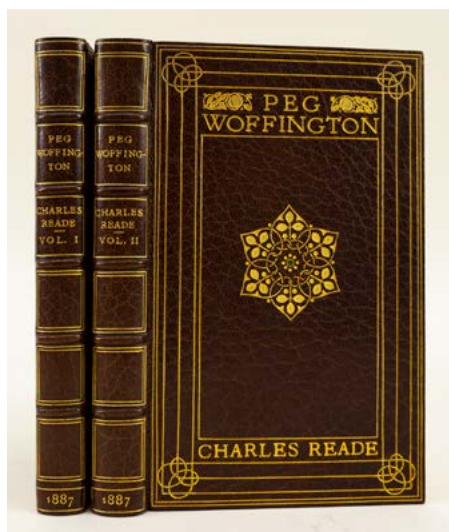


bindings executed by Riviere. In the early years of her career, Currie primarily did portraits, usually of the author of the work or a leading character in the novel, but as she reached the height of her powers, she began to do scenes, sometimes emulating the style of other artists, as she has so successfully done in the Rococo vignettes here. The opulence displayed in the binding and in the subjects of its miniatures is also continued in the beautifully printed and illustrated contents. For decoration of the present work, as well as for others on feminine adornment (see Ray 287-88), Uzanne collaborated with Paul Avril (1849-1928), whose witty, ingenious illustrations merge with and overlap the text in an unusual but ultimately successful manner. Ray says that Avril's decorations help to make our volume "an elegant pastiche of rococo bookmaking, exactly to the taste of bibliophiles of [the] day." In addition to producing a number of books like this one, on the foibles of society, Uzanne (1852-1931) also wrote biographies and books about books, including significant works on bookbinding. He would certainly have appreciated the binding here, which is both an interpretation of and a tribute to his work on feminine beauty. This item was once in the magnificent collection of Cosway bindings assembled by Lily and Edmond Safra, and appeared as lot 424 in their 2011 sale at Christie's, New York, where it fetched an all-in price of \$74,500. (ST15942)

Printed by De Vinne, Bound by Sangorski & Sutcliffe, and with an Original Watercolor

95 (BINDINGS - SANGORSKI & SUTCLIFFE). READE, CHARLES. PEG WOFFINGTON. (New York: Printed [by the De Vinne Press] for the Grolier Club, 1887) 180 x 110 mm. (7 1/8 x 4 1/2"). **Two volumes.**

ONE OF 250 COPIES on Holland paper and two on vellum. GRACEFUL BROWN CRUSHED MOROCCO, GILT, BY SANGORSKI & SUTCLIFFE (stamp-signed on rear turn-in), upper cover framed by multiple gilt fillets interlaced at corners, center panel with gilt lettering at head and foot, and a six-petalled gilt ornament with inlaid green morocco dot at center, raised bands, gilt-ruled spine compartments and titling, gilt-ruled turn-ins, top edges gilt, other edges untrimmed. Each volume WITH AN ORIGINAL WATERCOLOR PORTRAIT of a main character from the novel by Alfred Brennan, dated 1907. ♦Small stain at head edge of free endpaper and flyleaf in volume I, otherwise AN ESPECIALLY FINE SET with no signs of use inside or out. **\$1,400**



With an original watercolor by a noted American illustrator and a binding by one of Edwardian England's top workshops, this is surely the ultimate copy of the Grolier Club's limited edition of Reade's first novel, printed

for its distinguished bibliophile members. First published in 1852, "Peg Woffington" features the 18th century Irish actress Margaret Woffington (1720-60) as its central character and focuses on her brilliant career in the London theater and her liaison with the great David Garrick. The original watercolors are by Alfred Laurens Brennan (1853-1921), a painter and successful illustrator for national publications and for children's books who was admired for his technical virtuosity. Binders Francis Sangorski and George Sutcliffe

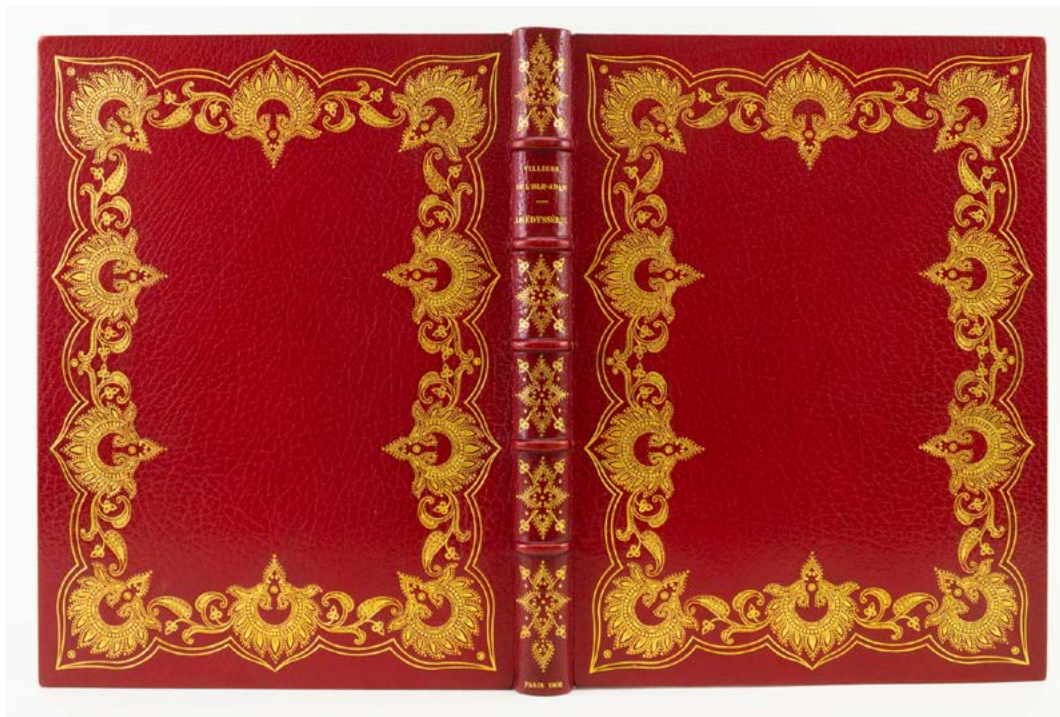


met as boys attending Douglas Cockerell's bookbinding classes at the L. C. C. Central School. Cockerell was so impressed by their skill that he hired Sutcliffe as a finisher and Sangorski as a forwarder. In 1901, Francis and George went into business for themselves, and before long, they had become two of the most renowned English binders of the 20th century. The taste and technique displayed in our binding attests to their talents. According to the American Printing History Association, "No one has earned a place in the annals of American printing history more solidly than Theodore Low De Vinne (1828-1914). His encyclopedic understanding of the craft, his advancement of its technology and design, his appreciation of its history, his business leadership, and his many writings earned him, among his contemporaries, the designation 'Dean of American Printers.'" A co-founder of the Grolier Club, De Vinne designed and printed most of its publications issued during his lifetime. This set has everything a bibliophile could ask for: fine printing, original illustration, elegant binding, and outstanding condition. (ST15947)



A Bibliophile's Edition of the Highest Order, in an Opulent Binding

96 (BINDINGS - AFFOLTER). VILLIERS DE L'ISLE-ADAM, [PHILIPPE-AUGUSTE, COMTE DE]. AKĒDYSSÉRIL. (Paris: Louis Conard, 1906) 315 x 233 mm. (12 3/8 x 9 1/8"). 4 p.l., 93 pp., [1] leaf. No. 4 OF FIVE COPIES ON JAPON HAND-DECORATED BY THE ARTIST (from a total edition of 190). SPLENDID CRIMSON MOROCCO, ELEGANTLY GILT, BY P. AFFOLTER (stamp-signed and dated 1911 on front doublure), covers with large gilt frame of Indian motifs, raised bands, spine panels similarly tooled in gilt, gilt titling, ROYAL BLUE MOROCCO DOUBLURES, ELABORATELY INLAID with pink, light blue, citron, pale green, gray, and





ochre morocco in a design inspired by the book's illustrations, the curling strapwork and floral frame accented with lotus blossoms and stylized elephants, matching blue silk endleaves, marbled flyleaves, all edges gilt. Original paper wrappers bound in on tabs. In the original suede-lined slipcase edged in matching morocco. Title page and dedication with HAND-PAINTED DESIGNS BY THE ILLUSTRATOR, text with elaborate pink frames, with NUMEROUS VIGNETTES IN THE TEXT AND THREE FULL-PAGE PLATES by Georges Rochegrosse, printed in color then EMBELLISHED BY THE ARTIST'S HAND, AND WITH FOUR PROOFS of the opening illustration, one each in yellow, blue, and red, and one printed in all colors, the latter WITH THE ARTIST'S EXTENSIVE PENCILLED NOTES. Front flyleaf with engraved bookplate of G. Sémon. ♦A SPARKLING COPY inside and out. \$9,500

A bibliophile's edition of the highest order, this ultra-deluxe printing of a Symbolist tale boasts the artist's notes on original proofs of an illustration, hand-painted decorations to the title page and in the text, and exuberant embellishments to the chromolithographed illustrations—not to mention a greatly beautiful binding by a

highly esteemed craftsman. An impoverished aristocrat, Villiers de l'Isle-Adam (1838-89) pursued a literary career in the bohemian Paris of the mid-19th century, finding a sympathetic cohort among the Symbolist poets, including Mallarmé and Baudelaire. The latter introduced the young count to the writing of Edgar Allan Poe, who became a major source of inspiration. The present tale of a warrior queen of Benares is an example of the "conte cruel" genre that Villiers de l'Isle-Adam developed, horrific and often bloody stories that reflect on ironic twists of fate. Such a twist is at the center of this story, when Queen Akēdysséril confronts the priest she had ordered to induce her rivals for the throne to commit suicide and executes him for the manner in which he achieved this goal. The vivid illustrations that bring this story to life are by one of the most popular Salon painters during the last two decades of the 19th century, Georges Rochegrosse (1858-1939), who was known for his often large-scale canvases and murals, not infrequently containing scenes of violent excess and carnage. "Akēdysséril" gives him ample opportunity to display the latter, and he has added further flames and dripping blood by hand to already dramatic scenes of destruction. Described by Duncan and De Bartha as one of the "most noted binders" in turn-of-the-century Paris, Paul Affolter (d. 1929) opened his workshop in 1880. Flety notes that he began his career producing "fairly routine work" for the bookseller Fontaine, but in 1894 he began to establish himself as a bibliophile's binder, and he became one of the go-to binders for collectors of luxurious Belle Époque productions like this. As was his custom, he incorporated designs from the illustrator's decorations for the covers and doublures here. In addition to its many other attractions, our volume has the distinction of being virtually unchanged from the day it left Affolter's atelier. (ST15780)

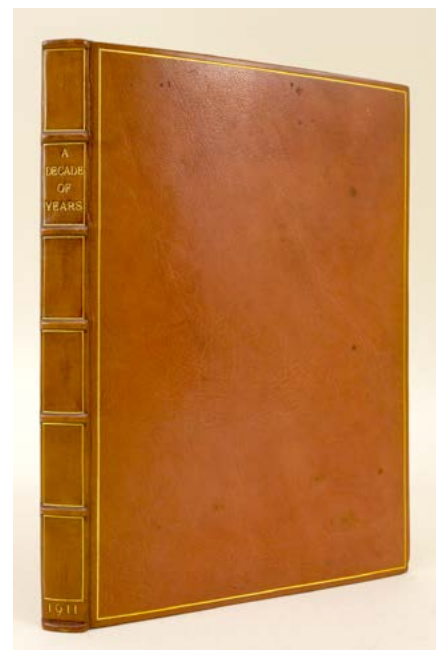


The Garden Copy

97 (BINDINGS - DOVES BINDERY). (DOVES PRESS). WORDSWORTH, WILLIAM. A DECADE OF YEARS. (Hammersmith: Doves Press, 1911) 235 x 165 mm. (9 1/4 x 6 1/2"). 230 pp., [1] leaf. ONE OF 200 COPIES ON PAPER (and 12 on vellum). RUSSET CRUSHED MOROCCO BY THE DOVES BINDERY (stamp-signed and dated 1912 on rear turn-in), covers with simple gilt fillet border, raised bands, gilt-ruled compartments, gilt titling, turn-ins with two gilt rules, all edges gilt, with two rows of gauffered dots. Printed in red and black.

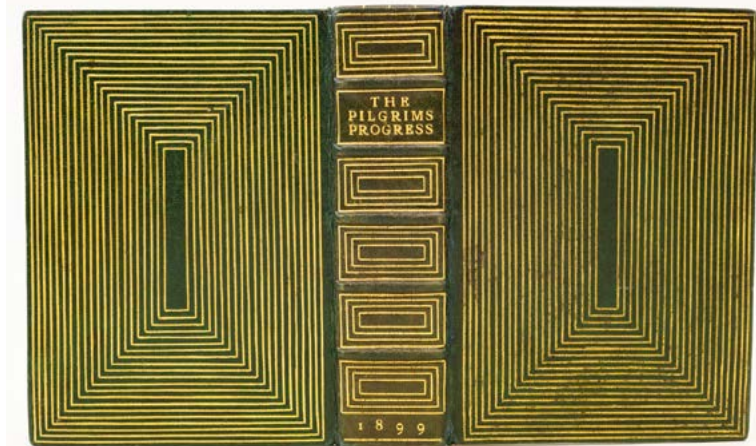
Front pastedown with bookplate of Haven O'More of The Garden Ltd. Tidcombe DP-25; Tomkinson, p. 56. ♦Spine gently sunned, leather with (naturally occurring) variations in hue, covers with a score of tiny dark spots, but the binding showing no signs of wear. A few trivial imperfections in the text, but a fine copy internally, clean, fresh, and bright. \$6,000

An excellent example of the fine printing and fine binding produced under the aegis of T. J. Cobden-Sanderson, this is a Doves Press book highly sought after both because of its limited press run and its content, which Cobden-Sanderson greatly admired for its "cosmic" quality. Tidcombe tells us that in the present anthology, the publisher "selected the poems to build one great poem, as Wordsworth himself had intended." As Cobden-Sanderson says, the verses begin and end with Nature, being linked together "in one chain of emotion, rising and falling, expanding and contracting, as is the manner of emotion itself." Perceiving in Wordsworth's works a recourse from the violence of the world, Cobden-Sanderson sent a copy of this book to his old friend Bertrand Russell, who had been imprisoned for his pacifist pronouncements during the Great War. Our copy comes from the Garden Collection, assembled by Haven O'More with funding from Michael Davis, which was the most outstanding library of notable books put together in America in the second half of the 20th century. When it was auctioned by Sotheby's in 1989, the sale brought in \$16.2 million. The library included high spots from all periods (the four Shakespeare folios, the first of "Don Quixote," and Blake's "Songs of Innocence and Experience" brought in more than \$5 million alone), and the collection was breathtaking in its impeccable condition. Our binding has a simple and refined elegance that is entirely pleasing in itself and that matches the style of the restrained typographical display in the text. (ST15910)

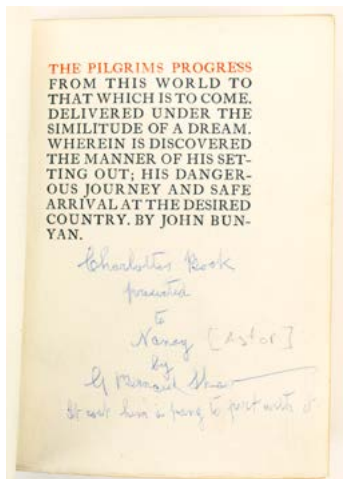


A Gift with Enormous Sentimentality from George Bernard Shaw to Lady Astor

98 (BINDINGS - MCLEISH). (ESSEX HOUSE PRESS). BUNYAN, JOHN. THE PILGRIM'S PROGRESS. (London: Essex House Press, 1899) 150 x 105 mm. (6 x 4"). 2 p.l., 426 pp., [2] leaves (colophon, printer's note). No. 712 OF 750 COPIES. SUPERB GREEN MOROCCO BY CHARLES MCLEISH and son (stamp-signed C. & C. McLeish on rear turn-in), covers with 21 concentric gilt-rule frames, producing a 3-D effect, raised bands, spine compartments framed by four gilt rules, gilt titling, turn-ins with four gilt rules, all edges gilt. Wood-engraved frontispiece, printer's device in colophon. Printed in red and black. Title page INSCRIBED TO NANCY ASTOR BY GEORGE BERNARD SHAW: "Charlotte's Book / presented to Nancy / by G. Bernard Shaw / It cost him a pang to part with it." Manuscript poem "To Lady Astor" dated May 19, 1947 and signed "J J J" laid in at front, along with a portion of a letter apparently written to Lady Astor. Ashbee 7-12; Ransom, p. 264; Tomkinson, p. 68. ♦Spine faintly sunned (as usual with green morocco), a breath of rubbing to extremities, two short splits to front hinge, isolated faint spots to margins, otherwise a fine copy, clean, fresh, and bright internally, in a solid binding glistening with gold. \$5,000



Handsomely bound by a master artisan and with illustrious provenance, this is the third production of the press founded by C. R. Ashbee (for more on which see item #90, above). Born in 1859, Charles McLeish was apprenticed to Andrew Grieve in Edinburgh before coming to London in 1890 to work for Riviere. When Cobden-Sanderson founded the Doves Bindery in 1893, McLeish was hired as the firm's finisher, and he held that



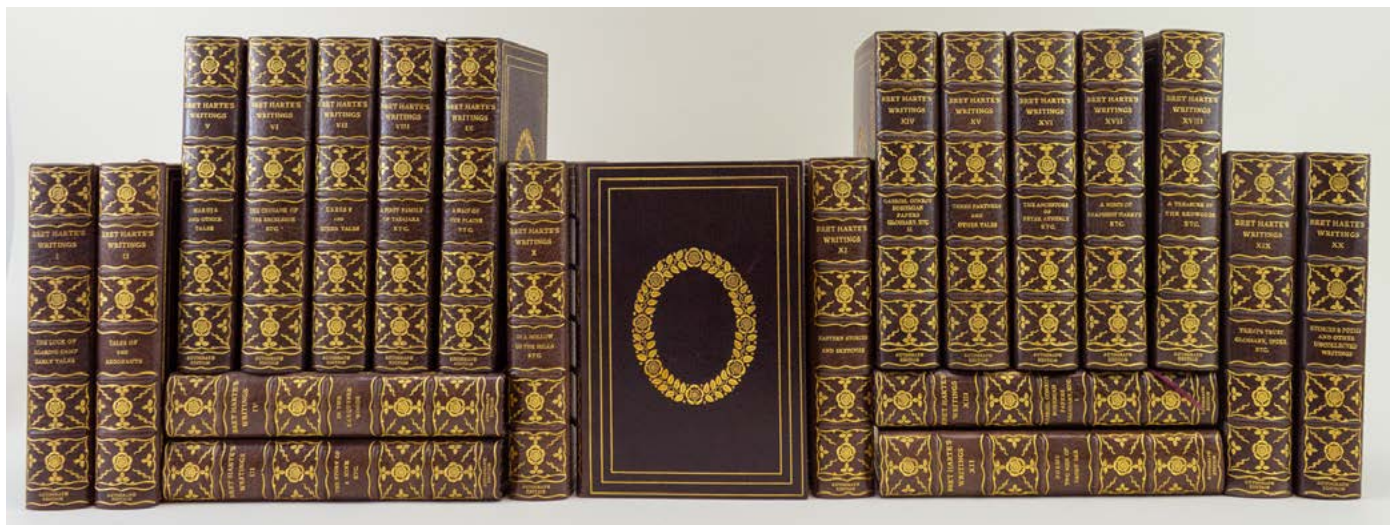
estimable position until 1909, when he left to go into partnership with his son, Charles. Although the senior McLeish was no longer in the employ of Cobden-Sanderson, all of the bindings that were signed "Doves Bindery" between 1909 and 1921 were actually done in the McLeish workshop. The work produced by the McLeishes was animated, beautifully designed, and highly accomplished (see the Oldaker bindings, #60, and Broxbourne Library bindings, #115, as examples). The present binding is deceptively simple in design, but the perfectly parallel nesting frames on the covers demonstrate gilding skills of the highest order, and are strikingly modern when compared to the work being produced by other leading London workshops in 1910. The note on the title page ties our volume to two of the most fascinating people of the period: radical playwright George Bernard Shaw and Nancy Astor, an American heiress who married a British viscount and became the first woman to serve in the House of Commons. Though wildly different in their political views, Shaw and Astor were both outspoken firebrands known for their quick wits, and they enjoyed sparring and debating one another. They were close friends for 30 years, and grew closer after the death of Shaw's beloved wife, Charlotte. It would seem that this book originally

belonged to Shaw's wife, and that he gave it to Astor as a remembrance of her. One could well imagine that parting with such a lovely volume with great sentimental value did indeed "cost him a pang." (CCS1914)

A Sumptuously Bound Deluxe Edition of the Works of the Chronicler of the American West

99 (BINDINGS - FINELY BOUND SETS). HARTE, BRET. THE WRITINGS OF BRET HARTE [with] MERWIN, HENRY CHILDS. THE LIFE OF BRET HARTE. (Boston and New York: Houghton, Mifflin and Company, 1896-1914) 221 x 146 mm. (8 5/8 x 5 3/4"). **21 volumes.** No. 59 of 350 COPIES of the Autograph Edition, SIGNED in the first volume BY THE AUTHOR and dated September 1896. HANDSOME DARK BROWN CRUSHED MOROCCO, GILT, FROM THE BINDERY OF THE RIVERSIDE PRESS (stamp-signed on verso of front free endpaper), covers with gilt fillet frame and large floral wreath at center, raised bands, spines gilt in compartments with Tudor rose centerpiece, gilt lettering, LIGHT GREEN MOROCCO DOUBLURES with pretty gilt frame, green watered silk endleaves, top edge gilt, other edges untrimmed, three volumes UNOPENED. "Writings" with title page vignettes and 134 PLATES, including 20 color frontispieces, portrait of the author, and 113 photogravure plates printed on India paper and mounted on heavy stock, at least one plate in each volume SIGNED in pencil by the artists, who include Frederic Remington, Charles Russell, M. J. Burns, Seymour M. Stone, Frederick McCormick, and Alice Barber Stephens; "Life" with frontispiece portrait and 16 plates. BAL 7384; BAL 7408. ♦ A touch of sunning to spines, but A SUPERB SET inside and out, with only the most trivial imperfections. \$11,000

Offered here in an expansive deluxe edition in sumptuous bindings, this is a collection of works by a premier chronicler of the American West and the California Gold Rush, a writer whose vivid and romantic depictions did





much to contribute to the region's allure. According to Day, "Harte's West is one of picturesque melodrama, sentimentality amidst the sordid, a boisterous flotsam-and-jetsam society set against spectacular scenery. . . . His pervasive technique was contrast, physically among the bizarre admixture of humanity in contemporary California, and morally within individuals (favorite Harte subjects are gamblers and harlots with hearts of gold and blasphemous miners who would weep copious tears over Little Nell)." Harte was part of a vibrant San Francisco literary scene that included Mark Twain and Ambrose Bierce, and was also close to Ralph Waldo Emerson, James Russell Lowell, and Henry Wadsworth Longfellow. Our set is enhanced with illustrations by some of the leading artists of the West, including Frederic Remington and Charles Russell, who bring Harte's colorful characters, dramatic Western panoramas, and roisterous scenes to life. Our set was extravagantly bound at the Riverside Press bindery, and its yards of beautifully gilt crushed morocco make a striking appearance on the shelf. The "Writings" were issued in

19 volumes in 1896, followed by a 20th volume in 1903 and then Merwin's "Life" of Harte in 1914; not surprisingly, the set is frequently seen incomplete, without the two subsequent volumes that are present here. (ST15966)

More than 500 Inserted Illustrations, and Each Volume with an Artful Pictorial Inlay

100 (BINDINGS - BAYNTUN, PICTORIAL INLAYS). (EXTRA-ILLUSTRATED BOOKS). **JESSE, J. HENEAGE.** LONDON: ITS CELEBRATED CHARACTERS AND REMARKABLE PLACES. (London: Richard Bentley, 1871) 200 x 130 mm. (7 3/4 x 5"). **Three volumes expanded to six.** "SPECIAL COPY, extra illustrated in six volumes." CHARMING OLIVE GREEN CRUSHED MOROCCO, GILT AND WITH PICTORIAL INLAY, BY BAYNTUN (stamp-signed on front turn-in), upper covers with leafy strapwork gilt frame, central inlay in multiple colors of morocco depicting one of the characters from the book, with gilt lettering beneath it, lower covers with gilt-rule frame, raised bands, spines gilt in compartments with strapwork and leaf ornament, gilt lettering, gilt-ruled turn-ins, marbled endpapers, all edges gilt. Housed together in a green cloth slipcase. WITH 537 PLATES, consisting of 27 folding plates (nine hand-colored), 124 hand-colored plates (19 of them from



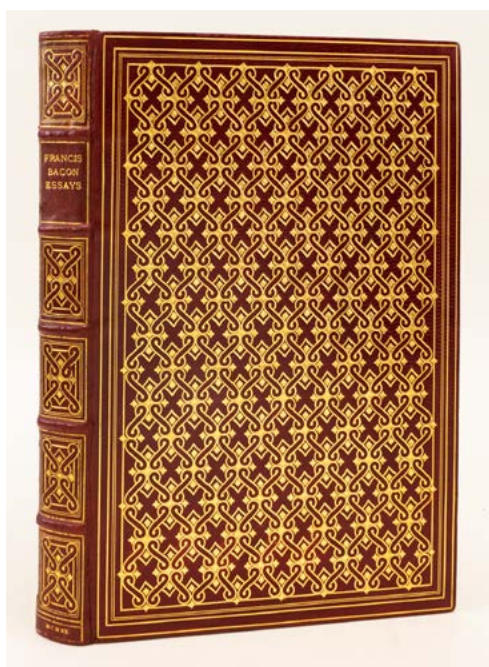
the Rowlandson "Dr. Syntax" series), and 386 black & white engravings, all but one of the plates with original tissue guard. ♦ Spines evenly sunned to a pleasing hazel brown, one leaf with neat repair to upper corner (away from text), occasional mild foxing to plates (usually marginal, never offensive), other trivial imperfections, but A VERY FINE SET, clean and fresh, with none of the offsetting that usually plagues extra-illustrated works, IN SPARKLING BINDINGS. **\$8,500**

This is perhaps the ultimate copy of Jesse's entertaining and informative tour of his beloved city and the characters who have inhabited it over the centuries: it was professionally "grangerized" with fine specimens of



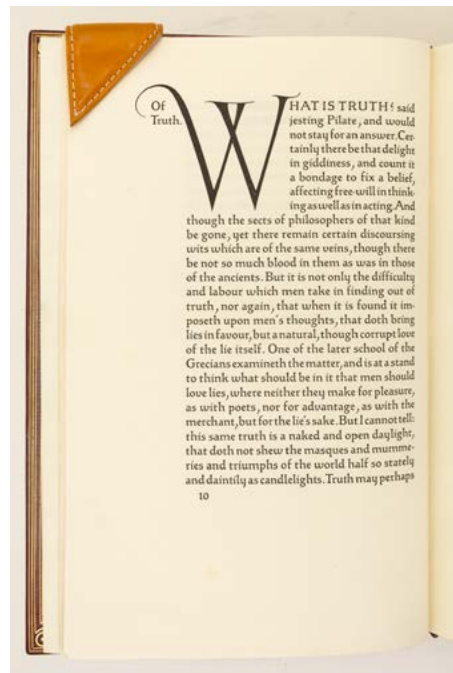
relevant prints, all with tissue guards; it was beautifully bound by a leading firm in a style that perfectly complements the contents; and, despite these obvious benefits, it has seen very little use. John Heneage Jesse (1809-74) wrote a number of popular historical works, including royal biographies and court memoirs, that drew praise for their conscientious attention to fact and detail, if not for their originality or wit. Described by DNB as “a dedicated Londoner, [who] seldom ventured away from the metropolitan area,” Jesses leads us here through the districts of his home city, relating anecdotes, noting the locations

of momentous events, and pointing out architectural treasures. The added portraits, scenes, and views help to bring his account to life, and the diligent use of tissue guards has prevented these illustrations from affecting the adjacent leaves in a detrimental way. Rowlandson’s famous caricatures from “Dr. Syntax,” portraying the amusing adventures of a country parson in the metropolis, comprise just one example of the half a thousand inserted plates here. The bindings from Bayntun of Bath depict some of the humble characters whose presence gives the capital so much of its flavor: those who sell their wares on the streets and do everyday jobs that keep the city running. The Bayntun firm, founded in Bath in 1894, is now the last of the great Victorian trade binderies still in family ownership. Our binding probably dates from the first quarter of the 20th century, when the workshop was known for imaginative designs that involved the augmenting of gilt decoration with inlaid pictorial designs. (ST15983)



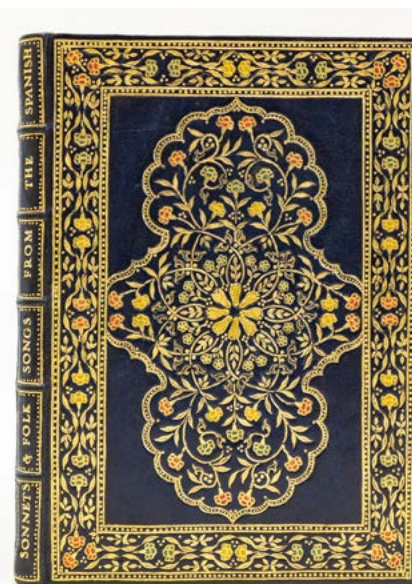
101 (BINDINGS - FRIEDA THIERSCHE). (BREMER PRESSE). BACON, FRANCIS. THE ESSAYS. (Tölz: Bremer Presse, 1920) 270 x 170 mm. (10 1/2 x 6 1/2"). 242, [6] pp. Edited by Johannes Hoops, based on the first complete edition of 1625. No. 4 OF 270 COPIES. ATTRACTIVE RED MOROCCO, GILT, BY FRIEDA THIERSCHE of the Bremer Binderei (stamp-signed with her full name on rear turn-in), covers bordered with multiple gilt rules, central panel with repeating rows of heart-and-S-curve tool forming ogival compartments, raised bands, spine compartments similarly tooled, gilt titling, turn-ins with gilt rules and decorative roll, all edges gilt. In the original (slightly worn) morocco-lipped slipcase. With initials by Anna Simons. Ransom, “Selective Checklists,” p. 255. ♦ Joints and extremities just a little rubbed, isolated light marginal smudges or faint spots of foxing, otherwise a very fine copy, the text clean and bright with wide margins, in a tight binding glittering with gold. **\$3,500**

In an elegantly gilt binding and with sweeping capitals, this limited printing of the 1625 text of Bacon’s “Essays” is sumptuous on the outside and typographically unencumbered and refined internally. This was the sixth Bremer Press book and the fourth to be printed in Tölz, where the press made its temporary home from 1919-20. Bremer Presse was founded in 1911 by Willy Wiegand (1884-1961) and others, and was active until just before World War II. Cave flatly declares that Bremer had an influence that “was probably greater and longer lasting than that of any of the other fine presses.” It certainly



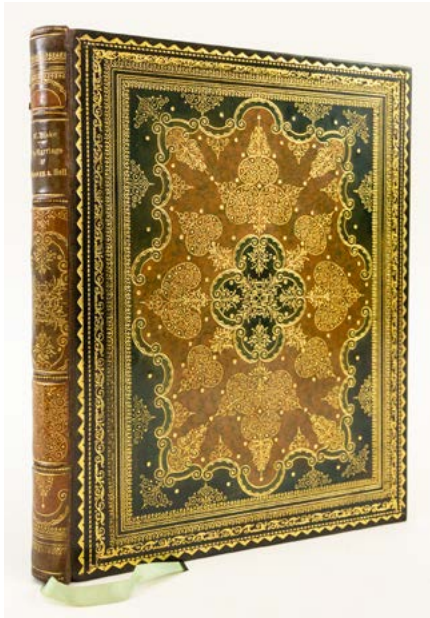
is universally considered the most successful and influential of the German private presses, and Ransom says that “perhaps no other organization, private or public, has attempted closer coordination and interrelation of scholarship, type design, and book design.” Following the typographic lead of Cobden-Sanderson and Emery Walker, the press “was very much in the grand tradition; a few good, special typefaces were cut and used with magnificent effect.” (Cave) As with Doves volumes, ornament (except for initials) was eschewed, and the considerable success enjoyed by Bremer resided elsewhere—with typography both refined and innovative, with the highest quality of materials, and with meticulous presswork. In addition to the typefaces cut by Wiegand for exclusive use at his press, new titles and initials were designed and cut for almost every production. Binder Frieda Thiersch got her start working under the tutelage of Charles McLeish, formerly of the Doves Bindery. Upon completing her apprenticeship, she began working first for Carl Sonntag, but soon thereafter became the premier binder for the Bremer Presse. The present binding is signed with her full name, indicating that the work was done by her own hands (work done at the bindery under her supervision was signed with the initials “F. T.”). During WWII, Thiersch became the binder of choice for the Nazi party and Hitler himself, creating document folders, guest books, photo albums, and similar items. The text here includes all of the essays from the 1625 edition, among them the ever-popular “Of Gardens” and “Of Friendship.” (ST15721)

102 (BINDINGS). (GOLDEN COCKEREL PRESS). ELLIS, HAVELOCK. SONNETS WITH FOLK SONGS FROM THE SPANISH. (Waltham Saint Lawrence: Golden Cockerel Press, 1925) 222 x 155 mm. (9 x 6"). xiv, 81, [1] pp., [2] leaves (final blank). No. 491 OF 500 COPIES. EXCELLENT CONTEMPORARY DARK BLUE MOROCCO, LAVISHLY GILT AND INLAID, covers with frame of gilt and inlaid posies in scarlet, turquoise, and citron morocco, central panel of upper cover with large and elaborate lobed ornament filled with swirling floral branches with inlaid blossoms extending from a central “wheel” of yellow lilies encircled by tiny blue forget-me-nots, raised bands, spine compartments with vertical gilt lettering, gilt-ruled turn-ins with floral sprays at corners, handmade endpapers patterned in blue and silver, top edge gilt, other edges untrimmed. Chanticleer 24; Cave & Mason 24. ♦ AN ESPECIALLY FINE COPY, clean, fresh, and bright in a binding brilliant with gold. \$2,500



This is an immaculate copy of a private press edition of juvenile poems by an intellectual best known for his work on human sexuality, in a binding probably done by a talented amateur. The Golden Cockerel Press was founded in 1920 by Hal Taylor, his wife Gay, and two of their friends with the intention of printing fine editions of established texts as well as new literary works of merit from young authors. After Robert Gibbings purchased the press in 1924, he turned its focus to works with wood-engraved illustrations by Eric Gill and others; however, since artists were unpredictable with deadlines, he continued to produce text-only works like the present one to keep a steady output going. Havelock Ellis (1859-1939) composed these verses between the ages of 17, when he was a schoolmaster in rural Australia, and 25, when he was studying medicine at St. Thomas' Hospital in London. Health issues had made his schooling somewhat intermittent, so he had spent much time as a boy reading the poetry of Shelley and Swinburne, and always considered poetry the medium through which he learned to write. After these youthful experiments, however, he abandoned poetry for the field that became known as sexology, producing the first serious study of homosexuality in English. Our binding is very much in the spirit of the ornate bindings produced by the great rivals Riviere and Sangorski & Sutcliffe, with numerous morocco inlays and onlays and intricate gilt tooling in an Oriental-inspired design. The level of finishing here, though quite competent, is not up to the standard of the leading workshops, and suggests the work of an aspirant—perhaps an apprentice—rather than a master. (ST15406b)

103 (BINDINGS - A. GENOVA). BLAKE, WILLIAM. (FACSIMILE PUBLICATION). THE MARRIAGE OF HEAVEN AND HELL. (London and Toronto: J. Dent and Sons; New York: E. P. Dutton & Co., 1927) 246 x 186 mm. (9 5/8 x 7 3/8"). 2 p.l., 27 leaves, [5]-23, [1] pp. LOVELY CONTEMPORARY DARK GREEN MOROCCO, INLAID AND ELABORATELY TOOLED IN GILT, BY A. GENOVA (though not signed by him), upper covers framed by multiple decorative rolls, central panel with large lobed inlay of marbled calf and



inlaid quatrefoil centerpiece of green morocco, both intricately tooled with pointillist gilt designs, fleurons, and drawer handle tools, lower cover with overall blind-tooled pattern of daisies, raised bands, spine with one large and four smaller compartments, four of these inlaid with marbled calf and tooled in gilt, the fifth with gilt titling, pastedowns with gilt-roll frame, ivory watered silk endleaves, all edges gilt. In (original?) green cardboard slipcase with marbled paper sides. The 27 leaves of the facsimile printed in color on recto only. Bentley, "Blake Books" 104. ♦ Spine gently faded to olive brown (as usual with green morocco), faint offsetting to free endleaves from turn-in glue, otherwise a very fine copy, entirely clean and fresh internally, in an unworn binding. \$1,600

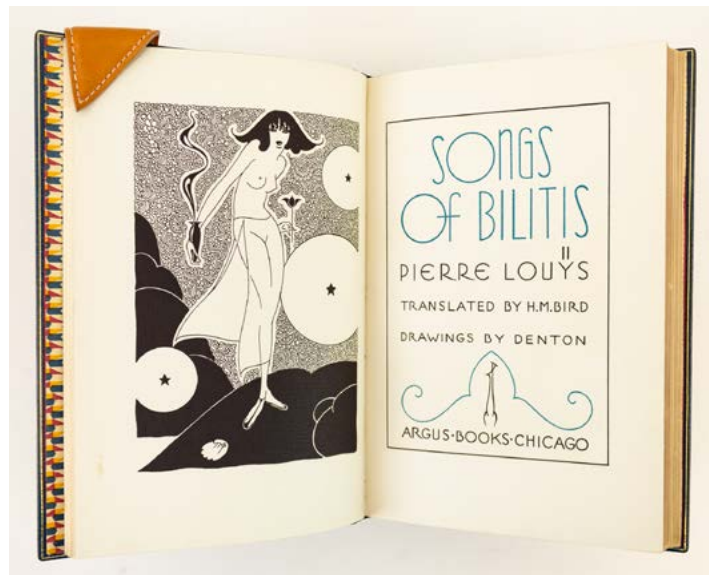
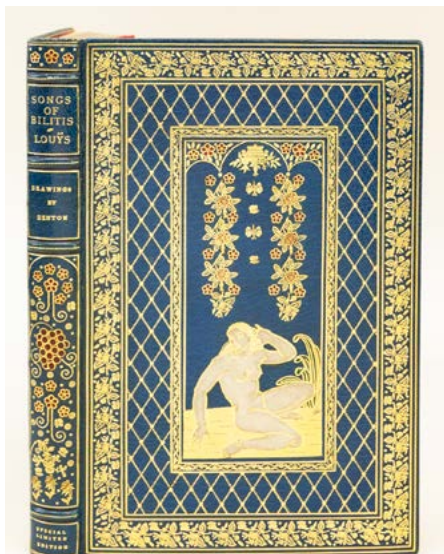
This is a handsomely bound facsimile of one of Blake's most iconoclastic works, printed from a copy housed at the Fitzwilliam Museum and containing a new introduction by Max Plowman. First printed in an undated edition ca. 1793, it was written as a satiric response to Swedenborg's "Concerning Heaven and Hell," in which Blake suggests that good and evil

are in reality passivity and energy and that both need to be fully developed to experience life completely. We have been able to uncover little about the Venetian binder A. Genova, other than that he seems to have been active in the 1920s, and the few books bound by him that have appeared at auction feature, like the present volume, extremely elaborate gilt tooling and multi-color inlays on the upper cover, while the lower cover is tooled in blind. Although the present binding is not signed, it employs the distinctive lower cover design previously mentioned, as well as two rolls (the cresting leafy roll and the pyramid roll) used on other, signed bindings by Genova. (ST15429b)



Lovely Gilt and Inlay by a Binder Distinguished on Both Sides of the Ocean

104 (BINDINGS - LEONARD MOUNTENEY). LOUÏS, PIERRE. SONGS OF BILITIS. (Chicago: Argus Books, 1931) 240 x 155 mm. (9 3/8 x 6 1/8"). 177, [1], v, [1] pp. Translated by H. M. Bird. OPULENT CERULEAN BLUE CRUSHED MOROCCO, GILT AND INLAID, DESIGNED AND FINISHED BY LEONARD MOUNTENEY (stamp-signed on front turn-in), covers with intricate floral frame, diapered inner panel, and central panel with inlaid ivory morocco nude of a nymph and inlaid red morocco floral garlands, raised bands, one elongated compartment filled with inlaid and gilt fruit, flowers, and insects, one small



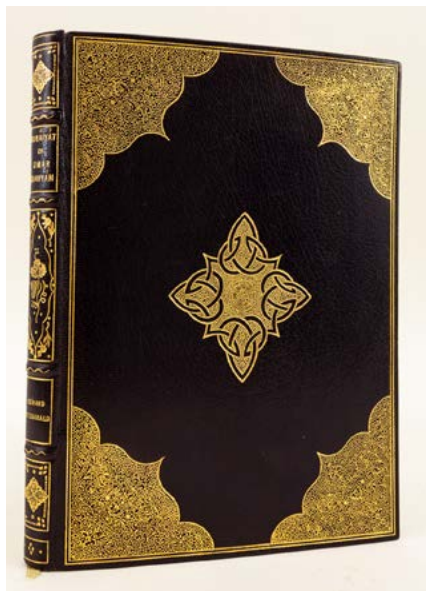
compartment at head with three inlaid red morocco flowers, gilt titling, turn-ins with gilt frame, leather hinges, scarlet watered silk endleaves, patterned paper flyleaves, all edges gilt. In a black buckram clamshell box lined with red watered silk. With headpieces for each poem and five full-page illustrations by Denton. Printed in a sans serif typeface. ♦ Small glue stain to tail of rear hinge, but A SUPERB COPY, clean and bright inside and out with no signs of wear. \$5,000

Attractively printed and sumptuously bound, this is an edition in English of one of the most widely believed and successful of all literary hoaxes. Our accomplished binder, Leonard Mounteney, apprenticed at the bindery of G. & J. Abbott in Nottingham and studied ornamental design at the Battersea Polytechnic. He worked as an exhibition finisher for Riviere and as a master binder with the Royal Bookbinder in London before emigrating to Chicago, where he worked with Alfred de Sauty at the R. R. Donnelley bindery. Mounteney left Donnelley to work for the Cuneo Fine Binding Studio opened by the Cuneo Press in April of 1926. His imagination as a designer and proficiency as a finisher are on display here, as the tooling is complex, delicate, and well executed. Containing 143 erotic prose poems with lesbian themes, "Songs of Bilitis" was presented as translations from the Greek of a supposed contemporary of Sappho, but was in fact penned by novelist and poet Pierre Louÿs. Born in Belgium, Louÿs (1870-1925) relocated to France where, though an apparent heterosexual, he became familiar in homosexual circles and was known for close friendships with André Gide and Oscar Wilde. In 1891, along with Gide, Henri de Régnier, and Paul Valéry, Louÿs founded the literary review, "La Conque," where he published "Astarte," an early collection of erotic verse; his first great success, "Les Chansons de Bilitis," followed in 1894. Mounteney's alluring design is a perfect complement to the contents. (ST15776)

105 (BINDINGS - F. C. AUSTIN). WALPOLE, HUGH. THE CAPTIVES. (London: Macmillan & Co., 1920) 195 x 122 mm. (7 3/4 x 4 3/4"). xii, 470, 2 (ads) pp. FIRST EDITION. CHARMING BLACK MOROCCO, GILT AND INLAID, BY F. C. AUSTIN (stamp-signed on rear turn-in), covers with central panel of green morocco decorated with gilt rules and sprays of clover leaves, a narrow panel of red morocco at its head and foot, large inlaid lozenge at center, that on upper cover blind-tooled with an image of Westminster, London, that on the lower cover with a pastoral scene, raised bands, spine with gilt tooling similar to that on covers and gilt lettering, turn-ins with gilt and blind rules, all edges gilt. ♦ Isolated minor marginal stains or thumbing, but a very fine copy, the text fresh and clean, and the binding in mint condition. \$2,900

Prepared for and exhibited at the 1939 Golden Gate International Exhibition in San Francisco, this is a thoughtful and pleasing binding by an artisan who had trained with and worked for some of the great names of modern English bookbinding. F. C. Austin studied bookbinding at the Camberwell School of Arts and Crafts in London, and won the City and Guilds of London Institute's prize for bookbinding in 1933. He was a finisher at the firm founded by Roger de Coverly (1831-1914) and operated by Roger's sons Edward, Arthur, and William. Arthur de Coverly exhibited three volumes at the San Francisco Exhibition that featured the present item and five other bindings by Austin. The British Library has two examples of Austin bindings, (shelfmarks c108g14 and c108e9), both of which employ panelling and gilt or pictorial decoration. For the present binding, Austin drew inspiration from the volume's contents, Sir Hugh Walpole's story of the orphan Maggie, who becomes trapped in a religious cult. She seeks to escape with a fellow captive—the son of a minister in the sect—in hopes of forging a life with him. The carefully tooled vignettes of London and the peaceful countryside act as symbols of Maggie's unhappy entrapment and eventual contentment, respectively. Championed by such literary greats as Henry James, Walpole (1884-1941) was a best-selling author in his day, specializing in historical novels. He also wrote a few screenplays during the 1930s, and even had a small role in one of the resulting films, Dickens' "Great Expectations." Although executed more than 70 years ago, our binding looks brand new. (ST15805)

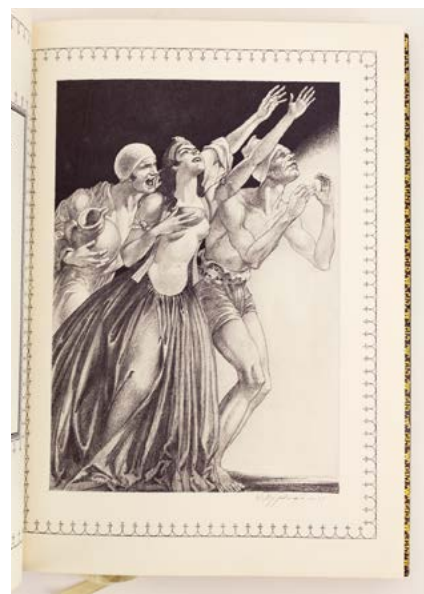




106 (BINDINGS - PERSIAN DESIGN). (RUBÁIYÁT). WILLY POGÁNY, Illustrator. THE RUBÁIYÁT OF OMAR KHAYYÁM. (Philadelphia: David McKay Co., 1942) 248 x 174 mm. (9 5/8 x 6 3/4"). 101 (i.e., 120), [1] pp. Translated by Edward FitzGerald. ATTRACTIVE CONTEMPORARY DARK BLUE CRUSHED MOROCCO, GILT, IN A PERSIAN DESIGN, covers with stippled strapwork lozenge centerpieces and cornerpieces worked with floral vines and stippling, raised bands, spine gilt in compartments with lozenge or grapevine centerpiece, gilt titling, densely gilt turn-ins, patterned endpapers, top edge gilt. All pages with decorative frames, title page and preliminary leaves with panels of Persian design, and 20 full-page black & white illustrations by Willy Pogány. ♦A hint of bowing to the binding, but a SPARKLING COPY inside and out, with no signs of wear. \$1,250

This is an attractively bound and attractively illustrated edition of an enduring classic involving a Persian text, an English translator, a Hungarian illustrator, and an American bindery. The text is an uncertain but beautiful amalgam of the Medieval and the 19th century. Although we know that Omar

Khayyám was an 11th century astrologer and mathematician, we are less certain about his poetic accomplishments, and very unsure if the text here was his work. What we do know is that the poetry is early, that it may have been Omar's, that it was translated into English in 1859 by Edward FitzGerald (1809-83), and that this lush and evocative translation has become a widely acclaimed work whose popularity has endured to the present day. First published anonymously, this translation is the chief work of FitzGerald, whose great wealth permitted him to devote his entire adult life to literature, especially translating. The ethereal illustrations in black & white have a sculptural quality. They are the work of Hungarian artist Willy Pogány (1882-1955), who immigrated in 1914 to America, where he found success as an illustrator and set designer known particularly for his depictions of exotic locales and ancient times. In addition to illustrating such works as "The Arabian Nights" and "The Golden Fleece," Pogány designed sets for the Metropolitan Opera and Broadway productions. Our binding is not signed, but is identical in design and tooling to the bindings done by Maurin for other copies of this edition, differing only in the color of morocco used. Sales records document a number of fine morocco bindings done in the 1940s, 1950s, and 1960s by this bindery, which may have been located in the Northeastern United States. (ST15775)



*An Irresistible Combination: an 18th Century French Fabulist,
A 20th Century American Sculptor, and a Droll Czech Binder*

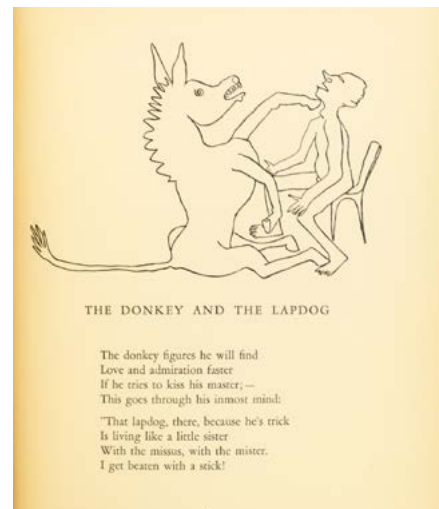
107 (BINDINGS - JAN SOBOTA). CALDER, ALEXANDER, Illustrator. LA FONTAINE, JEAN DE. SELECTED FABLES. (New York: The Quadrangle Press, 1948) 305 x 222 mm. (12 x 9"). 88 pp., [2] leaves. Translated by Eunice Clark. First Edition with these Illustrations. WHIMSICAL GRAY CALF BY JAN SOBOTA (stamp-signed on rear turn-in), upper cover with onlaid elephant in textured gray leather (sharkskin?), lower cover with onlaid donkey in taupe donkey skin (both figures based on the book's illustrations), binding bordered with red leather, smooth spine with inlaid titling in cursive style, LIGHT BROWN CALF DOUBLURES with an abstract design inspired by Calder tooled in blind, these framed in inlaid red leather, taupe free endpapers, light blue flyleaves, top edge red. Original pictorial wrappers bound in. Housed in a suede-lined emerald green leather clamshell box, upper cover with a coiled snake (replicating the design on the original wrappers) onlaid in snakeskin, flicking a red leather tongue, red lettering on back. With line illustrations of each of the 36 fables by Alexander Calder. ♦Two trivial scratches to upper cover, otherwise in near-mint condition inside and out. \$6,500



This is a delightful edition of La Fontaine's immortal "Fables," with amusing illustrations by one of the great American artists of the 20th century and in a binding by a renowned and innovative craftsman.

The fame of La Fontaine (1621-95) will always rest on his "Fables," which have been a popular text for book illustrators since the mid-18th century, attracting the brilliant talents of artists including Oudry, Grandville, and Gooden to produce celebrated editions. In the words of ANB, Calder (1898-1976) was best known as a

sculptor and "as the first American modernist to receive international acclaim and the first to create a major, wholly original mode of modern art." But he began his career as an illustrator, and animals were always a favorite subject. He had been fascinated by the circus since childhood, and did many drawings and wire sculptures of performers both two- and four-footed. In 1931, he illustrated Aesop's "Fables" to great acclaim, so he was a natural choice to depict the more cynical works of La Fontaine. Czech binder Jan Sobota (1939-2012) has taken Calder's drawings as inspiration for his binding here, on which the elephant and donkey almost seem to be performing a circus act. One of the most innovative binders of his time, Sobota produced a wide range of bindings demonstrating a remarkable store of imagination and whimsy. He studied under Karel Silenger in Pilzen and graduated from the School of Applied Arts in Prague in 1957. In 1969 he was awarded the title of "Master of Applied Arts" in bookbinding and restoration by the Czechoslovakian Minister of Culture, and in 1977 he became a member of Meister der Einbandkunst. He came to America in 1984 to work at Case Western Reserve and moved in 1990 to Dallas, where he spent 15 years, mostly working at Southern Methodist University. He returned to Loket, Czech Republic, in 1997, where he founded the Sobota family bookbinding studio and helped to organize the Society of Czech Bookbinders, becoming its first president. He won numerous awards for his inspired and charming work, which has been exhibited worldwide and now finds a home in many institutional libraries. (ST15798)



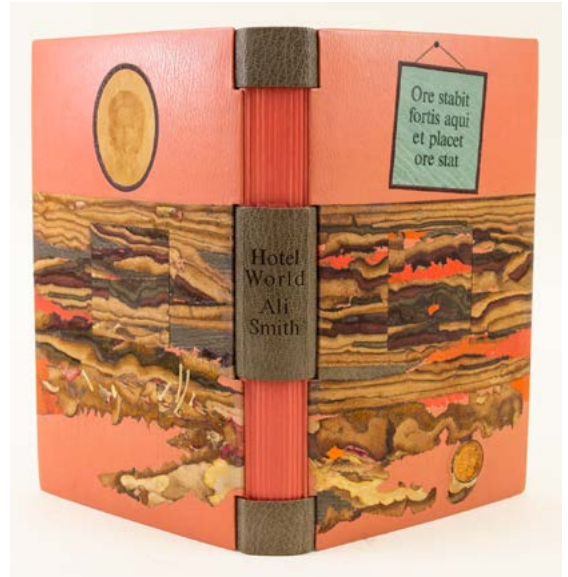
From the Foremost English Bookbinder of the Half Century

108 (BINDINGS - PHILIP SMITH). SMITH, ALI. HOTEL WORLD. (London: Hamish Hamilton, 2001) 222 x 138 mm. (8 3/4 x 5 1/2"). 5 p.l., 236, [2] pp. FIRST EDITION. INTRIGUING SALMON PINK GOATSKIN BY PHILIP SMITH (signed in ink and dated 2001 on rear pastedown; lettered label bound in before title page), cover with wide band of abstract maril onlays in shades of brown, gray, red, and violet, upper cover with inlaid square "sign" of turquoise morocco at head, lettered in black: "Ore stabit fortis aqui et placet ore stat" ("O rest a bit for 'tis a quiet place to rest at"), a penny set into the maril onlays near the foot of the board; lower cover with inset oval of tan morocco painted with a ghostly portrait; open spine with three gray morocco yokes, the middle one lettered with author and title; endpapers of gray and pink Mi-Teintes Canson paper, head and fore edges painted gray. In a felt-lined red cloth solander box, light blue morocco label on upper cover lettered in gilt. ♦In mint condition. \$7,500

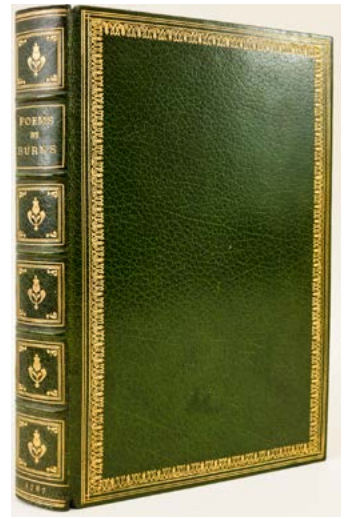
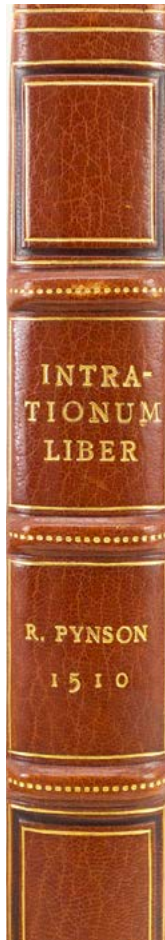
A masterful combination of the alluring and the lurid, this arresting binding was executed by Philip Smith (1928-2018), the person generally recognized as the foremost English bookbinder of the last 50 years.

Smith graduated from the Royal College of Art in London and subsequently did binding and conservation work with Sydney Cockerell. A past president of Designer Bookbinders (in 1977-79) as well as a respected author, Smith was a pioneer in the field who consistently explored the potential of the physical form of the book as an alternative art medium. He added several new terms to the vocabulary of bookbinding and was awarded patents for new inventions, both visual and functional, as well as making innovations in structural and visual design now applied by an ever-growing number of bookbinders. The present binding was executed in 2001, the same year that Ali Smith's "Hotel World" was published and became a finalist for both the Orange Prize and the Booker Prize. The narrative focuses on five female protagonists whose stories intersect at the generically named Global Hotel, following the tragic death of a chambermaid. Each section

is stylistically different and told from the perspective of a single character, beginning with the ghost of the chambermaid, followed by a homeless woman, the hotel receptionist, a travel writer, and the sister of the deceased, who is searching for the motives behind her sibling's death. Through their stories and interactions, the novel explores various stages of grief and meditates on life, death, and the passage of time. Smith's use of a material called maril may seem metaphorically appropriate with this binding (albeit it is something he also employs elsewhere). Composed of various scraps of leather that are bonded together and compressed, maril produces a variegated grain and gives the effect here of the salmon-pink goatskin boards having been pulled away to reveal secrets hidden underneath. A coin, a ghostly portrait, and small leather strips suggestive of bones are also incorporated in the design of the binding, playing off motifs and characters important to the novel. It seems not too much to say that, with his impressive imagination and skill, Smith has executed a binding manifesting subtle but firm relationships to the work it covers. At the very least the binding is curious, intriguing, and engaging. (ST15931)

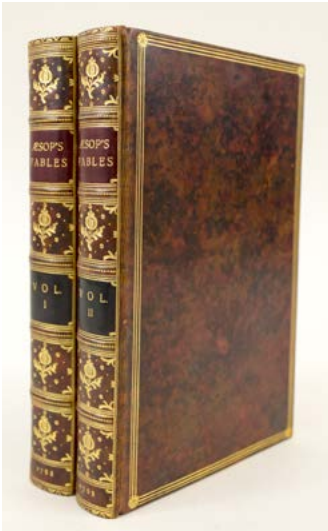


CONTINUE SCROLLING TO GO TO
SECTION IV. BOOKS PRINTED IN THE 16TH, 17TH, & 18TH CENTURIES
OR
[CLICK HERE TO GO BACK TO TABLE OF CONTENTS ↴](#)



IV. BOOKS PRINTED IN THE 16TH, 17TH, & 18TH CENTURIES





109 (AESOP). DESBILLONS, [FRANCOIS-JOSEPH]. *FABULAE AESOPIAE*. (Mannheim: Typis Academicis, 1768) 190 x 117 mm. (7 1/2 x 4 5/8"). **Two volumes.** Edited and with additional fables by François-Joseph Desbillons. First German Edition, and First Illustrated Edition of Desbillons. Attractive 20th century Spanish calf by Bayntun (stamp-signed in ink on front free endpaper), gilt-rule frame on covers, raised bands, spine compartments attractively gilt with pomegranate centerpiece, red and black morocco labels, turn-ins densely gilt, all edges gilt. With 16 engravings, including two frontispieces and 14 plates, signed by E. Verhelst. Graesse II, 364; Brunet II, 607. De Backer-Sommervogel II, 1947 "Cette édition est la meilleure et la plus recherchée"). ♦A FINE COPY inside and out, with just a handful of minor marginal blemishes internally. **\$1,250**

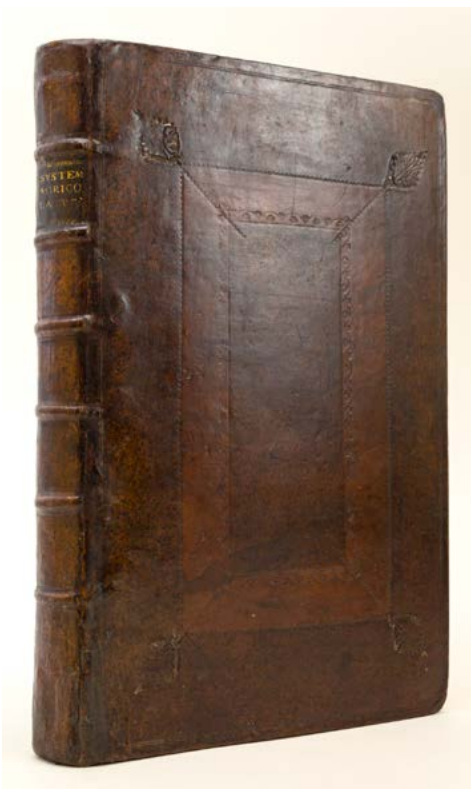
Pleasingly bound and with charming illustrations, this lovely edition of Aesop's Fables was clearly very little used and is consequently as well

preserved as one could hope to find. Francois-Joseph Desbillons (1711-89) was a Jesuit poet and fabulist who left France after the prohibition of his order, settling in Mannheim, Germany, and bringing with him an impressive library, which became the foundation of the University of Mannheim's historic holdings. Although respected as an intellectual and Latin scholar, Desbillons was best known for fables of his own invention, 170 of which are included in the present work. Egid Verhelst (1733-1804) was a German copper engraver and a professor at the prestigious Mannheim Drawing Academy. His illustrations for the present work combine well-appointed interiors and idyllic outdoor scenes with amusing moments taken from the text, most of which include interactions between humans and anthropomorphized animals.

The combination of the urbane and the absurd make these illustrations the perfect complement to the artful moralistic tales they depict. (ST15198h)



"The First Systematic and Comprehensive Treatment of Arable and Livestock Husbandry"



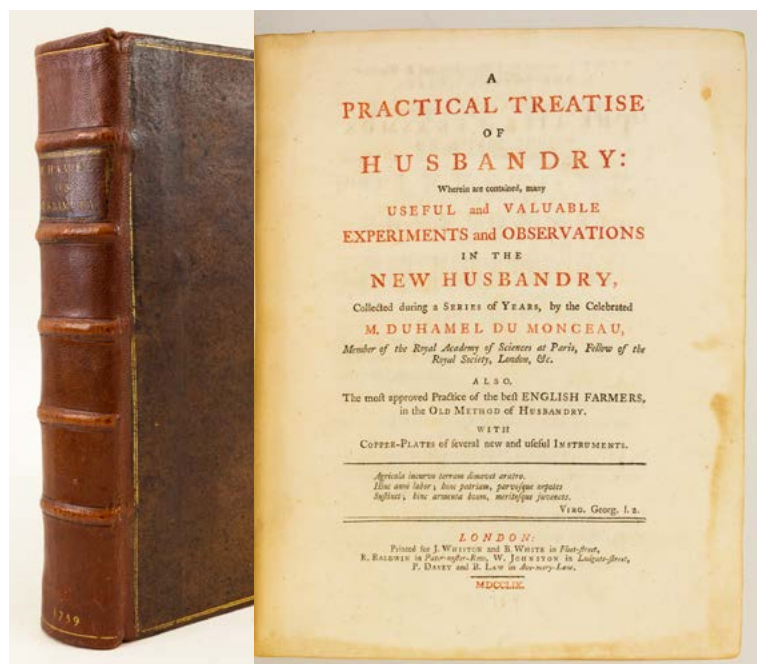
110 (AGRICULTURE - 17TH CENTURY). WORLIDGE, JOHN. *SYSTEMA AGRICULTURAE; THE MYSTERY OF HUSBANDRY DISCOVERED*. (London: Printed and are to be sold by Nath. Rolls in Petty-Cannons Hall, 1697) 328 x 204 mm. (13 x 8"). [1] leaf (ads), 14 p.l., 72, 83-260, [3], 264, 261-2 (bound out of order), 265-326 pp., [3] leaves (index). Pagination irregular, but complete. "Fourth" Edition, "carefully corrected and amended, with one whole section added, and many large and useful additions throughout the whole work." Contemporary panelled calf, raised bands, black morocco label. With extra engraved title page dated 1687 and signed by F. H. Van Hove, one engraved plate of agricultural implements, and three woodcuts in the text. Goldsmiths 3388; Wing W-3602; ESTC R33683. ♦Corners significantly rubbed, trivial chafing to covers, but the binding solid and not at all displeasing. Half-inch tear to gutter margin of engraved title and its edges a little frayed, occasional minor smudges, stains, or rust spots, but still excellent internally, the text generally clean and quite fresh. **\$950**

First printed in 1669 and filling a great need for a thorough synopsis of agricultural processes, this work was “the first systematic and comprehensive treatment of arable and livestock husbandry,” according to DNB. Our copy appears to be a reprint of the fourth edition of 1687, and the extended title here promises a plethora of useful information about how to best cultivate the land, including “advantagious [sic] ways of tilling, planting, sowing, manuring, ordering, improving of all sorts of gardens, orchards, meadows, pastures, corn-lands, woods & coppices,” as well methods of animal husbandry, from raising cattle to nurturing silk-worms. Other topics covered here include agricultural instruments, and how to prognosticate fair and foul weather conditions, along with a calendar for farmers and a dictionary of “rustic” terms. Little is known about the life of John Worlidge (d. 1693), other than that he hailed from Petersfield, Hampshire, and sometimes wrote under the pseudonym “J. W., Gent”; but the knowledge expounded in the present work indicates that he was well versed in the literature of husbandry, and his other writings show an equally deep understanding of cider-making and bee-keeping. As a pragmatic book that was intended to be used, it is not surprising that copies of the present work almost always show their age and are often (poorly) rebacked or entirely rebound; our copy, while not without some general wear to the binding, is completely unsophisticated, sound, and with only trivial blemishes internally. (ST15736a)



The Hunt Copy of a Work that Fostered the Modern Idea of Seed Planting

111 (AGRICULTURE - 18TH CENTURY). DUHAMEL DU MONCEAU, [HENRI-LOUIS]. A PRACTICAL TREATISE OF HUSBANDRY. (London: Printed for J. Whiston and B. White, 1759) 268 x 210 mm. (10 1/2 x 8 1/4"). xxiv, 491, [9] pp. (the last ads). Translated and edited by John Mills. First Edition in English. Contemporary sprinkled calf, raised bands, rebacked with brown morocco, original tan morocco title label (restorations to corners). With a folding diagram for barley planting, and six copper engravings of farm equipment (ploughs, seed drills, etc.), four of them folding. Front pastedown with armorial bookplate of Sir George Shuckburgh, Bart., and ex-libris of Rachel McMasters Miller Hunt. Fussell II, 48-49; Hunt 564 (this copy). ♦Extremities a bit rubbed, corners bumped, but A FINE COPY INTERNALLY, quite clean, fresh, and wide margined, in a solid, serviceable binding. \$1,900



This is the Hunt copy of an influential work by the French polymath whom Raphael calls “one of the outstanding botanists of the 18th century” in the fields of plant physiology and agriculture. A physician, naval engineer, and botanist, Henri-Louis Duhamel du Monceau (1700-82) gave up on formal university training to take lodgings near the Botanical Gardens, where he pursued his own plan of learning from the director and from other distinguished persons who gathered there. After inheriting his father’s estate, he set up a model farm on the property to test various theories and methods of agriculture. According to Fussell, Duhamel was a proponent of Jethro Tull’s “drill husbandry” method of cultivating seeds planted in rows by machine, the technique that formed the basis of modern agricultural practice. “He carried out extensive and probably costly experiments and demonstrated the financial advantages and increased

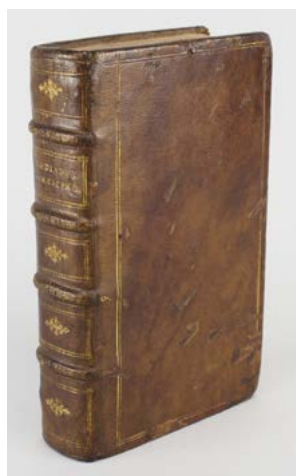
physical volume of yield the system provided. This book no doubt played a large part in stimulating interest in the drill husbandry." Hunt notes that the present work was "apparently collected from several publications by Duhamel . . . with the addition of observations and experiments by other French and English writers" by translator and editor John Mills, (ca. 1717 - ca. 1794). The present item was once owned by one of the greatest botanical book collectors of modern times, Rachel McMaster Miller Hunt (1882-1963). According to the Hunt Institute website, "at the age of 15, Rachel received her first rare book, Leonard Meager's 'The English Gardener' (1670), from a family member. Given her interest in plants, gardens, books and history, this book planted the seed[!] for a lifelong appreciation of reading and collecting books about botany, gardens and other plant-related topics." In addition to assembling an outstanding book collection, Hunt was a respected bookbinder who studied with Cobden-Sanderson's pupil Euphemia Bakewell and operated the Lehar (Rachel spelled backwards) Bindery out of her family home. She was a founding member of the Hroswitha Club for women bibliophiles, which has since merged with the formerly all-male Grolier Club. Another previous owner, Sir George Shuckburgh, sixth baronet (1751-1804), was a prominent mathematician who was awarded the Royal Society's Copley Medal for his work to establish the standard length of a yard. (ST15736e)

112 (AGRICULTURE - 18TH CENTURY). LAURENCE, JOHN. A NEW SYSTEM OF AGRICULTURE. BEING A COMPLETE BODY OF HUSBANDRY AND GARDENING. (London: Printed for Tho. Woodward [by William Bowyer], 1726) 360 x 222 mm. (14 x 8 3/4"). 12 p.l., 456 [i.e. 452] pp. (4L2v is numbered 316-320). FIRST EDITION. One of 1,000 copies (according to Bowyer's ledgers, per ESTC). Contemporary calf, covers with gilt roll frame, oblique floral cornerpieces, rebacked in olive-brown calf, raised bands flanked by scrolling gilt rolls, panels with decorative gilt centerpiece, red morocco label, marbled endpapers and edges (neat repairs to head edge and to corners). With engraved frontispiece, five small engravings in the text, and two engraved plates of plants. Front pastedown with armorial bookplate of Charles Gresley; pp. 286, 288-290 with contemporary ink annotations to (folded) fore margins. Henry 945; ESTC T146573. ♦ Boards with a number of small abrasions, but the restored binding sound, and perfectly agreeable; isolated faint dust-soiling to head margins, other trivial imperfections, but the text in very fine condition, especially clean, crisp, and bright, and with ample margins. \$1,500

Very fresh and bright internally, especially for a book expected to incur use in an unprotected context, this practical and comprehensive work would have been an indispensable resource for any 18th century husbandman



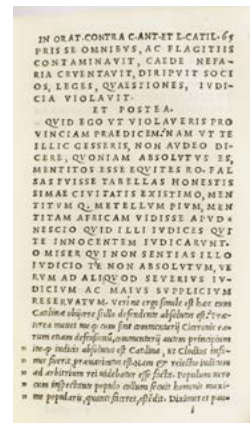
interested in raising livestock and cultivating trees, vegetables, and fruit. Although the frontispiece depicts the stately Richmond home of the Prince of Wales, with its manicured grounds and rows of neatly spaced trees, the contents are just as useful to the everyman, including "Husbandman, Grazier, Planter, Gardener, and Florist." John Laurence (1668-1752) was a fellow at Cambridge before becoming rector of Yelvertoft, Northamptonshire, where he developed a passion for horticulture while renewing a dilapidated garden there (DNB tells us he was especially skilled at growing pears). Laurence wrote three books on the pleasures of gardening while living in Yelvertoft; he later moved to Bishopwearmouth, Durham, where he wrote the present work—his last and, according to Henrey, "most ambitious literary project." The author explains how to improve and maintain the land in book I, with advice on planting crops and raising different kinds of livestock, from cattle to silkworms. He even devotes a few chapters to using land for mines and quarries, revealing the "hidden Treasures, which lie couched in Nature's Bowels." Book II is devoted to forest and timber trees, and books III-V offer a catalogue of fruit trees, vegetables, and decorative plants to grow in the Fruit Garden, Kitchen Garden, and Flower-Garden, respectively. This is a pleasurable book to leaf through, being wonderfully clean throughout, and accessible to the modern reader, with familiar plants that might be growing in one's backyard today. (ST15736c)



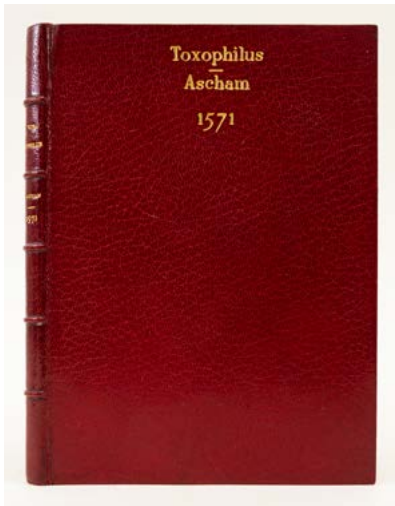
113 (ALDINE IMPRINT). ASCONIUS PEDIANUS, QUINTUS. EXPOSITIO IN IIII. ORATIONES M. TVLLI CIC[ERONIS] CONTRA C. VERREM [and other orations]. (Venetiis: In Aedibus Aldi, et Andreae Asvlani Soceri, 1522) 171 x 102 mm. (6 3/4 x 4"). 12 p.l., 282, [1] leaves. Edited by Franciscus Asulanus. First Aldine Edition. Contemporary brown calf, covers with double gilt rule border, raised bands, spine gilt in compartments with central fleuron, gilt titling. Aldine anchor device on title and final leaf. Renouard 1522, no. 8; Schweiger II, 17; STC Italian, p. 59; Brunet I, 523. ♦ Covers with a dozen small areas of abrasion or lost patina from insect activity, tiny wormhole to rear joint, corners and edges just a bit rubbed, but the binding quite solid and not without appeal. Tiny wormhole to upper outer corner of most leaves (not affecting text), but AN EXTRAORDINARILY FINE COPY INTERNALLY, the text unusually bright as well as entirely smooth, clean, and fresh. \$3,200

This collection of commentaries on various Ciceronian orations is the best-known work of the first century writer Asconius, the most important ancient commentator on Cicero.

These commentaries were discovered by Poggio Bracciolini, a Florentine delegate to the council of Constance, in the monastery of St. Gall in 1416. The manuscript had numerous gaps and illegible portions, apparently the result of the wretched conditions under which it was stored. Smith says, "Indeed the account given of the place where the monks had deposited their literary treasures is sufficient to account fully for such imperfections, for it is represented to have been 'a most foul and dark dungeon at the bottom of a tower, into which not even criminals convicted of capital offences would have been thrust down.'" The work was first printed in 1477 in Venice and was issued twice more (in Florence in 1519 and Paris in 1520) before this Aldine imprint. In the words of Harry George Fletcher III in his "New Aldine Studies," our editor Franciscus Asulanus (Italian name: Gian Francesco Torresani, of Asola) "was largely responsible for the regular operation of the Press after Aldus' death" in 1515 until at least mid-century; "he sought, as part of this, to do much of the editing himself, with predictable results for one without Aldus' skills in scholarship and in choosing editors." Franciscus found himself in his position because he was the brother-in-law of Aldus, who in 1505 had married Franciscus' sister Maria. This union not only brought together the Aldus and Torresano families, but also united two great printing firms, since Franciscus' father, Andrea, had purchased the press of Nicholas Jenson, surely the greatest name in 15th century Italian printing. After 1505, the names of Aldus and Torresano appeared, as here, on Aldine title pages, and after 1515, Andrea, Franciscus, and another brother, Federico, conducted the firm's business while Aldus' offspring were still young. The three earlier editions of Asconius are all quite rare. The present copy is unusually fresh and bright, with no signs of actual use. (ST12693)



*In Exemplary Vernacular Prose, the Definitive Early Work on Archery,
And "the Standard Authority on Physical Training as Part of a Gentleman's Education"*



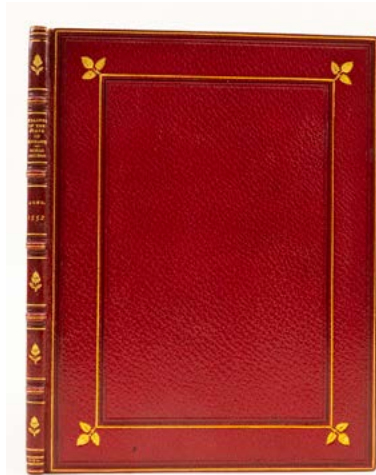
114 ASCHAM, ROGER. (ARCHERY). TOXOPHILUS, THE SCHOLE, OR PARTITIONS OF SHOOTING CONTAYNED IN IJ. BOOKES. . . . PLEASAUNT FOR ALL GENTLEMEN, AND YOMEN OF ENGLAND FOR THEIR PASTIME TO READE, AND PROFITABLE FOR THEIR USE TO FOLOWE BOTH IN WARRE AND PEACE. (London: Thomas Marshe, 1571) 186 x 132 mm. (7 1/4 x 5 1/4"). 4 p.l., 63 leaves (without final blank). Second Edition. Appealing Jansenist crimson crushed morocco by Riviere & Son (stamp-signed on front turn-in), gilt lettering to upper cover and spine panels, raised bands, densely gilt turn-ins, marbled endpapers, all edges gilt. Title page with allegorical wood-engraved frame containing printer's initials, historiated woodcut initial at opening of text. With a diagram of the contents of Book II. Printed in black letter. Cockle 9; STC 838; ESTC S100277. ♦A touch of wear to head of front joint, leaves lightly washed and pressed (as customary at the time of binding), one page with faint ink stains, but an extremely pleasing copy, the text clean and still fresh, and the binding tight and lustrous. \$8,500

First printed in 1545, this treatise on archery is, in DNB's words, "remembered specifically as the standard authority on physical training as an essential part of a gentleman's education." Ascham (1515-68) became proficient in archery during his youth and took up the sport again while teaching at Cambridge, where he suffered recurrent bouts of illness (probably malaria). Other Fellows at the university disdained physical activity as unworthy of a scholar, so Ascham penned what is considered "the first learned defence of a pastime," dedicating it to his fellow enthusiast Henry VIII in a successful attempt to gain much-needed royal patronage. Constructed as a Ciceronian dialogue between Philologus (lover of study) and Toxophilus (lover of the bow), the work maintains that a man need not neglect physical fitness in order to excel at scholarship. Also, as DNB observes, it is "a model of English vernacular prose writing in terms of both style and organization of subject matter." According to Pforzheimer, "Not only is this the most renowned work on the subject of archery in English or for that matter, in any language, but its publication marked the beginning of the decline of the prejudice in favour of Latin as the literary language of Englishmen for original compositions." One of the most learned Englishmen of the period, Ascham left an unfulfilling career at Cambridge to become tutor to the future Queen Elizabeth in 1548-50, reading both Latin and Greek authors with her. He desired to travel, however, and was appointed by Elizabeth's brother Edward VI to be secretary to Sir Richard Morysin, ambassador to Emperor Charles V. For the final 15 years of his life, Ascham served as Latin Secretary to Mary and then Elizabeth, a post of considerable importance, since nearly all of the diplomatic documents of the time were in Latin. Despite his proficiency in that tongue, his written works were among the first in English to be unencumbered with excess Latinity and Gallicisms. "His native English," said Disraeli, "is critical without pedantry and beautiful without ornament." Early editions of this work are rare: the first is almost unobtainable (the last copy at auction sold for \$32,000 hammer), and the half dozen other copies of our second edition sold in the past 30 years were in significantly less appealing condition than the present item. (ST15845)



*First Printing of an Extensive Commentary on the Affairs of Europe
By one of the Most Learned Men in Elizabethan England*

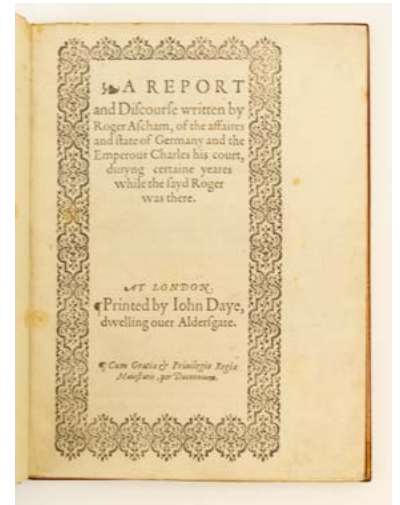
115 ASCHAM, ROGER. (16TH CENTURY EUROPEAN AFFAIRS). A REPORT AND DISCOURSE WRITTEN BY ROGER ASCHAM, OF THE AFFAIRES AND STATE OF GERMANY AND THE EMPEROUR CHARLES HIS COURT, DURYNG CERTAINE YEARES WHILE THE SAYD ROGER WAS THERE. (London: Printed by Iohn Daye, dwelling over Aldersgate, [1570?]) 186 x 140 mm. (7 1/4 x 5 1/2"). 3 p.l., 33 leaves. FIRST EDITION. Attractive 19th century red morocco by Francis Bedford (stamp-signed on front turn-in), covers framed by gilt



and blind rules, gilt acorn and oak leaf tools at corners, raised bands, spine panels with gilt acorn at center, gilt titling, turn-ins ruled in gilt, all edges gilt. Woodcut ornamental border on title page, woodcut initials and tailpiece. Printed in black letter. Pforzheimer 14; STC 830; ESTC S100282. ♦ Very thin crack at top of front joint down to first band, one small dark spot to lower board, leaves pressed and probably washed, endpapers a little foxed, but still AN ATTRACTIVE COPY, the fine decorative binding solid and pretty, and the text quite clean and WITH REMARKABLY WIDE MARGINS. \$4,800

This is a firsthand account of events at the German court during the later years of Emperor Charles V's reign, recorded by Roger Ascham (see previous item), who was serving as secretary to England's ambassador. He reported on his experiences in Germany in the form of a letter to courtier John Astley, shedding intriguing light on the complicated European politics of the

day and English perceptions thereof, and documenting Ascham's observations on the state of affairs and the leading personalities of Germany, including Marquis Albert of Brandenburg and Duke Maurice of Saxony, as well as discourses on Italian politics, the Turkish menace, and the religious controversies then being aired at the Council of Trent. Our volume is considered to be one of the best examples of the style of Ascham. Francis Bedford was perhaps the most successful London bookbinder of the 19th century, and the execution of his elegantly traditional decorative bindings is consistently of the highest quality. Often, as a concession to the bibliophilic fashion of the age, Bedford bindings contain texts that are washed and/or pressed; sometimes, these texts emerge from the process with an overall grayness and a considerable loss of strength in the leaves. The ink in the present item still contrasts strongly with the paper, and, although the text cannot be described as especially crisp, neither is it limp. (ST15630)



***A Scarce, Attractive Copy, with Intriguing Early Provenance,
Of a 16th Century Astronomical Work by an Author Convicted of Sorcery***

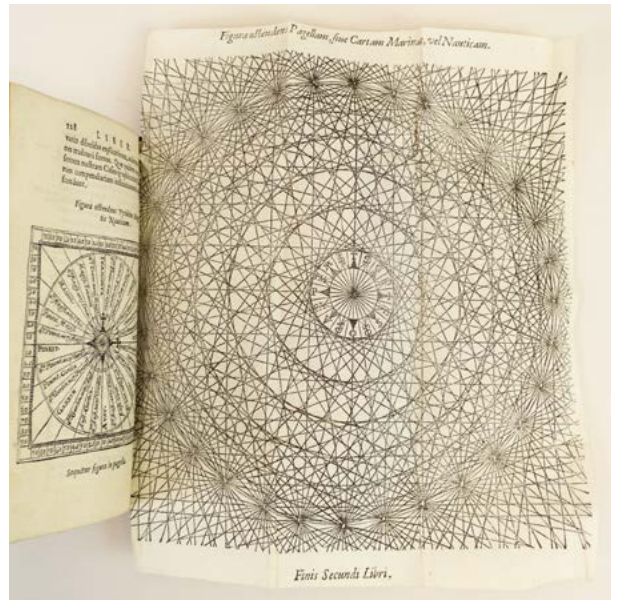
116 (ASTRONOMY AND COSMOGRAPHY, EARLY). BAROZZI, FRANCESCO. COSMOGRAPHIA. (Venezia [Venice]: Gratosio Percacino, 1585) 175 x 112 mm. (6 7/8 x 4 3/8"). 68 p.l., 349, [31] pp. FIRST EDITION. Contemporary calf covers laid onto later boards, upper cover with gilt supralibros of Jacob Conrad



Praetorius von Perlenberg at center, his initials in gilt above it and the date "1586" below, lower cover with gilt olive wreath centerpiece, new spine with raised bands in 16th century style, panels with gilt rosette at center, later (19th century?) endpapers. Printer's device on title page, woodcut historiated initials, numerous woodcut charts, diagrams, and geometrical figures in the text, and three folding plates. Title page with ink ownership inscription of Praetorius dated 1586; verso of title with later (18th century?) inscription of Joannis Ferruit; b5v with name inked out in Preface; pp. 45, 83, and 257 with printed correction slips carefully pasted over errors in the text. Thorndike VI, 154-55; Adams B-247; Edit16 4262; USTC 812370. ♦ Mild crackling and a couple of minor stains to leather on boards, gilt on supralibros a bit rubbed, but the

restored binding quite sound and lustrous. Title page lightly soiled and with neat repair to fore edge and corner, a couple of small marginal stains and short tears (from paper flaws), but A FINE COPY INTERNALLY, quite clean and fresh, the folding plates remarkably well preserved. \$9,500

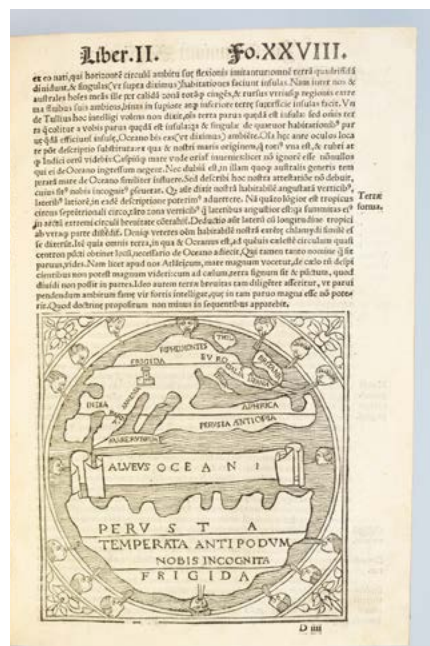
This introduction to cosmography based on the geocentric universe of Ptolemy and on the 13th century work of the monk and astronomer Johannes de Sacrobosco was written by a Venetian aristocrat and humanist who ran afoul of the Inquisition for practicing magic. Barozzi (1537-1604) begins this work by explaining the geometry that underpins astronomical calculations. He then discusses astronomy, geography, and meteorology, including forecasting weather. Thorndike observes that he recorded "84 'errors' [in Sacrobosco's work] . . . largely . . . matters of definition and order of treatment rather than astronomical mistakes or cosmographical sins." Notably, he summarily rejects Copernican heliocentrism as a "false opinion." Barozzi studied mathematics at the University of Padua and later lectured there on the topics covered in "Cosmographia," but his considerable personal fortune made it possible for him to work as an independent scholar, with no need to rely on academic posts or patronage for income. He translated a number of classical authors, including Euclid, Hero, and Archimedes, and produced other original works on mathematics.



What attracted the attention of the Inquisition was not the books he wrote but the books he owned: works on magic and the occult. In 1587, he was tried and convicted for apostasy, heresy, and practicing sorcery, the latter including conjuring spirits and causing a torrential downpour in Crete. Because he was able to pay his penance in silver rather than blood, he avoided prison by donating a large sum for church crosses and by keeping holy water in his study to ward off supernatural manifestations. Like Barozzi, original owner Jacob Conrad Praetorius von Perlenberg (ca. 1550 - ca. 1640) was a wealthy nobleman who had studied at Padua (after receiving his degree in Frankfurt in 1574). It is possible he even had the opportunity to hear Barozzi lecture. According to the Swedish national digital heritage platform Alvin, Praetorius travelled widely in Europe and the Orient, collecting books along the way. In 1586-87 he purchased the library of French astronomer Antoine Mizauld. His collection was acquired by Cardinal von Dietrichstein and later removed to Sweden. ABPC and RBH record six copies of this work sold at auction since 1982, all with unfortunate defects. A clean, fresh copy like the present volume with the bonus of a contemporary binding and intriguing early provenance is a very opportune find. (ST15653)

Key Ancient Texts, Issued by one of the Great Scholar-Printers of the Renaissance

117 **AULUS GELLIUS.** NOCTIUM ATTICARUM LIBRI UNDEVIGINTI [NOCTES ATTICAE]. [bound with] **MACROBIUS, AMBROSIIUS AURELIUS THEODOSIUS.** IN SOMNIUM SCIPIONIS M.

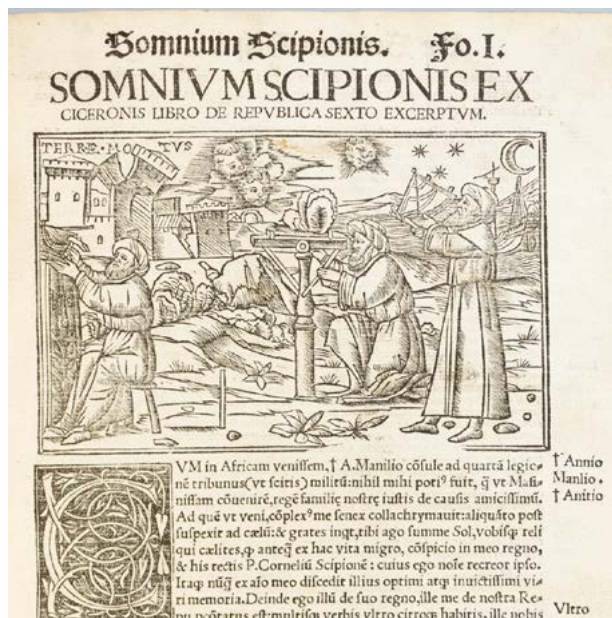


TULLII CICERONIS LIBRI DUO, ET SATURNALIORUM LIB. VII. [and] CENSORINUS. IN DIE NATALI. ([Paris]: Jodocus Badius Ascensius, 1524, 1525) 285 x 197 mm. (11 1/4 x 7 3/4"). [8], 136, [6] leaves; [6], 112, 9 leaves. **Two separately published works in one volume.** First work edited and with commentary by Josse Badius and Aegidius Maerius. Fifth Badius Edition of the first work; Third Badius Edition of the second work. 19th century dun-colored half calf over brown buckram, raised bands, spine panels with blind-stamped leaf ornament, red morocco label, marbled endpapers. Title pages of both works with printer's printing press device and architectural frame, both with criblé initials. Second work

with 18 woodcuts, consisting of a map of the known world including the (vaguely defined) Americas, one large woodcut, eight small woodcuts (a couple of these repeated), and seven diagrams. First work: Renouard II, 466; USTC 145662. Second work: Renouard III, 55; USTC 184497. ♦ Leather a little rubbed, a couple of minor smudges to cloth, margins trimmed a bit close with occasional grazing of headlines, isolated trivial inkstains, otherwise an excellent copy, clean and crisp internally, in a solid, inoffensive binding. **\$2,500**

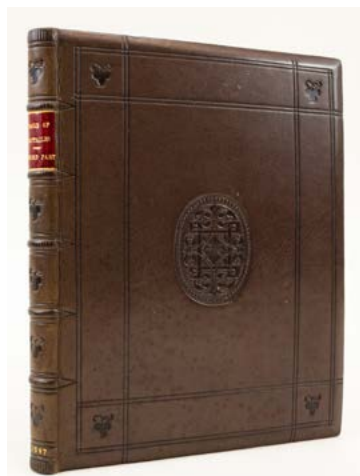
These are two typical productions of the press operated by the French humanist scholar Jodocus Badius Ascensius, or Josse Bade (1462-1535), who, like the great Aldus Manutius, was known for his editions of classical writers annotated with his own commentary. As Paul White notes in "Jodocus Badius Ascensius: Commentary, Commerce and Print in the Renaissance,"

Badius "played a central role in the flourishing of humanism and print culture in the French Renaissance." In four decades of printing, Badius issued more than 1,000 books, including multiple editions of both works offered here; his Aulus first appeared in 1511, and the Macrobius in 1515. First printed in 1469, "Attic Nights," the only surviving work by the Roman grammarian Aulus Gellius (ca. 125 - ca. 180), is a vast and charming collection of information gleaned from conversation and reading, a compilation containing observations about grammar, history, philosophy, and many other subjects, the whole of considerable value to us not only for the feeling of the times it conveys, but also for the numerous excerpts it contains from the works of lost ancient authors. The second work contains the two major productions of Macrobius, "In Somnium Scipionis" and the "Saturnalia," first printed by Nicholas Jenson in Venice in 1472. Little is known about the author's life, but from his writings, we conclude that Macrobius was a pagan Neoplatonist living about the year 400, one of a band of scholarly holdouts against the triumph of Christianity. The first work, inspired by a passage in Cicero's "Republic," is a treasure of information on the astronomy and philosophy of late antiquity, and greatly esteemed throughout the Middle Ages. Presented as the report of conversations during the winter holiday celebrated by the Romans, "Saturnalia" includes mythology, a collection of witty sayings of the ancients, medical lore, and interpretations of Virgil, all of which are valuable to modern scholars. This second work also has particular value because it quotes a variety of earlier authors of lost texts. As was customary, our Macrobius includes the "De die Natali" by Censorinus. Beside discoursing on birthdays, this work presents much useful information on ancient astrology and chronology. (CBJ1710)

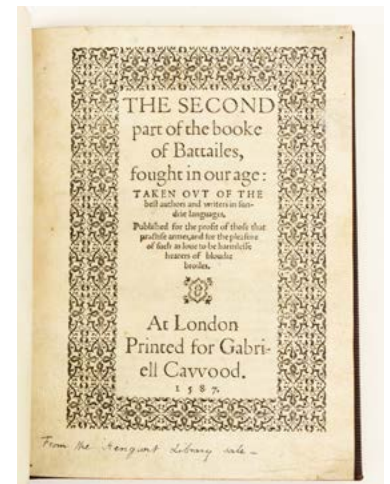


118 (BATTLES - 16TH CENTURY). THE SECOND PART OF THE BOOKE OF BATTAILLES, FOUGHT IN OUR AGE: TAKEN OUT OF THE BEST AUTHORS AND WRITERS IN SUNDRIE LANGUAGES. PUBLISHED FOR THE PROFIT OF THOSE THAT PRACTISE ARMES, AND FOR THE PLEASURE OF SUCH AS LOUE TO BE

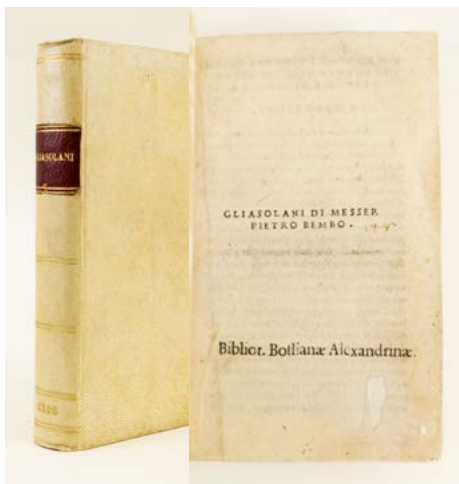
HARMLESSE HEARERS OF BLOUDIE BROILES. (London: Printed [by Thomas East] for Gabriell Cawood, 1587) 200 x 148 mm. (7 3/4 x 5 3/4"). 4 p.l., 16, 21-36, 35-36, 39-51, 56, 53-94 leaves (foliation irregular, but complete). Edited by John Polemon (the name may be a pseudonym). FIRST EDITION. Modern retrospective dark brown calf tooled in blind, covers with double-ruled frame, turnip tool at corners, oval arabesque at center, raised bands, spine panels with turnip stamp, red morocco label, marbled endpapers, all edges red. Printed in black letter. Front pastedown with engraved armorial bookplate of Thomas Francis Fremantle; foot of title page with 19th ink inscription, "From the Hengwrt Library sale." Cockle 34; STC 20090; ESTC S114774. ♦ First few leaves gently washed and pressed (but the rest of the book quite fresh, with raised impressions of the text), I1 and I2 with repairs to head of leaves affecting headline and two or three lines of text (all or parts of perhaps a dozen words lost in all), other, much more trivial imperfections, but a uniformly clean copy with very wide margins and for the most part an extremely pleasing copy internally, in an attractive unworn binding. **\$3,600**



This is a rarely seen compilation of accounts of important 16th century battles in western Europe, including those at Dreux (1562), Barow (1574), Pescherias (i.e., Lepanto, 1572), Alcazar (1578), Lisbon (1580), St. Michael (1582) and Langside (1568). All of the battles except Langside—fought in Scotland between the forces of the deposed Mary, Queen of Scots and those fighting in the name of her infant son James VI—took place on the Continent or at sea, and have been translated from the reports of foreign writers, each named in the heading of their account. The causes of the fighting vary slightly, but are what one would expect: Protestants versus Catholics, Christians against Muslims, and regional rulers in the inevitable disputes over territory. The description of the Battle of Alcazar (pitting the forces of the king of Portugal against the king of Morocco) is said to be a source for George Peele's 1594 book named after that encounter, a work that included the first significant black "Moor" character in English literature. Cockle notes that he has never encountered a copy of the First Part, printed in 1578, which the editor says in the present work was "maimed, mangled, and marred by the Printer." Our copy was once in the great Hengwrt Library assembled by Welsh antiquary Robert Powell Vaughan (1592?-1667) and kept intact by his heirs until the early 19th century, when the books were sold by Thomas Kerslake, a bookseller in Bristol. (The manuscripts from this collection, including an important Chaucer, are in the National Library of Wales.) This volume was later acquired by the important collector of military works, Thomas Francis Fremantle, 3rd Baron Cottesloe (1862-1956). The title is very rare in the marketplace, and the few copies that do appear are virtually always damaged. (ST15851)

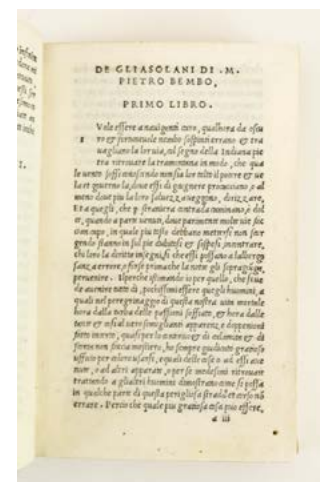


119 BEMBO, PIETRO. GLI ASOLANI DI MESSER PIETRO BEMBO. (Firenze [Florence]: Filippo Giunta, 1505) 152 x 96 mm. (6 x 3 3/4"). [114] leaves. Early 20th century stiff vellum, yapp edges, smooth spine divided into panels by gilt rules, red morocco label. Front pastedown with engraved bookplate of Major Bryan Palmes; title page with a stamp of the Bibliotheca Alexandrina ("Bibliot. Bossianae Alexandrinae"). Lowry, "World of Aldus Manutius," pp. 155-58; Edit16; CNCE 4985; USTC 813362; Brunet I, 776. ♦First leaf with two neat repairs to wormholes (one affecting a couple of letters), a third of the leaves with faint dampstain to half the page, occasional minor marginal smudges or faint foxing, but still an excellent copy, generally clean and fresh, in a nearly unworn binding. **\$3,000**



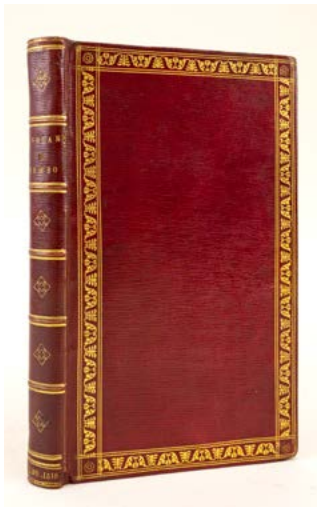
Containing an important Renaissance text by a major figure in Italian literature, this book is also an accomplished piece of piracy, reproducing both the content and the appearance of the first edition printed by Aldus Manutius. Pietro Bembo (1470-1547) was a cardinal, poet, and scholar whose greatest influence was on the development and standardization of the Italian language. Convinced that the vernacular was the equal of Latin as a literary medium, he was able, through the example of his own writings, to rescue Italian from the disordered stylistic eclecticism of his day and to raise it again to the exalted levels of his models, Dante, Petrarch, and Boccaccio. The present text is one of his most famous works, a dialogue on Platonic love, reflecting the notions promulgated by humanist philosopher Marsilio Ficino. Lowry calls it a "fascinating glimpse of high society, an important literary experiment, a popularisation of Ficino's theories of

love, and an edition which commands attention because of the personalities concerned, and because of its connection with political developments in Rome and Ferrara." Aldus Manutius printed the first edition in March of 1505, utilizing the italic type and octavo format that would become hallmarks of the Aldine press. While Lowry notes that there were numerous mediocre reproductions of Aldine titles by various rivals (particularly in Lyon and Brescia), he singles out our printer, Filippo Giunta, for his far more sophisticated counterfeits, calling his work "plagiarism of a new and subtle kind, wholly different from the crude forgery of the Lyonnais." Though the present work, printed by Giunta in July of 1505, is not an exact



facsimile, its appearance is nonetheless extremely convincing and could easily be mistaken for a true Aldine. The Giunta edition includes the dedicatory preface to Lucrezia Borgia, present in only some copies of the Aldine first edition and either suppressed thereafter for political reasons, or delivered to the printer too late to make it into every copy (for a detailed discussion of the different states of the Aldine edition, see C. H. Clough, "Pietro Bembo's Gli Asolani of 1505" in *Modern Language Notes*, vol. 84 (1969), pp. 16-45. In addition to its obvious appeal as an intriguing piece of printing history and a masterfully executed counterfeit, this edition rarely appears in the marketplace, being much more difficult to obtain than the 1505 Aldine. (CEH1909)

An Exaltation of the Italian Language and An Exploration of Platonic Love, Wrapped in Red Morocco



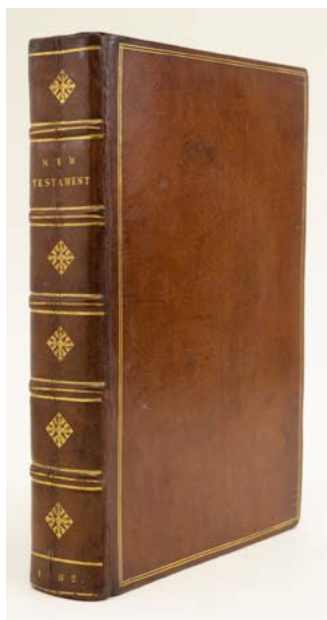
120 BEMBO, PIETRO. GLI ASOLANI DE MESSER PIETRO BEMBO. (Venegia [Venice]: nelle case d'Aldo Romano e d'Andrea Asolano, 1515) 170 x 100 mm. (6 3/4 x 3 7/8"). 129, [1] (blank) leaves Second Aldine Edition. ATTRACTIVE EARLY 19TH CENTURY RED STRAIGHT-GRAIN MOROCCO, GILT, covers with gilt floral border, bands very slightly raised, compartments with delicate gilt floral motif or gilt lettering, gilt turn-ins, all edges gilt. With printer's device on title and final page. Lowry, "World of Aldus Manutius," pp. 155-58; Harry Ransom 122; Renouard 1515, no. 5; Adams, B-579; Edit16 4988. For a detailed discussion of the different states of the first Aldine edition, see C. H. Clough, "Pietro Bembo's Gli Asolani of 1505" in *Modern Language Notes*, vol. 84 (1969), pp. 16-45. ♦ Just a hint of rubbing to joints and extremities, tiny separation at foot of spine, a couple of short, shallow scratches to lower cover, but the very pretty binding extremely well preserved; title a little foxed, an occasional breath of foxing elsewhere, other very trivial imperfections in the text, but A FINE COPY INTERNALLY, the contents uniformly clean and bright. **\$5,500**

This is the second Aldine printing of the work described in the previous item, printed a decade after the first and notable for containing in all copies Bembo's dedication to Lucrezia Borgia, Duchess of Ferrara, often missing from earlier copies. It was rumored that this notorious woman's romantic alliances included an affair with our author—or at least a notably passionate correspondence (300 years later, Lord Byron would call their missives "the prettiest love letters in the world"). Of interest for its content, use of language, and position in the world of Renaissance printing and politics, our copy is also desirable for its lovely condition and handsome binding. (ST15919)



An Unusually Well-Preserved Copy of the First Edition of the First English Translation of the Roman Catholic Bible

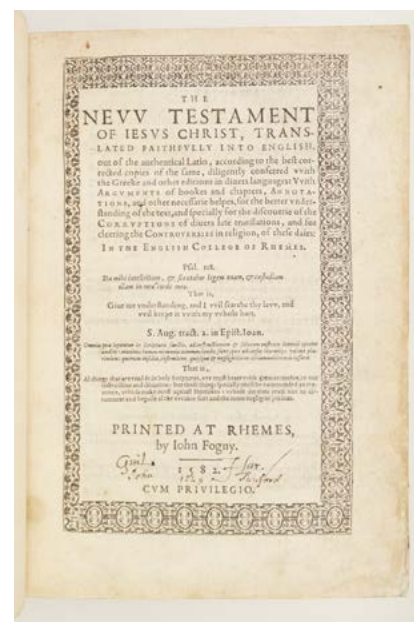
121 BIBLE IN ENGLISH. (THE RHEIMS NEW TESTAMENT). THE NEW TESTAMENT OF IESUS CHRIST, TRANSLATED FAITHFULLY INTO ENGLISH, OUT OF THE AUTHENTICALL LATIN . . . IN THE ENGLISH COLLEGE OF RHEMES. (Rheims: Jean de Foigny, 1582) 235 x 160 mm. (9 1/4 x 6 1/4"). 14 p.l., 745, [27] (tables, glossary, and errata) pp. Translated by Gregory Martin, with William Allen, Richard Bristow and William Reynolds as revisers. FIRST EDITION IN ENGLISH of the Roman Catholic version of the New Testament. Early 19th century English diced russias, gilt fillet border on covers, spine panels with gilt fleuron centerpiece, gilt titling, turn-ins with gilt chain roll, marbled edges and endpapers (very expert repair to a short portion at head of front joint). Title page with early inscription at foot: "Guil. Har." (very likely indicating the name



"William Harvey"); marginal notes in the same hand on pp. 320 and 392, pointing out some inconsistencies in the footnotes; title also with 1849 owner signature of John Fairford; last page inscribed (in a different early hand) "Ei debes quod habes cui debes quod es," a slight adaptation of St. Ambrose's commentary on Luke 18:20 ("Honor thy father and mother"), meaning "To the one you owe all you have, to the other you owe all you are"; below that another inscription, noting that "W P" finished reading the text on 29 June 1745; the latter hand may be responsible for manuscript notes on pp. 375 and 465. Herbert 177; Pforzheimer 68; STC 2884; ESTC S102491. ♦ Joints lightly worn, spine with slight vertical crease, tiny nick to lower board, but the pleasing binding solid and the leather lustrous. Title page very lightly discolored, small tears in the margins of two leaves (M3-4; neatly repaired without affecting the text), but these defects quite minor, and, in all, AN UNUSUALLY FINE, CLEAN COPY. \$24,000

Unlike the vast majority of famous 16th and 17th century British Bibles, which are typically subjected to frequent use, this is an especially well-preserved and appealing copy of the first printing of the first Roman Catholic Bible in English. Translated between September 1578 and July 1580 by Gregory Martin (1542?-82), the Rheims New

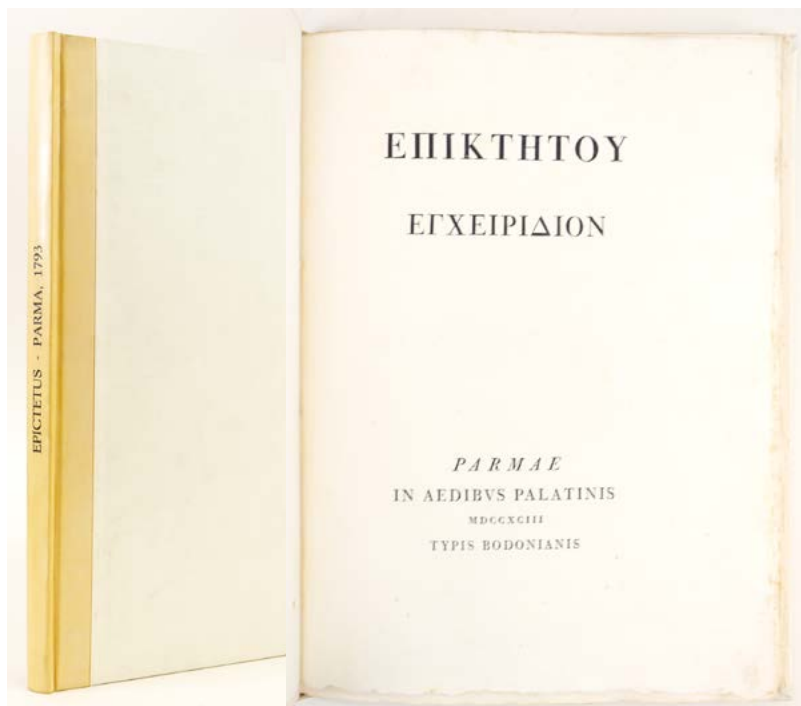
Testament borrowed freely from earlier English versions, particularly Coverdale's diglot of 1537, but Herbert tells us it "adheres very closely to the Latin . . . and [it] exerted a very considerable influence on the [King James Bible] of 1611, transmitting to it not only an extensive vocabulary, but also numerous distinctive phrases and turns of expression." According to Pforzheimer, the Rheims translation was "issued by the Roman Church only as a last resort in order to provide its communicants, who insisted on a vernacular text, with a version not distinctly Protestant both in translation and in marginal comment." DNB notes that "The appearance of a Catholic Bible in English undermined traditional protestant criticism that the Roman church kept scripture out of the hands of the laity. Instead protestant theologians such as Thomas Cartwright, William Whitaker, and William Fulke attacked the credentials of the translators and denounced their work as filled with error. Despite such criticism, revised versions of Martin's translation remained extremely popular throughout the English-speaking world for nearly four hundred years." Much controversy arose from the extensive scathing commentary attacking Protestant interpretations of the scripture, added to Martin's work by Richard Bristow; William Fulke was provoked to respond at length. Although the title page of our copy bears the intriguing inscription "Guil[laume] Har[vey]," chances are that it did not belong to the famous man of medicine (1578-1657), whose discovery of the circulation of the blood transformed medical science; attested examples of his signature show striking differences in the formation of the letters. No matter who the early William Harvey with an interest in Catholic scripture was, his copy of this important edition of the New Testament has come down to us in particularly attractive condition. (ST15940)



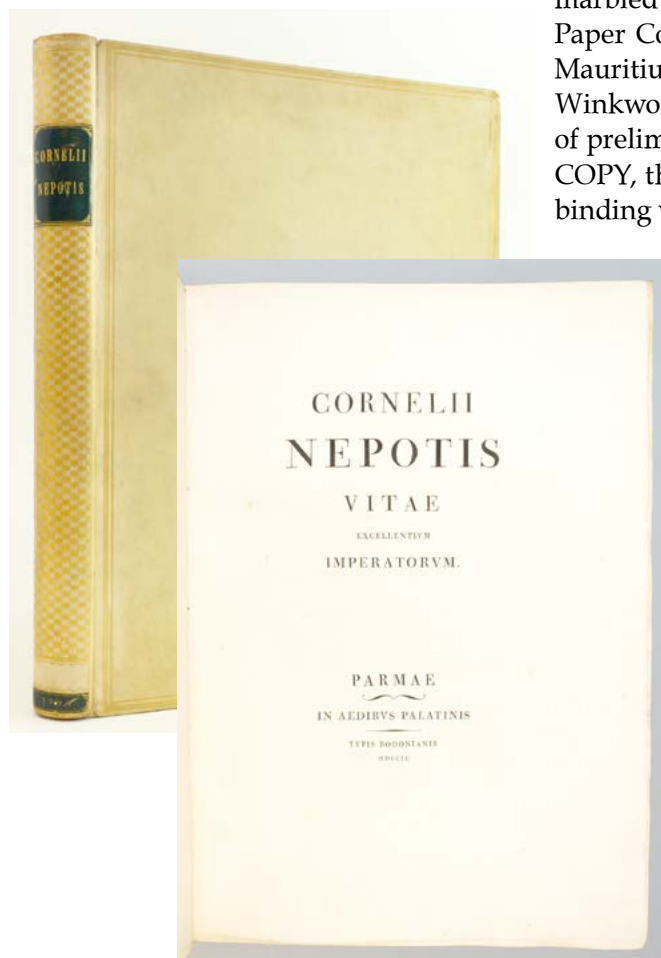
122 (BODONI IMPRINT). EPICTETUS. [In Greek]: EPIKETOU ENCHEIRIDION. [In Italian]: MANUALE DI EPITTETO. (Parma: In aedibus Palatinis, Typis Bodonianis, 1793) 318 x 225 mm. (12 1/2 x 9"). 2 p.l. (first blank), 40 pp.; 2 p.l. (first blank), 51 pp. Translated into Italian by Giuseppe Pagnini. ONE OF 100 COPIES. Modern cream-colored boards backed with vellum, corners tipped with vellum, flat spine with black titling, edges untrimmed. In Greek and Italian. Brooks 489; Dibdin I, 518. ♦ Half a dozen leaves with faint marginal foxing or smudges, one small (wax?) spot to tail edge of one leaf, but a fine copy—internally clean, fresh, and bright, with generous margins, and in an unworn binding. \$1,750

This is Bodoni's strictly limited and consequently scarce large-format printing of the influential Stoic teachings of Epictetus, issued here in Greek and Italian and handsomely presented in the printer's graceful types on the smooth, thick paper for which he was famous. Having experienced slavery in his own life, the first century philosopher Epictetus preached the Stoic doctrines of transcendent unity with divinity, of universal brotherhood, of a high moral purpose,

and of indifference to the blows of fortune. He is one of our major sources for Stoicism, especially since the writings of the school's founder, Zeno, had been lost already by the sixth century. It is widely believed that Epictetus wrote nothing himself, but what he said—primarily in lectures delivered in Greece—was transcribed by his pupil Arrian. Dibdin notes that the Italian translation here is both “accurate and elegant.” In addition to the usual visual and tactile pleasure provided by a Bodoni volume, the present work offers the opportunity to compare and admire Bodoni's Greek and roman typefaces, the former as delicate as a nymph, the latter as robust as a centurion. It goes without saying that this strictly limited printing is a rare book, and we could trace just two copies of this special edition sold at auction. (ST15602)



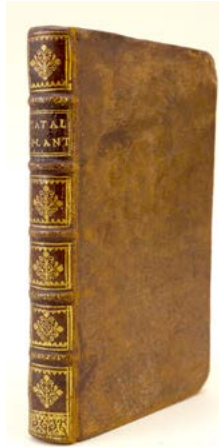
123 (BODONI IMPRINT). NEPOS, CORNELIUS. VITAE EXCELLENTIUM IMPERATORUM. (Parma: In aedibus Palatinis, typis Bodonianis, 1799) 350 x 247 mm. (13 3/4 x 9 5/8"). 1 p.l., ix, [v], 286 pp. Pleasing 19th century stiff vellum, gilt, by Zaehnsdorf (stamp-signed on verso of front free endpaper), covers with French fillet border, flat spine with lattice-work design, blue morocco label, densely gilt turn-ins, marbled endpapers, top edge gilt, other edges untrimmed. A Large Paper Copy. Front pastedown with engraved bookplate of Raphael Mauritius Bauer; front free endpaper with bookplate of Stephen D. Winkworth. Brooks 747. ♦ Just a hint of soiling to vellum, a couple of preliminary leaves with minor marginal foxing, but A VERY FINE COPY, the text clean, smooth, and bright, the margins vast, and the binding with virtually no signs of wear. \$3,000



This stately folio printing of the earliest known collection of Classical biographies bears all the hallmarks of a Bodoni imprint: beautiful, creamy paper, elegant typography, and sharp, deeply impressed printing. Giambattista Bodoni (1740-1813) worked for more than 20 years at the Royal press in Parma before obtaining permission to set up his own private press in 1791. Brooks says, “He took his printing in all its branches very seriously, laboured incessantly to perfect his type, had a fine artistic sense, . . . and produced books not only of a very high standard, but also showing a remarkably distinct individuality.” Bodoni used the finest quality paper available, and his clear, beautiful types have been envied and copied for many generations. “The result of his labours is a long list of books which . . . reach a very high, many of them the highest, level of technical excellence.” Little is known about the life of the Roman historian Cornelius Nepos (ca. 99-24 B.C.) beyond the fact that he was the friend of Cicero, Atticus, and Catullus. A number of lost works by him are mentioned by other ancient writers, some of whom quote brief passages. Of uncertain authorship but generally attributed to Nepos, the

present work, in 16 books, comprises lives of famous men, including both distinguished Romans and foreigners, biographies that served for many generations as material for Latin school books because of the purity of their language. Although unreliable chronologically, the "Vitae" contains significant information not elsewhere available. The binding here matches the printing in its restrained grace, and comes from one of the longest-lived English workshops, for more on which see item #70, above. (CBJ1729)

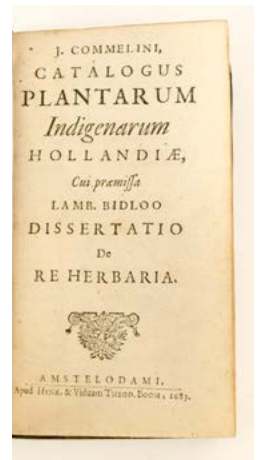
A Rare Copy of the First Printing of the First Dutch Flora



124 (BOTANY - DUTCH, 17TH CENTURY). **COMMELIN, J[AN]**. CATALOGUS PLANTARUM INDIGENARUM HOLLANDIAE. [preceded by] **BIDLOO, LAMBERT**. DISSERTATIO DE RE HERBARIO. (Amsterdam: Henr. & Viduam Theod. Boom, 1683) 140 x 80 mm. (5 1/2 x 3 1/8"). 82, [2], 115 pp. FIRST EDITION. Contemporary calf, raised bands, spine gilt in compartments with central fleuron, gilt titling. Pritzel 1831, 782; not in Hunt, Nissen, or Plesch. See D. O. Wijnands, "The Botany of the Commelins" (1983). ♦Corners lightly bumped and rubbed, trivial spots to leather, faint wear to joints, a couple of leaves at the end with pale marginal dampstains, other trivial imperfections, but still a fine copy, quite clean, fresh, and even bright inside, in an unsophisticated binding that is firm and pleasing. **\$2,900**

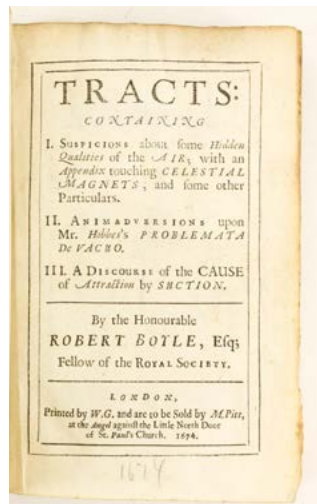
This is the rare first edition of the first Dutch flora, composed by a man who came by his knowledge of botany from the marketplace rather than the academy. Jan Commelin or Commelijn (1629-92) was a purveyor

of pharmaceutical plants to apothecaries and hospitals, whose success as a businessman led to a position in city government as director of the Amsterdam botanical garden, originally devoted to medicinal plants. His prosperity allowed him to collect exotic plants from the Indies and other Dutch colonies and cultivate them at his estate south of Haarlem. His catalogue of flora indigenous to Holland is arranged alphabetically by the botanical name of the plant in Latin, followed by the common name and information in Dutch about where it grows. Commelin asked the pharmacist and respected herbalist Lambert Bidloo (brother of famed anatomist and physician Govard Bidloo) to write the introduction here, which expounds on the lessons learned by Commelin as he explored remote byways of the country in search of previously unknown plants. Bidloo cautions against preferring exotic plants to the indigenous, and discusses the adaptability of plants to various environments. This is a scarce title: OCLC finds four copies in North American libraries; RBH and ABPC find no other copies at auction since 1974. (ST15914)



Everything Nobody Else Understood about Air, including its "Aggregate of Effluvioms"

125 **BOYLE, ROBERT**. TRACTS: CONTAINING I. SUSPICIONS ABOUT SOME HIDDEN QUALITIES OF THE AIR . . . II. ANIMADVERSIONS UPON MR. HOBBS'S PROBLEMATA DE VACUO. III. A DISCOURSE OF THE CAUSE OF ATTRACTIONS BY SUCTIONS. [with] OBSERVATIONS ABOUT THE GROVVTH OF METALS IN THEIR ORE EXPOSED TO THE AIR. [and] SOME ADDITIONAL EXPERIMENTS RELATING TO THE SUSPICIONS ABOUT THE HIDDEN QUALITIES OF THE AIR. [and] NE[W] EXPERIMENTS ABOUT THE PRESERVATION OF BODIES IN VACUO BOYLIANO. (London: William Godbid, 1674) 168 x 108 mm. (6 5/8 x 4 1/2"). 4 p.l. (title page a cancel), 71, [1] (blank) pp., [1] leaf (title), 25, [1] (blank) pp., [1] leaf (title), 13, [1] (blank) pp., 5 p.l., 94 pp., 3 p.l., [bifolium with title page and A2 from "Of the cause of attraction by suction" in a different setting loosely inserted], 67, [1] (blank) pp., [1] leaf (blank), 1 p.l. (title), 17, [1] (blank) pp. **Six parts in one volume.** FIRST EDITION. Contemporary sprinkled calf, raised bands, red morocco label. Front pastedown with armorial bookplate of Fiennes Sanderson Miller, front free endpaper with ink inscription of Sandn. Miller and armorial bookplate of Albert L. Mond; verso of title page with armorial bookplate of Ambrose Holbech of Mollington in the County of Warwick, 1702; rear pastedown with bookplate of the Fox Pointe Collection. Fulton 119; Wing B-4054; ESTC R17545. ♦Short crack to tail of front joint (nothing loose), tiny tear to head of spine, joints and extremities a little rubbed, but the binding solid and not displeasing. Rear flyleaf detached, edges of



inserted bifolium a little frayed, additional trivial defects, otherwise fine internally—clean, fresh, and surprisingly bright. \$6,500

This volume contains six tracts relating to Boyle's experiments on the nature of air and atmosphere, the most important of which establishes a theory of oxidation for the first time. "I have often suspected," Boyle tells us, that "there may be in the Air some yet more latent Qualities or Powers" and that the air we breathe "is not, as many imagine, a Simple and Elementary body, but a confused Aggregate of Effluviiums." In this connection, he describes the rust that occurs on certain metals when exposed to air and the fact that a flame under glass will quickly extinguish itself. The active ingredient that both causes rust and feeds fire, which Boyle

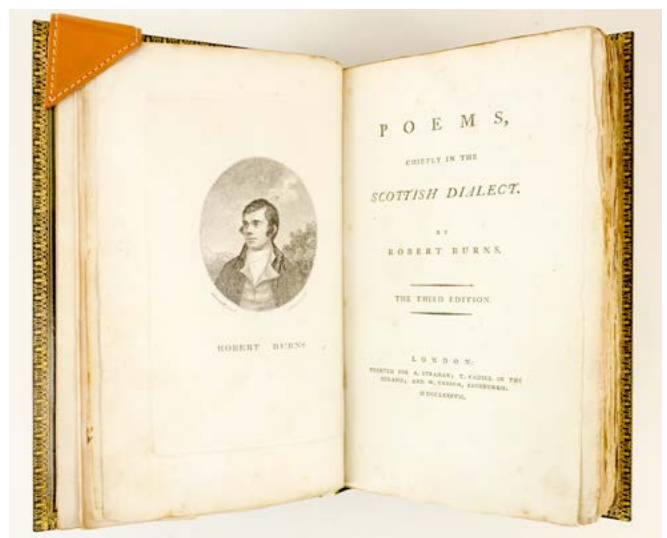
describes as "some odd substance, either of a Solar, or Astral, or some other exotic, nature" is, of course, oxygen. This hypothesis came a full century before the official discovery of the element by Scheele and Priestly in 1774, with Lavoisier correctly describing the process of combustion soon thereafter. Boyle's "Tracts" also contain, in the words of Fulton, "many other prescient passages," with observations on the nature of suction, experiments concerning the preservation of organic matter in sealed containers, and a particularly long dialogue directed at his adversary Thomas Hobbes concerning the problem of vacuums. (ST15641)



126 BURNS, ROBERT. POEMS, CHIEFLY IN THE SCOTTISH DIALECT. (London: Printed for A. Strahan; T. Cadell; and W. Creech, 1787) 240 x 150 mm. (9 1/2 x 5 7/8"). 1 p.l. (frontispiece), xlviii, [13]-372 pp. [1] leaf (blank), including the subscriber list [to the Edinburgh edition]. Third Edition; First London Edition, First State (with "stinking" instead of "skinking" in "To a Haggis"). Excellent 20th century deep green crushed morocco, attractively gilt, covers with French fillet border around a frame of delicate, closely spaced tulip and fleuron stamps, raised bands, spine in gilt compartments with concentric rules enclosing a large thistle centerpiece and small scrolling cornerpieces, marbled endpapers, EDGES UNTRIMMED (the front turn-in stamp-signed "Oxford"). Engraved frontispiece portrait of Burns. Verso of front free endpaper with two brief newspaper items about Burns items at auction pasted on; rear pastedown with vellum armorial bookplate of Lord Wardington; occasional pencilled marginalia, translating Scottish words to English. Gibson, p. 6; Egerer 2. ♦Spine just a tiny bit darker than the covers, short scuff mark to tail edge of front board, three leaves with small, faint (wax?) stain in

bottom margin, other trivial imperfections, but QUITE AN APPEALING COPY, the very attractive decorative binding bright and with minimal wear, and the untrimmed leaves with extremely large margins. \$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. (ST15789)

127 CICERO, MARCUS TULLIUS. *CICEROES THREE BOOKES OF DUETIES TO MARCUS HIS SONNE, TURNED OUT OF LATINE INTO ENGLISHE, BY NICHOLAS GRIMALDE.* (London: Rycharde Tottell, 1574 [colophon dated 1575]) 138 x 90 mm. (5 3/8 x 3 1/2"). 16 p.l., 168 leaves. Translated by Nicholas Grimald. Later (18th century?) tree calf, rebaked to style by Blair Jeary, raised bands, red morocco label. Title page with attractive wood-engraved border, woodcut initials. With parallel columns of English (in black letter) and Latin (in roman type) text. Front pastedown with (18th century?) inscription noting the book was printed in the 16th



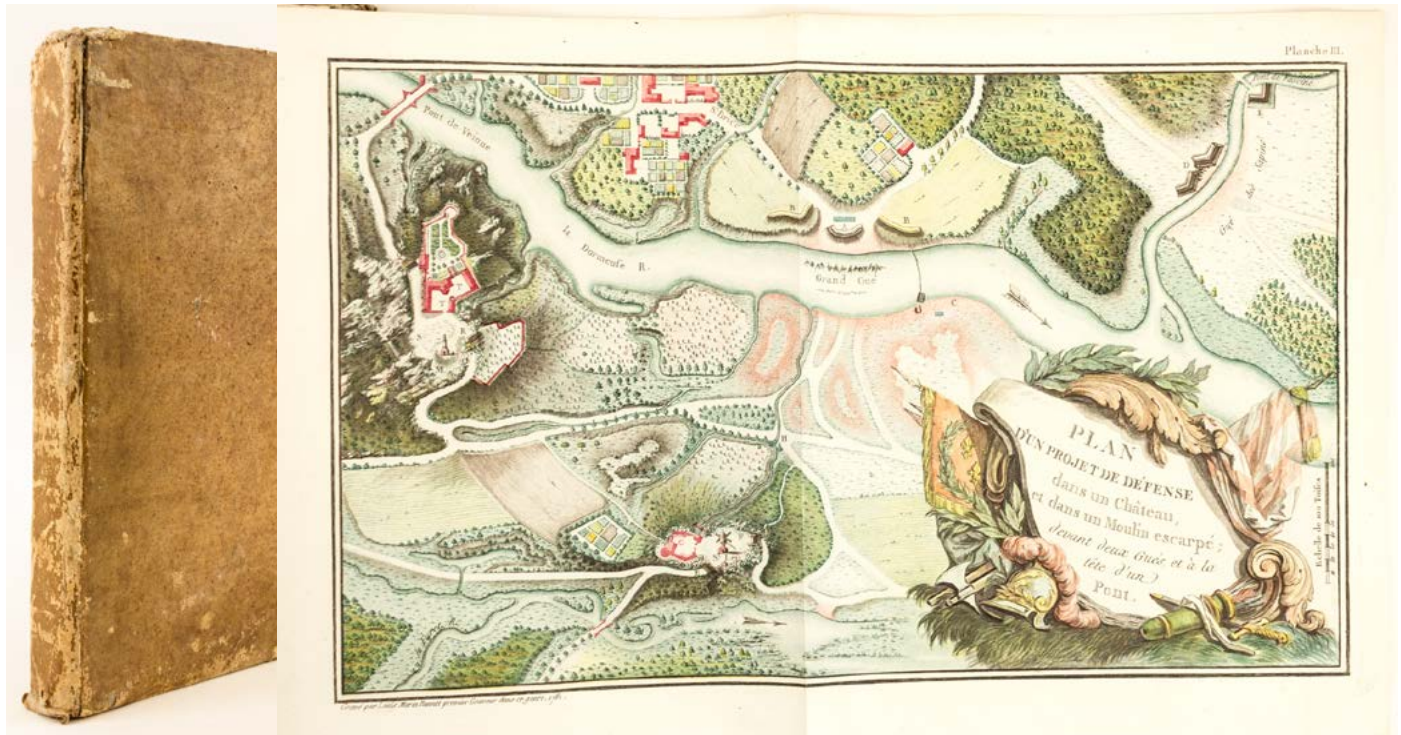
year of Queen Elizabeth's reign; front flyleaf with signature of R. R. Bloxam dated 1819 (possibly Rugby schoolmaster Richard Rouse Bloxam, 1765-1840) and bookplate of the Fox Pointe Collection; title page with early ink signature of Robert Coribankes(?). Brüggemann, p. 501; Moss I, 307; Schweiger I, 232; STC 5284; ESTC S122028. ♦Mild soiling and browning to first and last leaves, occasional faint (mostly marginal) dampstains, torn corner of H7 neatly (and rather charmingly) repaired with two wax dots to margin, other trivial imperfections, but still a pleasing copy, the text clean and fresh, and the expertly restored binding firm and not without appeal. \$6,500

This is a celebrated English translation of "De Officiis" ["On Duty"], Cicero's manual on the virtuous life, addressed to his son who was studying philosophy in Athens. Written in the last year of the statesman's life, the work maintained its hold on the minds of the educated through the Enlightenment, becoming a sort of

behavior manual for the European gentleman. Cicero uses the four cardinal virtues—Forethought, Courage, Moderation, and Justice—as a framework for his precepts, and reminds Marcus to lead a life of active service as well as philosophical contemplation, and to aim at the common good rather than the personally profitable. A poet and dramatist as well as a classical scholar, translator Nicholas Grimald[e] (1519-62) was an Englishman of Italian origin and a cleric who shifted with the perilous times from Protestantism to Catholicism under Mary. He is best remembered for his contribution of some 40 poems to "Tottel's Miscellany" of 1557, but his classical scholarship was highly esteemed as well. "De Officiis" was first translated into English by Robert Whittington and published in 1534; according to Brüggemann, our Grimalde version first appeared in 1553. Early editions in English are not exactly rare, but attractive copies are hard to come by. (ST15631)

128 (COLOR PRINTING, EARLY). FOSSÉ, CHARLES LOUIS FRANÇOIS DE. *IDÉES D'UN MILITAIRE POUR LA DISPOSITION DES TROUPES CONFIÉES AUX JEUNES OFFICIERS DANS LA DÉFENSE ET L'ATTAQUE DES PETITS POSTES.* (Paris: François Ambroise Didot l'ainé, 1783) 315 x 235 mm. (12 3/8 x 9 1/8"). 5 p.l. (including half title), 116, 60 pp., [14] leaves. FIRST EDITION. Original publisher's paper boards, flat spine, edges untrimmed. Printer's device on title page, color lithograph headpiece with the crest of the Duc du Chatelet preceding the dedication, and 11 FOLDING COLOR LITHOGRAPH PLATES BY LOUIS MARIN BONNET. Brunet II, 1354; Graesse II, 620. ♦Half-inch chip to head of spine, paper boards somewhat faded and abraded (as expected), corners bumped, but the insubstantial temporary binding still very sound and pleasing as an unlikely survival. Occasional short marginal tears, paper flaws, tiny rust spots, or other trivial defects but A REALLY FINE COPY INTERNALLY, clean, crisp, and rather bright, with generous margins, and the plates very fresh, their colors undimmed by time. \$4,500

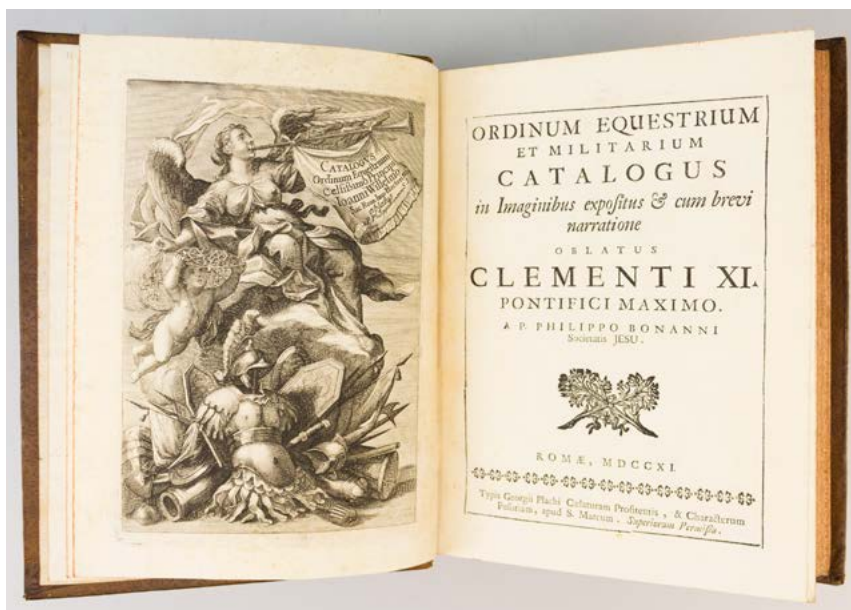
A work of great significance in the history of color printing, "Ideas of a Military Officer for the Disposition of Troops Entrusted to Young Officers in the Defense and Attack on Small Posts" is the only book illustrated by Louis-Marin Bonnet using an important pastel method of engraving, or "gravure en manière de pastel." The process was developed by Bonnet's teacher J. C. François in 1757; Bonnet (1736-93) improved the technique to add more tones and colors, so that prints resembled a drawing done using pastel chalks. The prints produced were of a higher quality, and the method was particularly useful in the present work, facilitating the interpretation of the military plans and movements depicted in the text. Fossé was a military engineer and an instructor at the training school for French infantry



officers. The first part of this treatise discusses strategy and tactics for use in attacking or defending small military outposts (i.e., those manned by 30-300 men), while the second part offers detailed instructions on drawing colored field maps, illustrated by Bonnet's fine plates. Internally, our untrimmed copy looks very much as it did when originally issued, and the plates are particularly bright, with no wear to the folds. (ST15848)

A Profusion of Costume Plates Depicting Knightly, Military, Social, and Charitable Orders

129 (COSTUMES - MILITARY, 18TH CENTURY). BUONANNI, FILIPPO. ORDINUM EQUESTRIUM ET MILITARIIUM CATALOGUS. (Romæ: Typis Georgii Plachi, 1711) 248 x 191 mm. (9 3/4 x 7 1/2"). 20 p.l. (including three title pages, one engraved, one in Latin, one in Italian), followed by plates with facing commentary and, at the end, two index leaves. FIRST EDITION. Excellent contemporary sprinkled calf, covers with border in gilt and blind, raised bands, spines handsomely gilt in compartments with large intricate fleuron centerpiece and scrolling cornerpieces, reddish-brown morocco label. WITH A TOTAL OF 167 FULL-PAGE



ENGRAVED PLATES: a frontispiece showing Victory perched above military accoutrements, 143 plates (engraved by Giovanni Battista Sintès after Andrea Antonio Orazi) depicting members of various knightly orders in a variety of costumes (each plate facing a text leaf of explication in Latin and Italian), and 23 plates showing the insignia of the orders (usually with several figures on each of these 23 plates). Bookplate of the Macclesfield library on front pastedown, first three leaves with small matching embossed armorial Macclesfield stamp. Brunet I, 1086; Graesse I, 480. ♦ Spine and joints with slight dryness and rubbing, several tiny marks to covers, a trivial spot here and there internally, but QUITE AN



EXCELLENT COPY, the attractive early binding solid and without any serious wear, and THE TEXT AND PLATES UNUSUALLY CLEAN AND FRESH. \$3,375

These illustrations of members of various "knightly and military orders" are a wonderful source for the costumes of the early 18th century.

The groups represented include not only genuine fighting orders such as the Templars and the Teutonic Knights, but all sorts of honorary, social, and charitable orders, so that some figures appear in suits of armor, others in clerical garb, and many in elaborate secular dress, decked out in the extravagant fashions of the

day. Of the orders, 18 are for women, all elegantly costumed here, some suitably for the cloister, others for the ballroom. Perhaps the most exotic are a Roman member of the knightly (i.e., business) class, dressed, naturally, in a toga; a Turkish member of the Order of the Moon; a Peruvian; and a Floridian. The artist Andrea Orazi (b. 1670) painted in oils and frescoed two Roman churches. In addition to writing books on subjects ranging from coins to musical instruments to natural history, the learned Jesuit Buonanni (1638-1725) served as librarian of the Collegio Romano and in 1698 became curator of the Kircherian Museum. (ST11283)

A Very Rare Copy of Drayton's Final Work, where He Comes to Terms with the World

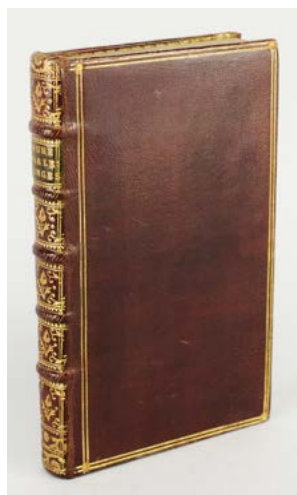
130 DRAYTON, MICHAEL. THE MUSES ELIZIUM, LATELY DISCOVERED, BY A NEW WAY OVER PARNASSUS. (London: Printed by Thomas Harper, for Iohn Waterson, 1630) 194 x 140 mm. (7 5/8 x 5 1/2"). 3 p.l. (lacking initial blank), 207 pp. FIRST EDITION. Pretty modern cerulean blue morocco, gilt, by Aquarius (stamp-signed on rear turn-in), covers with double fillet border, raised bands, spine compartments with double fillet frame, gilt titling, turn-ins with multiple decorative rolls. Blank verso of A4, recto of B1 (opening of main text), and blank verso of Dd4 with contemporary ink annotations, including the question, "Is our Coll[ege] Elizium" and a phrase from Virgil's "Bucolics," "Chromys & Mnasyllus in antro." Pforzheimer 304; Langland to Wither 86; STC 7210; ESTC S109889; Hiller, "Drayton's Muses Elizium," in *The Review of English Studies*, vol. 21, no. 81 (1970). ♦Spine softly and uniformly sunned, front board tending to bow slightly, but the binding unworn and attractive. Title page a little soiled, B4 with expert repairs to edges, occasional minor imperfections elsewhere, but fresh and clean internally, with comfortable margins. \$7,500



This is the rare first edition of Drayton's final work, a pastoral poem describing a "Poets Paradise" from which Venus and Cupid—and the troublesome romantic love they inspire—have been banished, leaving all to live in contentment. Poet and playwright Michael Drayton (1563-1631) had a long and tumultuous career, rising from humble beginnings to become a successful writer, then suffering reverses in fortune, patronage, and popularity that led to a lasting bitterness. As Hiller notes, "His fierce diatribes against popular poetasters, ignorant and malicious critics, and the vices of civilization in general increased in length and intensity throughout his life," with "some

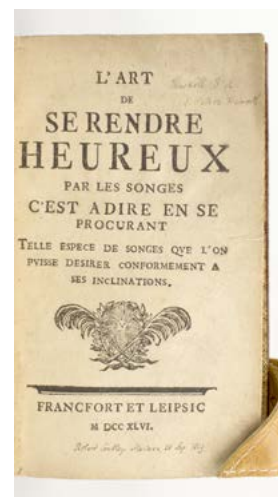
of his most vehement outbursts" appearing in 1627. "But three years later, in 'The Muses Elizium,' his satire for the most part has lost its sting. . . . Drayton has finally come to terms with mankind by escaping from it. . . . by finding this route over Parnassus the once neglected and discontented poet has entered a Golden World of his own making." This is one of the most elusive of Drayton works, with just two copies sold at auction since 1975, the last being the Beverly Chew-Borowitz copy, sold in 1977 for a hammer price of \$2,500. (ST15636)

A Poet Laureate's Copy of a Book Revealing How to Insure Happiness through Pleasant Dreams



131 (DREAMS). (SOUTHEY, ROBERT - HIS COPY). [FRANKLIN, BENJAMIN, *Attributed to*]. *L'ART DE SE RENDRE HEUREUX PAR LES SONGES. C'EST À DIRE EN SE PROCURANT TELLE ESPÈCE DE SONGES QUE L'ON PUISSE DESIRER CONFORMEMENT À SES INCLINATIONS.* (Frankfort; Leipzig: [s.n.], 1746) 167 x 105 mm. (6 1/2 x 4 1/4"). 8 p.l., 238 pp. FIRST EDITION. Pleasing contemporary reddish-brown roan, covers bordered by double gilt fillet, raised bands, spine gilt in compartments with central acorn sprig, curling cornerpieces, green morocco label, gilt turn-ins, marbled endpapers, all edges gilt. Woodcut sun device to title page. Title page with ink ownership inscription of "Robert Southey Aberdeen 28 Aug. 1819" and ink notation "Haskell B. A. / S. Peter's Walworth"; verso of title page with Southey's engraved armorial ex-libris. Barbier I, 296; Wellcome III, 62. ♦Slight variation in the color of the covers, consistent light browning in the text, title a bit thumbled, otherwise a fine copy, the binding especially lustrous, and the leaves generally fresh and clean. **\$2,250**

From the library of a former poet laureate, this is an attractively bound copy of a notably curious book that promises to increase the reader's happiness by teaching a technique to insure that one's dreams are pleasant. The work was attributed to Franklin by Baudrier, but Wellcome says that "according to the preface it was written by a French chemist who died in 1745 aged over ninety-six. The [questionable] attribution is probably due to confusion with Franklin's 'Art of Procuring Pleasant Dreams,'" which appeared in 1786. In the first part, the author explains his theory, and in the second he gives recipes for various concoctions that will produce dreams on particular themes. For example, to dream of being young and beautiful, one should consume a drink prepared by steeping hulled barley, anise, dill, fennel, and lettuce seed in syrups of violet, rose, and lemon (women should add a dram each of laudanum and red chile). Former owner Robert Southey (1774-1834) was a prolific poet who was widely celebrated in his own time, being named poet laureate in 1813. Books from Southey's library appear in the marketplace from time to time, and usually include, as here, a notation of date and place, likely recording when and where he acquired the volume. His very attractive bookplate was engraved by noted artist Thomas Bewick. (ST12754)



The Lovely Hoe-Bishop Copy of a Rare and Sought-After Work With Fine Portraits of Adulterers

132 (EMBLEM BOOK). PASSE, CRISPIN VAN DE. *LES ABUS DU MARIAGE / MISBRUICK DES HOUWELYCX / MISBRAUCH DES EHLICHEN STANDES* ([Amsterdam]: s.n., 1641) 145 x 183 mm. (5 3/4 x 7 1/4"). [44] leaves (complete). FIRST EDITION. ELEGANT 19TH CENTURY NAVY BLUE CRUSHED MOROCCO, GILT, BY DAVID (stamp-signed on front turn-in), covers with French fillet frame and floral cornerpieces, raised bands, spine compartments with floral centerpiece, paisley cornerpieces, gilt titling, gilt-rolled turn-ins, marbled endpapers and flyleaves, all edges gilt. WITH 50 OVAL PORTRAIT-STYLE ENGRAVINGS AND ONE FULL-PAGE ENGRAVING. Front free endpaper with morocco bookplates of Robert Hoe and Cortlandt Bishop and with engraved armorial bookplate of Hermann Marx; old seller's description pasted on to front marbled flyleaf. Text in French, Dutch, and German. Franken, "L'oeuvre gravé des van de Passe" 1372;



Brunet I, 22 ("rares et fort recherchés"); USTC 1010417. ♦ Joints and extremities with just a hint of rubbing, text lightly washed and pressed (in keeping with bibliophilic fashion at the time of binding), but AN ESPECIALLY APPEALING COPY—clean, fresh, and rather bright internally, with excellent impressions of the engravings, in a lustrous and extremely attractive binding. \$15,000



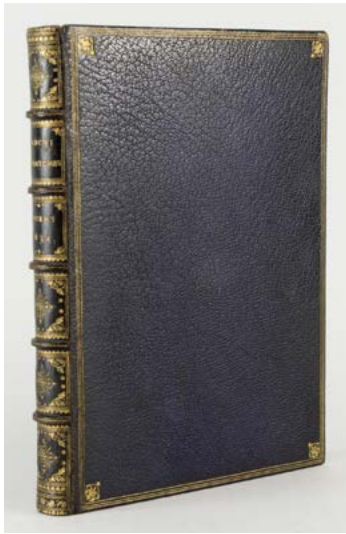
This is the very pleasing Hoe-Bishop copy of a rare and much sought-after emblem book that cynically illustrates the pitfalls of marriage—primarily the problem of adultery. Wanton wives, neglectful husbands, pimps, madams, and lusty clerics who offer a comfort very different from absolution populate these sly and amusing vignettes, accompanied by rhymes in French, Dutch, and

German. In portraits with wonderful period details, we see beautifully dressed women who accept the advances of courtiers to further their husbands' careers, cunning servants who help arrange assignations for cheating spouses, discreet midwives who provide methods to prevent conception or attend the birth of bastards to ruined virgins, and distressed wives of brutal or unfaithful men, who seek advice from priests only to be taken advantage of. The second part of the book is devoted to the cuckolds of Italy and Spain, men pictured at the jobs that command all of their time and attention, while their beautiful younger wives assuage their boredom with handsome lovers. The final full-page engraving shows the satyr Pan driving a wagon of couples drinking wine and laughing, two of them holding a pair of horns with which they plan to crown a cuckold. Called by Moseley one of the most "polished emblematisers," our artist, Crispin Van de Pass (or Passe) was born in Utrecht in the final quarter of the 16th century. Like his brother Simon and sister Magdalena, the younger Crispin followed



his father's trade of artist and engraver. Our copy has passed through three important libraries: those of great American collectors Robert Hoe and Cortlandt F. Bishop, for whom see item #74, above, and that of financier Hermann Marx (d. 1947), a bibliophile of some distinction and a print collector who bequeathed some of the highlights of his collection to the British Museum. The present work, which exists in slightly variant forms, is uncommon in the marketplace and in institutional libraries. Our variant (with verses in French, Dutch, and German, rather than with English replacing, or partially replacing, German) is said by Franken to be the earliest. (ST15926)

*With Fine Engraved Portraits from the Abbey of Liessies
Destroyed during the French Revolution*



133 (ENGRAVINGS - RELIGIOUS PORTRAITS). BINET, ESTIENNE. ABREGÉ DES VIES DES PRINCIPAUX FONDATEURS DES RELIGIONS DE L'EGLISE, REPRESENTÉZ DANS LE CHOEUR DE L'ABBAIE DE S. LAMBERT DE LIESSIES EN HAYNAUT: AVEC LES MAXIMES SPIRITUELLES DE CHAQUE FONDATEUR. (Anvers: Chez Martin Nutius, 1634) 200 x 165 mm. (7 7/8 x 6 1/8"). 300, [4] pp. FIRST AND ONLY EDITION. Attractive 19th-century blue morocco by W. Pratt, triple gilt fillets on covers, spine gilt in compartments with cruciform centerpiece and curling vine cornerpieces, very pretty gilt turn-ins, all edges gilt. WITH 40 FINE ENGRAVINGS, including an engraved title page, 38 portraits of important religious figures and saints, and a final plate depicting these personages worshipping God in Heaven. Funck, p. 212, fig. 80 & p. 215; Brunet I, 946. See also: Bryan II, p. 210-11. ♦ Joints and corners slightly rubbed, one-inch repair to the margin of leaf N1, faint offsetting from plates (slightly heavier in a handful of cases), occasional minor marginal stains, otherwise A VERY PLEASING COPY, WITH ESPECIALLY STRONG, CLEAN IMPRESSIONS OF THE ENGRAVINGS. **\$2,600**

Offered here in a particularly well-preserved copy, this work is of primary interest for its beautiful engravings done after paintings that once made the Benedictine Abbey of Liessies famous—paintings which, tragically, were either sold, given away, or destroyed during the French Revolution. All but two of the engravings seen here are portraits of important religious personages, including the obvious central figures (Christ, the Virgin, John the Baptist, the Church Fathers, etc.) as well as more recently canonized saints such as Theresa of Avila. The prolific Étienne Binet (1569-1639), a Jesuit priest from Dijon, has supplied a short biography for each figure, as well as a list of central maxims associated with them, in order to encourage contemplation by the reader. The radiant plates promote this same spirit of meditation and communicate the distinct personalities of their subjects, thanks to the remarkable talents of the designer who studied the original paintings, Theodor Galle (1571-1633), and the engraver who brought them to life, Cornelis Galle (1576-1656). These two artists were brothers, born into a famous Belgian family of engravers. They learned the craft from their father, Phillip, and later in Italy, where they studied the Masters and perfected their art. Back in Antwerp, Cornelis and Theodor both became



prominent members of society and found success and prosperity in their careers: Theodor was master of his guild in Antwerp, where, according to Bryan, "he held a commanding position" and for 33 years supplied engravings for the Plantin press (his descendants continued this relationship until 1694). Cornelis was greatly successful in his work as a printseller, collector, and engraver. Their work, particularly that of Cornelis, is considered to be among the best of the period, and this dynamic collaboration between the two siblings seems to bring out the best qualities of each artist: the plates in the present volume are cleverly designed, full of animated activity and detail, and characterized by a high level of precision, even in the rendering of the smallest figures. (ST12974)



134 (ESTIENNE IMPRINT). DIONYSIUS HALICARNASSUS. [Title in Greek, then]: DIONYSII HALICARNASSEI ANTIQUITATUM ROMANARUM LIB. X. [and] DE COMPOSITIONE. (Lutetiae [Paris]: Ex officina Rob. Stephani, 1546-47) 325 x 220 mm. (12 3/4 x 8 1/2"). 538 pp., [1] leaf; 128 pp., [2] leaves. EDITIO PRINCEPS. Unadorned original stiff vellum boards. Engraved printer's device on title pages. Renouard, Estienne, p. 68, no. 24; Schreiber 91a & 91b; Dibdin I, 507; Hoffman I, 586; Schweiger Greek, p. 99; Adams D-626 & D-637; Brunet II, 725. ♦ Vellum a bit soiled, corners slightly bumped, a touch of soiling to first title page, isolated trivial smudges or tiny spots, otherwise AN ESPECIALLY FINE COPY, clean, smooth, and bright, with very generous margins, in a sturdy binding. \$3,000

Printed in Garamond's stately "grecs du roi" typeface, Estienne's editio princeps of the first century B.C. rhetorician and historian Dionysus

Halicarnassus' works on Roman history and rhetoric was decreed by Harwood to be "one of the most beautiful books the Greek press ever produced," and called by Dibdin, "a splendid edition." In 1542, Robert Estienne (1503-59) was appointed the Royal Printer in Greek by King François I and typographer Claude Garamond was charged with creating a Greek font to print books from the Greek manuscripts in the king's library at Fontainebleau. Garamond based his Royal Greek type on the script of Cretan calligrapher Angelo Vergecio, and Schreiber tells us "these cursive Greek types are universally acknowledged as the finest ever cut." Estienne printed nine Greek editiones principes, which Schreiber says "left an indelible mark on . . . classical scholarship." The present work also marks the beginning of the career of the Estienne family's greatest scholar, Robert's son Henri, who as a 15 year-old helped to correct the text. In addition to "Roman Antiquities," which embraces the history of Rome from the mythical period to the beginning of the first Punic War, our volume also contains "The Arrangement of Words," the only surviving classical work on word order, "The Art of Rhetoric," and commentaries on Thucydides and the Attic orators. Copies of this important edition of Dionysius Halicarnassus turn up from time to time, but they are very rarely found in the kind of condition seen here. (CBJ1718)

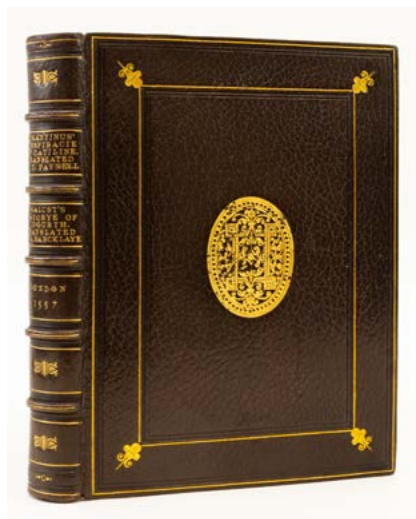
135 EVELYN, JOHN. PUBLICK EMPLOYMENT AND AN ACTIVE LIFE PREFER'D TO SOLITUDE, AND ALL ITS APPANAGES, SUCH AS FAME, COMMAND, RICHES, CONVERSATION, &C. (London: Printed by J. M. for H. Herringman, 1667) 154 x 92 mm. (6 x 3 5/8"). 8 p.l., 120 pp. FIRST EDITION, First Issue (without the errata slip found below the imprimatur in the second issue). Early (probably 18th century) inexpensive (perhaps even temporary) vellum-backed marbled paper boards, small paper label at bottom of spine. Front pastedown with armorial Macclesfield bookplate; A1 (imprint) and title page with the small embossed armorial stamp of the Macclesfield Library. Front flyleaf with three-line annotation in an early hand. Keynes 85; Wing E-3510. ♦ Thin diagonal crack across spine in one place, lower joint with one-inch crack at bottom leading to a half-inch chip to the vellum, corners rather worn and paper covers rather chafed, as expected, but the fragile binding still solid and really quite appealing as an unlikely survival. Final leaf a trifle foxed in upper margin, but AN ESPECIALLY FINE COPY INTERNALLY, unusually fresh, clean, and bright, and with deep impressions of the type. \$2,750



As observed in the early annotation on our front flyleaf, the present work is a cordial attack, made without passion, on George Mackenzie's "A Moral Essay Preferring Solitude to Publick Employment," published in 1665.

As Keynes indicates, Evelyn and Mackenzie were congenial adversaries in the debate over the best way to lead one's life, partly because Evelyn was of two minds about the matter. Keynes says, "Evelyn's advocacy of an active life might seem at variance with his known delight in country solitude and pursuits, and in truth his attack upon Mackenzie is but a half-hearted affair." In any case, the book is worth reading, if only for the amusing caricatures of country pleasures and types. Best known as a diarist and as founder of the Royal Society, Evelyn (1620-1706) published a number of important books (either original works or translations from the French) on architecture, arboriculture, gardening, and navigation. The internal condition here is remarkably fine, as is typical of many books from the library of the Earl of Macclesfield. For another work by Evelyn, see item #199, below. (ST15929b)

Important Early English Translation, Distinguished Provenance, of Considerable Rarity

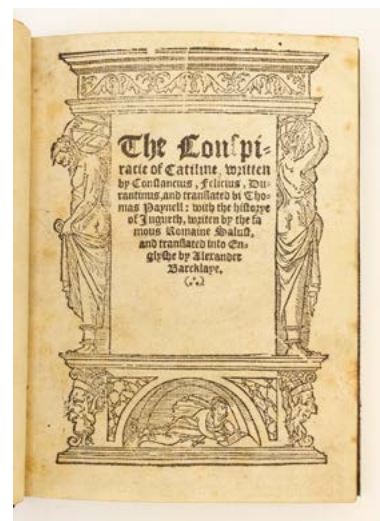


136 **FELICIUS DURANTINUS, CONSTANTIUS.** *THE CONSPIRACIE OF CATILINE, WRITTEN BY CONSTANTIUS FELICIUS DURANTINUS, . . . WITH THE HISTORIE OF JUGURTH, WRITTEN BY THE FAMOUS ROMAINE SALUST.* (London: Jhon Waley, 1557) 190 x 138 mm. (7 1/2 x 5 1/2"). 4 p.l., lxxxvii [87], [1] (blank) leaves; 5 p.l., lvii, lvii-cxx [120] leaves. Translated by Thomas Paynell (Constantinus) and Alexander Barclay (Sallust). Second Edition; First Combined Edition. Excellent 19th century crushed brown morocco, gilt, by W. Pratt (stamp-signed on front turn-in), covers with central oval arabesque enclosed in gilt-rule frame with fleurons at corners, raised bands, panels with gilt ornament, gilt titling, gilt-ruled turn-ins, all edges gilt. Printed in black letter. Front pastedown with Aldenham House bookplate; front free endpaper with ink inscription of Henry H. Gibbs [later Lord Aldenham], St. Dunstons (1860) and bookplate of the Fox Pointe Collection. Pforzheimer 363; STC 10752; ESTC S101906. ♦ Trivial loss of gilt to arabesque centerpieces, a hint of shelfwear to lower edge of boards, leaves lightly pressed (as was the custom at time of binding), mild foxing to first

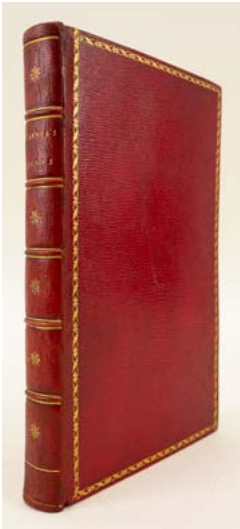
and final leaves, occasional minor (printer's) smudges or small marginal stains, but an excellent copy, clean and crisp, in a pleasing binding. **\$15,000**

This is a mid-16th century edition of the first English version of two significant events documenting the moral decline of the Roman Republic, based on the accounts of the historian Sallust (86-35 B.C.).

The first is the 63 B.C. attempt by a former soldier and unsuccessful candidate for consul, Lucius Sergius Catilina (108-62 B.C.), to overthrow the republic by force; the second is the war with the North African king Jugurtha, who in 112 B.C. had bribed Roman officials in order to usurp the throne of Roman ally Numidia. Italian humanist and law student Costanzo Felici of Castel Durante reworked Sallust's account of the Catiline Conspiracy to emphasize the role of Cicero in discovering and denouncing the plot and in preparing the city's defenses, diminishing the role played by Julius Caesar in Sallust's account. The work was translated into English by Thomas Paynell in 1541, who cleverly drew parallels between Catiline's much-deserved destruction and the rightful punishment meted out to those who rebelled against King Henry VIII. The 1522 Barclay translation of Sallust's "Jugurthine War" included in the second part of our volume was the first English translation of a classical Roman author to be done directly from the Latin, rather than from a French translation. Our volume has been in two distinguished collections of early English books: that of Roxburghe Club member Henry Hucks Gibbs, first Baron Aldenham (1819-1907), and the Fox Pointe Collection of Dr. and Mrs. H. R. Knohl. This edition is quite rare in commerce: no other complete copy is recorded at auction by ABPC or RBH in the past 40 years. (ST15629)



*Very Irish: Inscribed by the Irish Author, with Early Distinguished Irish Provenance,
And with a Very Fine Fore-Edge Painting of an Irish Waterfront*



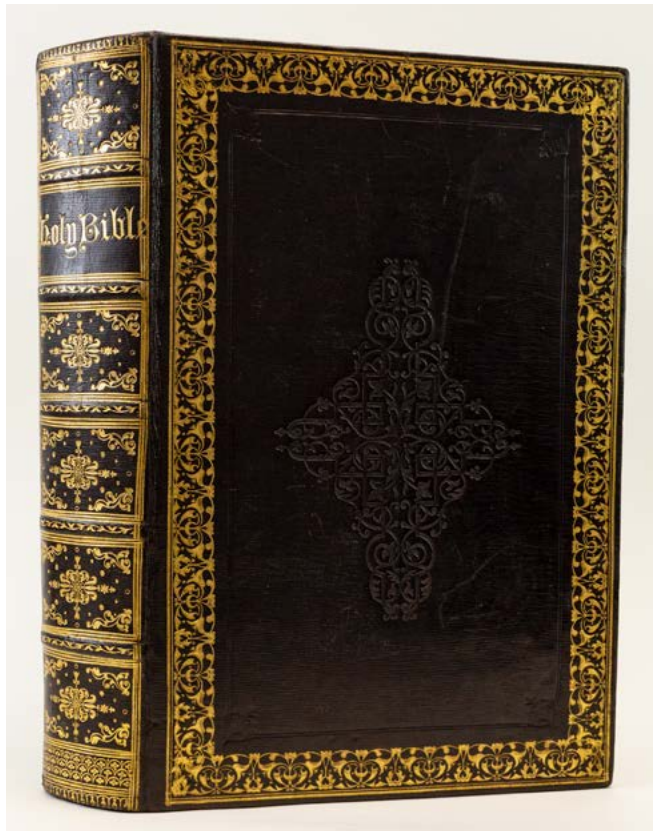
137 (FORE-EDGE PAINTING). MACKENNA, THEOBALD. *POLITICAL ESSAYS RELATIVE TO THE AFFAIRS OF IRELAND IN 1791, 1792, AND 1793.* (London: Printed for J. Debrett, 1794) 222 x 132 mm. (8 3/4 x 5 1/4"). lxii, [3], 226 pp. FIRST EDITION. Pleasing contemporary red straight-grain morocco, covers with gilt floral chain border, raised bands flanked by gilt rules, spine panels with gilt star tool, gilt-rolled turn-ins, all edges gilt. WITH A FINE FORE-EDGE PAINTING OF THE GALWAY WATERFRONT. Front flyleaf with author's ink presentation inscription to Sackville Hamilton; front pastedown with armorial bookplate of Ferdinand M. McVeagh. Kress Library 2783. ♦Spine lightly soiled, joints and extremities a bit rubbed, isolated mild foxing or offsetting in the text bed, otherwise a very appealing copy, the text fresh and clean, the attractive binding sound, and THE FORE-EDGE PAINTING BRIGHT, with no signs of fading. **\$1,950**



This collection of essays by an Irish Catholic writer who nevertheless supported union with England comprises unusually serious content for a book adorned with a fore-edge painting, but the lively scene of the Galway docks is at least geographically an appropriate embellishment. MacKenna (d. 1808) wrote numerous pamphlets promoting a moderate unionist platform combined with an easing of the "popery" laws that placed restrictions on Catholic citizens. He was firmly opposed to the republicans arguing for an independent Ireland, and one of his most famous essays (included here) was his 1793 response to republican leader Wolfe Tone: "An Essay on Parliamentary Reform, and the Evils likely to ensue from a Republican Constitution in Ireland." Our copy was inscribed by the author to the Anglo-Irish politician Sackville Hamilton (1732-1818), who served as a pro-union MP in the Irish House of Commons and as Under-Secretary to the Lord Lieutenant of Ireland. Most fore-edge paintings are very difficult to date, but this one can be tentatively ascribed to the middle of the 19th century, since the painting is based on topographical artist William Bartlett's "Galway City Viewed from the Claddagh," which appeared in the 1841 book "The Scenery and Antiquities of Ireland." In it, we see fishing boats at docks on the River Corrib, the fishermen unloading their wares, and the fishwives arriving with baskets to take the catch to market. The river itself is choppy where its mouth meets Galway Bay, a gothic-arched bridge spans it, and its far bank is lined with stone buildings, including the old guard tower, with the cathedral just beyond. Our volume was later owned by Ferdinand M. McVeagh (1789-1866), High Sheriff of County Meath and author of "The United Irishman." (ST15811)

A Pair of Very Large, Skillful, and Emotionally Accomplished Paintings

138 (FORE-EDGE PAINTING - SPLIT). BIBLE IN ENGLISH. *THE HOLY BIBLE.* (Edinburgh: Mark and Charles Kerr, 1793) 370 x 240 mm. (14 1/2 x 9 3/8"). [483] leaves. Attractive early 19th century black straight-grain morocco, covers with decorative gilt border and thin blind-ruled frame surrounding a large blind-tooled centerpiece in a knotwork design, raised bands, spine compartments densely gilt and with gilt lettering, all edges gilt and WITH A LOVELY SPLIT FORE-EDGE PAINTING, one side depicting Adam and Eve in the Garden of Eden surrounded by flora and fauna, the other side showing the Crucifixion, with numerous figures erecting the three crosses on the hillside overlooking Jerusalem. New Testament with separate title page. Darlowe & Moule 957. ♦Edges and corners a little worn, covers with a number of light scratches, but the dark color largely masking these imperfections; hinge exposed after front free endpaper, a few leaves lightly browned or foxed, the occasional small stain or other minor imperfection, but the contents nevertheless remarkably clean and attractive and the fore-edge paintings with clear, bright colors. **\$4,250**

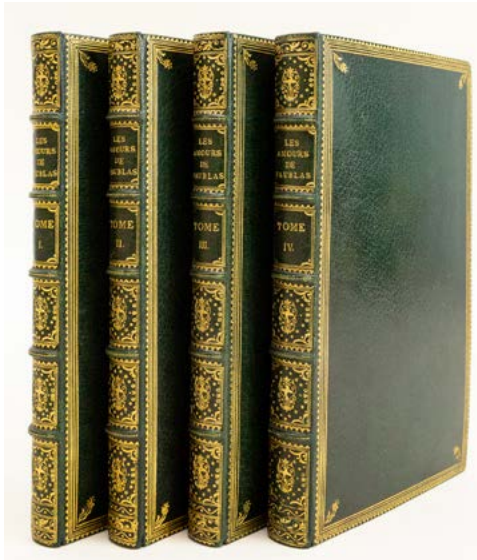


The enormous “canvas” provided by the text block of this folio Bible allowed our fore-edge painter to create two striking paintings of significant aesthetic achievement and emotional strength that are visible when the book is laid open at the center pages. The scene appearing on the edges of the leaves to the left is a tranquil view of Eden, a paradise in which Adam and Eve lounge amidst exotic vegetation, Eve with her arm around an antelope that is eating from her hand, Adam with a lion and lamb snuggled together at his feet, swans on the lake behind them, and a deer grazing in the distance. The scene appearing on the edges of the leaves to the right is in sharp contrast—a brutal tableau of Golgotha, with burly Roman soldiers hoisting the three crosses to which Christ and the thieves have been nailed. We can see the towers of Jerusalem in the distance, and St. John and the Virgin Mary watching in horror as one of the soldiers lifts a spear bearing a sponge soaked with vinegar in mocking response to Jesus’ cry for water. Christ’s face is stoic, even serene, as he gazes toward the heavens. The sun is eclipsed in the stormy sky above, and the ominous dark blue and purple clouds combine with the chaos on the ground to evoke extreme distress. The artist was most accomplished, and the detail in both scenes, as well as the emotion they elicit, is remarkable. (ST15621)



*Beautifully Bound, with Fine Engravings of a Libertine’s Sexual Encounters,
Characterized more by Intimacy than Eroticism*

139 (FRENCH ILLUSTRATED BOOKS). LOUVET DE COUVRAY, JEAN-BAPTISTE. LES AMOURS DU CHEVALIER DE FAUBLAS. (Paris: Chez l’auteur, an VI [1798]) 201 x 125 mm. (7 7/8 x 4 7/8”). **Four volumes.** Third Edition. HANDSOME LATE 19TH CENTURY DARK GREEN MOROCCO, GILT, covers bordered by multiple plain and decorative gilt rules, oblique daisy sprigs at corners, raised bands, spine compartments with central caged-bird ornament surrounded by small tools, curling cornerpieces, gilt titling, turn-ins with decorative roll, marbled endpapers, all edges gilt. With 27 ANIMATED ENGRAVED PLATES after Marillier, Monsiau, Monnet, Demarne, Dutertre, and Marguerite Gérard. Cohen-de Ricci 660; Ray, “French” 83. ♦Rear boards of two volumes with negligible dark spots, a touch of rubbing to extremities, text lightly pressed at time of binding (but not washed), a couple of plates faintly browned, occasional minor marginal smudges or stains,



but still a fine set, clean, crisp, and bright internally, with excellent impressions of the plates, and in sparkling bindings that make a lovely appearance on the shelf. **\$2,250**

Licentious, sensational, and immediately successful, this trio of novels chronicling the sexual escapades of a young libertine is enhanced here by spirited illustrations that still manage to leave much to the imagination. Originally printed in 1787-90, "Les Amours" is comprised of three separate parts: "Une Année de la Vie du Chevalier de Faublas," "Six Semaines de la Vie du Chevalier de Faublas," and "La Fin des Amours du Chevalier de Faublas." The series follows our young protagonist from the time he is a teenager, relating numerous seductions, affairs with women of all social classes, and, perhaps most intriguing, his penchant for cross-dressing (including, at one point, dressing as a nun). Ray singles out this work among illustrated books of the post-Revolutionary period, saying that "apart from 'Les Liaisons Dangereuses' of 1796, this book possesses the

liveliest plates of any French novel of the period." He goes on to note that despite a sharp increase in pornographic material following the French Revolution, "the artists chose . . . to concentrate on the novel's abundant episodes of action and dramatic confrontation" rather than seizing on opportunities for "suggestive designs." Though never overtly erotic, many of the illustrations here portray a wonderful sense of intimacy—a quality perhaps best felt in the engravings designed by Marguerite Gérard (1761-1837), a highly successful student of renowned Rococo artist Jean-Honoré Fragonard, and a leading French genre painter. Our author, writer and politician Jean-Baptiste Louvet (1760-1797), was a member of the Jacobin Club from the early days of the French Revolution, eventually siding with the ill-fated Girondins—a group of republican thinkers who helped bring an end to the monarchy, but who were eventually undermined and persecuted during the Reign of Terror. Louvet escaped Paris in 1793, becoming one of the few condemned Girondins to elude the guillotine. (ST15532)

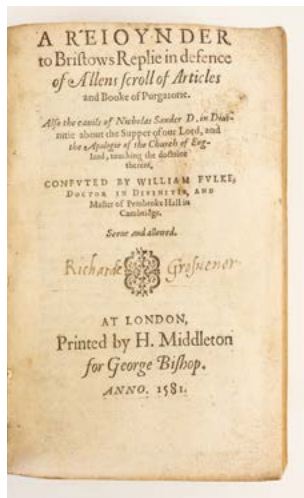


*An Excellent Copy of a Very Rare 16th Century Polemic,
"Conspicuous for the Virulence of its Invective "*



140 **FULKE, WILLIAM.** A REJOYNDER TO BRISTOWS REPLIE IN DEFENCE OF ALLENS SCROLL OF ARTICLES AND BOOKE OF PURGATORIE. ALSO THE CAUILS OF NICHOLAS SANDER D. IN DIUINITIE ABOUT THE SUPPER OF OUR LORD, AND THE APOLOGIE OF THE CHURCH OF ENGLAND, TOUCHING THE DOCTRINE THEREOF. (London: Printed by H. Middleton for George Bishop, 1581) 168 x 110 mm. (6 5/8 x 4 1/4"). 4 p.l., 792 pp. Contemporary flexible vellum, yapp edges, flat spine with ink titling, front hinge reinforced with paper. Title page with early ink inscription of Richard Grosvenor; front pastedown with engraved armorial bookplate of Grosvenor's descendant, Hugh, Duke of Westminster (dated 1884); front free endpaper with bookplate of the Fox Pointe Collection. STC 11448; ESTC S112728. ♦ Vellum a bit soiled, small chip to head of rear cover, a little soiling to title page, isolated faint foxing or small rust spots, but an unusually clean and fresh copy internally, in a serviceable binding with antique appeal. **\$4,800**

This is a scarce polemical treatise from the English Reformation addressing theological arguments over Purgatory and transubstantiation, one of 21 such works Fulke (1528-89) produced to refute Roman Catholic attacks on the doctrines of the Church of England. According to DNB, "Fulke conceived the project of answering all works of controversy written in English by papists since 1558 and of doing so by the technique of exhaustive rebuttal, answering every point, large and small, made in the writings of his opponents. . . . Fulke was

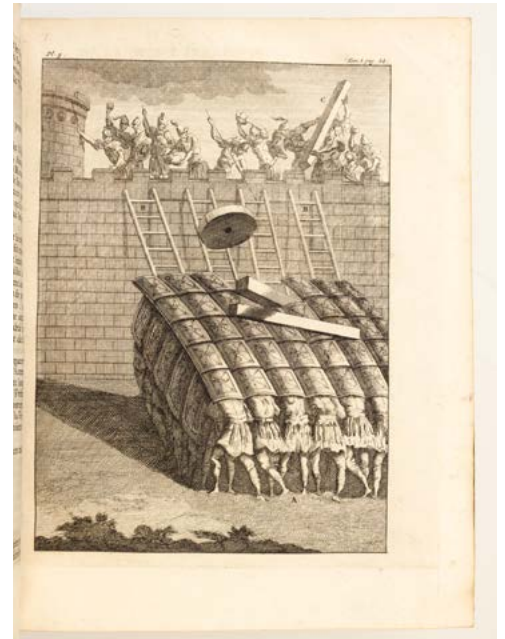
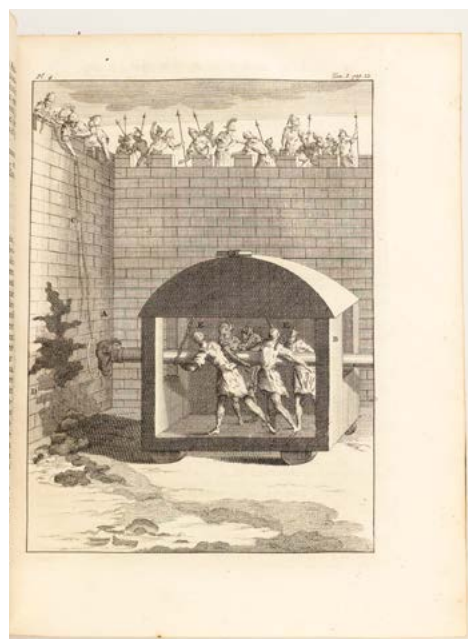


well equipped for this role by his vast erudition, especially in patristic literature, and his command of biblical and classical languages, as well as his painstaking concern for accurate detail and the rules of logical argument." During the last decade of Fulke's life, "no year passed without the appearance of one or more books [by him] in defence of Protestantism, and in confutation of the church of Rome. His language was unmeasured, and even in that age, he was conspicuous for the virulence of his invective against his opponents. His learning was, however, extensive and sound, and he was an able master of controversy." Our copy resided in the Grosvenor family library at Eaton Hall for more than 200 years, and later passed into the Fox Pointe Collection of Howard Knohl, who in the 1980s began collecting English language first editions from before 1700, amassing a library of more than 4,000 titles, one of the largest privately owned collections in this area. This is a rare book: ABPC and RBH find no other copies at auction since at least 1975; ESTC and OCLC locate just two copies in North American libraries. (ST15633)

Edward Gibbon's Copy of an Exhaustive Treatment of French Military History

141 (GIBBON, EDWARD - HIS COPY). DANIEL, GABRIEL. HISTOIRE DE LA MILICE FRANÇOISE. (Amsterdam: au depens de la Compagnie, 1724) 250 x 195 mm. (9 7/8 x 7 5/8"). **Two volumes.** Second Edition. Attractive contemporary sprinkled calf, raised bands, spines gilt in compartments with floral sprig at center, oblique fleurons at corners, one red and one green morocco label. WITH 70 FINE ENGRAVED PLATES (48 in volume I, 22 in volume II), depicting battle scenes and plans, armor and weapons, and military ships. Front pastedown of volume I with "E. Gibbon" book label, both volumes with armorial bookplate of Edward Gibbon, Esq. Two leaves of notes in a 19th century hand laid in. Keynes, The Library of Edward Gibbon (1980), p.107 (this copy); Brunet II, 487; Graesse II, 324. ♦ Joints cracked on volume II (but boards still firmly attached), a bit of wear to joints on volume I, extremities slightly rubbed, but the bindings sound and pleasing. First and last four leaves of each volume with marginal browning transferred from turn-in glue, intermittent minor foxing (more pronounced on a score of gatherings), half a dozen leaves a bit browned, but still an excellent copy internally, with nothing approaching a major defect, the text generally clean and fresh, with ample margins, and the engravings sharply impressed. \$3,250

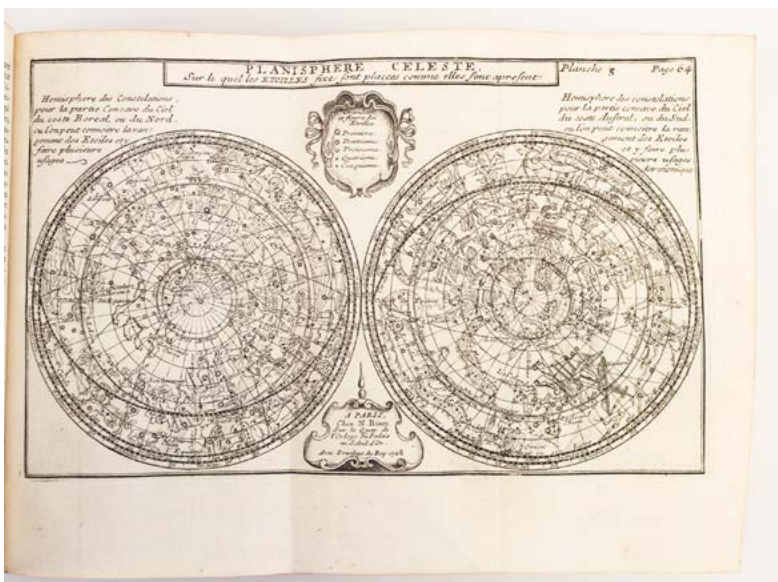
Containing an original, important, and exhaustive treatment of the history of the French military, these volumes are of special interest because they resided in the library of one of the greatest historians of the 18th century. The work begins in the era of Clovis (ca. 500) and continues up to the author's own day, becoming more and more detailed



as time passes, going so far as to include, for the most recent decades, the names of those killed in action from various regiments. Besides covering the history, tactics, and equipment of infantry, cavalry, artillery, and navy, the work examines different ranks and titles, banners, uniforms, and even martial music. Gabriel Daniel (1649-1728) was a Jesuit priest who served as librarian in the house of his order. He authored a massive 10-volume history of France that was considered authoritative in its day, but it is the present work on the military for which the highest praise is now generally reserved. The illustrations are noteworthy for the detailed studies of equipment and interesting for the unusual depiction of soldierly physique as tall, graceful, and willowy. As important as the content is here, the value of this copy resides in its provenance. In addition to writing one of the best-selling and most influential histories of all time, "Decline and Fall of the Roman Empire," Edward Gibbon (1737-84) was a bibliophile who assembled one of the best libraries of his day, containing between 6,000 and 7,000 volumes at the time of his death. The present work was apparently a rather early acquisition, as we can tell from the presence of his early book label as well as the book's inclusion in the 1777 catalogue done for his library. After Gibbon's death at Lausanne, the library was purchased for the handsome sum of £950 by William Beckford (1759-1844), known best as the author of "Vathek," who shut himself up and read from it until (in his words) he was "nearly blind." Beckford ended up giving the library to his physician, Frederic Scholl, who sold the present item and approximately 1,400 other works to John Walter Halliday in 1825, and our volumes eventually made their way into a Sotheby's auction in 1934. (ST15847)

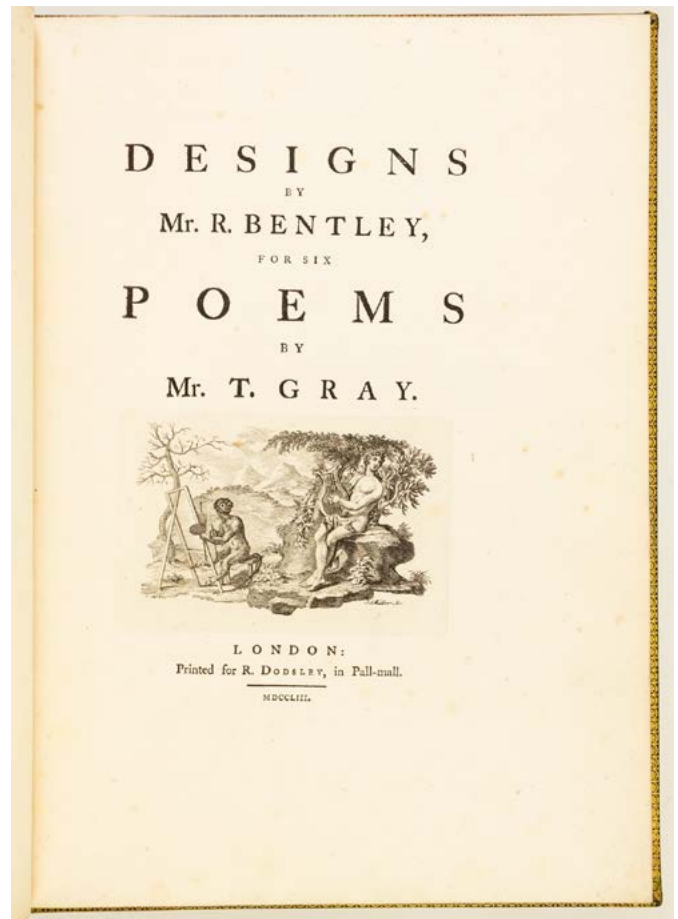
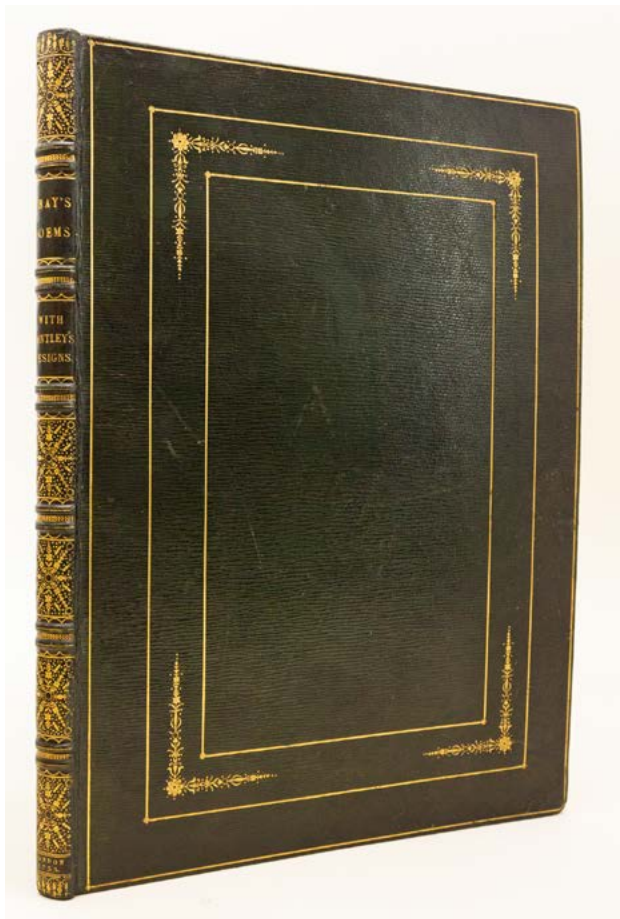


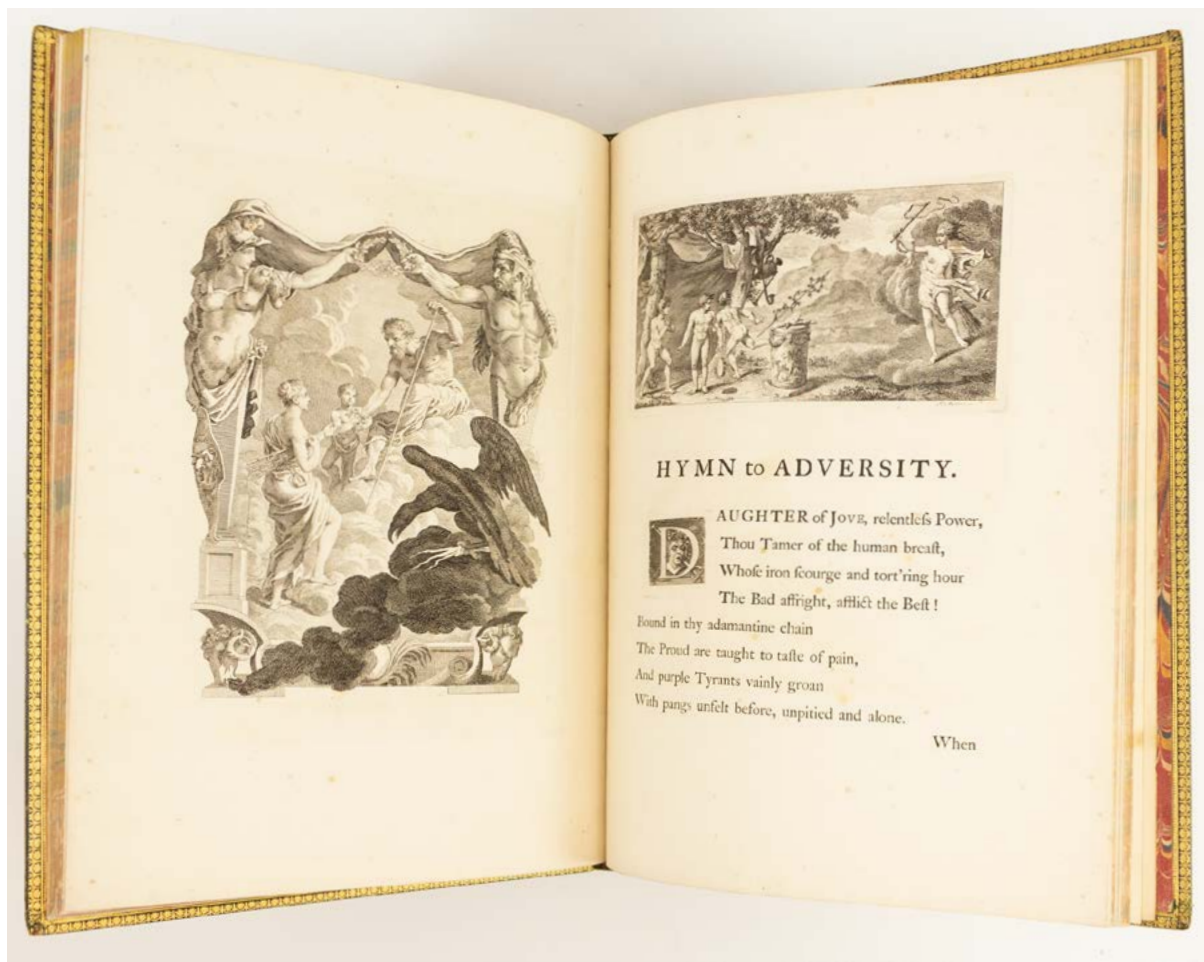
142 (GLOBES). BION, NICOLAS. L'USAGE DES GLOBES CELESTE ET TERRESTRE, ET DES SPHERES SUIVANT LES DIFFÉRENTS SYSTEMES DU MONDE. (Paris: Chez Michel Brunet, Etienne Ganeau, Claude Robustel, 1728) 215 x 143 mm. (8 1/2 x 5 5/8"). [4] p. l., 372 pp. (with pp. 341-44 bound as large folding table), [5] leaves. Fifth Edition. Contemporary speckled calf, covers with gilt-rolled edges, raised bands, compartments with central gilt flower motif framed with gilt rolls and tools, all edges red. With 48 engraved plates (22 folding) depicting maps and globes, and one large folding chart. Verso of front free endpaper with ink stamp of M. Alen Goudart. DSB II, 132-33. For the first edition, see: Stevenson, "Terrestrial and Celestial Globes" II, 173; Graesse I, p. 429. ♦Upper joint a little worn but entirely secure, spine with a few small holes due to insect activity, edges and corners worn to boards in a few places, some minor abrasions to covers, but the binding perfectly serviceable and not unpleasing; a couple of tiny rust spots internally, but THE CONTENTS CLOSE TO PRISTINE, especially fresh and clean throughout. \$950



In immaculate condition internally, this is a desirable copy of Bion's most important work, a theoretical and practical treatise on the construction and use of globes. Nicolas Bion (1652-1733) was appointed Engineer of the King for Mathematical Instruments by Louis XIV, and according to DSB he "seems to have made globes, sundials, mathematical instruments, and mechanical machines with equal accuracy" and "was extremely clever and had excellent manufacturing facilities at his disposal." Bion also distinguished himself from his contemporaries in the field by actually publishing books on the subjects of his expertise. The present work, according to Stevenson, makes him "entitled to rank with the leaders of the century in this particular field of scientific endeavor." The book was originally published in 1699, when it appeared with 26 plates; our edition contains 22 more plates, including attractively rendered illustrations of instruments, celestial atlases, heavenly spheres and their orbits, and maps of Europe, Asia, Africa, and the globe. The handsome engravings are all the more appealing in the spotless condition seen here. (ST15729)

143 GRAY, THOMAS. BENTLEY, RICHARD, Illustrator. *DESIGNS BY MR. R. BENTLEY, FOR SIX POEMS.* (London: R. Dodsley, 1753) 390 x 275 mm. (15 1/4 x 10 7/8"). 2 p.l., 35, [1] leaves printed on recto only, [4] pp. Second Edition (half title reading "Designs, &c."; with an exclamation mark [!] in the row of printer's flowers dividing text on pp. 3 and 4 of the "Explanation of the Prints"; inverted "p" used in place of lower case "d" in last seven occurrences on p. 26). EXTREMELY ATTRACTIVE DARK GREEN STRAIGHT-GRAIN MOROCCO, GILT, BY CLARK & BEDFORD (stamp-signed on verso of front free endpaper), gilt, covers with gilt-rule frame, floral cornerpieces, raised bands, spine panels gilt with large fleuron centerpiece on stippled ground, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. With 25 LIVELY ENGRAVINGS, consisting of title page vignette, six historiated initials, six headpieces, six tailpieces, and SIX FULL-PAGE PLATES, all by Richard Bentley. Hazen 42; Hammelmann, p. 14; Ray, English, p. 4; Rothschild 1061; ESTC T75219. ♦ Corners a bit worn, light wear to joints, a couple of shallow scratches on covers, persistent but always very minor marginal foxing, but still a very appealing copy, clean and fresh internally, with sharp impressions of the engravings, and in a stately binding with nothing approaching a serious condition problem. **\$1,900**





Declared by Hammelmann to be “a turning-point in British decorative art,” the splendid illustrations here accompany the first anthology of poems by Thomas Gray, considered to be the foremost English poet of the mid-18th century. Although he was primarily a scholar, and although he never became a professional or even a dedicated poet, Gray (1716-71) was offered the laureateship in 1757, but refused the honor. Known to be highly self-critical, Gray published a total of only 13 poems in his lifetime, six of which appear here: “Ode on the Spring,” “Ode on the Death of a Favourite Cat,” “Ode on the Distant Prospect of Eton,” “The Long Story” (making its first appearance in print), “Hymn to Adversity,” and, perhaps his best known piece, “Elegy Written in a Country Church-yard.” According to Hazen, there were three distinct editions of this work dated 1753, of which ours is the second. Gray’s poetry, while clearly an integral part of this work, is arguably eclipsed in this edition by the magnificent illustrations provided by Richard Bentley (ca. 1708-82). Precociously talented (he entered Trinity College at the age of 10 and became a fellow by 15) but hapless with money, Bentley found at least a modicum of stability when he became friends with Horace Walpole. He produced illustrations for several works published at Strawberry Hill—and even provided architectural drawings for the renovation of Walpole’s great estate—but the present work remains his finest. DNB calls his illustrations here “ingenious,” saying that his “unique pictorial enrichment of the poems enlarges yet refines traditional articulations of ‘ut pictura poesis’ [“as the picture so is poetry”] and anticipates the book illustrations of William Blake.” Gray himself “felt embarrassed over his small output of poetry and asserted that his verses were “only subordinate, & explanatory to the Drawings.” In what Hammelmann calls a “skilful combination of classical river gods, rococo lightness, and Strawberry Hill Gothic,” Bentley achieves a sublime fusion of the mythic and the familiar, wrangling a medley of motifs and allusions into a cohesive aesthetic. Playful, detailed, and brilliantly executed, these scenes are a visual delight, and it is easy to see why viewers both then and now regard them as at least equal to—if not surpassing—the estimable poems that they accompany. For the first edition of Gray’s “Odes,” see item [#171](#), below. (ST15925a)

144 **GREGORY I, POPE.** EPISTOLE EX REGISTRO BEATISSIMI GREGORII PAPE PRIMI. (Venice: Lazarus Soardus, 18 December 1504) 305 x 205 mm. (12 x 8"). [20] p.l., 197 leaves. Second Edition. Modern full polished calf. Title page with elaborate woodcut border and large woodcut of the printer presenting the



work to Pope Julius II and receiving his privilege and blessing, opening of Book I with 10-line initial containing a portrait of St. Gregory, printer's device in colophon. With occasional early ink marginalia. Edit16 CNCE 21705; STC Italian, p. 314; not in Adams. See also: BMC V, lxvi; Norton, "Italian Printers 1501-1520," pp. 152-53. ♦Gutter open between second and third leaves (nothing loose), isolated trivial stains, otherwise an exceedingly fine copy, internally clean, fresh, and bright, and in an unworn sympathetic binding. \$3,500

This extraordinarily well-preserved copy of a rare post-incunabular edition of the Letters of Pope Gregory I (ca. 540-604) is a valuable source of information on the early Medieval world and Church history during a crucial time of expansion for the faith, with added interest in the form of an early and unusual printer's portrait. The latest of the Latin Church Fathers and the first monk to be elected pope, Gregory I founded seven monasteries following the Rule of Benedict, including St. Andrew's on the Caelian Hill in Rome,

which he himself joined, and where he became abbot. In 590 he was called to the papacy, and proved to be a dynamic leader in both the spiritual and practical realms. In the estimation of the Catholic Encyclopedia, during his 14 years as pope "he crowded work enough to have exhausted the energies of a lifetime." In addition to his prolific writing (more than any pope before him) and abiding concern for the poorest members of society, it was Gregory who, having noticed captive Angles in the Roman slave market, sent emissaries such as St. Augustine to England to effect the conversion of the land to Christianity. First published ca. 1474-76 by Günther Zainer, the present work attests to the pope's active leadership, containing hundreds of letters about matters both great and small—from day-to-day administrative tasks to questions of clerical duty and issues of larger import. Of particular interest to historians are his letters concerning the organization and management of the Patrimony of St. Peter. Lazzaro de' Soardi was active for almost 30 years—from 1490, when his name first appeared in the colophon of an edition of the minor works of Ovid, until his death in 1517. BMC notes he often took on the role of publisher, overseeing his press but collaborating with printers like De Leure, Benalius, Locatellus, Bevilaqua, and Tacuinus. Soardi's books were well distributed throughout Europe, and according to Norton, by 1514 they were "in the hands of booksellers in Salamanca, Lyons, and Lisbon, as well as in various Italian cities." Quite the shrewd publisher, Soardi rather cleverly protected the present work against pirating by going a step beyond procuring the usual doge's privilege (which was limited to one geographical region) and directly petitioning Pope Julius II (whose power was universal) for exclusive rights. A twist on the usual patron portrait, the title page here shows the exact moment that the privilege changed hands from the pope to our printer, conjuring an aura of authority, and making it clear to any prospective counterfeiter exactly whom they would be offending. (CEH1921)



A Book on the Founding of Guy's Hospital, Owned by an Early Member of its Board

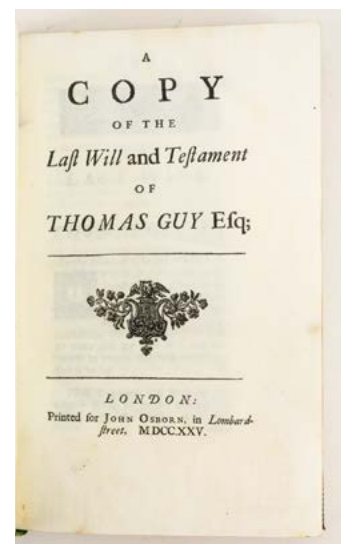
145 **GUY, THOMAS.** A COPY OF THE LAST WILL AND TESTAMENT OF THOMAS GUY. [bound with] (ACTS OF PARLIAMENT). AN ACT FOR INCORPORATING THE EXECUTORS OF THE LAST WILL AND TESTAMENT OF THOMAS GUY. (London: John Osborn, 1725; John Baskett, 1725) 205 x 123 mm. (8 x 5"). 55 pp., [8] blank leaves (added later); 1 p.l., 5-45 pp. (without initial blank). **Two works in one volume.** FIRST



EDITIONS. Attractive late 18th century black morocco, covers with gilt rule border, raised bands, spine gilt in compartments with cruciform tools at center and stars at corners, gilt titling, gilt-rolled turn-ins, marbled endpapers all edges gilt. Front pastedown with engraved armorial bookplate of Jasper More. With a letter dated 1732 from Thomas Matthew, regarding the election of the recipient to the Board of Governors, and a two-page typed letter dated 1970 from an archivist, regarding the provenance of the present copy, both laid in; rear pastedown with the faint ink signature of "R. More Esq. / Linley [Hall?]." ESTC N4813; ESTC T198277. ♦ Spine sunned to a soft brown, a little rubbing to joints and extremities, small dent to edge of lower board, text with occasional minor stains or thumbing, but a fine copy internally—clean, fresh, and bright with comfortable margins—and in an excellent early binding with only minor problems. \$1,600

In a near contemporary binding and with unusually good evidence of provenance, this volume concerns the founding of Guy's Hospital, a facility built to take on "incurable" patients, largely from nearby St. Thomas' Hospital. It has continued in

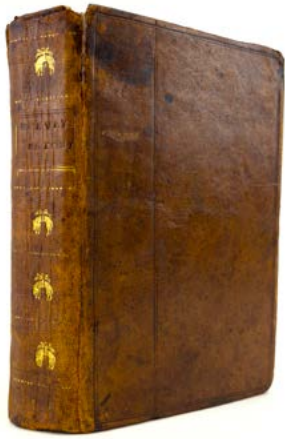
operation to the present day, now being a large and important teaching hospital that is part of London's King's College School of Medical Education. Born to modest means, Thomas Guy (1644/5-1724) apprenticed with a bookseller before amassing a small fortune first by illegally importing Bibles, and later by printing them at the University Press in Oxford under contract with the Stationers' Company. A somewhat paradoxical figure, Guy was known for his miserliness and speculative lending practices, as well as for his philanthropy, especially towards the poor and destitute—he founded an almshouse in 1678, donated to institutions such as grammar schools and workhouses, and left the bulk of his fortune to found Guy's Hospital, the subject of the present works. The first work lays out the provisions and rules of governance for the hospital, directing the executors to obtain an Act of Parliament to allow for the hospital's incorporation. The Act itself is the subject of the second work. In addition to its desirable condition, our copy is of interest for the material laid into the book that relates to its provenance. It includes a manuscript letter dated 10 November 1732, indicating that the recipient (here only referred to as "Sir") had been elected to the Board of Governors of Guy's Hospital, and referencing this very copy of the "Will" and "Acts of Parliament." The second item, a typed letter dated 7 January 1970, is a lengthy report from an archivist revealing that "Sir," the original owner, was Robert More (1703-1780), and discussing his involvement with the institution. According to the archivist's letter, More attended meetings of the Governors, albeit desultorily, from 1733-55. More was an MP, botanist, and friend of Linnaeus, who is believed to have introduced the larch to England. This book also bears the bookplate of his descendent, politician Sir Jasper More (1907-1987), indicating that it had stayed in the same family for generations. (ST15482)



The First Printing in English of the Book Harvey Thought Was his Most Important, Our Copy Owned by a (Hanged) Member of the Rye House Plot to Remove Charles II

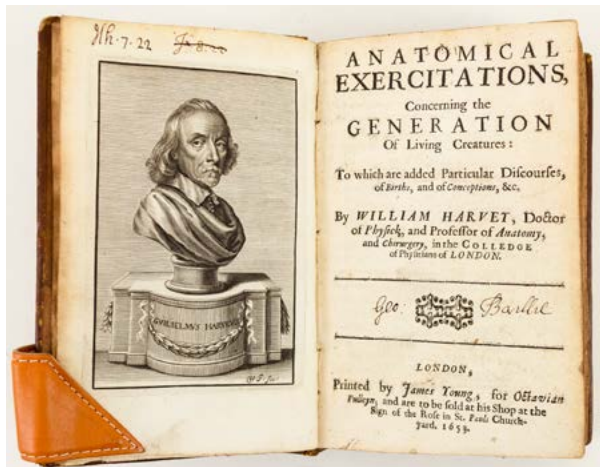
146 HARVEY, WILLIAM. ANATOMICAL EXERCITATIONS, CONCERNING THE GENERATION OF LIVING CREATURES. (London: Printed by James Young, for Octavian Pulleyn, 1653) 173 x 111 mm. (6 7/8 x 4 3/8"). [46], 551, 562-66, pp., [2] leaves (errata and final blank). Complete. FIRST EDITION IN ENGLISH. Contemporary speckled sheep, smooth spine divided into panels with Golden Fleece ornament, blind lettering (where original label has apparently fallen off).

With (the frequently missing) engraved frontispiece portrait of the author by William Fairthorne. Front pastedown with armorial bookplate of George Baillie dated 1724 and his signature on title, front free endpaper with signature of Robert Baillie of Jerviswood and several numerical notations. Keynes, "Harvey" 43; Wing H-1085; ESTC R13027. ♦ Small chips and short cracks to head of both joints, general minor wear to leather, but the unsophisticated binding inoffensive and entirely secure; top of text block trimmed a little close (no text affected), the odd small stain along fore edge and margins (one touching a few letters of text), other trivial blemishes,



but very attractive internally, clean and quite fresh. An extremely appealing cheaply bound unsophisticated copy. **\$11,000**

This is a pleasing copy, with intriguing provenance, of Harvey's influential work on animal generation, complete with the usually-missing portrait of the scientist. After the publication of his seminal "De Motu Cordis" on the circulation of the blood, generally acknowledged to be the most important book in the history of medicine, Harvey (1578-1657) turned to the study of generation. Heirs of Hippocrates says that even if he had not produced "De Motu Cordis," the work upon which all subsequent advances in physiology depended, the present "remarkable work on embryology would have placed him in the front ranks of biological scientists." In Norman's words, Harvey developed in his "Exercitationes" "the first fundamentally new theory of generation since antiquity, and his work represents a major advance in the study of animal reproduction; he himself considered his 'De Generatione

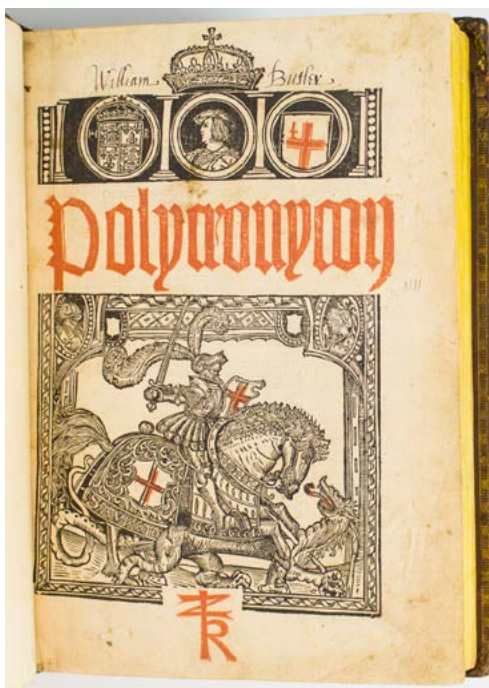
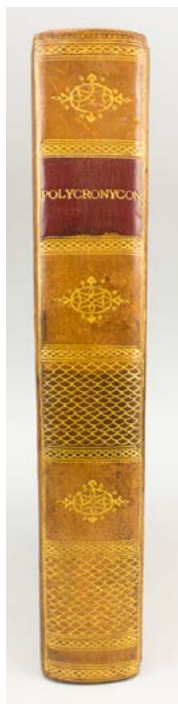


Animalium' to be of greater scientific importance than 'De Motu Cordis.' [Then]-current theories of generation, based upon the writings of Aristotle and Galen, held that the fetus was formed by the action of semen upon menstrual blood, but Harvey argued, based upon his studies of developing chick and deer embryos, that all animal life arose from eggs ['ex ovo omnia']. . . . This principle has been of crucial importance in the history of embryology." Harvey was not persuaded to put his findings into print until late in his life, when the "Exercitationes" was published by Pulleyn in London in 1651. Although there were numerous Latin editions published in England and on the Continent, there was no antiquarian reprinting of the present translation. Our copy was once owned by Robert Baillie of Jerviswood, a Scottish landowner and fervent Presbyterian who became involved in a conspiracy to remove King Charles II from the throne and to prevent his Catholic brother, James, from succeeding

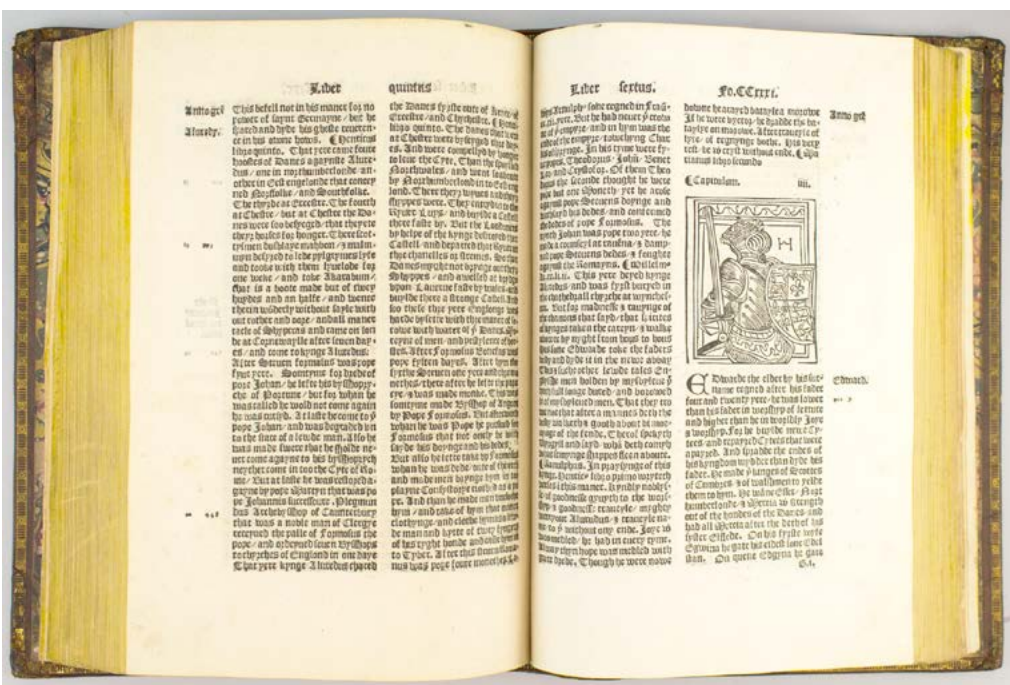
him. The so-called Rye House Plot was discovered, and Baillie was hanged for treason in 1684. His cousin Bishop Burnet described him as "a man of great piety and virtue, learned in the law, in mathematics and in languages." This volume passed to his son George (1664-1738), who took refuge in the Netherlands after his father's execution but returned to England with William of Orange and managed to have his estate restored to him. The bookplate here notes that he was one of the Lords of the Treasury. The appearance on the spine here of the insignia of the Order of the Golden Fleece is very intriguing and begs for further inquiry. (ST15916)

The Most Influential Chronicle in 14th and 15th Century Britain, Edited and Continued by Caxton

147 HIGDEN, RANULF. POLYCRONICON. (Southwerke: by my Peter Treueris at ye expences of Iohn Keynes boke seller at the sygne of saynt George in Poules chyrchyarde, 16 May 1527) 303 x 208 mm. (11 7/8 x 8 1/8"). 49 (of 50) p.l. (lacking blank 2h6), CCCxlvii, [1] leaves. Translated by John Trevisa. Edited and with a continuation by William Caxton. Third-and First Illustrated-Edition. Late 18th century diced russet, expertly rebaked to style, flat spine divided into compartments with either calligraphic flourish centerpiece or repeating rows of scallops, red morocco label, turn-ins with gilt pentaglyph-and-metope roll, marbled endpapers. Title page and last page with publisher's device of John Keynes (Saint George slaying the dragon, McKerrow 55), full-page woodcut of a battle, nine smaller woodcuts (from six blocks) in the text, depicting generic knights and princes. Title page printed in red and black. Front pastedown with engraved bookplates of Thomas Amyot and Henry B. H. Beaufoy; ink signature of William Butler on title and last page. STC 13440; Pforzheimer, 490; Grolier, "Langland to Wither" 121. ♦ Corners somewhat bumped, minor scuffing to boards, but the attractively rebaked binding quite sound. Leaves washed and pressed, with occasional light browning, minor stains or smudges, and isolated rust spots, printing error on one page affecting a couple of words, otherwise an excellent copy, generally clean and crisp, and with exceptionally wide margins. **\$35,000**



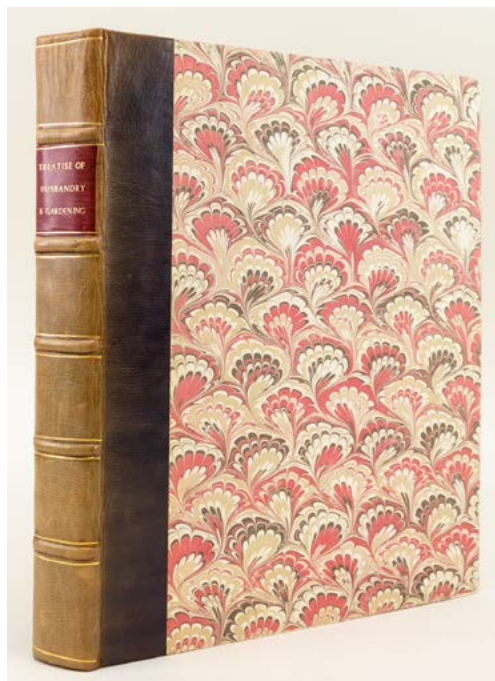
This is the most influential chronicle in 14th and 15th century Britain. It was written in the 1320s by Benedictine monk Ranulf Higden (ca. 1299-1364) of Chester, translated to English in 1387, and first printed by Caxton in 1480. According to DNB, the work “offered to the educated and learned audience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



the present “handsome” edition. He was also responsible for Brunshwig’s “Noble Handiwork of Surgery,” the first printing of the influential “Grete Herball,” and John Skelton’s “Magnyfyence,” but DNB notes that the “Polycronicon” is the most attractive of his works. Plomer reports that “Treveris also shared with Wynkyn de Worde most of the printing of Richard Whittington’s scholastic works.” The present edition is the penultimate printing of “Polycronicon” recorded by ESTC, and is the only printing of the complete work not published by Caxton or his successor, Wynkyn de Worde. Complete copies of any edition are scarce. Former owner Thomas Amyot (1775-1850) was a lawyer, antiquary, and Fellow of the Royal Society, who, DNB notes, “was always ready to encourage young historians by giving them access to his large and valuable library and by introducing them to others who might be influential in their careers.” Another owner, Henry B. H. Beaufoy (1786-1851), was a well-known enthusiast of hot air ballooning, as well as a bibliophile whose impressive library included all four Shakespeare folios. (CBJ1704)

The First Printing in English of the First Book on Cuttings and Grafting

148 (HORTICULTURE - 18TH CENTURY). AGRICOLA, GEORG ANDREAS. A PHILOSOPHICAL TREATISE OF HUSBANDRY AND GARDENING: BEING A NEW METHOD OF CULTIVATING AND INCREASING ALL SORTS OF TREES, SHRUBS, AND FLOWERS. (London: Printed for P. Vaillant in the Strand, and W. Mears and F. Clay without Temple-Bar, 1721) 290 x 226 mm. (11 7/8 x 8 3/4"). 12 p.l., 300 pp., [2] leaves (index). Edited and with a preface by Richard Bradley, F. R. S. Translated from "High-Dutch" [i.e., German]. First



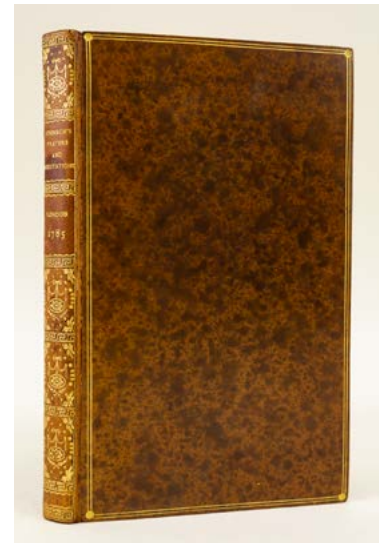
Edition in English. Recent calf-backed marbled boards, raised bands, red morocco label. WITH 33 ENGRAVED PLATES of agricultural practices (numbered I-XXXI, with the numbers XXIII and XXVIII used twice each) printed on 12 folding sheets and nine leaves. Title printed in red and black. Henrey II, 443-46 & III, 41; Hunt II, 452; ESTC T42266. ♦Leaves a little yellowed or slightly browned at edges, one folding plate with small light stains touching corner of image frame, other insignificant defects, but an excellent copy internally nevertheless—clean, fresh, and well margined, with fine impressions of the engravings—and in a pleasant new binding. **\$1,600**



First published in German in 1716, this is an extremely important book in the history of gardening as the "first treatise on cuttings and graftings." (Hunt) Regensburg physician and avid gardener Georg Andreas Agricola (1672-1738) developed a new method of propagating plants, by grafting twigs to roots of the same specimen and sealing the attachment with a turpentine and pitch plaster he christened "vegetable mummy." He explains the process here, adding "many Useful Secrets in Nature, for helping the Vegetation of Trees and Plants, and for fertilizing the most Stubborn Soils," as the extended title says. The plates here, reproduced from the German first edition, illustrate the steps in his procedure. A popular work from the moment it was issued, the text was soon translated into French (1720), Dutch (1719),

and this English edition, and it made its author famous. His propagation technique was used by fruit growers for years. Editor Richard Bradley (1688?-1732) was appointed the first professor of botany at the University of Cambridge in 1724, and published collections of his lectures on practical botany and materia medica. (ST15736b)

149 JOHNSON, SAMUEL. PRAYERS AND MEDITATIONS, COMPOSED BY SAMUEL JOHNSON, LL. D. AND PUBLISHED FROM HIS MANUSCRIPTS, BY GEORGE STRAHAN, A. M. (London: Printed for T. Cadell, 1785) 213 x 137 mm. (8 3/8 x 5"). xvi, 227, [1] pp. FIRST EDITION. Pleasing marbled calf by Riviere & Son, flat spine gilt in compartments separated by Greek key roll, central patera with swag above and laurel branches below, floral sprig cornerpieces, tan morocco labels, densely gilt turn-ins, marbled endpapers, all edges gilt. Courtney-Smith, p. 158; Chapman & Hazen, p. 163; Tinker 1378. ♦ Joints very lightly rubbed, spine with (natural?) color variation and a small stain on label, a few signatures slightly toned and a handful of leaves with a dusting of faint foxing, light marginal dampstain on three leaves, but these issues all quite minor, and on the whole a very appealing set, with clean contents and in an attractive binding. \$1,400



The private thoughts and resolutions of one of the 18th century's most important intellectuals are offered here in a fine later example of English bookbinding.

During the latter part of his life, Johnson (1709-84) was in the habit of writing out meditations at five important times a year: on New Year's Day, Good Friday, Easter, his birthday, and the anniversary of his wife's death. These "prayers" have a confessional tone and sometimes seem more like diary entries, as Johnson resolves to rise early, drink less strong liquors, keep a journal, and put his books in order. The text was printed from a manuscript, not meant for publication, that was in the possession of one of Johnson's friends, who gave it to the editor George Strahan. The tasteful binding here demonstrates why Riviere & Son was revered for their designs and craftsmanship over a very protracted time. (ST15794)

150 JOSEPHUS, FLAVIUS. OPERA. [bound with] **ARRIANUS, FLAVIUS.** PONTI EUXINI. [and] MARIS ERYTHRAEI PERIPLUS. (Basileae: J. Froben, 1544; Geneuae: apud Eustathium Vignon, 1577) 337 x 210 mm. (13 1/4 x 8 1/4"). 6 p.l., 967, [1] pp.; 12 p.l., 193, [25] pp., [1] leaf (blank); 18 p.l., 109 (i.e., 108) pp., [8] leaves. (Arrianus conforms to Adams A-2015, the Pembroke copy, with ¶2 after I6.) **Two separately published works bound in one volume.** EDITIO PRINCEPS of Josephus. Contemporary blind-stamped pigskin, covers with multiple frames of decorative rolls, including one of the Virtues (Faith, Hope, Patience, Prudence, Justice), upper cover stamped with initials "F I M" and the date "1580," raised bands, early ink titling on fore edge, brass clasps and catches incorporating pigskin thongs (all original). Arrianus with a folding map of the Black Sea.



Josephus text in Greek, Arrianus in Greek and Latin. Front pastedown with late 18th or early 19th century engraved bookplate of W. P. Perrin, Bloomsbury Square (see below). Adams J-351; Adams A-2015. For the binding: Haebler II, 286 #6 ("source unknown"). ♦ Binding a bit yellowed at spine and edges, a couple of light scratches to boards, first work with intermittent minor foxing, a score of leaves more noticeably (but never severely) foxed, a couple of dozen leaves with mild browning, the second (much shorter) work with the same minor foxing or browning, but with half a dozen leaves noticeably browned, one with conspicuous marginal foxing; still, a pleasing copy, with the folding map entirely unaffected, the text very clean and still quite fresh, and the original



unrestored binding entirely solid and with blind decoration extremely sharp. **\$12,500**

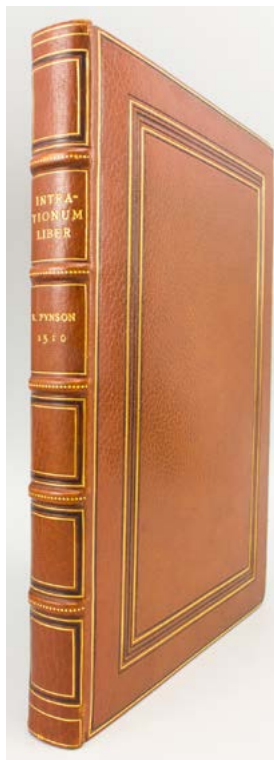
This is a pleasing contemporary copy of two important Greek accounts of the classical world—the first printing in the original Greek of Froben's Josephus, for generations the standard history of the Jews upon which subsequent editions were based, and Arrian's account of his circumnavigation of the Black Sea, which seems to contain the earliest map to show separately the immediate region of that body of water. Born in Jerusalem to Jewish parents, Josephus (ca. 37 - ca. 100) was swept up in the Jewish rebellion against Rome begun in 66, and eventually captured by Vespasian's troops. Brought before the commander, he was inspired to prophesy that Vespasian would become emperor. As a

consequence of this propitious forecast, his life was spared, and when the prophecy came true two years later, he was freed, awarded Roman citizenship, given the Vespasian family name of Flavius, and eventually pensioned on an estate, where he devoted the rest of his life to writing Jewish histories. Included in this corpus are his "Jewish Antiquities," comprising 20 books on the history of the Jews from the Creation to the outbreak of the war with Rome; "The Jewish War," eight books covering the years of the revolt until 73, written largely from his own knowledge; a narrative of his own life, apparently to defend himself against the charge that he had been the cause of the Jewish rebellion; and two books "Against Apion," an attempt to dispel current misrepresentations of the Jews. An ethnic Greek from Nicodemia, Arrian (86-160) studied with the Stoic philosopher Epictetus in his youth, and then served the Roman Empire as a soldier, consul, and governor. It was while serving as governor of the Black Sea province of Cappadocia that he penned these reports to the emperor Hadrian, recounting his travels around the Black Sea region, then largely unknown to the authorities in Rome. A reliable map of a previously uncharted area would have been especially valuable to his patron. Gibbon notes in "Decline and Fall" that Arrian's descriptions contain "whatever the governor of Cappadocia had seen from Trebizond to Dioscurias; whatever he had heard, from Dioscurias to the Danube; and whatever he knew, from the Danube to Trebizond." A man of considerable importance, our early owner was William Philp (or Phelp) Perrin (1742-1820), whose London home was in Bloomsbury Square. In 1759, he inherited from his father five Jamaican sugar plantations worth about £60,000, a vast fortune at the time. He was a close friend of Sir Joseph Banks at Eton and Christ Church Oxford, studied law at Oxford, and later became high sheriff of Kent. (ST12467)

A Finely Bound, Particularly Beautiful Example of Early English Printing by Pynson

151 (LAWS - EARLY ENGLISH). (LIBER INTRATIONUM). INTRATIONU[M] EXCELLENTISSIMUS LIBER PERQ[UAM] NECESSARIUS O[MN]IBUS LEG[UM] HOMINIB[US]: FERRE IN SE CONTINENS O[MN]EM MEDULLAM DIUERSAR[UM] MATERIAR[UM]. ([London]: Richard Pynson, 1510) 344 x 230 mm. (13 1/2 x 9"). 10 p.l., L, LII-LIII, LV-CLXXXV, [1] (blank) leaves. FIRST EDITION. Excellent early 20th century honey brown crushed morocco by Riviere & Son (stamp-signed on front turn-in), covers framed by multiple gilt and black rules, raised bands, spine compartments with black and gilt rule frames, gilt titling, turn-ins with similar black and gilt ruling, all edges gilt. Verso of title page with full-page woodcut of the royal arms, printer's device (McKerrow 9b) in colophon. Front flyleaf with ink inscription of "John Baynes / Greys Inn / 1782"; title page with early owner's signature of B. Wiliford; isolated early ink marginalia. STC 14116; Beale T-283; Ames II, 530 ("very rare"). ♦ Two corners with trivial rubbing, leaves pressed (and probably washed), final 14 leaves with very expert (scarcely perceptible) repairs in the upper margin (text not affected), first and last page dust soiled, occasional minor smudges or small stains, otherwise a fine copy, clean and crisp in a binding with few signs of wear. **\$26,000**

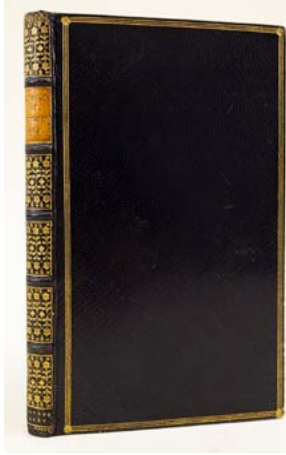




As the first English book of precedents, this “Book of Entries” is an important legal text, but it is also considered a particularly beautiful example of early English printing. Plomer says that it and Pynson’s Missal of 1500 are “the finest specimens of typographical art which had been produced” in England. “Intrationum” was a practical book for attorneys, similar to a modern legal form book, helping them properly frame their pleadings in a manner that would be acceptable to the court. Given the complexities of English common law, it was an essential reference work for a Tudor lawyer. It was compiled from the old manuscript Registers of Writs, manuals of procedural law which functioned rather like case law digests, listing the grounds on which previous cases had been filed. According to legal historian Sir John Baker, “old books of entries are the least used of all early law books; but they are replete with learning which, though difficult to extract, the legal historian ignores at his cost.” This volume was owned, and no doubt studied, by John Baynes (1758-87), an attorney and political reformer whose “reputation as a special pleader” is noted by DNB. Richard Pynson (1448-1529) was born in Normandy, but was working in London by 1482. By 1496, he was set up as a printer, specializing primarily in legal texts. His experience and connections in the area, along with his excellence as a craftsman, led to his appointment as King’s Printer in 1506. A clever businessman, he secured the exclusive right as the royal printer to issue all statutes and proclamations, thus becoming the true precursor of Her Majesty’s Stationery Office. Pynson is considered to be the best of the printers to succeed Caxton, and here we can see why: the present book has a stately page with clean, attractive layout, elegant typeface, and thick, smooth paper on which the ink stands out sharp and clear. This is not a common book, and copies that do appear in the marketplace are typically in unappealing condition. (CBJ1705)

“Of the Utmost Value to our Knowledge of Phonology” (and of Yorkshire Ales)

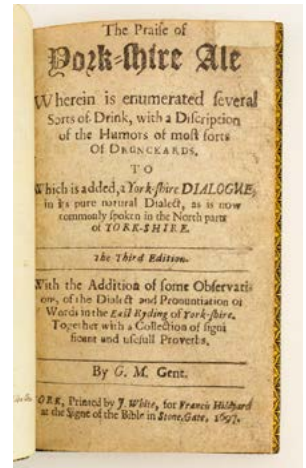
152 (LINGUISTICS - YORKSHIRE DIALECT). (BINDINGS - CHARLES LEWIS). MERITON, GEORGE. THE PRAISE OF YORK-SHIRE ALE, WHEREIN IS ENUMERATED SEVERAL SORTS OF DRINK, WITH A DISCRIPTION OF THE HUMORS OF MOST SORTS OF DRUNCKARDS. TO WHICH IS ADDED, A YORK-SHIRE DIALOGUE . . . WITH THE ADDITION OF SOME OBSERVATIONS, OF THE DIALECT . . . IN THE EAST RYDING. (York: J. White for Francis Hildyard, 1697) 157 x 92 mm. (6 1/4 x 3 5/8"). 2 p.l., 124 pp. Third Edition. ELEGANT DARK BLUE CRUSHED MOROCCO BY CHARLES LEWIS (owner’s ink notation, dated 1831, on rear flyleaf), covers bordered by three gilt rules, raised bands, spine compartments with rows of gilt flowers, tan morocco label, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Front pastedown with engraved armorial bookplate of William Gott; 1906 article reporting on Gott’s sale at Sotheby’s, mentioning this volume specifically, laid in at front; rear flyleaf with ink note: “Hibberts sale. 1839 / binding by C. Lewis 1831.” Wing M-1810; ESTC



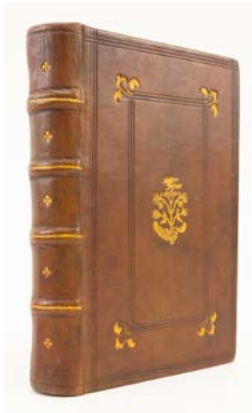
R19511. ♦Very slight signs of wear to leather, but the attractive binding extremely well preserved and very pleasing. Leaves apparently lightly pressed, minor soiling to title page and last four leaves, small repairs to worming on upper corner and head edge of A2, but a clean and fresh copy internally. **\$3,250**

First printed in 1685, this is a book with two very different parts, the first being a rowdy and amusing poem on Yorkshire ales, and the second a much more serious and important linguistic work on the Yorkshire dialect—both offered here in a binding by a prominent English craftsman. Scion of a landed county family and author of well-regarded legal treatises, attorney George Meriton (1634-1711) began to create a record of the Yorkshire dialect in 1683, when he published "A York-shire Dialogue in its Pure Natural Dialect." A second edition was printed in 1685, prefaced by the poem "The Praise of York-shire Ale" and with the addition of a pioneering dialect glossary. Our third edition

includes more dialogues in the York dialect. According to linguist Martyn Wakelin, Meriton's work is still "of the utmost value to our knowledge of late 17th century northern phonology." In addition, the work was influential in encouraging others to document regional dialects in Britain. This is an uncommonly seen item. The son of a Hanoverian immigrant, Charles Lewis (1786-1836) was apprenticed to Henry Walther at 14, and obtained his freedom in 1807. He set up a shop in Scotland Yard, had other addresses in the Strand, before establishing himself in Duke Street, St. James, in 1817. By 1823 he was employing 21 journeymen, a number of whom are illustrated in a watercolor of the bindery reproduced in Middleton's "A History of English Craft Bookbinding Technique" (p. 349). Lewis was patronized by the great collectors of the day, including William Beckford, who favored him above all others. In a letter to the bookseller George Clarke written in 1831—the year our binding was done—Beckford declared: "Lewis was, and is, and I hope will continue to be, the first artist in this line that Europe can boast of." Our tasteful binding is a fine and well-preserved example of his work. (ST15929a)

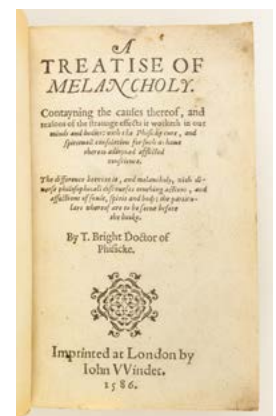


The First English Work on Mental Illness, A Book that Furnished Ideas and Language for Shakespeare's "Hamlet"



153 (MEDICINE - MENTAL ILLNESS). BRIGHT, TIMOTHY. A TREATISE OF MELANCHOLY. CONTAYNING THE CAUSES THEREOF, AND REASONS OF THE STRAYNGE EFFECTS IT WORKETH IN OUR MINDS AND BODIES: WITH THE PHYSICKE CURE, AND SPIRITUALL CONSOLATION FOR SUCH AS HAVE THERETO ADIOYNED AFFLICTED CONSCIENCE. (London: John Windet, 1586) 142 x 90 mm. (5 1/2 x 3 1/2"). 8 p.l., 276 pp. Second Edition. Recent retrospective calf in the style of the period. Occasional early ink annotations. Keynes, "Bright" 15; STC 3748; Norman 343; Garrison-Morton 4918 (the last two citing first edition). ♦A little soiling and browning to first and last couple of leaves, occasional minor marginal stains, other trivial imperfections, but an excellent copy internally, generally clean and fresh, in a pleasing new binding. **\$17,500**

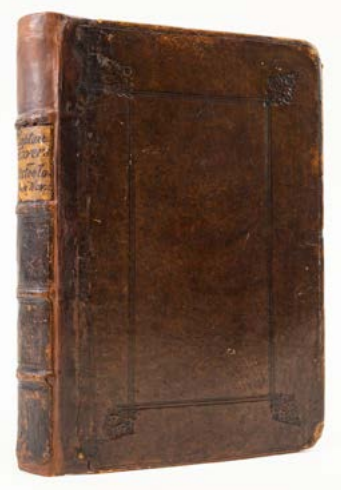
This is the second, corrected printing (issued the same year as the first) of the first English work on mental illness, a classic Elizabethan treatise on depression that influenced Burton's "Anatomy of Melancholy" (1621) and served as a source of inspiration for Shakespeare's Hamlet. As its preface indicates, the work examines the connection between mind and body, seeks to differentiate between mere sadness and depression, and recommends "what diet, what medicine, and what other remedie is meete for persons oppressed with melancholie feare, & that kind of heavinesse of hart." It is, in Keynes' words, "an important historical document for the psychiatrist and for the practitioner of psychosomatic medicine." Physician and author Timothy Bright (ca. 1549-1615) studied medicine on the Continent after receiving his B.A. from Cambridge, and happened to be in Paris at the time of the St. Bartholomew's Day Massacre. He escaped harm with the help of the English ambassador,



Francis Walsingham, but the horror of the experience stayed with him for years. One wonders if mental anguish arising from such trauma spurred his interest in treatment for melancholy. When Shakespeare was writing "Hamlet," this work was the best source for insight into the mental suffering of his main character, and there is convincing evidence that the playwright was familiar with the book. Scholars Dover Wilson and Kenneth Muir cite language in the play that closely parallels or incorporates Bright's phrasing. As Keynes concludes, "the importance of this modest volume . . . can scarcely be exaggerated." The 1586 printings of the book are not common in the marketplace, especially, as here, in very agreeable condition. (ST15937)

The First Complete, Systematic Study of the Bones

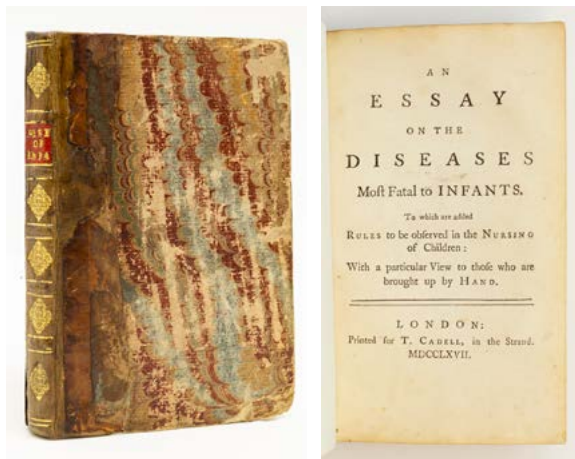
154 (MEDICINE - OSTEOLOGY). HAVERS, CLOPTON. OSTEOLOGIA NOVA, OR SOME NEW OBSERVATIONS OF THE BONES, AND THE PARTS BELONGING TO THEM, WITH THE MANNER OF THEIR ACCRETION AND NUTRITION. (London: Printed for Samuel Smith, 1691) 180 x 117 mm. (7 x 4 1/2"). 8 p.l., 294 pp., [1] leaf (ads). FIRST EDITION, First Setting (comma after "Osteologia nova," line 17 ending with "Gout"). Contemporary panelled calf, raised bands, rebacked preserving most of original backstrip including inked paper label, hinges reinforced, front pastedown renewed in early 20th century (to cover older inscriptions?). With two engraved plates, one folding. Front pastedown with ownership inscriptions of C. O. Heath and John Cleland (dated 1950) and with Cleland's 1977 presentation inscription to his son Donald; recto of imprimatur leaf with early signature of "William." Garrison-Morton 387; Norman 1024; Wellcome III, 225; Wing H-1162; ESTC R21003. ♦Corners showing some wear, final advertisement leaf rather browned, minor marginal foxing, one rust spot affecting a couple of letters, otherwise an excellent copy, clean and fresh internally, and the restored binding quite pleasing. \$7,500



This is the first printing of what DNB says is "the first European account of the minute structure of bone." After studying at St. Catharine's College, Cambridge, and receiving his medical degree at the University of Utrecht, Havers (1657-1702) set up practice in London, where he was elected a Fellow of the Royal Society in 1686. Fascinated by osteology, he devoted much time to the subject, and the present work, which Norman calls "the first complete and systematic study of the bones," was a major result. In the five sections of this volume, Havers addresses: the membrane, nature, constituent parts, and internal structure of the bones; accretion and nutrition, and the effects of rickets on the bones; the medulla, or marrow; the mucilaginous glands, with a discussion of the causes of rheumatism and gout; and the cartilages. The illustrations show a diagram of bone marrow and a cross-section of the knee. Havers describes for the first time a key structure in the bones that still bears his name—"Haversian canals," the tiny channels in the bones through which blood vessels and nerves thread. Norman further notes that our author "made important observations on bone growth, correcting Glisson's statement that uneven rickety bones grow on their hard side." This is not common in the marketplace: ABPC and RBH find just half a dozen other copies of this first edition at auction since 1975. (ST15643)

A Ground-Breaking Work by "the Father of Modern Pediatrics"

155 (MEDICINE - PEDIATRICS). [ARMSTRONG, GEORGE]. AN ESSAY ON THE DISEASES MOST FATAL TO INFANTS. (London: T. Cadell in the Strand, 1767) 158 x 97 mm. (6 1/4 x 3 7/8"). 3 p.l. (errata leaf bound at front rather than at end), 148 pp. FIRST EDITION. Contemporary marbled paper boards, rebacked in calf, remnants of original calf spine visible, raised bands, spine gilt in compartments with central gilt lozenge, red morocco label with gilt titling, new endpapers. Garrison-Morton 6324; Norman 72; Blake (NLM), p. 19; Wellcome II, 57; ESTC T151742. ♦Boards rather chafed, corners somewhat rubbed, spine slightly cocked,

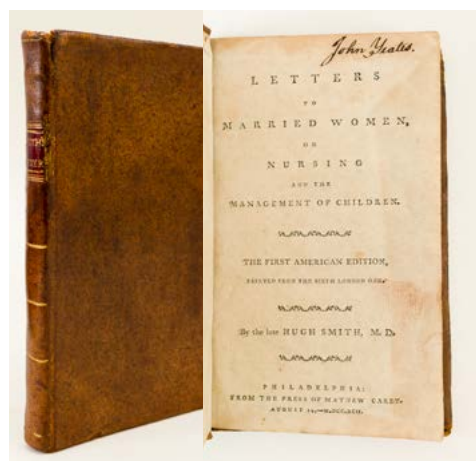


final quire a bit browned, other leaves a little yellowed with age, occasional faint corner creases, but still an acceptable copy, quite clean and fresh internally, and the restored binding sound. **\$3,000**

This is the scarce first edition of a ground-breaking work in the field of children's medicine, described by Garrison-Morton as "one of the best pediatric works of the period." Scottish-trained physician George Armstrong (1719/20-89) questioned why, when the future depended on the health of children, the diseases most affecting them were so little studied, and decided to undertake the effort himself. Here he examines in detail the complaints that were most frequently fatal to his young patients: colic ("inward fits"), thrush (candidiasis), and diarrhea ("watery gripes"). He also touches on teething, rashes,

convulsions, rickets, and contagious diseases, including small pox, measles, and whooping cough. The final third of the book is devoted to "Rules to be observed in the Nursing of Children, with a particular View to those who are brought up by Hand," a situation with which he was familiar in his own family. When his wife was unable to breast-feed their baby, the parents searched for alternatives to a wet-nurse, being unwilling to send their child away and only too aware of the dangers, from disease or neglect, in those situations. Armstrong came up with a successful formula and method of delivery, using cow's milk and breadcrumbs. The observations and recommendations in this treatise are based on Armstrong's practice treating poor children in London, and on the autopsies he performed on deceased patients. He is remembered as the founder of the first children's clinic in Europe, having established the Dispensary for Sick Children in London, in 1769. According to DNB, "He saw thousands of children without charge and contributed to the costs of the dispensary when donations proved inadequate, barely supporting his family from the fees of his private patients. By 1780 the dispensary had treated about 35,000 children, some from villages as much as 10 miles from London; it also became a centre for clinical paediatric instruction." Pediatrics historian Sir George Frederic Still praised Armstrong's efforts as "the beginning of a great movement which was to lift the study of diseases of children on to a different plane by the accumulation of special experience," and the doctor's biographer William Maloney proclaimed him "the father of modern pediatrics." Our first edition is rare in the marketplace: ABPC and RBH find just three copies at auction. (ST15443)

An Excellent Contemporary Copy of the First American Edition Of a Classic on How to Raise Infants and Children



156 (MEDICINE - PEDIATRICS). SMITH, HUGH, M.D. LETTERS TO MARRIED WOMEN, ON NURSING AND THE MANAGEMENT OF CHILDREN. (Philadelphia: Mathew Carey, 1792) 175 x 105 mm. (6 3/4 x 4"). x, [11]-167, [1] (ads) pp. FIRST AMERICAN EDITION. Contemporary sprinkled sheepskin, smooth spine divided into panels by gilt rule, red morocco label. Austin, "Early American Medical Imprints," 1760; Sabin 82727; Evans 24796; ESTC W13580. ♦ Short cracks to head of both joints, shallow chip to head of spine, one corner rather worn, but the unsophisticated binding sound and not at all displeasing. Mild browning throughout due to paper quality, final quire slightly more affected, isolated corner creases, other trivial defects, but an excellent copy, especially for an 18th century American imprint, with the text still atypically clean and fresh. **\$2,000**

Based on the sixth edition printed in London in 1767, this early manual on mothering is written in the form of "letters" offering advice on the feeding and raising of children, and is of special interest for the chapters relating to breast feeding. According to Heirs of Hippocrates, "Smith was the first English writer to recommend breast milk as sole nourishment for the first six or seven months of life. He also helped draw attention to the high infant mortality rate by including the bill of mortality for London in the introduction to these Letters." The author also argues that breast feeding is

essential for the health of the mother, and rails against the “unnatural” use of wet nurses, or “foster-nurses,” who he believed spread disease. With a flair for the dramatic, Smith warns the reader that in employing such a practice, parents may visit “a curse . . . upon a generation.” Other chapters discuss superstitions about birthmarks, the causes of miscarriages, teething and how to properly wean children, the management of children at different stages of their lives, and nursing the sick; the final chapter offers a glimpse of “honorable” old age, with the promise that well-raised children will help care for their parents later in life. The DNB has little to say about the life of Hugh Smith (1735/6–1789), noting only that he graduated with an M.D. from Leyden, took up practice at Hatton Garden, London, and married a wealthy heiress. We do know that his publications were immensely popular, especially among the laity—his book on family medicine (published in 1760) went through many editions, as did the present work, which was also translated into German and French. Our copy of the first edition printed in America boasts a contemporary sheepskin binding in a very good state of preservation. (ST15813)

***A Very Rare 17th Century Work on Wounds, with Surprisingly Charming Plates
And in a Fine, Unusually Ornate Contemporary Binding***

157 (MEDICINE - WOUNDS). (BINDINGS - COTTAGE ROOF). BROWNE, JOHN. A COMPLEAT DISCOURSE OF WOUNDS BOTH IN GENERAL AND PARTICULAR: WHEREUNTO ARE ADDED THE SEVERALL FRACTURES OF THE SKULL, AND THEIR VARIETY OF FIGURES. AS ALSO A TREATISE OF GUNSHOT-WOUNDS IN GENERAL. (London: E. Flesher for William Jacob, 1678) 205 x 160 mm. (8 1/8 x 6 1/4"). 4 p.l., 349, [3] pp. FIRST EDITION. HANDSOME CONTEMPORARY RED MOROCCO, GILT IN A COTTAGE ROOF DESIGN, covers with decorative gilt roll border, central panel with cottage-roof frame containing a large and intricate central ornament formed by floral tools, volutes, and much pointillé tooling, cornerpieces of similar design, the sides accented with cascading grapevines and multiple small tools, raised bands, spine densely gilt in compartments with two semicircular sections filled with pointillé scrolling and two triangular sections containing a floral spray, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt (very expert repairs to joints). With eight engraved plates: two depicting medical instruments, the others showing wounds and surgical procedures; without the frontispiece portrait. Front pastedown with 19th century engraved bookplate of W. H. Corfield; head of title page with ink signature of R. Hall; verso of title page with armorial bookplate of John Ward of Capesthorpe, Cheshire, and the Inner Temple, dated 1704. Krivatsy 1818; Wing B-5124; ESTC R9077. ♦Leather a little darkened in places, but the beautifully restored binding tight and lustrous, its gilt designs still bright. Title page lightly soiled, half a dozen gatherings with minor browning or foxing, occasional rust spots or other insignificant defects, but an excellent copy internally, clean and crisp with comfortable margins, and good impressions of the plates. **\$12,500**



In an elegant binding and with surprisingly charming engravings—especially given the grim subject matter—this is a guide to treating wounds, written by a surgeon who had served in the Royal Navy. Browne (1642-1702) begins

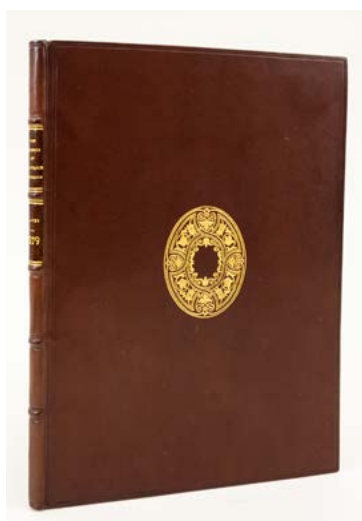


with a discussion of the supplies a surgeon must have on hand, then proceeds to discuss the various sorts of wounds—from punctures and snakebites to gunshots—and to address treatments for wounds affecting specific parts of the body. Nearly one-quarter of the book is devoted to wounds of the head, these being perhaps the most challenging to treat. The plates here include a variation on the Medieval “Wound Man,” pictured, in the words of the Wellcome Library, as “a dramatically vaulting neoclassical nude.” Pictured procedures typically show two surgeons working on a leg or a head wound, while a third man holds the unfortunate patient still; two plates stand out, as they show head injuries on eight different subjects, ranging in age from toddler to elder, all of these being distinctive individuals sympathetically rendered. Browne was an anatomist and surgeon who served as Surgeon in Ordinary to King Charles II and William III. He wrote a number of medical treatises,

some of which attracted accusations of plagiarism. He is noted for the first recorded description of cirrhosis of the liver. Our intricate cottage roof binding is an excellent example of that popular style; although we have not been able to identify the tools, the quality of the workmanship, materials, and design indicates the hand of an accomplished craftsman, probably in London or Oxford. Early owner John Ward III (1670-1749) was the scion of an ancient Cheshire family, a prominent attorney, and a Tory MP. Given the very decorative nature of the binding—much more ornate than a book of this nature would normally dictate—this was probably a copy prepared for presentation (though the dates would be a little off to suggest Ward as the original recipient). The volume was subsequently in the collection of William Henry Corfield (1843-1903), whose collection of rare books featured fine bindings. Corfield also established the first hygiene laboratory in London and is generally credited with revolutionizing hygiene and sanitation in the Victorian household. This is a rare work: ABPC and RBH list just one other copy at auction in the past 45 years. (ST15846)



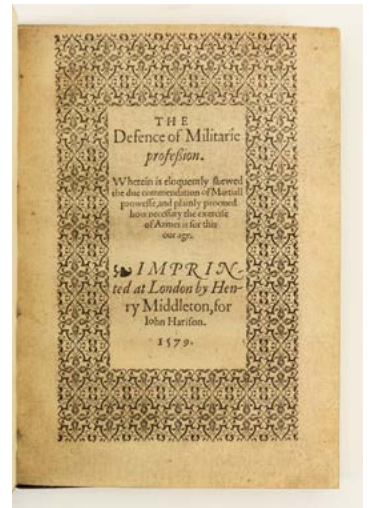
A 16th Century Impassioned English Defense of Soldiery, No Other Copies Traced at Auction



158 (MILITARY BOOKS - 16TH CENTURY ENGLISH). GATES, GEOFFREY. THE DEFENCE OF MILITARIE PROFESSION. WHEREIN IS ELOQUENTLY SHEWED THE DUE COMMENDATION OF MARTIAL PROWESSE, AND PLAINLY PROOVED HOW NECESSARY THE EXERCISE OF ARMES IS FOR THIS OUR AGE. (London: Henry Middleton for John Harison, 1579) 188 x 131 mm. (7 3/8 x 5 1/8"). 63 pp. FIRST EDITION. Modern dark brown calf in the style of the period, covers with gilt oval ornament at center, raised bands, two brown morocco labels, marbled endpapers, all edges gilt. Title within woodcut border, coat of arms of Edward de Vere, Earl of Oxford on page facing dedication to him, two large historiated woodcut initials. Printed in black letter. Cockle 26; STC 11683; ESTC S102948. ♦Text washed and pressed (title page a little gray as

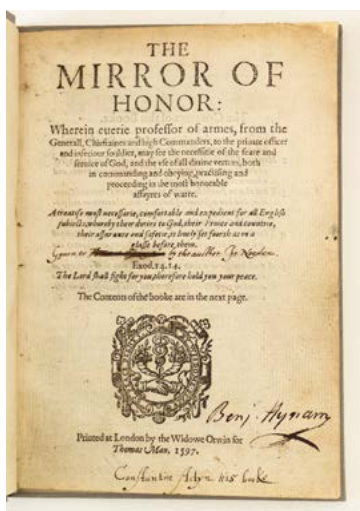
a consequence), first three quires with faint dampstain to gutter, last quire a little browned, other, more trivial, imperfections, but still quite an acceptable copy of a book welcomed in any condition, with the text being clean and still reasonably fresh, and the retrospective binding unworn. \$9,500

In what DNB calls "one of the most remarkable works of its type," soldier Geoffrey Gates (fl. 1566-80) makes an impassioned defense of his profession, of men charged with protecting the sanctity "not only of the seat of justice, but also of the cow and plough, of the bed and cradle, yea of the altar and of the sovereign state." An ardent Calvinist, Gates saw military service as a fight to "execute the high justice of God upon the earth." He had fought for the Dutch in the early years of their Eighty Year War for independence from Spain, and was a great admirer of the Dutch leader, William I, Prince of Orange, who is praised here as a defender of the Protestant faith. Our author reserves special contempt for merchants, lawyers, and rich men who spend freely on luxuries but begrudge paying to equip an army, and urges Englishmen to join him to "fight with Sathan in plain battell, for the recoverie of [God's] holy Sanctuary . . . trodden under the feete of Antichrist" (i.e., Catholic Spain). DNB argues that although this is "a rambling . . . work, it still has a power to move the reader because of its author's intense zeal and commitment to his cause. . . . 'The Defence of the Militarie Profession' remains a remarkable monument to his obscure yet passionate life." The book is extremely rare: we were able to trace no other copies at auction, and just three copies are listed in North American libraries by ESTC and OCLC. (ST15849)



Extraordinarily Rare in General, and Especially with an Authorial Presentation Inscription

159 (MILITARY BOOKS - 16TH CENTURY ENGLISH). NORDEN, JOHN. THE MIRROR OF HONOR. (London: Printed by the Widow Orwin for Thomas Man, 1597) 187 x 130 mm. (7 3/8 x 5 1/8"). 5 p.l., 93 pp. FIRST EDITION. PRESENTATION COPY. 20th century gray paper boards. Printer's device on title page. Title page inscribed "Gyven to [name inked through, but perhaps "Thomas Langham"] by the author, Jo. Norden"; tail margin of title inscribed "Constantin Aclyn his booke"; 19th century ink signature of Benjamin Hynam on recto and verso of title. Front pastedown with early 20th century bookseller's description pasted on. STC 18614; ESTC S113322. ♦Boards a bit soiled but otherwise unworn, minor dust-soiling or browning to head margins, one quire a little browned, occasional trivial smudges or tiny rust spots, but an excellent copy, generally clean and fresh. \$8,500



Written during a fallow period in the author's regular career as a cartographer, this work emphasizing the importance of service to God for all leaders and common soldiers in the sovereign's army was inscribed by the author to a friend or patron. One of several works Norden dedicated to the earl of Essex, it got our author into professional difficulties when Essex's enemy Robert Cecil rose to power and was in a position to impede Norden's career as a mapmaker. Norden quickly tried to push responsibility onto a "false Norden" from Kent (he was from Somerset), but biographer Frank Kitchen has established that the shared "interests, backgrounds, written expression, everyday circumstances, and style" indicate there was but one author. Though best known for his surveys and maps—including the first county maps of England to include roads—the pious Norden (ca. 1547-1625) also produced numerous works of devotion and prayer, among them the enormously popular "A Pensive Mans Practice," which went to 40 editions in his lifetime. While his sincere religious sentiments are not to be doubted, it must be acknowledged that Norden was most moved to write these manuals when he was between surveying jobs and short of money. Aimed at soldiers of every rank, the present work urges the "necessity of the fear and service of God" and "the use of all divine virtues

both in commanding and obeying, practicing and proceeding in the most honorable affairs of war." Norden also encourages civilians to support and respect the military, and to pray for men-at-arms. This is an especially rare work: OCLC and ESTC find five copies in U.S. libraries, and except for the two copies in the Cottesloe Library, there seems to have been only

one other—defective—copy at auction listed by RBH and ABPC. The present item is even more desirable as an extremely uncommon presentation copy signed by a 16th century English author. (ST15850)

***The Unique Story of How an Armchair Strategist
Successfully Directed the Earl of Essex To Capture Cadiz in 1596***



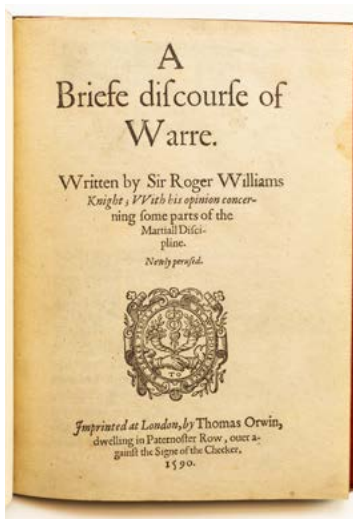
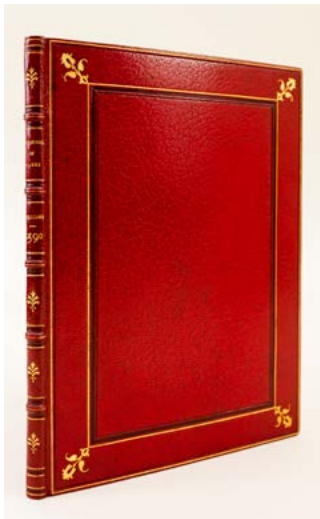
160 (MILITARY BOOKS - 16TH CENTURY ENGLISH). **SUTCLIFFE, MATTHEW.** *THE PRACTICE, PROCEEDINGS, AND LAWES OF ARMES: DESCRIBED OUT OF THE DOINGS OF MOST VALIANT AND EXPERT CAPTAINES, AND CONFIRMED BOTH BY ANCIENT, AND MODERNE EXAMPLES, AND PRÆCEDENTS.* (London: Deputies of Christopher Barker, 1593) 195 x 140 mm. (7 5/8 x 5 1/2"). 12 p.l., 328, 327-342 pp. FIRST EDITION. Inoffensive 18th century calf, covers with simple blind-tooled frame, raised bands, rebacked preserving original backstrip, spine panels with blind-stamped calligraphic centerpiece, gilt titling, newer endpapers. With woodcut initials and decorations. Printed in black letter, italic, and roman type. Front pastedown with armorial bookplate of Mark Dineley; front free endpaper with bookplate of the Fox Pointe Collection. Cockle 57; STC 23468; ESTC S117986; Heuser, "Strategy Before Clausewitz: Linking Warfare and Statecraft,

1400-1830" (2017), chapter 5: "A National Security Strategy for England: Matthew Sutcliffe, the Earl of Essex, and the Cadiz Expedition of 1596." ♦Spine gently faded, joints and extremities a bit rubbed, a little foxing to title page, final page a bit soiled, isolated rust spots or small wax stains, but an excellent specimen nevertheless—clean, fresh, and mostly rather bright, in a solid, serviceable binding. **\$12,500**

This rare treatise addressing all aspects of war has been cited by military historian Beatrice Heuser as perhaps a unique example of a case "in which a civilian, an 'armchair strategist', published a book containing a comprehensive concept for how to conduct a war with a specific enemy that was applied in practice." According to Heuser, Sutcliffe penned "a national security strategy for England," and one that Robert Devereux, Earl of Essex, to whom the work is dedicated, put into practice in the country's ongoing conflicts with Spain, leading to the operation that resulted in the successful capture of Cadiz in 1596. Sutcliffe had met Essex at Trinity College, Cambridge, where he had likely served as one of the young earl's tutors. DNB observes that Sutcliffe, who studied law before becoming a doctor of divinity, applied his legal training to this work, in which he examines not only fortifications, aggressive and defensive tactics, and the practical considerations of recruiting, paying, feeding, and housing armed forces, but also discusses laws and regulations governing the military. Cockle notes that the work "was well known both at home and abroad," and that it "urge[d] the importance of military studies." Following this consequential work, Sutcliffe restricted his writings to theological subjects, and enjoyed a 40-year career as dean of Exeter Cathedral. This work is rare in the marketplace: ABPC and RBH find just three other copies at auction in the past 40 years. (ST15634)

***"Almost the Only Renaissance Military Text
By an Englishman that Is Incontrovertibly Authoritative"***

161 (MILITARY BOOKS - 16TH CENTURY ENGLISH). **WILLIAMS, ROGER.** *A BRIEF DISCOURSE OF WARRE . . . WITH HIS OPINION CONCERNING SOME PARTS OF THE MARTIAL DISCIPLINE.* (London: Thomas Orwin, 1590) 181 x 131 mm. (7 1/8 x 5 1/8"). 4 p.l., 56 pp. "Newly Perused" Second Edition. Attractive crimson crushed morocco by Riviere & Son, covers with frame of black and gilt rules, oblique gilt lilies at corners, raised bands, spine panels with gilt palmette centerpiece, gilt titling, gilt-ruled turn-ins, all edges gilt. Printer's device on title page. Front pastedown with armorial bookplate of Thomas Francis Fremantle, Lord Cottesloe. Cockle 45; STC 25733; ESTC S120635; John X. Evans, "The Works of Sir Roger Williams," p. cxxxix. ♦Leaves lightly washed and pressed (in keeping with bibliophilic fashion at the time of binding), faint



dampstain to first leaf and last two leaves, one trivial smudge, otherwise quite a fine copy, the text clean and fresh and the fine modern binding unworn. \$12,500

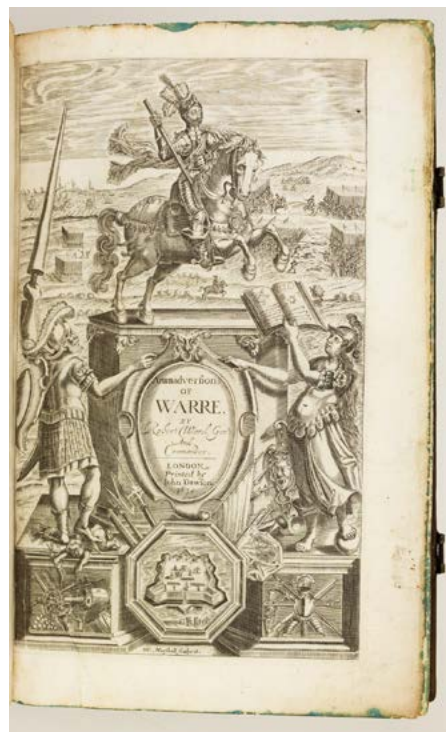
This study of 16th century Spanish military discipline and strategies written by a respected soldier who had served with the Spaniards in their campaigns against the Dutch was instrumental in replacing the longbow with the musket as the principal English weapon of war. A soldier from the age of 17, Sir Roger Williams (1539/40-95) spent his life in uniform, eventually serving as second in command to Robert Devereaux, the Earl of Essex. Describing Williams as "among the most advanced practitioners of the art of war in the 16th century," DNB notes that this work "demolished the case of traditionalists

for retaining weapons such as the longbow," and it "dissected honestly the performance of the generals under whom [Williams] had fought." The work "was intended as a manual for Essex and for the new generation of officers whose careers the earl intended to promote." Military historian John X. Evans declares this to be "almost the only Renaissance military text written by an Englishman that is incontrovertibly authoritative and comparable in quality to the most advanced and influential Continental works on sixteenth-century warfare. Measured against most military textbooks of the age, it is remarkably instructive, comprehensive, and, rarest of all virtues, practical." Its value extends beyond the military, however: DNB deems it "an excellent historical source, not only for the wealth of information he provides, but for [its] extraordinary honesty." DNB says that the fractious but undeniably able Williams is thought to be the model for one of Shakespeare's beloved characters, Fluellen, the professional Welsh soldier in "Henry V." This is a rare work in either of its two versions dated 1590 (ours apparently being the later): RBH and ABPC locate just four other complete copies at auction since 1938. (ST15856)

A Wide-Ranging Military Reference Deemed by Cockle to Be "of the Greatest Value"

162 (MILITARY BOOKS - 17TH CENTURY ENGLISH). WARD, ROBERT. ANIMA'DVERSIONS OF WARRE, OR, A MILITARIE MAGAZINE OF THE TRUEST RULES, AND ALBEST INSTRUCTIONS, FOR

THE MANAGING OF WARRE. (London: Printed by Iohn Dawson[, Thomas Cotes, and Richard Bishop], 1639) 322 x 207 mm. (12 3/4 x 8 1/4"). 14 p.l. (title page a cancel), 394 pp.; [1] leaf (title), 101, [7] pp. (Complete). **Two volumes bound in one.** FIRST EDITION. Recent retrospective sprinkled calf, raised bands, spine gilt in compartments with thistle centerpiece, red morocco label, two brass clasps from the book's 17th century binding. With extra engraved title page by W. Marshall featuring military motifs, historiated woodcut initials, printer's device on title page of Book II, numerous woodcuts in the text, 14 full-page wood engravings, two double-page engravings, all depicting fortifications, battle formations, encampments, and weapons of war, as well as a six-page table at the end. Front pastedown with bookplates of military book collector Mark



Dineley and G. C. L. Ross; front free endpaper with bookplate of the Fox Pointe Collection. Cockle 147; STC 25025; ESTC S118037; Lowndes IV, 2838. ♦Occasional tiny burn holes, other trivial imperfections, but A FINE COPY, clean, crisp, and rather bright, with very sharp impressions of the wood engravings, and in a new sympathetic binding. \$4,250

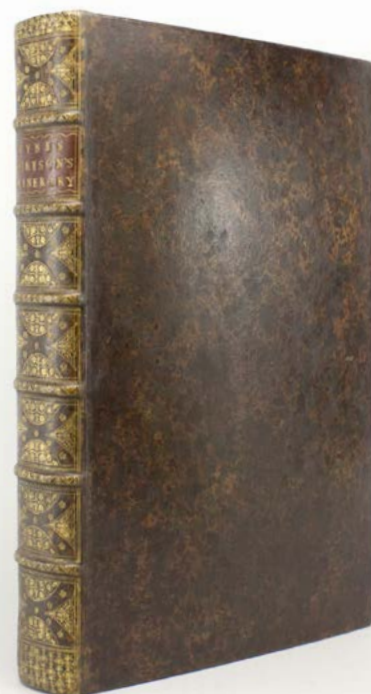
This is an unusually fine copy of "a book of reference on nearly all branches of the military art," deemed by Cockle to be "of the greatest value, the author having gone for information to the best sources available, adding, besides, excellent observations of his own." The 22 sections in the two-volume

work offer guidance in preparing for war (as regards food, weapons, money, and logistics), building and defending fortifications, the use of artillery and mines, the duties of the various ranks of soldiers and officers, drilling infantry and cavalry, engines of war, quartering troops, military strategies, precautions for battles, military law, and battle formations. The woodcuts supplement the text with diagrams of troop formations, fortification plans, camp maps, and illustrations of weapons. Cockle notes, however, that Ward conveys his detailed directions for infantry drills in the text, rather than relying on illustrations, as was the custom in military books of the period. The work appears in the marketplace from time to time, but is often missing the engraved title or a double-page plate, and is frequently the worse for use; our fresh, complete copy in a period-style binding is a fortunate find. (ST15637)



First Printing of one of the Earliest Travelogues and Tourist Guides in English

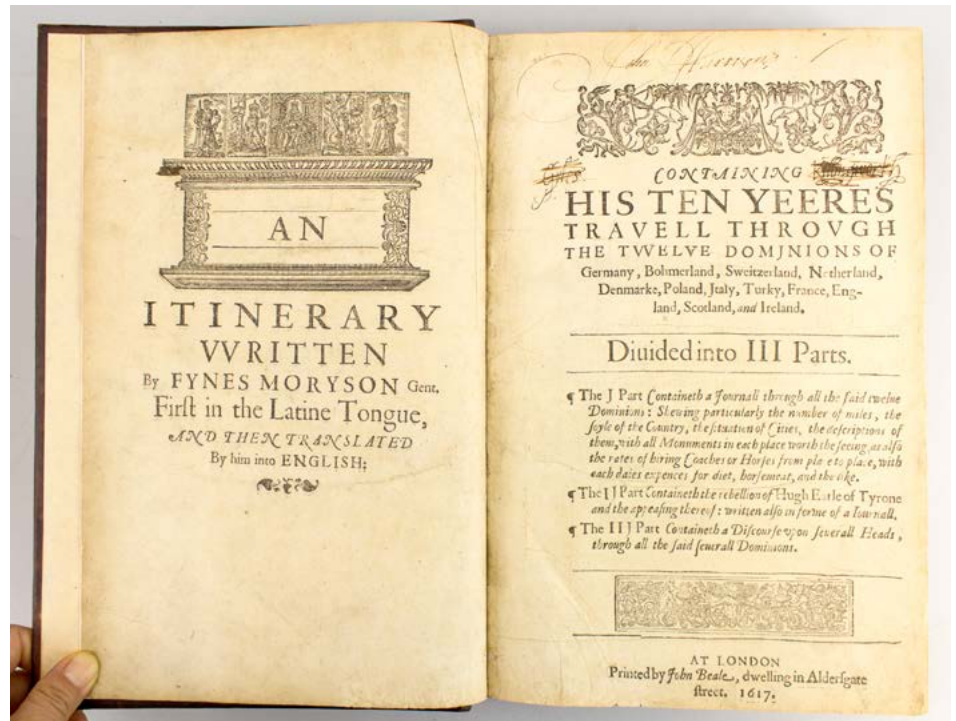
163 MORYSON, FYNES. AN ITINERARY VVRITTEN BY FYNES MORYSON . . . CONTAINING HIS TEN YEERES TRAVELL THROVGH THE TVVelve DOMJNIONS OF GERMANY, BOHMERLAND, SWEITZERLAND, NETHERLAND, DENMARKE, POLAND, JTALY, TURKY, FRANCE, ENGLAND, SCOTLAND, AND IRELAND. (London: Printed by John Beale, 1617) 324 x 216 mm. (12 3/4 x 8 1/2"). 7 p.l., 295, [1], 301, [1], 292 pp. Missing first leaf (blank except for signature mark) and last leaf (blank), as is often the case; first leaf of table of contents bound in backwards, so the second page appears before the first. **Three parts in one volume.** FIRST EDITION. Very fine mottled calf, gilt, by Courtland Benson, gilt-decorated raised bands, spine with prominent tangent semicircles dividing the elaborately gilt compartments into quadrants containing many botanical tools and fleurons, red morocco label, later (but not jarring) endpapers. With decorative woodcut head- and tailpieces, historiated initials, and eight woodcuts in the text, seven of them maps of Venice, Naples, Rome, Genoa, Paris, Jerusalem, and Constantinople, and one a plan of the Church of the Holy Sepulcher. Title pages with ink ownership inscriptions of William Lascoe, Gyles Killingworth, and John Harrison (all 17th century) and James White (dated 1779); front pastedown with modern bookplate of Athol H. Lewis; occasional ink or pencilled marginalia. STC 18205; ESTC S115249. ♦Title opening a bit soiled and darkened (perhaps because of protracted exposure to light while being



exhibited?), the leaf on the left expertly backed, the one on the right probably washed, first half of the text with light dampstain across half the lower margin (usually very faint and small, but sometimes reaching up through six or eight lines of text), final 50 leaves with minor worming at inner margin (not touching text), one leaf with corner restored (no text affected), a number of other minor defects (slight soiling, small burn holes, smudging here and there), but still a surprisingly fresh and mostly rather bright copy of a work usually found in deplorable condition, and in an extremely appealing unworn sympathetic binding. \$3,600

This is the first edition of an early English-language combination of travelogue (Part I), military history (Part II), and guide for tourists (Part III), written by someone who had by his own admission longed from his childhood to see the world.

After matriculating at Cambridge and becoming a fellow of the college, Moryson (1565/6-1630) received permission to suspend his fellowship while he travelled abroad through the Low Countries, Germany, Denmark, Poland, Austria, Italy, Switzerland, France, the Eastern Mediterranean, Jerusalem, Tripoli, Antioch, and Constantinople. According to the DNB, "he was fluent in German, Italian, Dutch, and French, and his linguistic ability served him well in regions where an Englishman might expect to meet hostility: he generally



posed as German or Dutch in the more dangerous states in Italy, adopting a second cover as a Frenchman when visiting Cardinal Bellarmine at the Jesuit college in Rome" and so on; his disguises also included Bohemian and Polish attire. The first part of this book is a detailed account of those travels, reporting on the routes he travelled, evaluating the accommodations available, enumerating the amounts of time and money expended, and critiquing the "must-see" sights of the various locales. In the second part, Moryson deals with the years 1599-1602, which he spent in Ireland. There, he acted as secretary to Lord Mountjoy, commander of the English troops fighting the uprising of Irish chieftains known as the Nine Years' War or Tyrone's Rebellion. The final, and perhaps most entertaining, portion of the work is a sort of 16th century "Lonely Planet Guide" in which our author describes the customs, dress, diet, economies, and politics of European countries, with an eye toward helping the contemporary traveller avoid pitfalls and faux pas. As the DNB observes, these sometimes humorous accounts of "hard-drinking German artisans and their sober wives, Italian gentlemen and courtesans, . . . entrepreneurial Dutchwomen and their downtrodden husbands, impoverished Scots, and spendthrift Polish noblemen" are quite valuable for the modern reader as a window into the daily life of 16th century Europe. (CTS1005)

The Earliest Natural History of New England

164 (NATURAL HISTORY - EARLY AMERICAN). JOSSELYN, JOHN. NEW-ENGLANDS RARITIES DISCOVERED: IN BIRDS, BEASTS, FISHES, SERPENTS, AND PLANTS OF THAT COUNTRY. TOGETHER WITH THE PHYSICAL AND CHYRURGICAL REMEDIES WHEREWITH THE NATIVES CONSTANTLY USE TO CURE THEIR DISTEMPERS, WOUNDS, AND SORES. (London: Printed for G[iles]. Widdowes at the Green-Dragon in St. Paul's Church-yard, 1672) 145 x 90 mm. (5 3/4 x 3 1/2"). 3 p.l. (first blank), 114 pp., [2] leaves (pp. 109-114 and final two leaves [ads and printer's mark] supplied in facsimile). FIRST EDITION. Modern calf, the original cover of contemporary sheep laid down on front board, raised bands. With 11 woodcuts in the text, five of these full-page, and one woodcut plate, all depicting New England flora; printer's device on final (facsimile)



leaf. Front flyleaf with early owner inscriptions of William Maning, William Millward (dated 1688), and Thomas Millward (dated 1720), and with early notes on days in the month of July (perhaps a timekeeping log?). Church 618; Howes J-255; Hunt 322; Sabin 36674; Vail, "Frontier" 160; Wing J-1093. ♦A couple of trivial creases to sheepskin panel, first 14 leaves with short worm trail to head edge, touching headline, intermittent minor (never significant) stains consistent with frequent use, but still a very good, surprisingly fresh copy internally, in a new, sympathetic binding. \$9,500

This is an affordable copy of the much sought-after first edition of the earliest natural history of New England, with descriptions of native flora and fauna, illustrations of plants unfamiliar to Europeans, and details on the medicinal



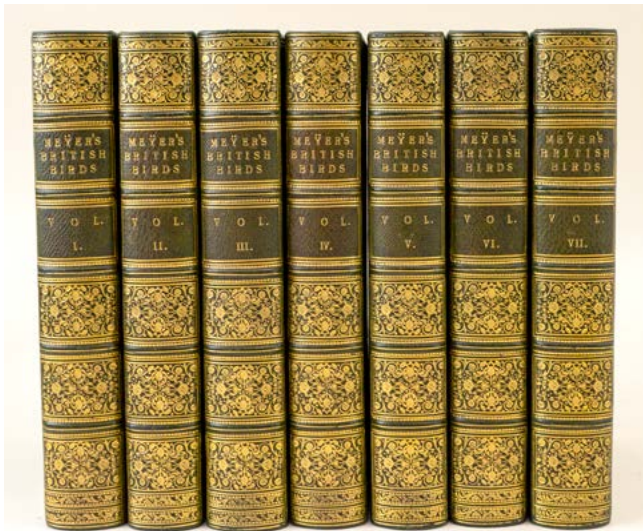
uses of various animals, vegetables, and minerals. Josselyn (ca. 1608-1700?) visited Boston in 1663 and from there set out to explore the surrounding region, devoting the next eight years to discovering and recording the birds, beasts, reptiles, fishes, plants, stones, and metals found there. In the text, after physical descriptions of the various animals, Josselyn notes any ailments that may be treated with their fat, skins, horns, or other parts. Goose fat is recommended for bloody flux, bear grease for aches and pains ("the Indians anoint themselves therewith from top to toe" to protect against the cold), and dogfish for toothache. Plants are

divided into those that are also common in England, those "proper" to New England, native New England plants that have no name in English, plants brought to the New World by settlers, and English herbs that thrive or don't thrive in the colony. Most of the text is given to the discussion of useful plants, with an emphasis on their remedial properties, and the illustrations depict those previously unknown in the British Isles. Josselyn concludes his discussion with a description of the appearance and character of Native American women, including a poem (cringeworthy from the modern perspective) favorably comparing the charms of dark-skinned women to those of white women. The last section (here in facsimile) is a chronology of the history of New England. Complete copies of our first edition in desirable condition are uncommonly seen and bring very substantial sums in the marketplace. We purchased the present copy because it is an affordable example of an important early book on America, and we offer it with the same thought in mind. (ST15913)

A Handsomely Bound Set with More than 400 Convincing Hand-Colored Ornithological Plates



165 (ORNITHOLOGY). (COLOR PLATE BOOKS). MEYER, HENRY LEONARD. COLOURED ILLUSTRATIONS OF BRITISH BIRDS, AND THEIR EGGS. (London: G.W. Nickisson; George Willis; Willis and Southeran, 1842; 1853-57) 222 x 135 mm. (8 3/4 x 5 3/8"). **Seven volumes.** First Octavo Edition of volume I; Second Octavo Edition of volumes II-VII. VERY ATTRACTIVE CONTEMPORARY GREEN PEBBLE-GRAIN MOROCCO, covers with double gilt rule and dentelle borders, raised bands, spine panels with elaborate floral gilt tooling and titling, gilt floral turn-ins, all edges gilt. With 322 hand-colored plates of birds, 105 hand-colored plates of eggs, and seven black and white plates (see below) for a total of 434 plates. Front pastedown of each volume with bookplate of Marcus Steinman Kemmis. Fine Bird Books, p. 123; Anker, p. 58; Zimmer, p. 433; Wood, p. 462. ♦Covers with a few trivial scratches, spines slightly



faded, but the bindings in a fine state of preservation; occasional light foxing (more frequent in volumes V and VI) including some plates, the odd negligible blemish, but on the whole a very pleasing set with great shelf appeal, the vast majority of the contents clean and bright, and the hand coloring extremely fresh. **\$3,900**

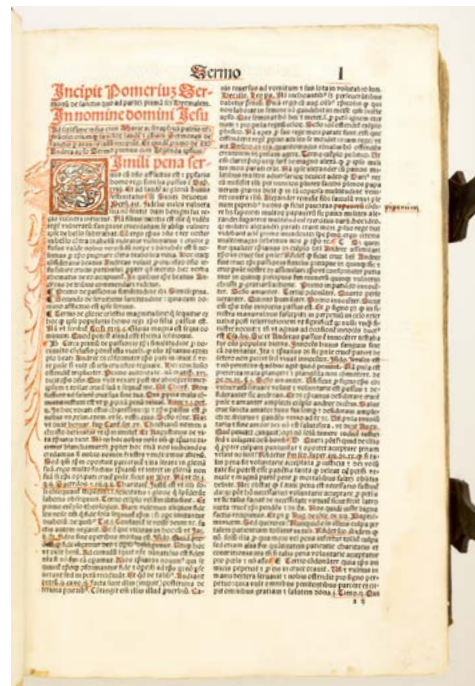
Wood says that Mejer's work is, with "the possible exception of Lord Lilford's Birds, [which was published some fifty years later] . . . the finest and most complete atlas of portraits of British avifauna (with their eggs) ever published." Following the original edition published in imperial quarto format between 1835-41, our handsome octavo edition gave a more affordable access to pages just as profusely illustrated, with hundreds of high-quality hand-painted lithographs. The author promises in his introduction to

the present version that it "will, in all respects, resemble the former [edition], except in size, and no pains will be spared to render it as perfect as possible." Both editions were issued in parts and thus have slightly knotty bibliographies, with small, inevitable discrepancies in the numbers of plates from set to set. (The present copy collates as the mixed set described by Zimmer, but with one fewer black and white plate). The illustrations were drawn from nature by Mejer (1797-1865) and his wife, and were professionally hand colored with a sensitive and delicate touch. Mary Anne Mejer was an accomplished artist who created many of the original drawings, while her husband, a professional lithographer, drew the plates on the stones. Born in Amsterdam, Mejer came to England in 1806, married Mary Anne Moor in 1830, and set up house in Surrey, where Mejer pursued his twin passions as an artist and a naturalist. Accordingly, the illustrations here are educational and scientific, but Mejer also imbues these ornithological subjects, from delicate to magnificent, with personality and life. Some of the birds are shown in isolation, perhaps perching on a branch, or flying in the clouds; but many are situated in a more detailed natural habitat, giving important context and adding to the artistic sensibility of these images. All of the images are convincingly life-like. This is not a terribly rare book, but a copy like the present one—especially well-preserved, with bright, beautiful plates and handsomely bound—is not so easy to find. (ST15767)



Signed and Dated by the Rubricator in 1516, and with 12th Century Pastedowns

166 **PELBARTUS DE THEMESWAR.** SERMONES POMERII DE SANCTIS HYEMALES ET ESTIVALES. [with] STELLARIUM CORONE BENEDICTE VIRGINIS MARIE. (Lugduni [Lyon]: Bernard Lescuyer for Johann Koberger of Nuremberg, 3 June 1514; Jacques Sacon for Anton Koberger, 8 August 1509) 320 x 205 mm. (12 1/2 x 8"). 5 p.l., XCVII [i.e., 129], [4], I-CXXIII, [2] [i.e., 150] leaves (complete, despite irregular pagination, with 288 leaves); [134] leaves (last blank). **Two works in one volume.** Contemporary blind-stamped calf, upper cover with diapered central panel, each compartment containing a flower, cloverleaf, or monogram of Christ, outer frame with rosette and "IHS" stamps, lower cover with similar but less detailed tooling, raised bands, two brass clasps (probably later, straps on both renewed), PASTEDOWNS OF VELLUM LEAVES FROM AN EARLY 12TH CENTURY GERMAN NOTED BREVIARY, with staveless neumes and red painted initials. With attractive woodcut initials, first work with printer's device on final page. FINELY RUBRICATED, SIGNED, AND DATED BY THE RUBRICATOR, Bernardus tor Tellt de Everswyntzel (Everswinkel), the final page dated 21 May 1516. Front flyleaf with early ink inscription in Latin and with signature of B. Grone[?] dated December 1, 1837. Adams P-569; VD16 ZV 25164 (listing 4 copies) and ZV 24944; USTC 693748 and 694648 ♦ Large vertical crack in spine leather in two places—though the spine very much intact—leather on boards a bit scratched and roughened, but the binding still pleasing as a Medieval survival, with very good impressions of the stamps; I1 with older repairs



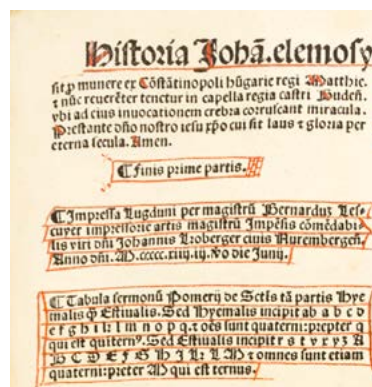
to fore-edge margin (not affecting text), occasional mild marginal dampstains, other trivial imperfections, but A VERY FINE COPY INTERNALLY, clean, fresh, and rather bright, with very pleasing remarkably complex rubrication. \$7,500

This volume containing two rare editions of sermons on the "winter and summer" saints as well as on the Madonna is especially desirable for its pleasing contemporary binding, its use of early manuscript leaves as pastedowns, and its attractive rubrication by a scribe who has left a special paleographical legacy for us by signing and dating his work.

Pelbartus Ladislaus de Temesvár

(1420-1504) was a Hungarian Franciscan who received his theological training at the University of Krakow. He was renowned for his sermons, which were first printed in 1498. He showed a special devotion to the Virgin, and the second work here lauds her "Starry Crown" (i.e., many virtues). While a great many early books were rubricated, it is a special circumstance to find one inscribed with the name of the rubricator and the date he finished his labor. Bernard tor Tellt had reason to be proud of his work: this volume is extensively and very attractively embellished. Bernard has struck all capitals with red, marked the beginning of paragraphs with pilcrows, underlined cross-references to other works, highlighted woodcut initials and added intricate trailing penwork to large initials, outlined incipits and colophons, and provided hand-drawn initials in the blanks left for decorative initials in the second work. He notes at the end of the first work that he had completed rubricating 516 pages (though it was closer to 576) on the feast of Corpus Christi; on the final page of the second work, he signs his name again and adds the date 1516. Bernard was working in the German town of Everswinkel near Münster, and as his work was likely done before the book was bound, it is probable that the binding also originated

in Northern Germany or perhaps the Low Countries. As finishing elements at front and back, our thrifty binder has recycled portions of two bifolia from a then-obsolete and unwanted early 12th century breviary, happily preserving for the modern bibliophile these now sought-after specimens. These manuscript fragments are written



in an early proto-gothic script that retains characteristics of Caroline minuscule, and show sung portions of the liturgy with diastematic neumes "in campo aperto," i.e., without staves. Our Lyon editions of these works are uncommon: OCLC locates no copies in North American libraries; ABPC and RBH find just two other copies of either at auction. (ST15921a)

The Largest Book from Colonial New Jersey, in an Intriguing (Edwards of Halifax?) Binding

167 (QUAKERS). (BINDINGS - EDWARDS OF HALIFAX-STYLE). SEWEL, WILLIAM. *THE HISTORY OF THE RISE, INCREASE AND PROGRESS, OF THE CHRISTIAN PEOPLE CALLED QUAKERS.* (Burlington, New Jersey: Isaac Collins, 1774) 330 x 200 mm. (13 x 8"). xii, 812, [16] pp. Third Edition, Corrected. AN ELEGANT AND INTRIGUING SLIGHTLY LATER VELLUM BINDING IN THE STYLE OF EDWARDS OF HALIFAX, covers framed by double blue rules, spine with blue painted labels framed with decorative gilt rolls, including the characteristic Edwards of Halifax metope-and-pentaglyph roll, gilt titling, marbled endpapers. Felcone 238, 239; Evans 13607; Sabin 79605. ♦Short scratch to front board, narrow discolored area along bottom of front board, blue label at foot of spine a little rubbed, text with the minor foxing and occasional browning typical of early American imprints, but an excellent specimen, generally clean and fresh in a solid binding with no signs of the splaying that often affects stiff vellum. \$950

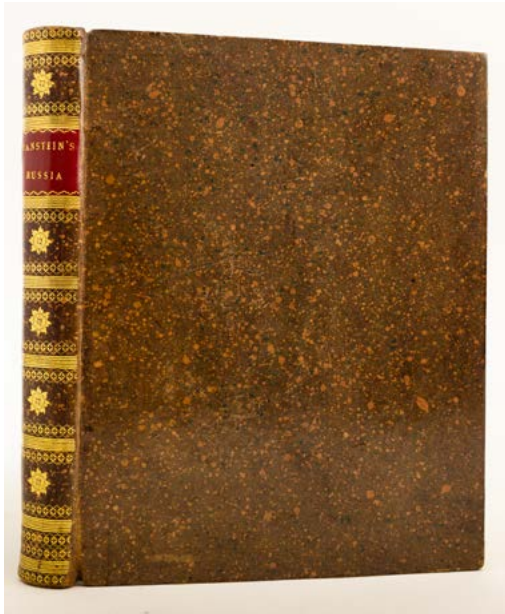
This is a handsomely bound copy of an influential defense of Quakerism that is, according to Felcone, "the largest book printed in colonial New Jersey."

First published in Dutch in 1717, with an English edition appearing in 1722, it was the definitive history of the Society of Friends for nearly 200 years. The Amsterdam-born Quaker William Sewel (1653-1720) spent 25 years on this work, which DNB terms "his principal and enduring achievement for the Society of Friends." He consulted published works, English Quakers, and the journals of George Fox in compiling his history, and he prepared the English translation himself, adding material gathered from Quakers in England. The first American edition appeared in 1728 in Philadelphia, and this new edition was printed at the behest of the Society of Friends by Quaker printer Isaac Collins. The binding is a genuine curiosity here because the Edwards of Halifax style, often ornate or at least elegant, would probably not be in accord with the generally simpler Quaker taste. At the same time, this odd juxtaposition of text and binding encourages us to picture a prosperous early 19th century American



member of the Friends arranging to have this most important book bound in England in a style more stately than would be readily available in the States. Felcone owned two copies of this edition, one bound identically to ours, and notes another copy in an Edwards-style binding that had been in the library of Sir George Fortescue of Devon, England. The famous Edwards of Halifax bindery, founded by William Edwards (1723-1808) and continued by several of his brothers, half-brothers, and sons, was responsible for the introduction of a number of stylistic innovations. One of the most important of these was a method by which vellum was rendered transparent by soaking it in a pearl ash solution and heavily pressing it and then ornamenting book covers with drawings or paintings done on the underside of the vellum, where the artwork was protected from dirt and the elements. The materials used, the general design of the volume, and the quality of workmanship certainly suggest that the Edwards bindery could have produced this item, but since Edwards bindings are never signed, the matter cannot be determined with any assurance. (ST15090)

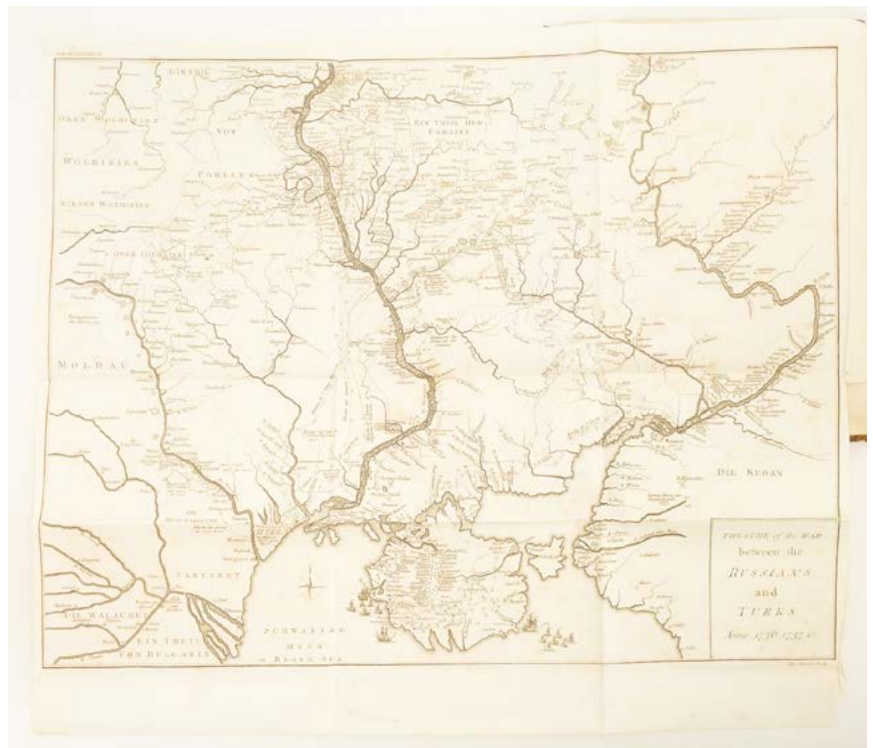
168 (RUSSIA). MANSTEIN, CHRISTOPH HERMANN VON. *MEMOIRS OF RUSSIA, FROM THE YEAR 1727 TO THE YEAR 1744.* (London : Printed for T. Becket and P. A. De Hondt, 1773) 275 x 211 mm. (10 7/8 x 8 1/4"). xxvi, 416 pp., [4] leaves. Edited by David Hume. Second Edition, "carefully corrected throughout, and greatly improved." FINE EARLY 19TH CENTURY SPECKLED CALF, smooth spine gilt in panels divided by multiple plain rules and decorative roll, sunburst ornament at center, red morocco label, all edges yellow. With 10 folding engraved maps and battle plans. Front pastedown with engraved armorial bookplate of Marcus Gage. Atabey 758 (first edition); ESTC T122590. ♦Trivial scuff near foot of front board, a breath of rubbing



to joints and extremities, occasional minor foxing, more noticeable on one quire, about half a dozen leaves somewhat dust-soiled and frayed at head or tail edge (defects no doubt incurred while awaiting a permanent binding), but A FINE AND MOST ATTRACTIVE COPY, internally clean and fresh (except as noted), with ample margins and particularly well-preserved plates, in a lustrous binding with few signs of wear. \$1,600

This is a beautiful copy of an insider's account of intrigue at the Russian court and campaigns of the Russian military, written by a Prussian who served during the reign of Tsarina Anna, niece of Peter the Great, and who was involved in the infighting surrounding succession following her death. Born in St. Petersburg, the son of a Russian officer, Manstein (1711-57) received his military training in Prussia, before returning to serve as a captain in the St. Petersburg regiment. He fought in the Crimean campaign against the Turks in 1735, distinguishing himself in battle and rising to rank of Lieutenant Colonel by the time peace was declared in

1739. In the present work, he documents this conflict, as well as ongoing hostilities with the Tartars, providing maps of contested areas and plans of battle formations. The childless Anna died in 1740, and Manstein provides us with an inside view of the succession struggle that followed, resulting in the ouster and arrest of the infant nephew who was Anna's designated successor, in favor of Elisabeth, legitimized daughter of Peter the Great. Manstein left Russian service in 1745 to become an adjutant general to Frederick the Great. A soldier to the end, he was killed in battle while serving in Bohemia. Prepared from Manstein's French manuscript, this memoir first appeared in English in 1770, with French and German editions issued the following year. Our copy apparently spent some years unbound or in publisher's boards before being acquired and bound by collector Marcus Gage in the early 19th century. It is little changed from the day it entered his library. (ST15928)



Apparently the First Separately Published Work in English Entirely Devoted to Saffron

169 (SAFFRON). [DOUGLAS, DR. JAMES]. AN ACCOUNT OF SAFFRON: THE MANNER OF ITS CULTURE AND SAVING FOR USE, WITH THE ADVANTAGES IT WILL BE OF TO THIS KINGDOM. (Dublin: Printed by A. Rhames, printer to the Dublin Society, 1732) 200 x 105 mm. (7 7/8 x 4 1/2"). 14 pp., [1] leaf (ads). FIRST EDITION. Recent retrospective panelled calf, raised bands, spine panels with gilt ornament, red morocco label. With frontispiece engraving of the saffron flower (crocus), its bud, and the bulb. Henry II, 206; Hunt 488; ESTC T86873. ♦ Tiny wormhole to tail margins, a couple of small, faint spots to fore edge, but AN EXTREMELY FINE COPY, the text entirely clean, fresh, and especially bright, and in a new, sympathetic binding. \$5,500



This rare little account promoting the cultivation of the saffron crocus in England and Ireland is a condensed version of a paper Dr. James Douglas published in "Philosophical Transactions" in 1728, with added notes at the end by an Irish writer, who claims that saffron grown in Ireland "is superior in every quality to that grown in other countries." Scottish physician James Douglas (1675-1742) studied at the University of Edinburgh and received his medical degree at Rheims before establishing an obstetrics practice in London, where his patients included Queen Caroline. In addition to writings on anatomy and midwifery that are still referenced today, Douglas, a keen gardener, also delved into botany, penning works on the Guernsey lily, the coffee plant, and ipecacuanha, the plant from

which medicinal ipecac derives. The present work is based on his studies of saffron farming in the town of Saffron Walden in Essex, a major producer of the spice in the Middle Ages, when it was widely used in medicines to combat the plague. Hunt notes that such pamphlets promoting industries or crops were common in the 17th and 18th centuries. Of course, they were also small, ephemeral, and apt to be lost or discarded over time. The present title is rare in the marketplace; the only other copy recorded at auction by ABPC and RBH is the Crahan copy, which sold twice in the mid-1980s. Nor is it widely held in institutions, with ESTC and OCLC finding 14 copies in North America. (ST15736h)

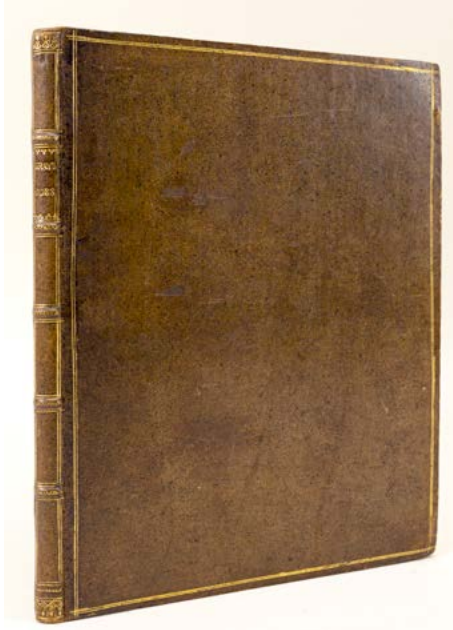
170 **SMOLLETT, TOBIAS.** TRAVELS THROUGH FRANCE AND ITALY. (London: R. Baldwin, 1766) 211 x 132 mm. (8 3/8 x 5 1/8"). **Two volumes.** FIRST EDITION. Attractive contemporary sprinkled calf, raised bands, two brown morocco labels with gilt lettering, gilt-rolled edges. Pastedowns with the bookplate of William Constable, and with (presumably) his marginal pencil markings throughout, mostly in the form of short dashes, "X" marks, and the occasional notation. ♦ Very slight wear to joints and spine tops, a few small patches of lost patina from insect activity, trivial problems internally, but a fine unsophisticated copy, the bindings with no significant imperfections, and the text especially fresh and clean. **\$1,250**

From the author of popular picaresque novels "Roderick Ransom" and "Peregrine Pickle" comes this cavilling travelogue based on Smollett's 1763-65 sojourn in the south of France. Suffering from the consumption that had killed his teenage daughter and from grief at the death of his only child, Smollett (1721-71) was sent to the warm Mediterranean climate to recover his health. Within six months, he was feeling much better and his quick mind was casting about for amusement, so he decided to learn Italian and spend time travelling the region. Like so many of his fellow countrymen, he found "abroad" severely wanting in the niceties of life. Here he takes issue with the people, the customs, and the accommodations but, as DNB observes, "accounts of altercations with unhelpful natives are more than offset by the range of Smollett's observations—on climate, arts, religion, agriculture, hygiene, and trade—and by the practical concern underpinning many of his proposals: he recognized the potential as a health resort of the village of Cannes and pointed out the need for a highway along the Riviera (the building of the Corniche road was instigated by Napoleon)." His querulous screed was the inspiration for the irascible character of Smelfungus in Laurence Sterne's "A Sentimental Journey." A man of many abilities and considerable experience, Smollett (1721-71) made major contributions as an historian, critic, editor, translator, and, above all, novelist. In this last capacity, he is generally seen as a master of faithful naturalistic narrative and, at the same time, the first important caricaturist in English fiction.

He wrote some of the best early fiction involving men on ships, and he is one of the few writers who brought to his narratives a sense of the intellectual life of the period. Former owner William Constable (1721-90) was an avid collector of objects ranging from art, books, and coins to scientific and natural history specimens. His Cabinet(s) of Curiosities may still be viewed at the Hull City Museums and at his family home, Burton Constable Hall. (ST15731a)



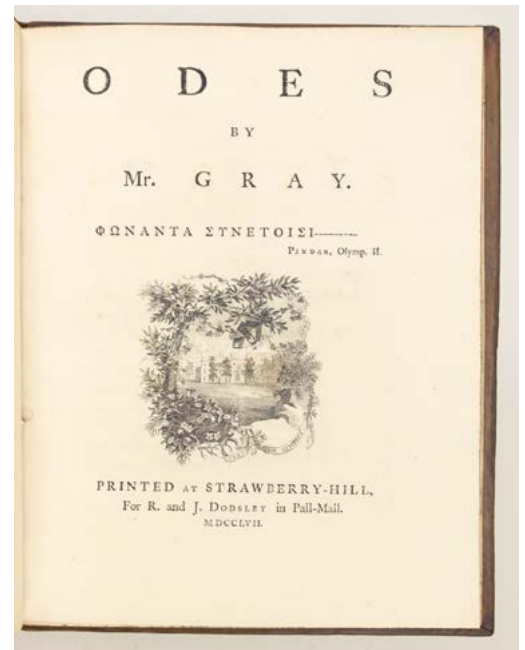
Gray's Highly-Praised "Odes," the First Product of the Best Private Press of the 18th Century



171 (STRAWBERRY HILL PRESS). GRAY, THOMAS. ODES. (Strawberry-Hill: For R. and J. Dodsley, 1757) 263 x 204 mm. (10 1/4 x 8"). 21 pp. (16 blank leaves added to fill out binding). FIRST EDITION. One of 2,000 copies. Contemporary sprinkled calf, expertly rebacked, raised bands, gilt-ruled compartments, gilt titling. Engraved vignette on title page. Front pastedown with book label of "J. E."; front free endpaper inscribed in ink: "Dd, 5:3." Hazen 1; Rothschild 1067; Hayward 174; Day, "English Literature," pp. 195-200; Plomer, pp. 232-34. ♦Extremities a little rubbed, short, thin wormtrail to rear pastedown and endleaf, small hole to first two leaves at gutter, but A FINE COPY, clean and fresh internally, in an appealing binding. \$1,900

Aside from its substantial importance in the history of English literature, Gray's "Odes" represents a signal event in the history of private press publishing as the first work issued by Horace Walpole at his Strawberry Hill Press. Thomas Gray (1716-71) had begun to write poetry as early as 1742, but it was not until the 1751 publication of "Stanzas Wrote in a Country Church-Yard" (now called "Elegy Written in a Country Church Yard") that

he gained widespread recognition for his work. Although he thought of himself primarily as a classics scholar and even refused the laureateship when it was offered to him in 1757, Gray was considered the foremost poet of his day, and his poetry is now often cited as foundational to the development of the Romantic movement. The present work consists of two Pindaric odes, the first of which ("The Progress of Poesy") Day considers to be "probably the best true Pindaric ode in English" and the second ("The Bard") "probably the best 18th century attempt at poetic sublimity." It is believed that Walpole had snatched the "Odes" away from the London publisher Dodsley, and that Gray found it awkward to refuse Walpole's request that the poems be the first product of his newly established Strawberry Hill Press. Taking its name from Walpole's beloved estate, the Strawberry Hill Press would occupy a prominent place in the printing history of its period. Walpole said that he modeled his press after that of Aldus, the Estiennes, and the Elzeviers, with results that Plomer says were "far above any of the other private press work of the 18th century." This work is not especially rare, but a copy like ours—with the contents fresh and without any foxing or repairs—is not so easy to find. (ST15925b)



With Delicate, Graceful Folio-Size Engravings, Some of the Period's Best Floral Illustrations

172 SWEERT, EMANUEL. FLORILEGIUM, TRACTANS DE VARIIS FLORIBUS ET ALIIS INDICIS PLANTIS AD VIVUM DELINEATUM IN DUABUS PARTIBUS ET QUATUOR LINGUIS CONCINNATUM. (Frankfurt: Anthonium Kempner, 1612) 387 x 260 mm. (15 1/4 x 10 1/4"). Part I: [21] leaves (including the engraved title, the last leaf blank) plus plates; Part II: [1] leaf (title page) plus plates, followed by a blank leaf (not mentioned by Hunt). **Two parts in one volume.** FIRST EDITION. Pleasant contemporary mottled calf, raised bands, spine gilt in compartments with scrolling cornerpieces, intricate central fleurons of martagon lilies, this design mirrored by lilies in the center of the border on either side and enclosed by a lozenge of tiny star and flower stamps, rebacked in the 20th century (with a lighter colored calf), preserving much of the original spine (but the top compartment and half the second compartment, with titling, now blank). WITH 110 FINE BOTANICAL PLATES: 67 in part I depicting flowers grown from bulbs, 43 in part II depicting flowers with

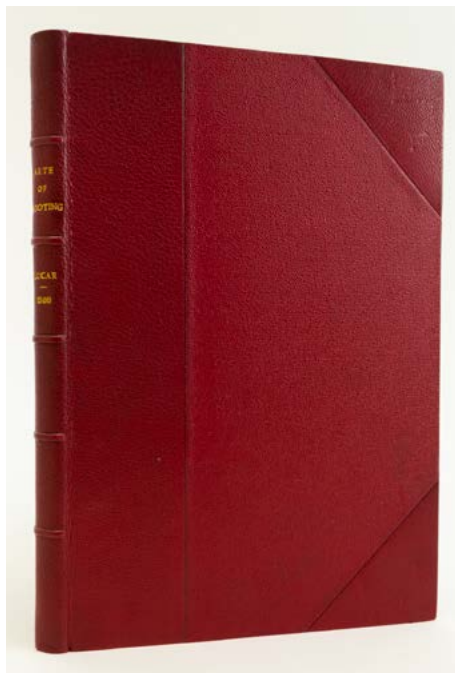


fibrous roots, as well as exotic plants, fruits, and fragrant trees (plate 33 misbound after plate 39), engraved title page, portrait. A preliminary leaf consisting of a half-leaf containing printed Latin text of planting instructions and with a handwritten translation in French below it on a tipped-on half leaf, 37 plates (mostly in part II) with the common French name of the plant added in a (hardly noticeable) small, neat early (17th century?) hand. Nissen 1920; Pritzel 9073; Hunt 196; Tomasi, "An Oak Spring Flora," pp. 42-46. ♦ Corners rather rubbed, covers pitted (as always with early mottled calf), but the binding completely solid and with pleasing original elements. Remargining (with modern paper) to the engraved title at the beginning and the following leaf with engraved portrait (first leaf with small losses at the fore edge to the rule border and just a very small part of the image), two subsequent leaves with minor remargining as well, 20 plates with very narrow fore margins (the binder having just grazed the plate mark on 13 of these), one plate with eight dime-size ink smears, the "planting instructions" leaf with overall browning and one-inch wide (wax?) stain across the lower half of the verso, other minor imperfections, but in very pleasing condition where it matters, the vast majority of THE PLATES IN AN EXCELLENT STATE—with strong impressions on generally clean, fresh leaves. **\$15,000**

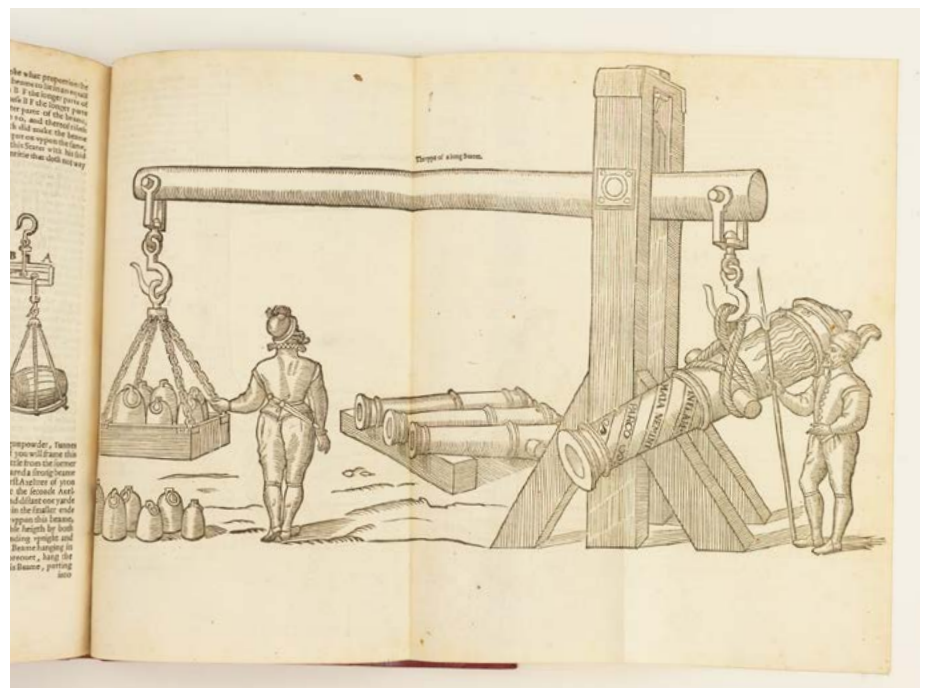
As surprising as it might seem today, this lovely collection of floral images was originally published as a catalogue for selling bulbs and plants: Emanuel Sweert (1552-1612) was an Amsterdam dealer in beautiful and rare objects, including the bulbs and exotic plants that were "en vogue" at the time. He was so well known as a floriculturist that he even had a flower named for him, the white "Iris sweerti." The 110 plates in this volume, depicting more than 560 different flowers, illustrate what Tomasi calls the "wide variety of cultivated and bulbous plant species" in Sweert's inventory. These include, rather surprisingly, various cacti and a pineapple plant in addition to the expected Dutch bulbs and roses. Although an artist himself, Sweert was not responsible for these engravings; Tomasi says that many of those in part I were "directly copied, with slight variations, from the trial proof copy of de Bry's 'Florilegium novum,' printed just one year earlier." It is likely that more than one artist was involved in engraving the plates. Whoever did the large, striking plates, they are all attractive, and many of them are remarkably beautiful, especially for illustrations done in the early 17th century. The engravings are delicate, detailed, elegant, and intelligently composed. Apart from the floral cuts,

the two engravings at the front are also worth comment. The large engraving on the title page is a charming depiction of the goddess Flora, flanked by Apollo and Diana, seated before a formal garden surrounded by woods. The west wind blows blossoms across the scene, a star shines in the east, and a tetragrammaton inside a sunburst represents the omnipresence of God. The attractive frontispiece portrait of Sweert depicts a proper Dutch merchant with one hand resting on a skull and the other holding a rose, framed by the Latin motto "Vita hominum flos est" ("The life of man is like that of a flower"), an adage that was sadly prophetic: the author died soon after the present work was published. The text includes indices of the plants in French, German, Dutch, and Latin, and planting instructions in Latin (augmented in our copy by the handwritten transcription in French mentioned above). Although our copy is not without condition problems, it is a good deal better than most copies of this book; because it is so beautiful and because it would inevitably invite avid use, it almost always shows up on the market in deplorable shape. (ST12515)

A Fine Copy of the Rare First Edition in English of the Seminal Work on Ballistics



173 TARTAGLIA, NICCOLÒ. THREE BOOKES OF COLLOQUIES CONCERNING THE ARTE OF SHOOTING IN GREAT AND SMALL PEECES OF ARTILLERIE. [with] THE LUCAR APPENDIX. (London: [Thomas Dawson] for John Harrison, 1588) 283 x 190 mm. (11 1/8 x 7 1/2"). 4 p.l., 80, [4], 120 pp., [1] leaf (errata on verso). Collates as the British Library copy, with G3 and G4 uncanceled, with G3r line 5 from bottom ending "sayde"; G5 replaced with cancel bifolium with woodcut of mortar shooting on title page but without errata on verso of second leaf. COMPLETE. Translated into English and compiled by Cyprian Lucar. FIRST EDITION IN ENGLISH. 19th century red half morocco over red buckram, raised bands, gilt titling, marbled endpapers, all edges gilt. ILLUSTRATED THROUGHOUT: woodcut device of a cannon on title page, two large woodcuts of dedicatee Robert Dudley's coat of arms, two woodcuts of Lucar's coat of arms, historiated woodcut initials, 72 woodcut illustrations of martial implements or vignettes within text, three folding tables (including a "frutefulle table" for determining squares, square roots, and cubes of various numbers, not called for and shorter than the rest of the text), and four folding woodcut plates. Front pastedown with armorial bookplate of Thomas Francis Fremantle. Cockle 38; Luborsky &

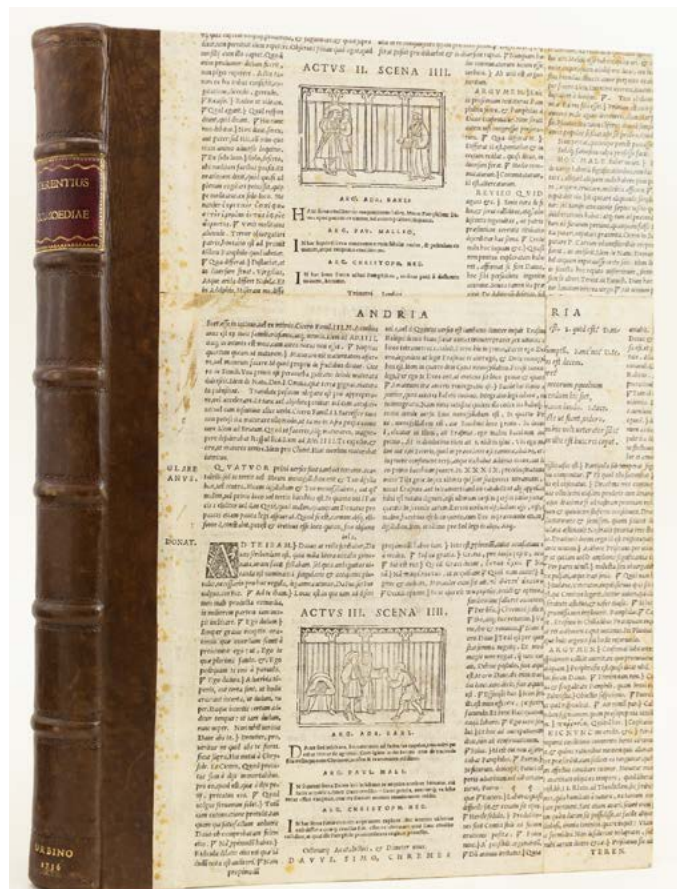


Ingram 23689; Riling 38; STC 23689; ESTC S101739; USTC 511050. ♦Leaves lightly pressed (but not washed), expert repair to title page gutter, very minor worming to lower fore-edge corner on first four quires, other trivial imperfections, but A VERY ATTRACTIVE COPY—clean and fresh internally, the folding plates in outstanding condition, and the binding unworn. \$27,500

This is an especially pleasing copy of the infrequently-seen first edition in English of an influential military treatise that introduced Elizabethan England to important Italian developments in projectile theory. Dedicated to the earl of Leicester, the queen's favorite courtier, Cyprian Lucar's translation here has rendered into English the first three books of Tartaglia's "Quesiti et Inventioni Diverse" (1546), which was an enlargement of his 1537 "Nova Scientia," the first book on ballistics to be printed, and the seminal work on the subject. It carried the Medieval theory of "impetus" a step beyond the work of Albert of Saxony and Jean Buridan, thus beginning the scientific treatment of the theory and practice of gunnery. Although the quest for a mathematical theory defining the flight of projectiles was left for Galileo to work out, Tartaglia (1500?-59) in the "Nova Scientia" proposed the use of two instruments for determining inaccessible heights and distances as a result of his study of certain problems with gunnery. Riccardi considers these appliances the first telemeters and says that their related theories are the first attempts at modern tachymetry. Along with some autobiographical information, our volume also contains accounts of gunnery, the composition of gunpowder, and fortification. The translator, Cyprian Lucar (1544-1611?), added his substantial "Lucar Appendix," which culls information on artillery and fireworks from 25 authors writing in English, Latin, and Italian. These two treatises were intended for practical reference, and many copies were no doubt destroyed by use in unprotected environments. OCLC, USTC, and ESTC find copies in eight U.S. Libraries, and just three other copies are recorded at auction by ABPC and RBH since 1981 (the last of these selling in 2016 for \$13,750). One could hardly hope for a better copy than the present one. (ST15854)

A New 18th Century Italian Translation of Terence, with More than 220 Original Engravings

174 **TERENTIUS AFER, PUBLIUS.** COMOEDIAE NUNC PRIMUM ITALICIS VERSIBUS REDDITAE. (Urbino: Hieronymi Mainardi, 1736) 397x265mm. (151/2x101/2"). XXIV, 324 pp. Translated by Niccolò Forteguerri.



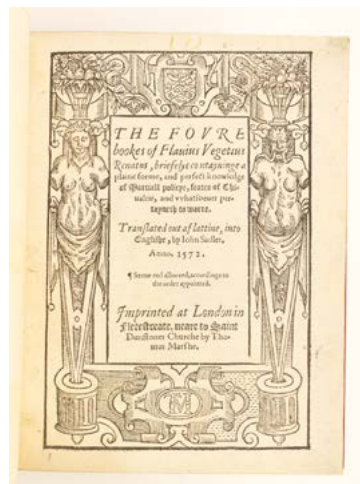
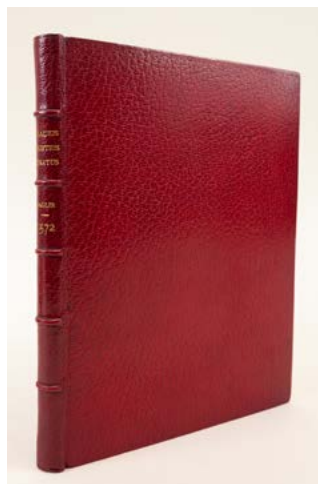
First Edition of the First Italian Verse Translation. Modern quarter calf over boards that are covered with printed leaves from an earlier edition of Terence. Title page with the engraved arms of August III of Poland and Saxony and WITH A SERIES OF NEW ENGRAVINGS done directly from the drawings in Vatican MS 3868, and not copied from other illustrations: SIX FULL-PAGE AND 152 HALF-PAGE ENGRAVINGS by Giovanni Battista Sintes, AND 74 LARGE ORNAMENTAL TAILPIECES by Francesco Faraone Aquila after Pier Leone Ghezzi, with six others by Domenico Muratori. Italian text printed in parallel columns with the Latin. Foot of title page with perforated library stamp of Amherst College. Gamba 2165 ("magnifica edizione"); Brunet V, 723 ("belle édition"). ♦Minor foxing to first and last two leaves, mild offsetting from engravings, otherwise very fine, with only trivial imperfections—the text clean and fresh, with excellent impressions of the engravings, and in a new, pleasant binding. \$1,500

Although its title page is entirely in Latin, this is a very appealing copy of a new Italian translation of Terence praised by bibliographers for its beauty. The second century B.C. playwright Terence is believed to have been a native of North Africa who was enslaved during the Punic Wars and then brought to Rome, where he was given his



freedom and joined the cultivated circle of Scipio the Younger. His six extant plays, the ancestors of drawing room and modern situation comedies, feature crusty fathers, rebellious sons, and smart-aleck slaves whose machinations solve the playwright's intricate complications of plot. The plays were popular throughout the Middle Ages and the Renaissance, and still retain their appeal. The present version of the comedies is a translation into Italian by Niccolò Forteguerri (1674-1735), whose own verse was noted for its satiric wit. The copious copper-engraved illustrations by Sintes (ca. 1680 - ca. 1760) that depict the plays' characters and Roman theatrical masks were drawn directly from the illuminations in the ninth century Vatican Terence manuscript, also known as Codex Vaticanus Latinus 3868, which art historians believe was modelled on a third century work. The elaborate tailpieces after Pier Leone Ghezzi (1674-1755) add a touch of Rococo elegance to these antiquarian images. This edition is not terribly rare, but copies this fresh and bright internally are hard to find. (ST15907)

The First English Printing of the Greatest Military Book From the Middle Ages through the 17th Century



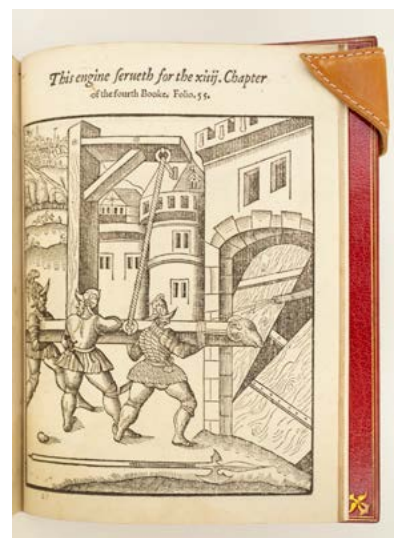
175 **VEGETIUS RENATUS, FLAVIUS.**
THE FOURE BOOKS . . . OF MARTIAL POLICYE, FEATES OF CHIVALRIE, AND WHATSOEVER PERTAYNETH OF WARRE. (London: Thomas Marshe, 1572) 195 x 145 mm. (7 5/8 x 5 5/8"). 10 p.l., 66, [8] leaves. Translated from the Latin by John Sadler. First Edition Printed in English. Pleasing late 19th century scarlet crushed morocco by Riviere & Son (stamp-signed on front turn-in), raised bands, gilt titling, gilt-ruled turn-ins with lily ornaments at corners, all edges gilt. Title within woodcut border [McKerrow & Ferguson 125], woodcut initials, and seven woodcuts (five of them full-page) illustrating weapons of war.



Front pastedown with armorial bookplate of Thomas Francis Fremantle. Cockle 17; Luborsky & Ingram 24631; STC 24631; ESTC S119043. ♦ Four faint scratches to lower board, leaves lightly washed and pressed (in keeping with bibliophilic fashion at the time of binding), isolated faint marginal stains, but a really excellent copy, clean and fresh internally, and the binding with no signs of wear. \$19,500

This is the rare first printing in English of "De re Militari," a fourth century Roman military manual that was extremely influential in Europe from the Middle Ages until the 17th century. The first English translation was done in 1408 for Richard III, but no

English translation appeared after the advent of printing until the present effort by John Sadler (1512/13 - ca. 1591), undertaken at the instigation of amateur historian Sir Edmund Brudenell (1521-85). According to DNB, Brudenell "thought it was high time Vegetius's study of Roman military methods as the means to empire was made available to all Englishmen, his 'wyse and prudent counsels for all governours and Captaynes' having already been 'most diligently translated' by 'not onlye the Italians, Almaines and Frenchmen, but also many other Nations.'" Sadler's patron, the earl of Bedford (to whom the work is dedicated), funded the project, and Brudenell helped Sadler with access to books needed for the work. The illustrations here are copied from the woodcuts in the 1511 edition of Vegetius printed and illustrated by Hans Knapp in Erfurt. Our copy was bound for former owner Thomas Francis Fremantle, 3rd Baron Cottesloe (1862-1956), an expert rifleman with a lifelong interest in the armed forces. He assembled one of the best private collections of early printed books on military matters. This work is very rare in the marketplace: just one other perfect copy has sold at auction since 1967. (ST15855)



A Wide Range of Vellum Leaves from a Printed Book of Hours, Including Exquisitely Painted Full-Page Miniatures

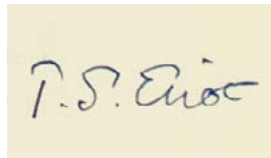
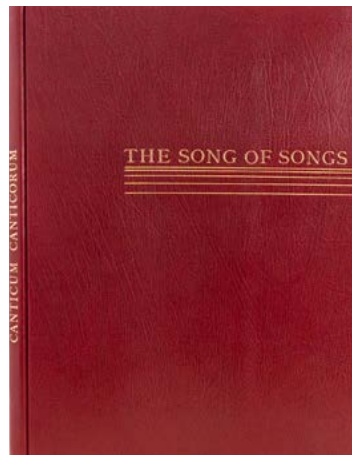
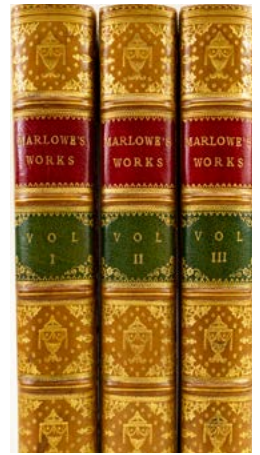
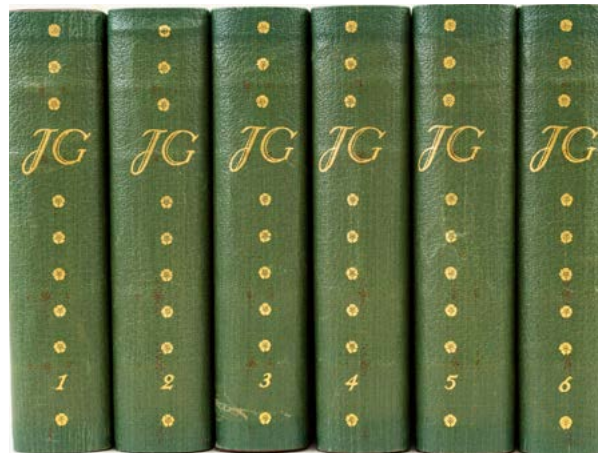
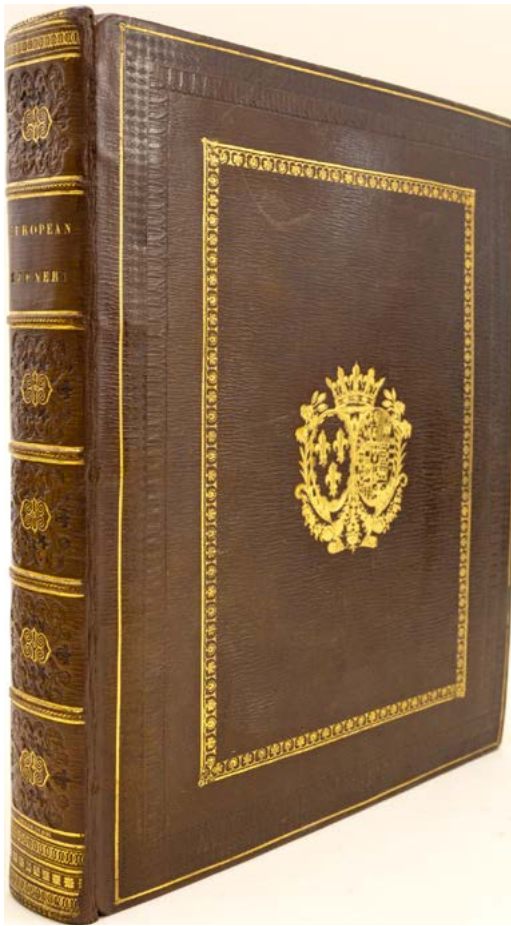
176 (VELLUM PRINTING). LEAVES, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS PRINTED ON VELLUM, SOME OF THEM WITH FINELY HAND-COLORED MINIATURES. (Paris: Simon Vostre, ca. 1502 [calendar 1502-20]) 177 x 112 mm. (7 x 4 3/8"). Each leaf with at least a few (and some with many) one-line initials painted in gold on a red or blue ground, occasional two-line initial similarly painted, rectos and versos with FULL METALCUT BORDERS incorporating various floral motifs, acanthus, animals, putti, grotesques, biblical scenes, and imagery from the Dance of Death, SOME LEAVES WITH ONE, TWO, OR THREE EIGHT-LINE MINIATURES FROM THE SUFFRAGES, AND OTHER LEAVES WITH A FULL-PAGE MINIATURE, MOST FROM THE LIFE OF THE VIRGIN OR KING DAVID, set within a gold architectural frame, ALL MINIATURES AND INITIALS BEAUTIFULLY PAINTED BY HAND, the miniatures painted, with some liberties taken, over printed metalcuts. Bohatta 745; Van Praet I, 161. ♦ Full-page miniatures trimmed close at top and fore edges (just barely grazing the gold frame in a few cases), paint on a few miniatures with a hint of rubbing here and there, a touch of yellowing to edges of vellum, occasional marginal blemishes, but the vast majority of leaves IN BEAUTIFUL CONDITION, THE MINIATURES EXQUISITELY PAINTED and on the whole very fresh and deeply hued. \$75-\$300 for leaves without miniatures; \$500-\$1,600 for leaves with small miniatures; \$2,500-\$3,750 for leaves with full-page miniatures.

These leaves offer an array of lively and highly detailed metalcut scenes, from their border vignettes with a myriad of interesting images to the several splendid hand-painted miniatures, and taken as a whole, they comprise some of the finest examples from a printed Book of Hours that we have offered for sale. The uncolored borders, appearing on each recto and verso (except those pages with full-page miniatures), contain scenes that range from the delightful to the disturbing: jolly hunting parties and mischievous putti give way to apocalyptic scenes showing stacks of dead bodies and the gates of Hell, while in images from the Dance of Death, a skeleton sidles up to and claims members from all strata of society. Simon Vostre, a publisher and bookseller with premises on the rue Neuve near Notre Dame de Paris, was described by Fairfax Murray as “pre-eminent” among those who produced Books of Hours in this period, and it is easy to see why: the present leaves reflect both a refined sense of design in typographic terms and an obvious commitment to careful presswork. Vostre also collaborated with illuminators, and the quality of the hand-painted miniatures here reveals that the original work would have been an expensive endeavor. The artists at work here prove their skill with an harmonious palette (mostly red, blue, and gold, often offset by green) and notable achievement in detail—garments and hair highlighted with gold, faces carefully molded and delicately rouged—to create balance, depth, and allure. Taken from a very defective Book of Hours, our miniatures feature scenes from the life of the Virgin, the life of King David, and the Passion Cycle, but also include two that are more unusual: the Feast of Dives, and Augustus and the Tiburtine Sybil. Besides their obvious aesthetic appeal, these leaves also help to tell the story of the gradual shift from manuscript to print and encourage further study of the iconography, typography, and artistic processes that brought them to life. (ST15778)

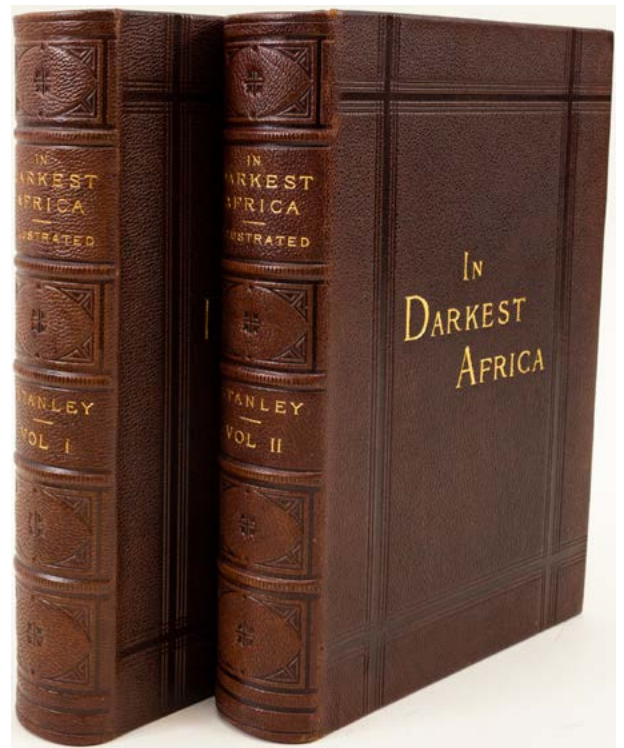
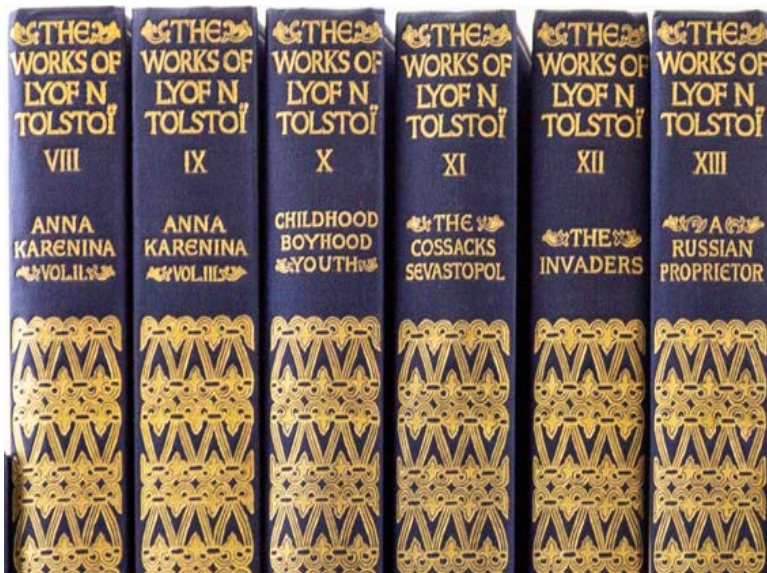




CONTINUE SCROLLING TO GO TO
SECTION V. BOOKS PRINTED IN THE 19TH & 20TH CENTURIES
OR
CLICK HERE TO GO BACK TO TABLE OF CONTENTS ↴



V. BOOKS PRINTED IN THE 19TH & 20TH CENTURIES

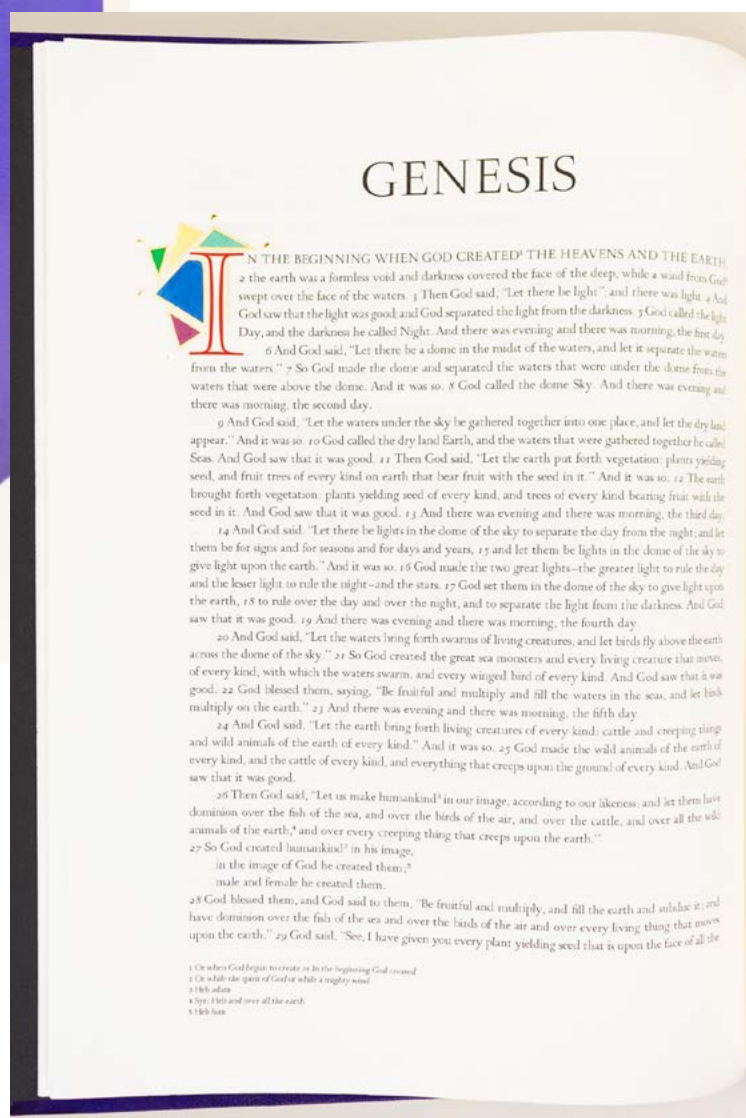
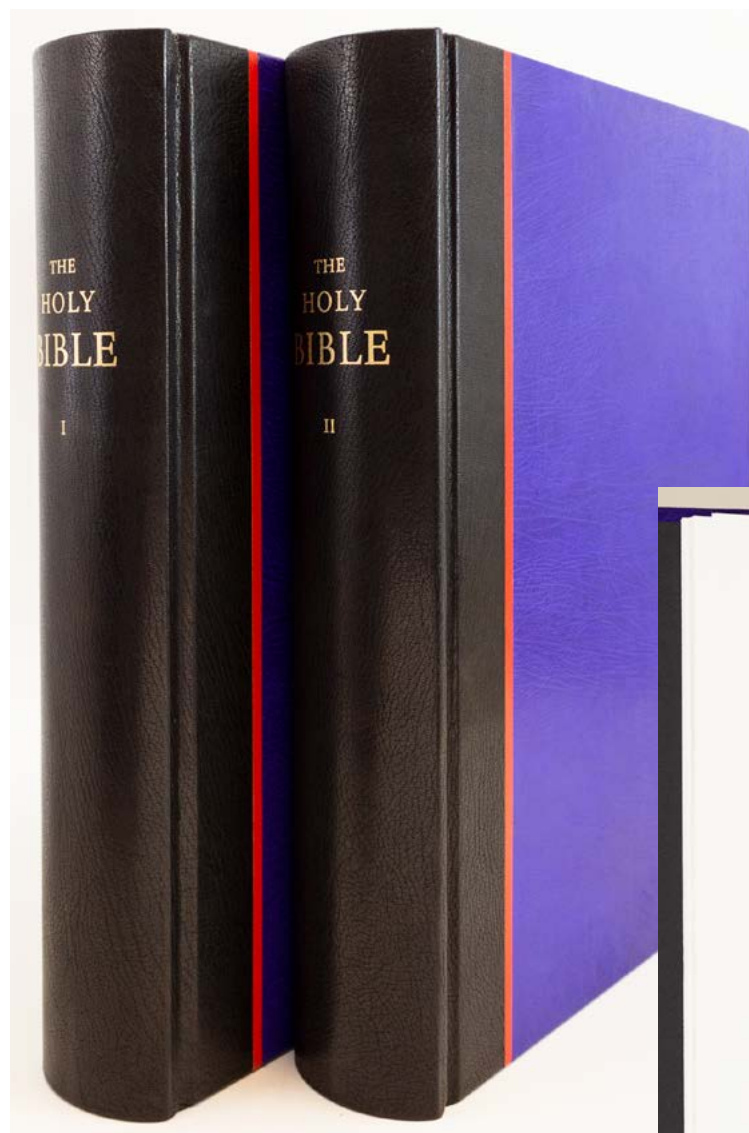


*The Special Illuminated Version of the Vast Arion Bible,
One of the Outstanding Fine Press Books of Recent Times*

177 (ARION PRESS). BIBLE IN ENGLISH. THE HOLY BIBLE. NEW REVISED STANDARD VERSION CONTAINING THE OLD AND NEW TESTAMENTS WITH THE APOCRYPHAL OR DEUTEROCANONICAL BOOKS. (San Francisco: Arion Press, 2000) 470 x 356 mm. (18 1/2 x 14"). **Two volumes.** No. 131 OF 150 SPECIAL COPIES WITH HAND-COLORED AND ILLUMINATED ABSTRACT DECORATION

OF THE INITIAL LETTERS, from a total edition of 400 copies for sale and 26 copies printed for presentation. Original bindings of violet crushed morocco boards, black morocco spine, and a thin strip of red morocco between, smooth spine with gilt titling. In a sturdy black buckram box with black morocco label. ♦In mint condition. **\$10,000**

This Bible is generally viewed as the most important product of the Arion Press of San Francisco, one of the most long-lived and significant fine presses operating today. In



conjunction with 21st century digital technology, Arion uses the equipment of the famed Grabhorn Press, with types cast and composed on the premises, to produce works crafted in the finest tradition of the private press movement. In the illuminated version we are offering here, this vast, handsomely produced work of scripture is among a handful of the most impressive and notable private press books to be issued in recent decades. Created by Arion Press founder and publisher Andrew Hoyem and his crew of eight craftsmen, and printed and bound by hand at the Press' San Francisco workshop, this may be the final Bible to be printed by

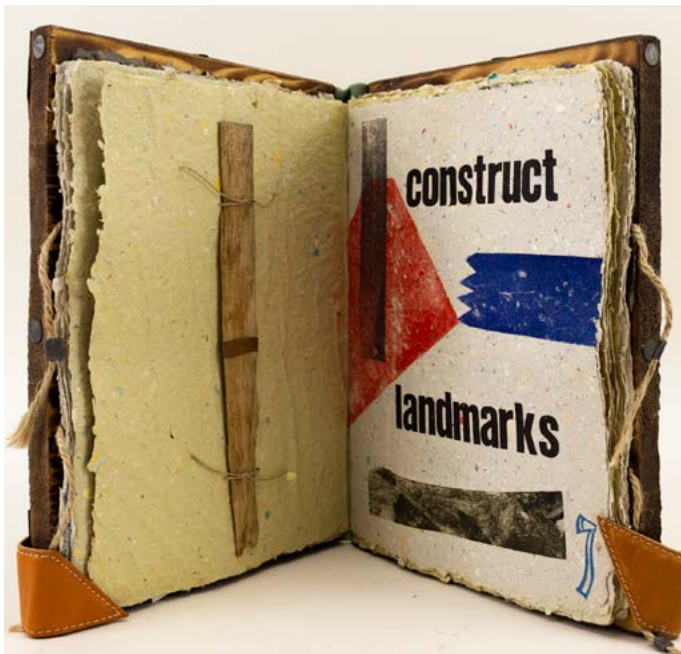
letterpress from metal type. Hoyem, who apprenticed at the Grabhorn Press, founded Arion in 1974 to continue the tradition of fine private press printing, and his output of 116 works has included a number of highlights, such as the 1979 folio edition of Melville's "Moby Dick" illustrated with 100 woodcuts by Barry Moser and the 2002 printing of "Paradise Lost" with accompanying portfolio of illustrations by William Blake. In 1989, he acquired Mackenzie & Harris, the oldest and largest surviving metal type foundry in the United States, and this division of Arion produced the 16-point Romulus type used in our Bible, a face described in the prospectus as characterized by "graceful lines and clarity of character recognition." The red initial letters at the beginning of each book of the Bible were created by noted Adobe font designer Sumner Stone, and our copy is one of the specials in which the letters were embellished with abstract geometrical designs resembling panes in a stained glass window, all colored by hand and illuminated with burnished gold by Arion artists. In preparing this opus, Hoyem studied three of the great folio Bibles: the 1532 Latin Bible of Robert Estienne, John Baskerville's English Bible of 1763, and the Oxford Lectern Bible, designed by Bruce Rogers and published in 1935. The present item is the only fine press lectern bible to be produced since the Rogers work, and it carries a great tradition of grand printed Bibles as well as fine typography and bookmaking into the 21st century. (ST15816-01)



*In the Tackiest Binding
We Have Ever Offered for Sale*

178 (ARTIST'S BOOK). BICKNELL, LES. A FRAGILE WALK. ([Sproughton, Ipswich, England: 1990]) 298 x 210 mm. (11 1/2 x 8 1/8"). [24] leaves. No. TWO OF FIVE COPIES HANDMADE AND EACH DISTINCTIVELY BOUND BY THE ARTIST. Rustic thick wooden boards, upper cover with abstract geometrical design formed from pieces of copper or lead cut into various shapes and attached to the boards with metal brads, staples, or nails, green cloth spine with two leather yokes, four jute twine ties. Illustrated throughout with hand-printed color images, sometimes accented with attached objects of wood or metal. On handmade paper in shades of gray and green. ♦In mint condition. \$3,500

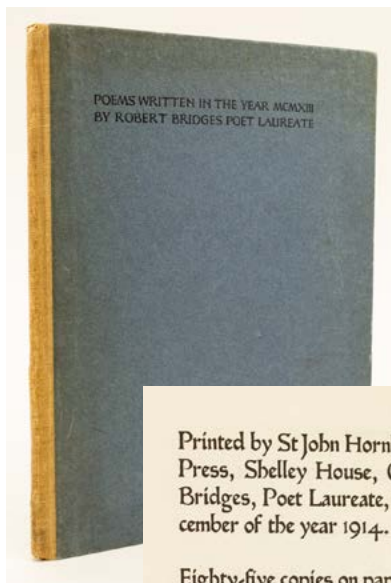
*In a memorable binding with both visual and tactile appeal,
this eccentric work by a leading contemporary book artist*



incorporates a variety of natural materials to explore and celebrate all things handmade. The components here include wood, metal cuttings and staples, jute twine, and thick, textured paper, while the overall design is consciously rugged, favoring raw edges and irregular shapes over anything polished or manicured. The contents are equally bold, featuring rustic prints that are often brightly colored and coupled with brief strings of words—never more than five to a page—in a heavy typeface. Throughout the book we encounter some unexpected items in the form of wood, twine, metal cut-outs, and the like, that emphasize the materiality of the object, always reminding us of how and of what it was made. Les Bicknell (b. 1963), a Senior Lecturer in Textile Design at the Norwich University of the Arts and a prominent book artist in the UK, says of his work in general and of this item in particular: “The book [is] a symbol of power and knowledge, a tool which communicates directly; it is a form that is understood in these terms. Repositioning its context and redirecting its purpose challenges these very notions.” Bicknell’s work has been collected by the Victoria & Albert Museum, the Bodleian, MOMA, the Yale Center for British Art, the Rijksmuseum, and other important libraries and museums. (ST15950)

One of Just 85 Copies, None Offered for Sale

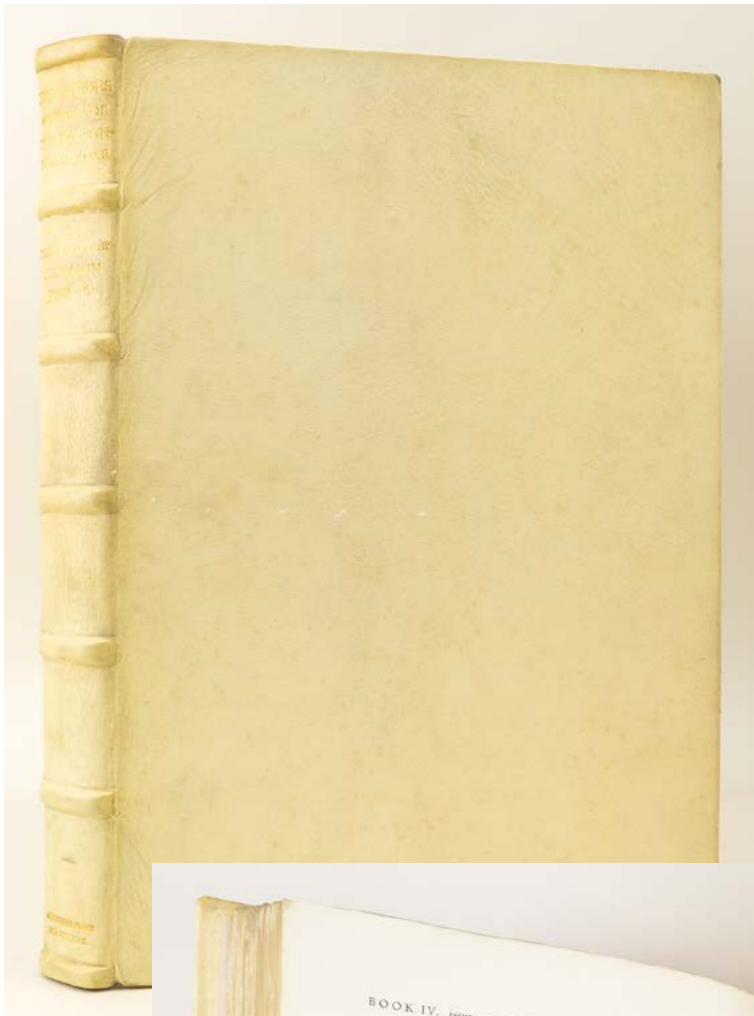
179 (ASHENDENE PRESS). BRIDGES, ROBERT. POEMS WRITTEN IN THE YEAR MCMXIII BY ROBERT BRIDGES POET LAUREATE. (Chelsea: Ashendene Press, 1914) 220 x 182 mm. (8 3/4 x 6 3/8"). 2 p.l. (first blank), 20 pp. FIRST EDITION. ONE OF 85 COPIES ON PAPER (and six on vellum), none of them for sale. Original holland-backed blue paper boards. Hand-painted initials in red or blue. Three lines printed in red. Hornby 28; Franklin, p. 239. ♦Boards a little soiled, tiny chip to head of spine, but an excellent copy, the text clean, fresh, and bright, and the fragile original binding entirely solid. **\$3,750**



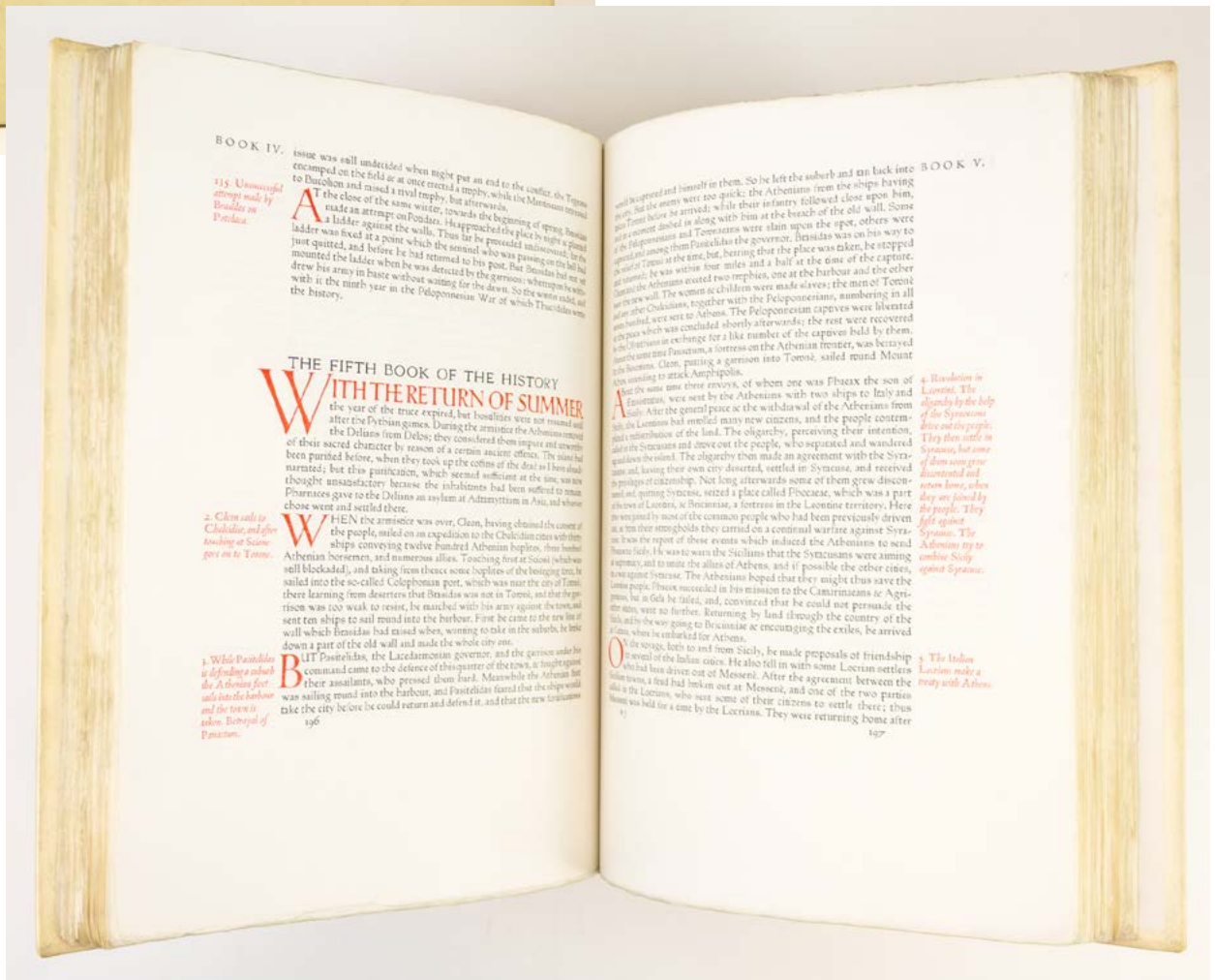
One of 40 memorably beautiful Ashendene Press books issued between 1895 and 1935, this is a collection of poems composed during the year Bridges was named Poet Laureate. Bridges (1844-1930) had written verse since childhood, and he continued to do so while studying and practicing medicine, with his first volume of verse appearing in 1873. Day says he “is probably the master in English of a serene classic style,” and notes the poet’s lifelong “feroid interest” in “high-quality printing of books,” a taste that no doubt drew him to St. John Hornby’s Ashendene Press. During the period when the present item was in production, Bridges had written to Hornby several times. “I hope that you will not think the little poems unworthy of your press,” he said in a letter dated 18-19 November 1914. “One cannot estimate one’s own work very surely, but I am willing to be judged by these poems, and am anxious to print them.” Hornby set the type for the text with his own hands and issued the work for private circulation only, supplying Bridges with 50 copies and keeping the rest for himself. The last book published before a six-year hiatus at the press because of World War I, this printing constituted the first appearance of these poems in book form, and the present item comprises the only literary first printing of significance done at the Ashendene Press. (ST15816-19)

180 (ASHENDENE PRESS). THUCYDIDES. HISTORY OF THE PELOPONNESIAN WAR. (Chelsea: Ashendene Press, 1930) 407 x 277 mm. (16 x 11"). 4 p.l., 363, [1] pp. Translated by Benjamin Jowett. ONE OF 260 COPIES on paper, 240 for sale (and 20 on vellum). Original white pigskin by W. H. Smith & Son (stamp-signed on rear turn-in), raised bands, gilt titling, edges untrimmed. In a black moiré silk chemise and excellent matching slipcase backed with black morocco, gilt titling on back. With first initial of each chapter and opening line of each book designed by Graily Hewitt, printer’s device in the colophon. Printed in red and black. Hornby 37; Franklin, p. 242. ♦Six tiny scrapes to front board, just a whisper of soiling to the white pigskin, but AN EXCEPTIONALLY FINE COPY, the essentially unworn binding much cleaner than we have a right to expect, and the text virtually pristine. **\$5,000**

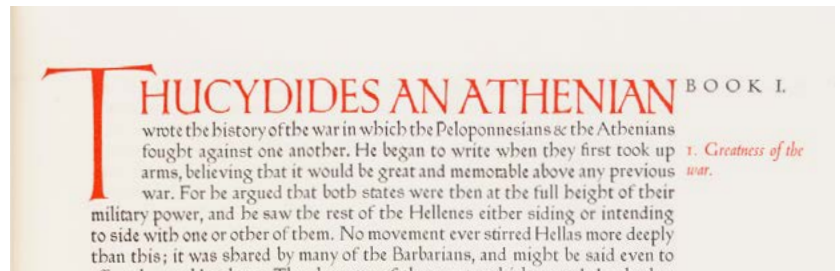
This is an uncommonly fine copy of a grand edition of the definitive classical account of the war between Athens and Sparta. A meticulous researcher who visited battlefields and interviewed participants from both sides in



the Peloponnesian War, Thucydides (ca. 460 - ca. 395 B.C.), the greatest of all Greek historians, was himself an Athenian general who fought in the conflict's first phases. Influenced by the medical writers of his day, he diagnoses with clinical detachment the ills of a corrupt society under the pressures of war and epidemic. He was also a great dramatist, and the tragic defeat in the harbor of Syracuse that signals the fall of Athens is written with a skill that equals the greatest Greek tragedians. A work of this magnitude deserves a stately edition, and that is what St. John Hornby has produced here. Sidney Cockerell praised the Ashendene "Thucydides" as "one of the greatest of the many accomplishments of [the Ashendene] Press—a very fine page, the measure not too wide for so large a type and the side notes most beautiful and effective." The book is printed in Ptolemy type (a "perceptive choice" for the large page, according to Franklin) with shoulder notes in Blado italic; it marks the first time Hornby used a typeface for the side notes that was different from the text. Our translation is by Benjamin Jowett (1817-93), Regius Professor of Greek at Oxford and the Master of Balliol



College, whose influence in shaping the course of university education was far reaching. His translations of Plato, Aristotle, and Thucydides were still in print at the end of the 20th century. Being a much-treasured private press product, the Ashendene Thucydides not infrequently appears in very agreeable condition, but the present copy is especially fine. (ST15816-31)

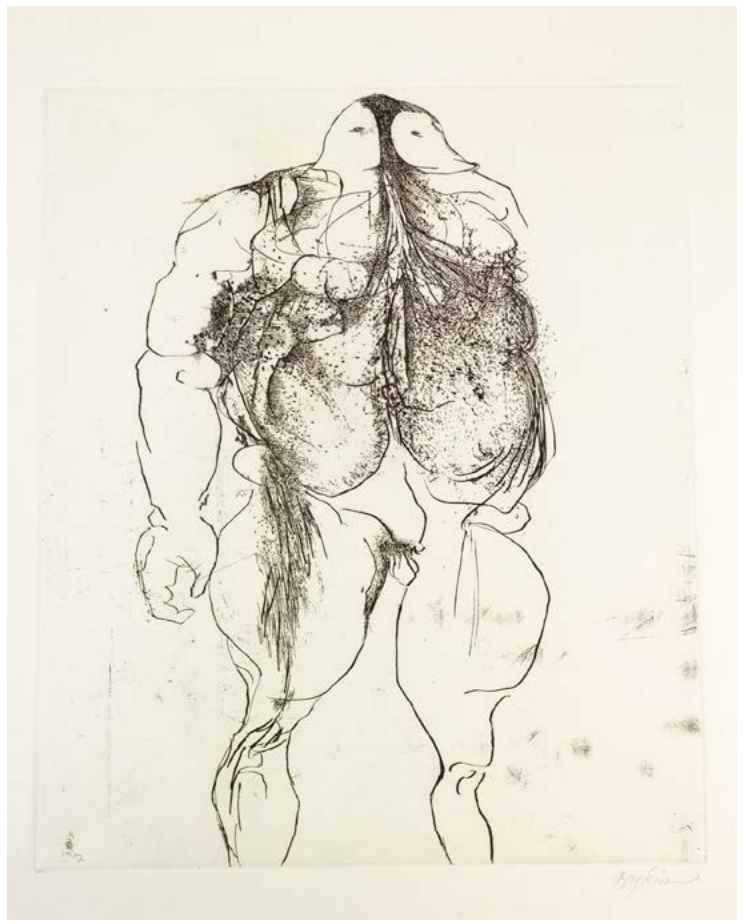


With all of Baskin's 60 Immense, Bloated Warriors as well as the Six Extra Signed Etchings

181 BASKIN, LEONARD. DRAWINGS FOR THE ILIAD. (New York: Printed at the Gehenna Press for Delphic Arts of New York, 1962) 680 x 520 mm. (26 3/4 x 20 1/2"). [4] p.l., 60 leaves of plates, [1] leaf (colophon). No. IV OF LX DELUXE COPIES, from a total edition of 150. Original orange morocco-backed linen portfolio, orange morocco label with gilt titling on cover, flat spine with gilt titling, brown leather ties, contents loose as issued. 60 lithographs of original ink drawings on Fabriano paper reproduced by the Meriden Gravure Company, and SIX ADDITIONAL SIGNED ETCHINGS in the form of two additional suites of three etchings ("Hephaistos," "Ares," and "Homer"), three of these special six printed on Fabriano and three on Japan Nacre. Printer's device printed in red and pencilled signature of Leonard Baskin in colophon. Brook 29. ♦Very small stain on front free endpaper, otherwise in mint condition. \$3,500

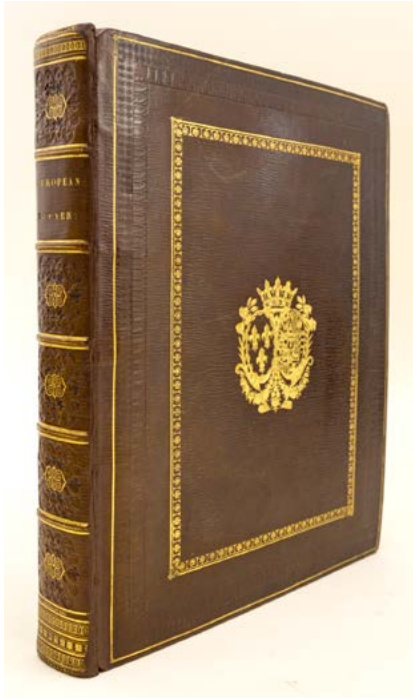
In very large format, this is a striking production with memorable plates by a masterful and celebrated artist illustrating, with unusual daring, key figures from Homer's epic tale of the Trojan War.

In a break with traditional depictions of gods and heroes, the artist has imagined the characters of the "Iliad," not in their idealized forms, but as monstrosities—frightening and even repulsive in appearance, with corpulent bodies, distorted proportions, and bloodied with ink. The bold pen-and-ink-wash illustrations are recognizable as the work of Leonard Baskin (1922-2000), a sculptor, book illustrator, wood engraver, printmaker, graphic artist, writer, and teacher. He founded the Gehenna Press in 1942 while still a student at Yale (the name coming from a line in Milton's "Paradise Lost"). The press published more than 100 fine books and certainly must be considered one of the most successful private presses ever, given its longevity and its consistently high aesthetic achievement. The present drawings were originally produced to accompany an illustrated edition of Richard Latimer's highly respected translation of the "Iliad," to be published together in 1962. This finely printed portfolio was issued the same year, offering just the illustrations but on a much grander scale. The special deluxe edition (one of 60 copies, with the 60 lithographs, and with six extra signed etchings) seems to be surprisingly rare on the market. The last such copy at auction was sold in 1991 (for \$880). Although the colophon states that an original drawing was to be issued with the deluxe edition, we speculate that this must be a ghost—we can find no record of any other copy that lists such a drawing among their contents. (ST15816-06)



A Glorious Copy, Bound for the Mother of the (Disputed) French King

182 BATTY, CAPTAIN [ROBERT]. FRENCH SCENERY, FROM DRAWINGS MADE IN 1819. (London: Rodwell & Martin, 1822) 300 x 235 mm. (11 3/4 x 9 1/4"). [64] leaves. FIRST EDITION. HANDSOME CONTEMPORARY DARK BROWN STRAIGHT-GRAIN MOROCCO BY SIMIER (stamp-signed "Simier R[elieur] de Roi" at foot of spine), covers framed by decorative gilt and blind rolls, gilt supralibros of Marie-Caroline de Bourbon-Sicile, Duchess de Berry at center, raised bands, spine panels with central gilt arabesque from which blind-tooled floral vines emanate, gilt titling, turn-ins with gilt lily roll, marbled endpapers, all edges gilt. Engraved title and 65 engravings, including vignette, four plans, and 60 FINE PLATES OF VIEWS BY BATTY, engraved by Charles Heath and others. A Large Paper Copy. With text in English and French. Front pastedown with armorial bookplate of Charles Tennant. Hunnisett, "Steel Engraved Book Illustration in England," p. 133. For the binder: Ramsden, "French Bookbinders," pp. 5-6 ♦ Just a breath of wear to joints and extremities, a couple of small spots of foxing, but AN EXTRAORDINARILY FINE, TALL COPY, the text exceptionally clean, fresh, and bright, the plates luminous, the margins vast, and the luxurious armorial binding shining with gilt. \$4,500



In this finely bound and unusually tall copy of Batty's popular illustrated travelogue, scenes from the streets of Paris to the environs of Bordeaux are brought to life with the artist's usual charm, skill, and precision. As in his other illustrated books, the carefully drawn scenes here give a strong impression of veracity, while still catering to the prevailing British Romantic taste for picturesque views. Approximately three-quarters of the book is devoted to Paris, while the remainder visits Versailles, Lyon, Strassburg, Amiens, Calais, Bordeaux, and a few other neighboring regions. Robert Batty (d. 1848) went to Italy at 15 to study art, returned to England to enroll at Cambridge, and served as an officer at Waterloo before beginning to illustrate his own books. Hunnisett says that he was the most celebrated of the amateur topographical artists whose work found its way into print at the time, while Redgrave says that "his industry was great" and "his works

carefully and truthfully drawn." Our binder, René Simier, is called by Ramsden one of the three great French binders of the Empire and Restoration periods (Thouvenin and Purgold are the others). From 1809-12 he was apparently binder to the Empress Marie Louise, and in 1826 he and his son, Alphonse (who carried on the family business), were listed in the Almanachs as "Binders to the King, Madame, and the Duc de Bordeaux." Simier's "variety and technique were superb; he had no superior and few rivals during his career." And his range was unequalled: "there appears to [have been] no style, old or new, of which he could not make himself an easy and competent master." (Ramsden) Marie-Caroline de Bourbon-Sicile, Duchesse de Berry (1798-1870), was the mother of Henri, Comte de Chambord, the last legitimate male descendent of Louis XV and the disputed king of France for a brief period following the death of Charles X. She was an important figure in the Bourbon Restoration, and even led a short-lived insurrection against King Louis Philippe in the hopes of re-establishing her son as the rightful monarch. She was also known as a devoted patron of the arts throughout her life, and had a special penchant for landscape paintings. The volume was later owned by Charles Tennant (1823-1906), a Scottish millionaire, politician, and art patron who accumulated a vast fortune, mostly through his direction of the family's chemical and mineral extraction companies. In 1854, he purchased the mansion and estate called The Glen in Peeblesshire, where he assembled his world-class collection of masterpieces. "French Scenery" is generally available in the marketplace, but the present copy stands out for three reasons: it is especially tall—a full one inch taller than other copies we have handled in the past—and has a masterful binding and distinguished provenance. (ST15909)



Burns' Poems in 18 Languages (and a Very Pretty Binding)

183 (BURNS, ROBERT). (BINDINGS - MACLEHOSE). JACKS, WILLIAM. ROBERT BURNS IN OTHER TONGUES. (Glasgow: James MacLehose and Sons, 1896) 200 x 130 mm. (7 7/8 x 5 1/8"). xix, [1], 560 pp. FIRST EDITION. Handsome contemporary dark teal morocco by MacLehose (stamped-signed on verso of front flyleaf), covers with lacy gilt filigree frame, raised bands, spine compartments similarly gilt, gilt titling, elegantly gilt inner dentelles, ivory watered silk endleaves, marbled flyleaves, all edges gilt (invisible expert repair to front hinge). With frontispiece portrait of Burns and 14 photographic portraits of the translators. ♦ Spine evenly sunned to dark green, plates a touch browned just at edges, occasional light offsetting, other trivial imperfections, but a nearly fine copy, the binding very attractive and the contents quite clean and fresh. \$1,500

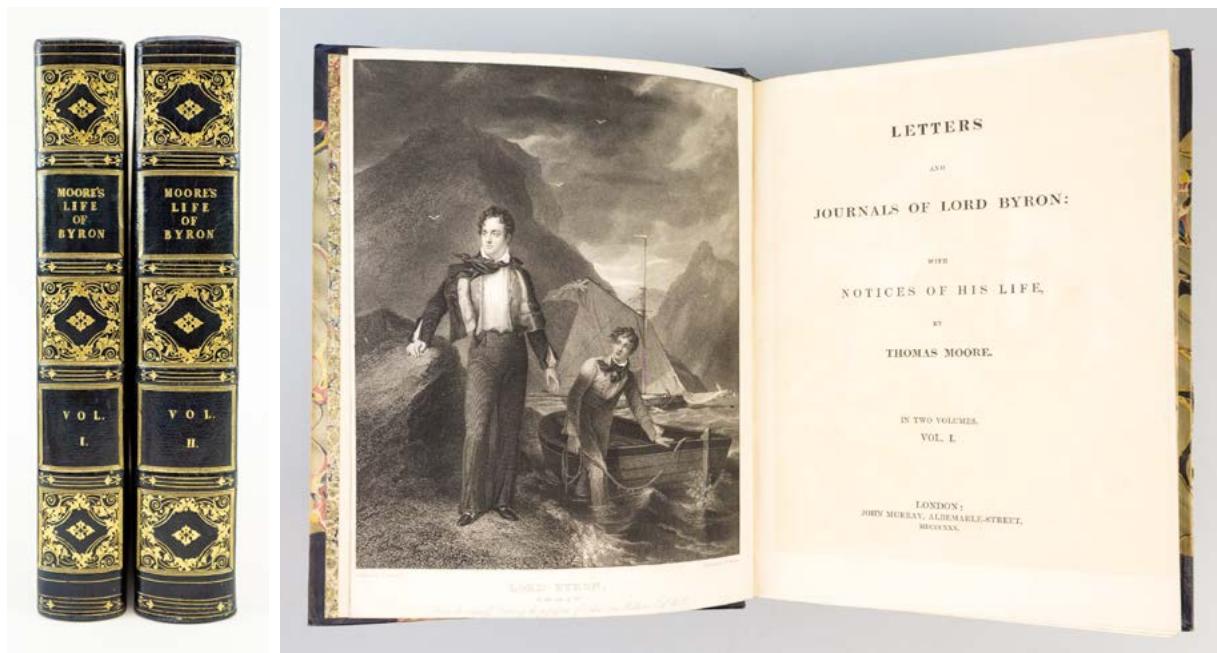


This critical edition of Burns' poetry as rendered in 18 different languages is a wonderful example of works published and bound by the Glasgow firm of James MacLehose (1811-85), who began his career in 1838 as a bookseller, at first in partnership, and then on his own. In 1862 he added a bindery to the enterprise, and in 1881 he brought into the business his two sons, who continued it after his death. The MacLehose workshop produced high quality bindings, and catered in particular to book collectors. Our volume, with lovely gilt tooling and silk endleaves, was no doubt done for a discriminating client. It was a linguistic aptitude that brought our author, the iron merchant William Jacks (1841-1907), his success. He learned languages easily, and used this skill to great effect in international trade. As an MP for the Liberal party, he was an effective voice for both industry and

commercial education. He continued to study languages throughout his life, and, according to the preface, prepared the present work to promote little-known translations of Scotland's favorite poet, "with a view to making a comparison of the power of the different languages in expressing those works." We find here poems in German, Swiss German, Danish, Norwegian, Swedish, Dutch, Flemish, Afrikaans, Frisian, Czech, Hungarian, Russian, French, Italian, Scottish Gaelic, Irish Gaelic, Welsh, and Latin. DNB notes that Jacks was in many ways a typical product of Victorian Glasgow, where "[m]any businessmen who came from relatively humble backgrounds encompassed very successful business careers with active public involvement and scholarly pursuits." (ST15182)

184 (BYRON, GEORGE GORDON NOËL, LORD). MOORE, THOMAS. LETTERS AND JOURNALS OF LORD BYRON: WITH NOTICES OF HIS LIFE. (London: John Murray, 1830) 273 x 216 mm. (10 3/4 x 8 1/2"). **Two volumes.** FIRST EDITION. Pleasing contemporary deep blue half roan over marbled boards, spines attractively gilt in compartments with fleuron centerpieces and entwined vines filling corners, gilt titling, marbled endpapers and edges. Engraved frontispiece portrait in volume I. Front pastedown with armorial bookplate of Robert Dillon, 3rd Baron Clonbrock (1807-93). ♦ A hint of rubbing to leather, paper boards very faintly chafed, one small marginal wax spot, but AN EXCEPTIONALLY FINE COPY, clean, smooth, and bright internally, and in a virtually unworn decorative period binding. \$950

This is the first edition of Moore's sympathetic biography of Byron, along with a collection of the Romantic rebel's evocative letters and journals, offered here in extremely fine contemporary condition. The lives of Byron and the Irishman Moore (1779-1852) were closely linked. The two were intimate friends, and Moore served as Byron's literary executor. Moore achieved in his day a popularity among the London literati second only to Byron, and the latter contributed to Moore's success in both direct and indirect ways. For example, the extraordinary popularity of the Oriental romance "Lalla Rookh," Moore's most famous work, was due in large measure to a raging vogue that had been established by Byron's exotic narratives. After Byron's untimely death, Moore edited—with due care—such excerpts of his friend's letters and journals as would not unduly shock or embarrass the living. Day admires "the vigor and movement in Byron's

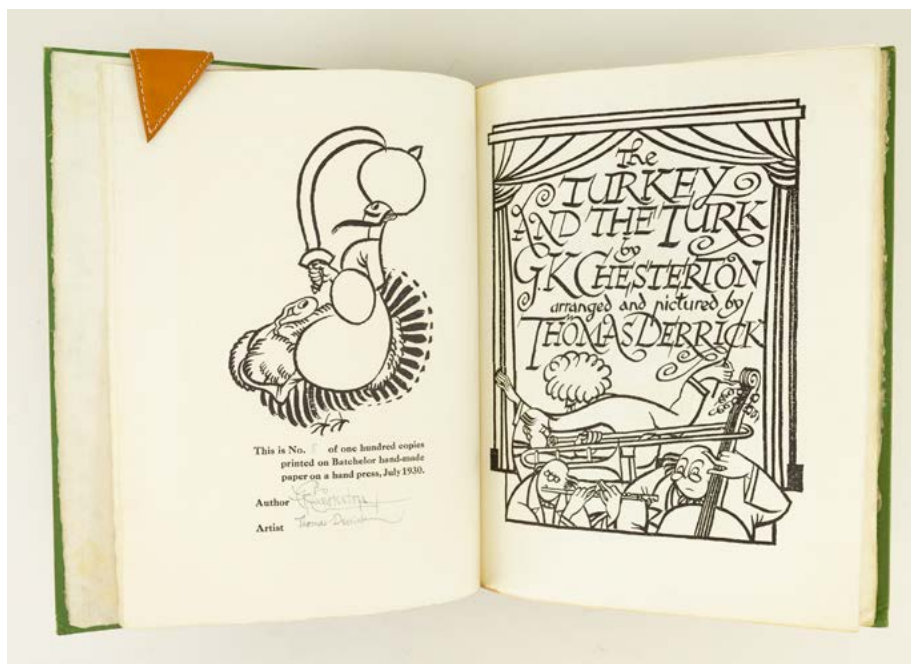


letters, a compelling rhythmic prose that sweeps and punches. The man becomes blazingly alive in these incisive and driving letters. . . . The robust honesty and vitality . . . make him more attractive and human than does any of his flamboyant verse." Moore's "Notices" of the poet's life was written after it was decided that the memoir Byron had entrusted to Moore for publication after his death was too scandalous to see print (and Moore, with permission, burned it). DNB admires "the skill with which Moore constructed his portrait" and proclaims his biography "indispensable for students of Byron." While copies of this work can be located, it is rare to find a set like this one, in such desirable original condition. (ST12469)

Strictly Limited to Begin with, and then one of the Lucky Copies to Escape the Flames

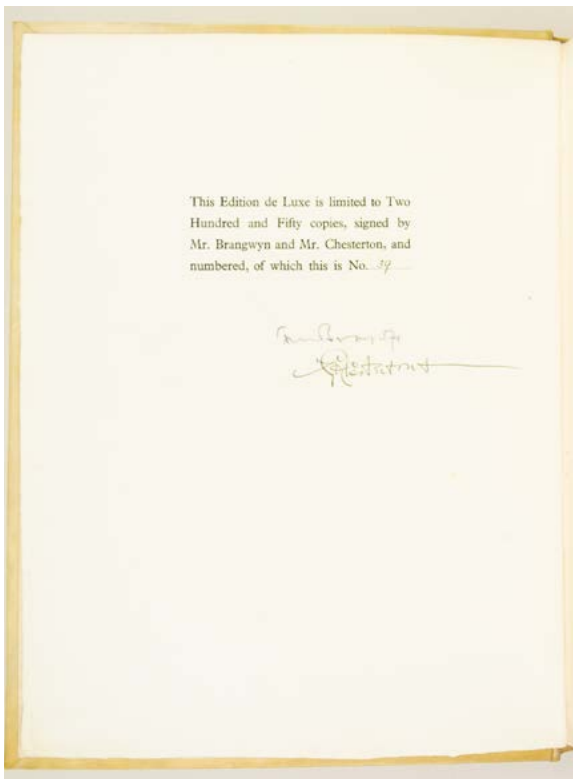
185 CHESTERTON, G. K. (ST. DOMINIC'S PRESS). *THE TURKEY AND THE TURK*. ([Ditchling: St. Dominic's Press], July 1930) 295 x225 mm. (11 1/2 x 9"). [56] leaves. Arranged and pictured by Thomas Derrick. No. 5 OF 100 COPIES SIGNED by the author and illustrator. Publishers black roan over green paper boards, gilt design on upper cover, smooth spine with gilt titling. Illustrated throughout with amusing caricatures by Thomas Derrick. Free endleaves with a couple of tape marks and a bit of browning where something

was once tipped in. Taylor & Sewell A-191; not in Ransom. ♦Corners and tail of spine lightly bumped, mild offsetting from illustrations, otherwise a fine copy—clean, fresh, and bright inside and out. \$1,750



Written by a famous Catholic convert and printed at a Catholic private press, this is a strictly limited edition of a modern mummies' play, with the traditional characters of St. George the Crusader, the infidel knight, the doctor, and Father Christmas set among the crumbling Ottoman Empire in the years following World War I. Though best known today for his Father Brown mysteries, G. K. Chesterton (1874-1936) was a leading

intellectual light in turn-of-the-century England, delighting in public disputes with George Bernard Shaw, H. G. Wells, and Bertrand Russell. He was an influential literary and art critic, and a prolific essayist. One of the subjects he examined in his writing was the mumming (or mummers') play, a traditional English folk entertainment featuring the crusader St. George in a story of death and resurrection: the saint battles an infidel warrior, one of them is slain, but is then restored to life by a doctor. In "Turkey," a farcical version in this tradition, the doctor is trying to save a turkey that had been carved by Father Christmas—just as German ally Turkey had been carved up by the victorious powers following the Great War. The exuberant illustrations by another Catholic artist, Thomas Derrick, caricature these traditional characters in a very theatrical way. Derrick (1885-1954), who trained and later taught at the Royal College of Art, specialized in cartoons and illustrations. He was a regular contributor to "Punch" and was a member of the Catholic "traditionalist" literary and artistic circles that included Chesterton, Hilaire Belloc, and the printer of this work, Hilary Pepler. According to Tomkinson, Pepler (1878-1951) founded the St. Dominic's Press on 14 January 1916 at Ditchling in East Sussex with the simple aim of earning his living by printing with his own hands, rather than by employing others to print for him. He approached his work with seriousness, and Cave says that his printing "from the start had a simple grace that was particularly attractive." Along with Eric Gill and Desmond Chute, he established the Guild of St. Joseph and St. Dominic at Ditchling in 1920, to provide a supportive community based on Medieval guilds for Catholic craftsmen. This is a scarce title in the marketplace: ABPC and RBH list just four copies at auction in the past 40 years. By way of explanation, Taylor & Sewell says that "very few bound copies were issued; some sets of sheets were sold unbound, and most of the edition was ultimately burnt." (ST15976d)



186 CHESTERTON, G. K. BRANGWYN, FRANK, Illustrator. WAY OF THE CROSS. (London: Hodder and Stoughton Limited, [1935]) 370 x 280 mm. (14 1/2 x 11 1/8"). [1] p.l. (limitation page), 51 pp. (printed on rectos only), plus lettered guard preceding each plate. No. 39 OF 250 COPIES of the Edition de Luxe, SIGNED BY BOTH ARTIST AND AUTHOR. Original full vellum, gilt lettering on upper cover, smooth spine, top edge gilt, others untrimmed. With 14 plates illustrating the Stations of the Cross by Frank Brangwyn. ♦ Vellum tending to splay slightly, a couple of shallow scratches and very tiny marks to covers, smattering of clear spots (binder's glue?) on corner of upper board but only visible in raked light, overall in excellent condition; negligible stain to title and facing page, otherwise the contents pristine. \$1,250

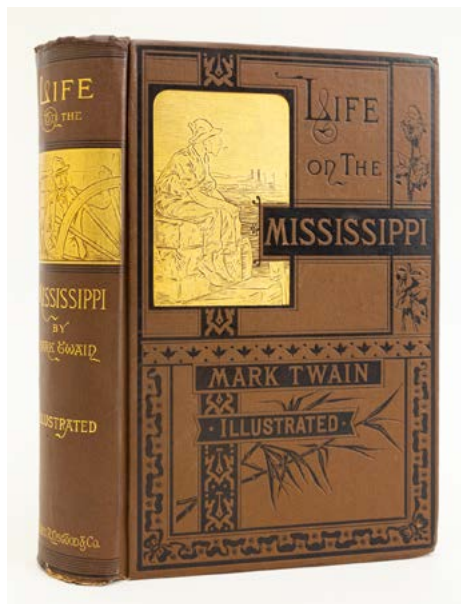
These poignant interpretations of the 14 Stations of the Cross by a renowned painter and muralist are here accompanied by moving commentary penned by staunch defender of the

Catholic faith G. K. Chesterton (1874-1936). Perhaps best known for his Father Brown mysteries, Chesterton converted to Catholicism from Anglicanism in 1922 and wrote routinely on matters of doctrine and faith. Dubbed by our author "one of the most masculine of modern men of genius," Sir Frank William Brangwyn (1867-1956) was a versatile artist whose output included everything from furniture design and metalwork, to paintings, etchings, and lithographs. Primarily self-taught, he worked as a glazier and designed embroideries and wallpaper under William Morris, then spent several years travelling by sea, painting canvases inspired by the exotic locales he visited. Brangwyn's career took off in the early 20th century when he



completed several high-profile murals and other large-scale projects for various churches and public spaces, and by 1920 he was an internationally recognized artist. According to DNB, "A consistent feature of his painting, drawing, and graphic art was his homage to work—to physical effort—expressed in Michelangelesque terms." One can certainly see this tendency in the present series of lithographs, in which the weight of the Cross—and later the weight of Christ's body—is the central, unifying motif. Brangwyn originally executed the series for the decoration of church walls. Two sets were printed on sycamore and given to the Chapter-Hall of the Benedictine Abbey of St. André in Bruges, and the Chapel of the Jesuit College, Campion Hall, Oxford, and an additional 16 sets were printed on paper. The present work reproduces the original lithographs on a smaller scale but without any loss to the beautifully detailed, handsomely crafted plates. Our deluxe edition is scarce on the market, with four copies listed on RBH and ABPC in the last 20 years. (ST15976f)

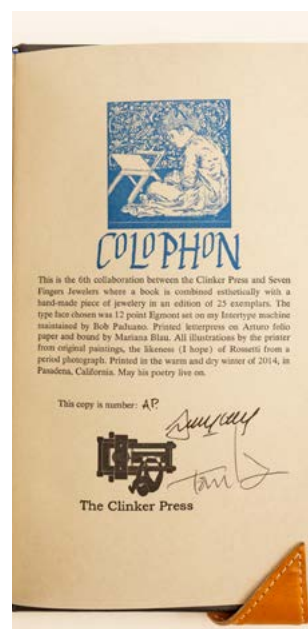
187 [CLEMENS, SAMUEL L.J. "MARK TWAIN" (Pseudonym). *LIFE ON THE MISSISSIPPI*. (Boston: James R. Osgood and Company, 1883) 230 x 156 mm. (9 x 6 1/8"). FIRST EDITION, Second State (without the tailpiece showing Mark Twain in flames on page 441, and with the caption, "The St. Charles Hotel," page 443). Original brown publisher's cloth blocked in black and gilt. With more than 300 illustrations in the text, 14 full-page (blank on verso, but counted in the pagination). BAL 3411. ♦ A bit of rubbing to corners and to ends of spine, one corner somewhat bumped, leaves a little browned at edges, a couple of faint marginal spots, but still an excellent copy, the binding entirely solid, the gilt very lustrous, and the clean, smooth text showing only the most trivial signs of use. **\$950**



According to Day, Clemens' 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) While it is not difficult to obtain copies of this work, the present item stands out for its fine internal condition—it seems unlikely it was ever read—and for the unusually well-preserved state of its cloth binding, which often struggled to contain a book of this size. (ST15103)

188 (CLINKER PRESS / SEVEN FINGERS JEWELERS). ROSSETTI, DANTE GABRIEL. *PRE-RAPHAELITE POETRY OF DANTE GABRIEL ROSSETTI*. (Pasadena: Clinker Press, 2014) Text: 230 x 130 mm. (9 1/8 x 5 1/4"); Box: 270 x 245 mm. (10 1/2 x 9 1/2"). [18] leaves (first blank). Edited and with an introduction by Andre Chaves. ONE OF 25 COPIES WITH A BROOCH FROM SEVEN FINGERS JEWELERS, signed by the printer and jeweler (this copy lettered "A. P."). Dark grey leather by Mariana Blau, silver title emblem on upper cover, marbled endpapers. In a matching velvet-lined clamshell box with compartment for brooch. With wood engravings based on Rossetti's art printed in purple, and an engraving based on a photograph of the poet printed in blue. WITH A BEAUTIFUL HAND-CRAFTED SILVER BROOCH in a design based on Rossetti painting, SIGNED on the back by the jeweler and numbered 6 of 25. ♦ In mint condition. **\$1,950**

This unusual book-and-brooch combination features a finely printed volume of Rossetti's best-loved poems and a delicate silver brooch depicting one of Rossetti's Pre-Raphaelite beauties in silver and carved tagua nut (also known as "vegetable ivory"). The production is the result of a meeting in 2007 at the Grove Park Inn Arts and Craft Conference between Andre Chaves, who designed and executed the book at the Clinker Press, and jeweler Tom Herman. The pair has produced seven such combination packages, all strictly limited. One of the founders of the Pre-Raphaelite Brotherhood, the poet and painter Dante Gabriel Rossetti (1828-82) was an early and profound influence on William Morris and Edward Burne-Jones, and through them on the Arts & Crafts Movement that, among



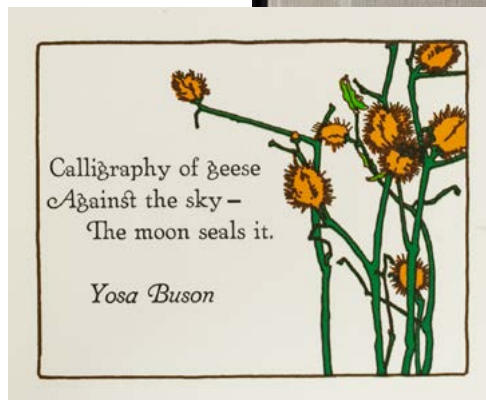


other things, revived letterpress printing. Day tells us that Rossetti is "almost unique among English poets as completely the artist, a type more familiar on the Continent. He had no genuine interest in political, social, or scientific movements of his era. Watts-Dunton listed Rossetti's loves as: poetry, painting, Medieval mysticism, and women, all of which might be summed up as the search for ideal aesthetic beauty." Chaves founded the Clinker Press in 1996, and is especially interested in printing works relating to the art of printing and the Arts & Crafts Movement. The press takes its name from the "clinker" bricks used on the garage in which the press first operated, but Chaves notes that "clinker implies something not very important and keeps things in perspective." In 1982, master jewelry maker Herman established Seven Fingers Jewelers, the name deriving from Herman's own handprint, missing three fingers lost in a childhood farming accident. He has since become renowned for his talents at working with precious stones, metal carving, and unique designs. (ST15710a)

A Charming, Strictly Limited Book with a Lovely Brooch Inspired by a Haiku from the Text

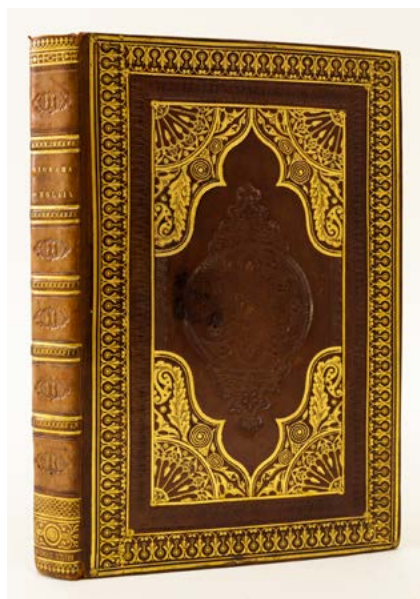
189 (CLINKER PRESS / SEVEN FINGERS JEWELERS). THREE HAIKU MASTERS: BASHO, ISSA & BUSON.

(Pasadena: Clinker Press, 2013) Text: 150 x 220 mm. (5 7/8 x 8 1/2"); Box: 270 x 245 mm. (10 1/2 x 9 1/2"). [17] leaves. No. 4 OF 25 COPIES WITH A BROOCH FROM SEVEN FINGERS JEWELERS, signed by the printer and jeweler. In a silver raw silk binding by Mariana Blau, with black titling and flying geese design on upper cover. In a matching velvet-lined clamshell box with compartment for brooch. Each of the three sections of haiku with a section title printed on rice paper featuring a woodcut portrait of the poet; poems printed within frames accompanied by one of four flower designs printed in colors. WITH A LOVELY SILVER BROOCH depicting three geese in flight, silhouetted against a mother-of-pearl moon, numbered on the back. ♦ In mint condition. **\$1,950**



This very appealing book features a dozen haiku from the three greatest poets of the Edo period, each of the 12 poems separately printed on a leaf of thick handmade paper, and with the volume accompanied by an elegant brooch inspired by lines from Yosa Buson: "Calligraphy of geese / Against the sky— / The moon seals it." This set—and six other book-and-brooch titles—are the fruit of a collaboration between Andre Chaves of the Clinker Press and jeweler Tom Herman (see previous item). For the present work, Chaves selected and printed four haiku each from Japanese masters Kobayashi Issa (1763-1828), Yosa Buson (1716-84), and Matsuo Basho (1644-94), while Herman created a brooch with flying geese silhouetted against the moon, a design echoed by the binder on the front cover of the book. (ST15710b)

A Lively French Exploration of London Social Strata, Derived from Egan's "Life in London"

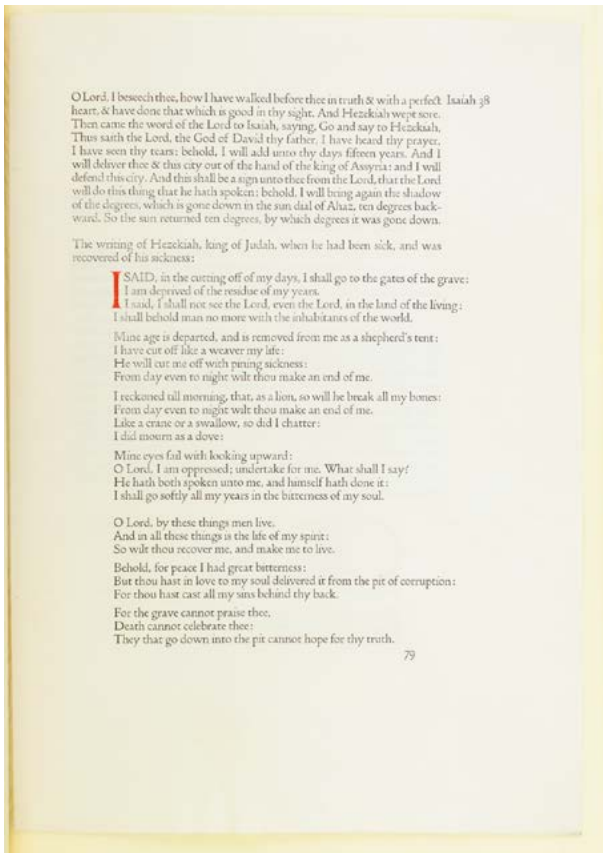


190 (COLOR PLATE BOOKS). [SAUVAN, JEAN-BAPTISTE-BALTHAZAR.] (BINDINGS - CATHEDRAL-STYLE). DIORAMA ANGLAIS, OU, PROMENADES PITTORESQUES À LONDRES: RENFERMANT LES NOTES LES PLUS EXACTES SUR LES CARACTÈRES, LES MOEURS ET USAGES DE LA NATION ANGLAISE. (Paris: Jules Didot l'aîné et Baudouin Frères, 1823) 235 x 150 mm. (9 x 5 3/4"). 2 p.l., 235 pp. FIRST EDITION. Quite attractive contemporary calf decorated in gilt and blind in the Gothic cathedral style, central panel of covers with blind-stamped centerpiece in the style of a rose window and gilt cornerpieces, enclosed by blind- and gilt-roll frames, raised bands, spine panels with blind-stamped drawer-handle ornaments, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. WITH 24 LIVELY COLOR PLATES IN THE STYLE OF GEORGE CRUIKSHANK. Front pastedown with book label of "Beguin." Vicaire III, 564. ♦Upper cover with small dark stain, spine sunned to a soft tan, head of spine with small chip, minor wear to front joint and corners, but the binding solid and pleasant; text leaves with mild foxing (due to paper quality) but the plates happily unaffected and still bright, with vivid coloring. **\$1,100**



In a stylish contemporary binding and with illustrations depicting the various "characters, mores, and manners" of the English, this humorous exploration of the highs and lows of London society is a close adaptation of Pierce Egan's enormously popular "Life in London." The present work, though not a word-for-word translation, closely follows Egan's original story of Tom, Jerry, and Logic, a group of friends whose misadventures lead them from the most fashionable districts of London to its poorest slums. The wonderful illustrations show the trio taking part in all manner of mischief and merrymaking, including attending a masked ball, mingling in the crowded foyer of a theatre, visiting a bespoke tailor, taking boxing lessons, carousing at a rowdy alehouse, and, perhaps inevitably, having to appear before a constable. Though the plates are unsigned, they appear to be faithful copies of those done by George and Robert Cruikshank for the original Egan work. Deriving its name from the use of design motifs taken from Gothic architecture, the so-called "Cathedral Binding" (or "Cathedral-Style Binding") was fashionable in England and France for about three decades, beginning ca. 1810. French binder Joseph Thouvenin is sometimes credited with popularizing the style. The design is usually accomplished with either blocking or gilt tooling, but sometimes both are employed in a pleasing mixture, as seen here. (ST15946)

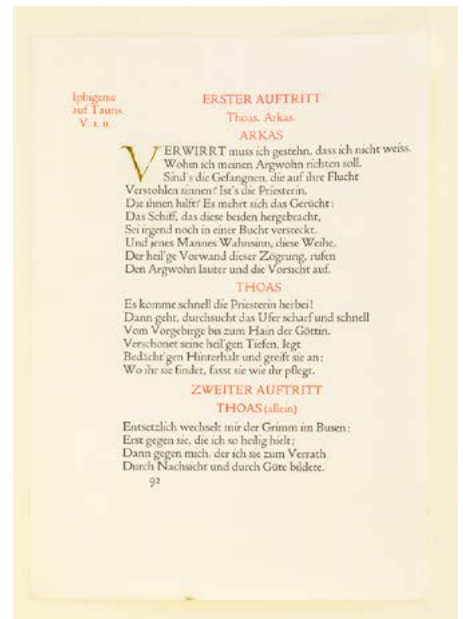
The Garden Copy of the Most Special Version, with Two Vellum Specimen Leaves



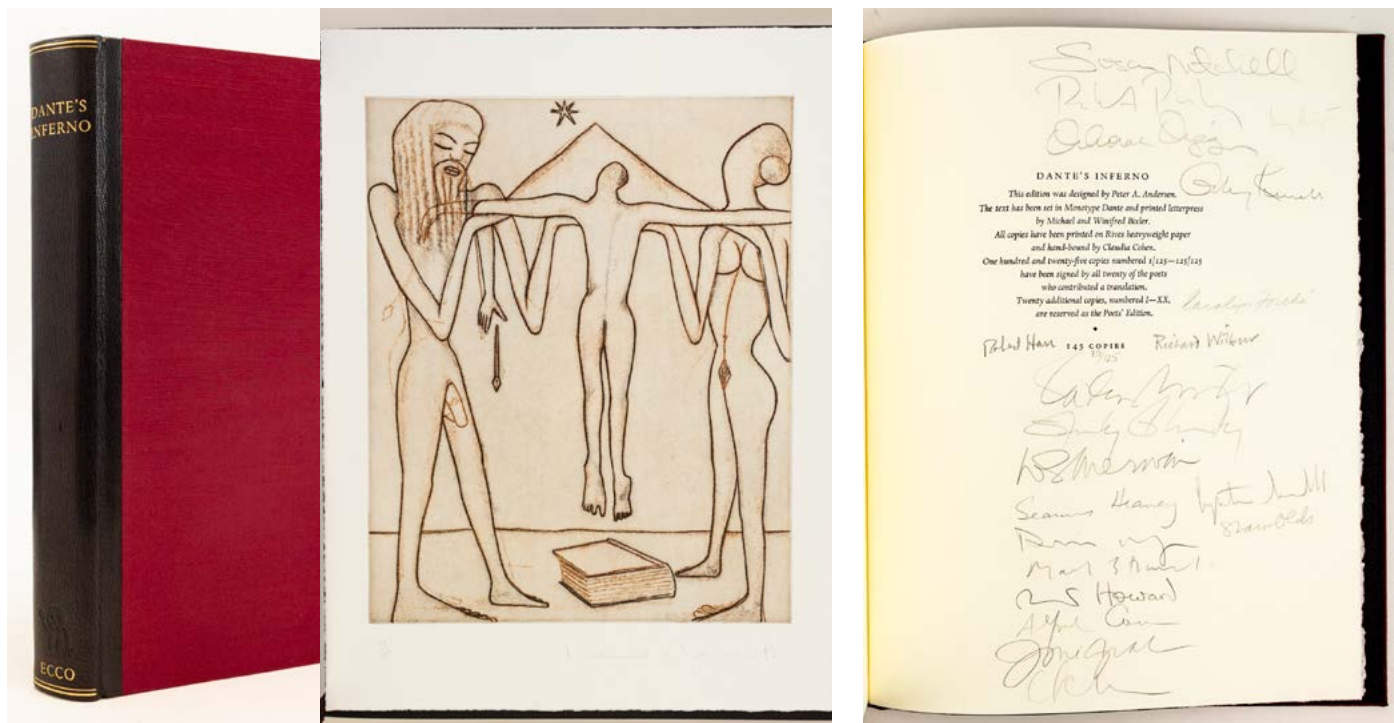
191 (DOVES PRESS - LEAF BOOK). (ADAGIO PRESS). STROUSE, NORMAN H. and JOHN DREYFUS. C-S, THE MASTER CRAFTSMAN. (Harper Woods, Michigan: [Printed by Leonard F. Bahr at] The Adagio Press, 1969) 390 x 255 mm. (15 1/2 x 10"). 49, [1] pp., [3] leaves (last blank). COPY "G" OF 12 COPIES WITH TWO ORIGINAL LEAVES PRINTED ON VELLUM (and, of these, one of 10 with a gilt initial) from a total edition of 329 copies. SIGNED BY THE PRINTER. Publisher's vellum-backed marbled paper boards, gilt titling on spine. In the original tan linen slipcase. Prospectus, mounted photo of Emery Walker and Cobden-Sanderson, and sample leaf laid in at front, along with a typed letter, signed, from author Norman Strouse to collector Duncan Andrews, listing the dealers offering the special copies with two vellum leaves. Front pastedown with bookplate of Haven O'More of The Garden Ltd. Text printed in brown, blue, and black. Tidcombe, pp. ix, 144, 154; Cave, p. 264. ♦ In mint condition. \$5,800

This handsomely printed book is a study of Thomas James Cobden-Sanderson (1840-1922), founder of the Doves Press and the foremost figure in the late 19th and early 20th century among those who straddled the fields of English fine press publishing and artistic binding. The first section, by Norman H.

Strouse, gives an overview of the life, character, and aims of Cobden-Sanderson. The second section, by John Dreyfus, studies the troubled relationship of Cobden-Sanderson with his original partner in the press, Emery Walker, based on the discovery of new documents. Our copy of this study includes two leaves from Doves Press books, one from Goethe's "Iphigenie auf Tauris" and the other from the English Bible, the former with a fine burnished gold manuscript initial by Edward Johnston. The published copies are divided among 242 regular copies with two leaves on paper, 75 copies with a Bible leaf on paper and a different leaf on vellum, and the other 12 with two vellum leaves (10 of those with the gold Johnston initial). Cave calls our work an "important study" and "the most substantial" product of the Adagio Press, which was founded in 1956 in Grosse Pointe Park, Michigan, by Leonard F. Bahr and later moved to Harper Woods, Michigan. American bibliophile Duncan Andrews (1935-2011) assembled an important collection with concentrations in foxhunting books, the manuscripts and books of English poet Sir John Betjeman, and the work of engraver Stephen Gooden; he produced a catalogue raisonnée and bibliography of the latter. Our copy was also part of the Garden Collection, for more on which, see item #97, above. (ST15911)



192 (ECCO PRESS). DANTE ALIGHIERI. HEANEY, SEAMUS [and others], Translators. DANTE'S INFERNO: TRANSLATIONS BY TWENTY CONTEMPORARY POETS. (Hopewell, NJ: [Printed by Michael and Winifred Bixler for] Ecco Press, 1993) 330 x 250 mm. (13 x 10"). xiii, [1], 199, [1] pp., [1] leaf (colophon). Edited by Daniel Halpern, with an introduction by James Merrill and an afterword by Giuseppe Mazzotta. No. 75 OF 125 COPIES, SIGNED by all 20 poets (and 20 poet's copies, hors de commerce). Original burgundy raw silk backed with black morocco by Claudia Cohen, smooth spine with gilt lettering, black endpapers and flyleaves,

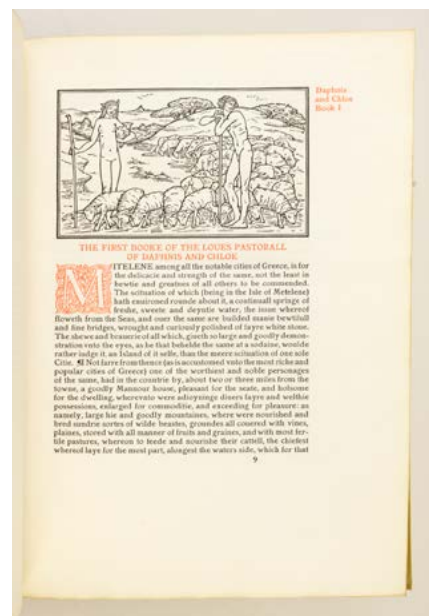


edges untrimmed. In the matching black raw silk slipcase. With an original color etching by Francesco Clemente laid in as frontispiece. ♦ In mint condition. \$2,500

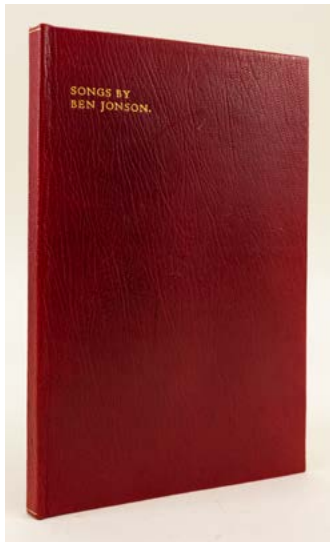
This is a lovely deluxe edition of a collaborative work that demonstrates the lasting influence of the great Medieval poet. The list of translators is impressive: Nobel Laureate Seamus Heaney (who found much inspiration in Dante); U.S. Poets Laureate Richard Wilbur, Mark Strand, Robert Pinsky, W. S. Merwin, Charles Wright, and Robert Hass; Pulitzer Prize winners Galway Kinnell, Sharon Olds, Jorie Graham, Richard Howard, C. K. Williams, and James Merrill; as well as Amy Clampitt, Cynthia Macdonald, Stanley Plumly, Susan Mitchell, Carolyn Forché, Alfred Corn, Deborah Digges, and press founder Daniel Halpern, a respected poet as well as an editor and publisher. Halpern established the Ecco Press in 1971, with funding from literary philanthropist Drue Heinz; the press took its name from her beloved dog. Ecco's catalogue includes literary fiction, poetry, science writing, and cookbooks. It was purchased by Harper Collins in 1999, and remains an imprint of that publishing house. Claudia Cohen is a contemporary binder who has been working with private presses and on her own projects for more than 30 years. She began her career at the Gehenna Press, first working with master printer Harold McGrath, then later in an apprenticeship with binder Gray Parrot. (ST15816-60)

193 (ELSTON PRESS). LONGUS. DAPHNIS AND CHLOE. ([New Rochelle, NY]: Elston Press, 1904) 282 x 200 mm. (11 x 8"). Translated into English from the French of Amyot by Angell Daye. ONE OF 160 COPIES. Publisher's flexible vellum, flat spine with gilt titling, yapp edges, four green silk ties. With four vignettes engraved in wood after designs by H. M. O'Kane. Printed in red and black. Front pastedown with armorial bookplate of Henry Gardner Avery. Franklin, p. 159 ("very finely printed"). ♦ Just a hint of soiling to the vellum, boards tending to splay slightly, but a very fine copy inside and out. \$1,250

From a very respected American private press, this is a superb copy of an edition of Longus' pastoral novel of awakening love, written in Greek in the second or third century. The text here is the 1587 English translation of Amyot's perennially popular French version. The Elston Press printed some 20 books between 1900-04, and, in doing so, helped to re-establish the hand-printing press in America. At first showing the influence of William Morris, the press soon took on its own



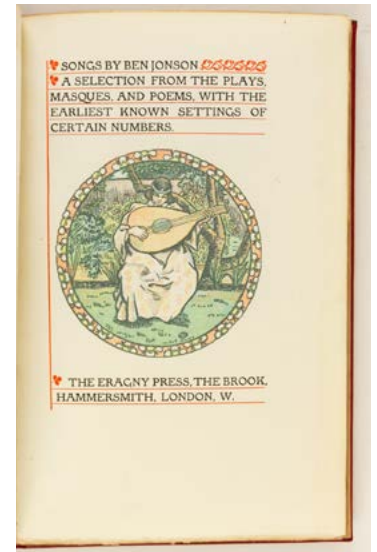
distinctive appearance and became the most successful of the private American presses that emerged at the turn of the century. Franklin describes Elston as "one of the truly fine . . . American presses from the first years of [the 20th] century." He says that "the work there of Clarke Conwell as printer, and H. M. O'Kane as designer showed . . . influence from Morris or Beardsley along with the skill and taste which make good books." (ST15799)



194 (ERAGNY PRESS). JONSON, BEN. SONGS. A SELECTION FROM THE PLAYS, MASQUES, AND POEMS, WITH THE EARLIEST KNOWN SETTINGS OF CERTAIN NUMBERS. (Hammersmith: Eragny Press, 1906) 211 x 138 mm. (8 1/4 x 5 3/8"). 2 p.l. (first blank), 59, [3] pp. ONE OF 175 COPIES ON PAPER and 10 copies on vellum. Restrained red crushed morocco, gilt lettering on upper cover, flat spine. Very fine frontispiece of a lute player printed in four colors, woodcut border on first page of text (both of these with original tissue guards), decorative woodcut initials in red, and printer's device on final page, all designed by Lucien Pissarro and engraved by Esther Pissarro. Printed in red and black; many pages with printed music. Urbanelli, p. 123; Ransom, p. 263; Tomkinson, p. 65. ♦Slight opening to gutter at title page, but an immaculate copy in an unworn binding. \$2,250

This is a typically charming volume—here presenting music from the works of a prominent Jacobean playwright—produced by an English private press noted for small, gentle volumes featuring colored wood engravings with a French flavor.

Excepting only Shakespeare, Ben Jonson (1572-1637) was the most important literary figure of his age, and for the 21 years that he lived after Shakespeare's death, Jonson was the unquestioned ruler in all things literary. In 1616, he was the first playwright to publish his collected dramatic works, and in the same year, he became England's first (though unofficial) poet laureate. Nobody before or after him has ever displayed the fascinating characters of London so vividly on the stage. 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 delicate wood engravings, the typically patterned paper bindings, and in general the inclination to be fresh and pretty rather than elegant, grand, or luxuriant gave this press a distinctive place in the movement. Lucien, who studied art under his father, the Impressionist painter Camille Pissarro, came to England hoping to get his woodcuts published and searching for an 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." It is not surprising that Cave uses as his illustration to demonstrate this assertion the frontispiece of the lute player that appears in the present book. This is one of the more uncommon Eragny items in the marketplace: the last copy we could trace at auction sold in 2013. (ST15951)



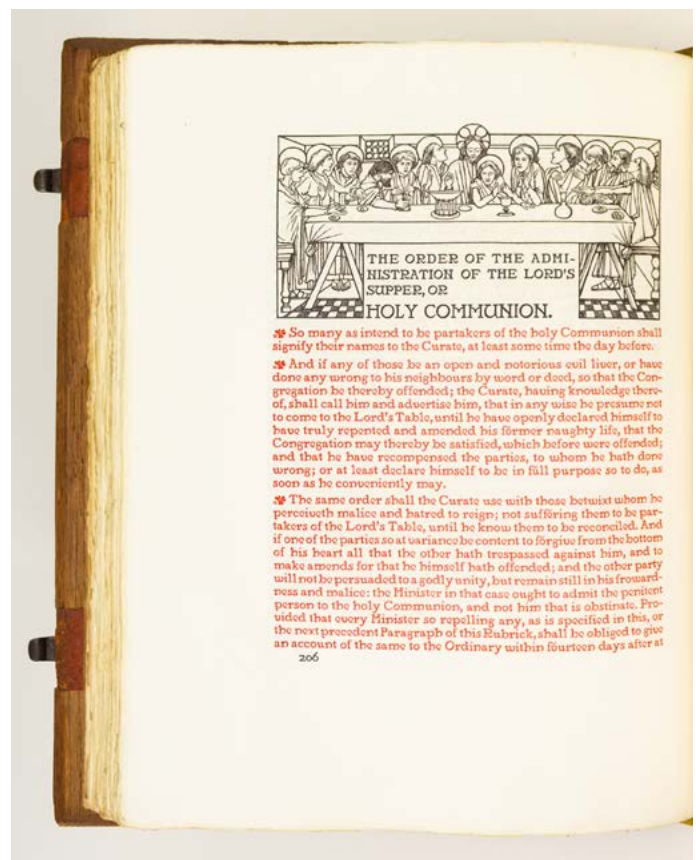
The Essex House Magnum Opus

195 (ESSEX HOUSE PRESS). BOOK OF COMMON PRAYER. THE PRAYER BOOK OF KING EDWARD VII. (London and Campden: Essex House Press, 1903) 375 x 183 mm. (14 3/4 x 11 1/8"). 6 p.l., 387 pp. No. 83 OF 390 COPIES on paper (and 10 on vellum, the first of these reserved for the King). Bound for the press in thick wooden boards backed with calf by the Guild of Handicraft and by Eyre & Spottiswode under the direction of Miss A. Power, upper board with iron catch-plates, raised bands, gilt titling, edges untrimmed (lacking straps and catches, which were apparently never attached). ILLUSTRATED THROUGHOUT: with about 150 woodcuts designed by C. R. Ashbee and engraved by W. Hooper and Miss Clemence Housman, among them a frontispiece depicting King Edward VII surrounded by his six predecessors of that name, title page framed by images of London, eight contents pages with large headpieces portraying a procession of persons



important to the history of the Church of England, red and black decorative borders for the tables of propers and moveable feasts, a double-page illustration of St. Augustine of Canterbury meeting the seven British Bishops, and numerous historiated initials. Printed in red and black, in Endeavour and Prayer Book types. Ransom, p. 267; Tomkinson, p. 74. ♦ Front joint cracked, but board securely attached with bands, rear joint with three-inch crack at head (no looseness), occasional mild thumbing, but a lovely copy internally, clean, fresh, and bright. \$1,100

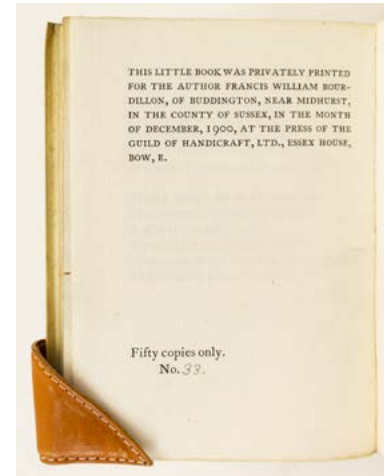
This is the magnum opus of the Essex House Press, described by Colin Franklin as "a thoroughly arts and crafts production." The Book of Common Prayer of the Church of England is reissued with each new monarch, changing prayers for the royal family to reflect the succession. This splendid lectern-sized prayer book was published to celebrate the coronation of Queen Victoria's son Edward VII in 1902. The very pleasing illustrations were designed by the founder of the press, Charles Robert Ashbee (1863-1942). An ardent socialist who established the Guild and School of Handicraft in impoverished East London in 1888, Ashbee had worked as a jewelry designer before setting up the Essex House Press with the staff and presses of the recently closed Kelmscott Press. His illustrations show the Art Nouveau influence of his career in jewelry. The decorations here are so rich with symbolism that Ashbee was moved by popular demand to print a pamphlet explaining them. Franklin points out that Ashbee's books do not reflect a dedicated study of incunabula: "Ashbee was not being medieval or



doing homage." Instead, the Essex House types are a mixture of "Ashbee's art nouveau and Kelmscott's Caslon." Anastasia "Annie" Power apprenticed with Douglas Cockerell and operated a small bindery with her friend Sylvia Stebbings before joining the Guild of Handicraft in 1901 to operate the bindery. She was assisted in this endeavor by Edgar Green and by Nellie Binning and Lottie Eatley, whose husbands worked at the Essex House Press. Tidcombe notes that the bindings on larger Essex House books, like the present volume, were completed in the bindery of publishers Eyre & Spottiswoode. (CCS1932)

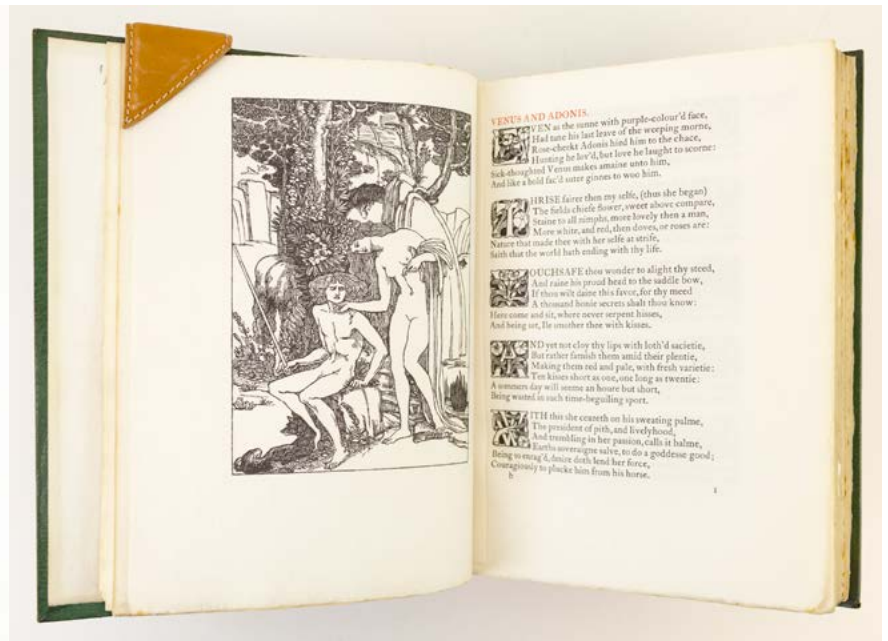
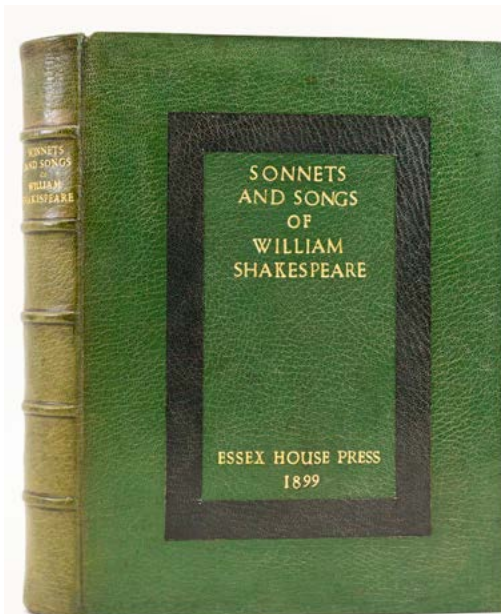
One of Just 50 Copies, Inscribed by the Poet to Publisher A. L. Humphreys

196 (ESSEX HOUSE PRESS). BOURDILLON, FRANCIS WILLIAM. *THROUGH THE GATEWAY.* (London: Essex House Press, 1900) 150 x 110 mm. (6 x 4 1/2"). 4 p.l. (first blank), 48 pp., [1] leaf (colophon). No. 33 OF 50 COPIES privately printed for the author. Original stiff vellum, yapp edges, flat spine with gilt titling. Front flyleaf WITH A PRESENTATION INSCRIPTION FROM THE AUTHOR to A. L. Humphreys dated Feb. 1902. Ransom, p. 265; Tomkinson, p. 69. ♦Vellum a little soiled and tending to splay slightly, minor thumb smudge to two initial blank leaves, two small light brown stains (glue?) to gutter margin of d1r, otherwise a fine copy, clean and bright internally. **\$1,500**



This is a presentation copy of the tenth work issued by the Essex House Press, a very strictly limited collection of verse privately printed in December 1900 for poet, scholar, and bibliophile Francis William Bourdillon (1852-1921); it is inscribed by him to bookseller and publisher Arthur Lee Humphreys (1865-1946), a partner at Hatchards of Piccadilly. Essex House Press was founded by C. R. Ashbee, with financial support from Laurence Hodson, in 1898, with the aim of carrying on the revival of hand printing led by William Morris' Kelmscott Press. To that end, the press acquired the Albion press and other equipment (but not the types) used by Kelmscott, which had closed after Morris' death, and proceeded to publish finely printed books for 12 years. (CCS1913)

197 (ESSEX HOUSE PRESS). SHAKESPEARE, WILLIAM. *THE POEMS OF WILLIAM SHAKESPEARE.* ([London: Printed at the Essex House Press and published by Edward Arnold, 1899]) 236 x 175 mm. (9 3/8 x 6 7/8"). [viii], 253, [1] pp. No. 324 OF 450 COPIES. Attractive early 20th century green levant morocco, covers with inlaid black levant frame, central panel of upper cover with gilt titling, raised bands, gilt titling, ALMOST ENTIRELY UNOPENED. With woodcut frontispiece by Reginald Savage, numerous decorative initials



(mostly three-line but a few larger), printer's device on colophon. Tomkinson, p. 265; Ransom, p. 69. ♦Spine slightly faded, isolated instances of light foxing on a handful of leaves, but A VERY FINE COPY, with virtually no signs of use inside or out. \$2,250

This is a particularly lovely product of the Essex House Press, printed in red and black, featuring hundreds of woodcut initials, and made all the more desirable in an understated but pleasing binding. The Essex House Press (for more on which see previous two items) was conceived of and continued as part of a larger enterprise involving various artisans at work in a group of workshops, and for that reason always had its own special identity, a fact which Cave reflects when he calls it the "Arts & Crafts press 'par excellence.'" (CCS1922)

198 (ESSEX HOUSE PRESS). A COLLECTION OF 30 EPHEMERAL ITEMS FROM THE GUILD OF HANDICRAFT AND THE ESSEX HOUSE PRESS. (London and Campden: Guild of Handicraft and Essex House Press, 1892-1906) Mostly octavo. Paper wrappers or unbound as issued. Printer's flower device, woodcut initials, and woodcuts of Essex House. ♦One leaf a bit soiled and with short marginal tear, one item a little foxed, occasional mild browning, dust-soiling, or minor creases, but the specimens overall in clean and fresh condition. \$1,500

The collection includes:

1. C. R. Ashbee, "A Table of the Arts and Crafts of the Renaissance." Third Edition. (1892)
2. November 1898 Guild of Handicraft announcement of their purchase of the plant and presses of the Kelmscott Press and the founding of the Essex House Press, with order form for its first book, "Treatises of Benvenuto Cellini."
3. December 1898 Guild of Handicraft announcement of their purchase of the plant and presses of the Kelmscott Press and the founding of the Essex House Press, with order form for its first book, "Treatises of Benvenuto Cellini." (Two copies)



4. May 1899 announcement and order form for "The Hymn of Bardasian."
 5. June 1899 announcement and order form for "The Hymn of Bardasian."
 6. September 1899 announcement and order form for "Pilgrim's Progress."
 7. March 1900 announcement and order form for Shelley's "Adonais."
 8. May 1900 announcement and order form for "The Poems of Shakespeare and Lyrics from his Plays."
 9. September 1900 announcement and order form for Keats' "The Eve of St. Agnes."
 10. October 1900 announcement and order form for "The Courtyer of Count Baldessar Castilio."
 11. October 1900 announcement and order form for "John Woolman's Journal" and William Penn's "Some Fruits of Solitude."
 12. January 1901 announcement and order form for Gray's "Elegy Written in a Country Churchyard."
 13. March 1901 announcement and order form for Walt Whitman's "Hymn on the Death of Lincoln."
 14. April 1901 announcement and order form for "An Endeavour towards the Teaching of John Ruskin and William Morris: Being an Account of the Work and Aims of the Guild of Handicraft" by C. R. Ashbee, with three specimen leaves.
 15. May 1901 announcement and order form for "John Woolman's Journal."
 16. June 1901 announcement and order form for Erasmus' "Praise of Folly."
 17. June 1901 announcement of the forthcoming publication of "Parentalia," in response to the proposed destruction of several Christopher Wren churches to make way for underground railways.
 18. July 1901 announcement and order form for "The Essex House Song Book."
 19. 1901 announcement and order form for "American Sheaves and English Seed Corn," with specimen leaf.
 20. October 1901 announcement and order form for "The Psalter or Psalms of David."
 21. November 1901 announcement and order form for Spenser's "Epithalamion."
 22. December 1901 announcement and order form for "The Old Palace of Bromley."
 23. December 1901 announcement and order form for "The Doings of Death."
 24. May 1902 announcement and order form for "A Coronation Masque Entitled The Masque of the Edwards."
 25. October 1902 announcement and order form for Chaucer's "The Flower and the Leaf." With an announcement of the Essex House Bindery under the direction of Miss Power, taking orders for special bindings.
 26. February 1903 announcement and order form for "Parentalia," with (11 1/2 x 8 1/2") specimen leaf, featuring two woodcuts of churches.
 27. June 1903 announcement and order form for Heine's "Selected Songs," with specimen leaf (these stamped with "Supplied by Bickers & Son").
 28. May 1904 announcement of a June exhibition of works from the Essex House Press, accompanied by a special invitation to a June 7 private viewing, this with "Mr. G. D. Smith & Friends" written across the top.
 29. November 1904 announcement and order form for Cicero's "De Amicitia."
 30. December 1904 announcement and order form for "The Imitation of Christ."
 31. Ashbee, C. R. "A Bibliography of The Essex House Press with Notes on the Designs, Blocks, Cuts, Bindings, Etc., from the Year 1898 To 1904." (1904) 24 pp. ONE OF 250 COPIES. Original illustrated wrappers.
 32. [1905] announcement and order form for "Echoes from the City of Sun." (Two copies)
 33. Christmas 1906 announcement and order form for Ashbee's "Country Schools of Arts and Crafts" and Ramage's "Essay on Dr. Johnson."
- (CCS1931)

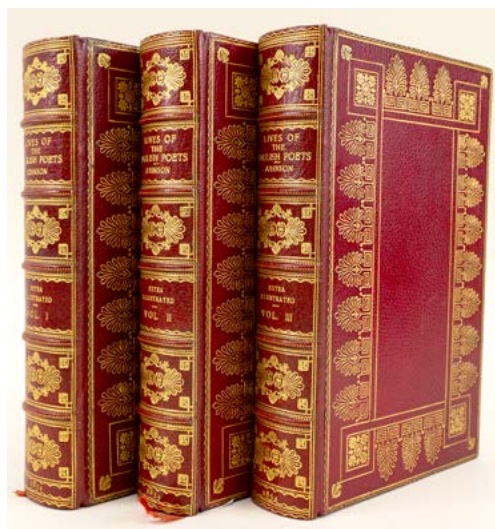
199 **EVELYN, JOHN.** MEMOIRS OF JOHN EVELYN . . . COMPRISING HIS DIARY FROM 1641 TO 1705-6, AND A SELECTION OF HIS FAMILIAR LETTERS. (London: Henry Colburn, 1827) 222 x 140 mm. (8 3/4 x 5 1/2"). **Five volumes.** "A New Edition." Especially pleasing contemporary tree calf by John Bumpus (stamp-signed on front free flyleaf), covers with decorative gilt border, raised bands flanked by stippled rules, very attractively rebaked, spine compartments featuring elegant floral centerpiece surrounded by a lozenge shape of small tools, graceful floral cornerpieces, decorative band of oak leaves at foot of each spine, red and green morocco labels, turn-ins with gilt Greek key roll, marbled endpapers, all edges gilt. One illustration in the text, one four-page folding genealogy, and 10 engraved plates. Front pastedowns with shelf label of the Easton Neston Library. ♦Minor wear to extremities (two corners expertly repaired), one raised band slightly nicked, one leaf torn in fore margin (not affecting text), perhaps a dozen leaves lightly foxed or soiled, other trivial imperfections, but a very pretty set, remarkably clean and bright inside and out. **\$1,250**

This appealing set collects the most personal writings of John Evelyn (1620-1706), who published a number of important books but will always be most remembered for the present diary, first published in 1818, covering his entire life and highlighted by accounts of his Continental travels and by brilliant descriptions of his contemporaries. Of special interest is his recounting of the Great London Fire of 1666, which he watched from his home on the south bank of the Thames. DNB notes that his letters "reflected and extended the social and scientific interchange of his time." Our printing, which appears to be the third, comprises three volumes of the diary and two volumes of correspondence. For another work by Evelyn, see item [#135](#), above. (ST15557-35)



*Johnson's Important "Lives of the Poets,"
Extra-Illustrated and in Elaborately Gilt Red Morocco*

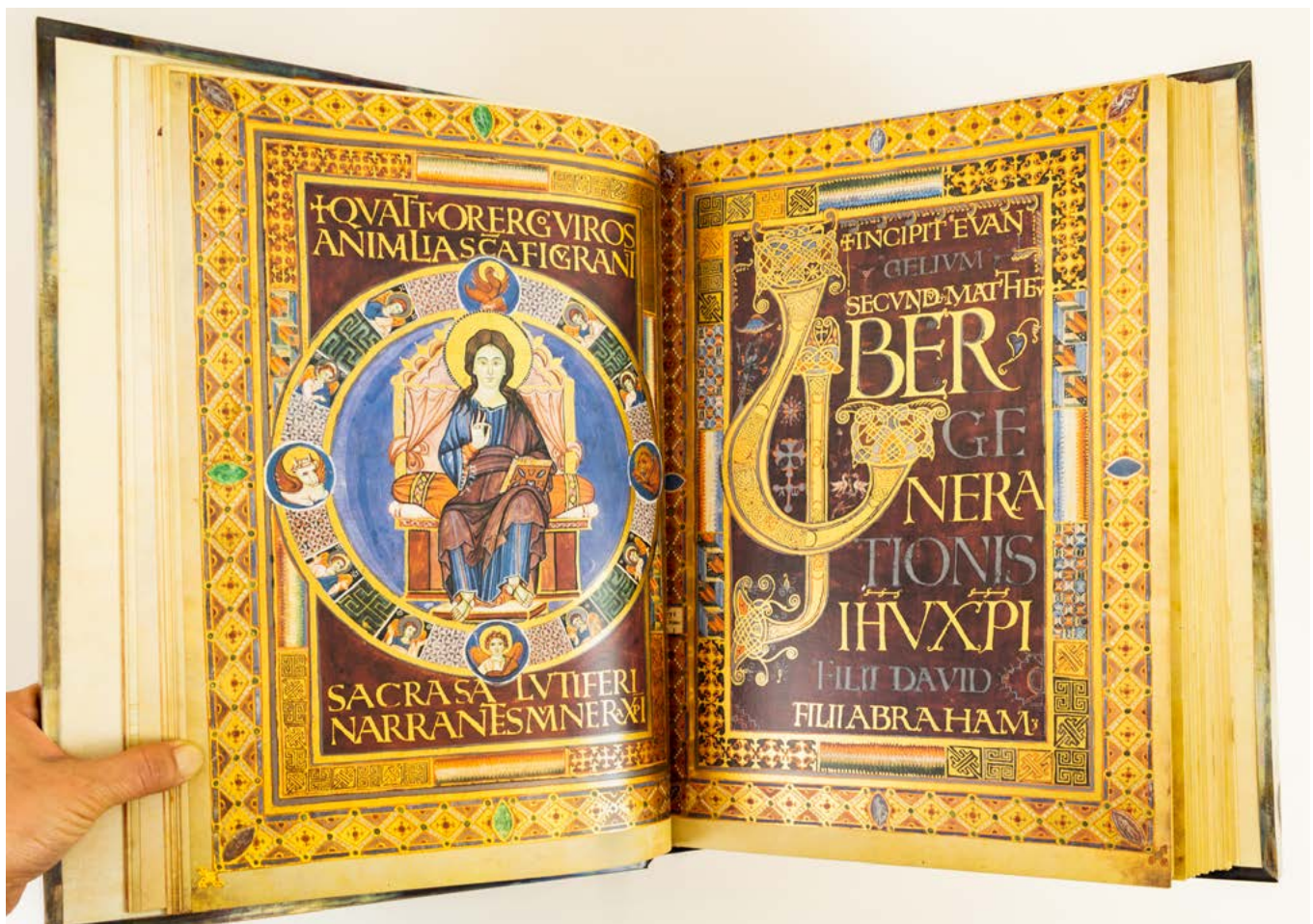
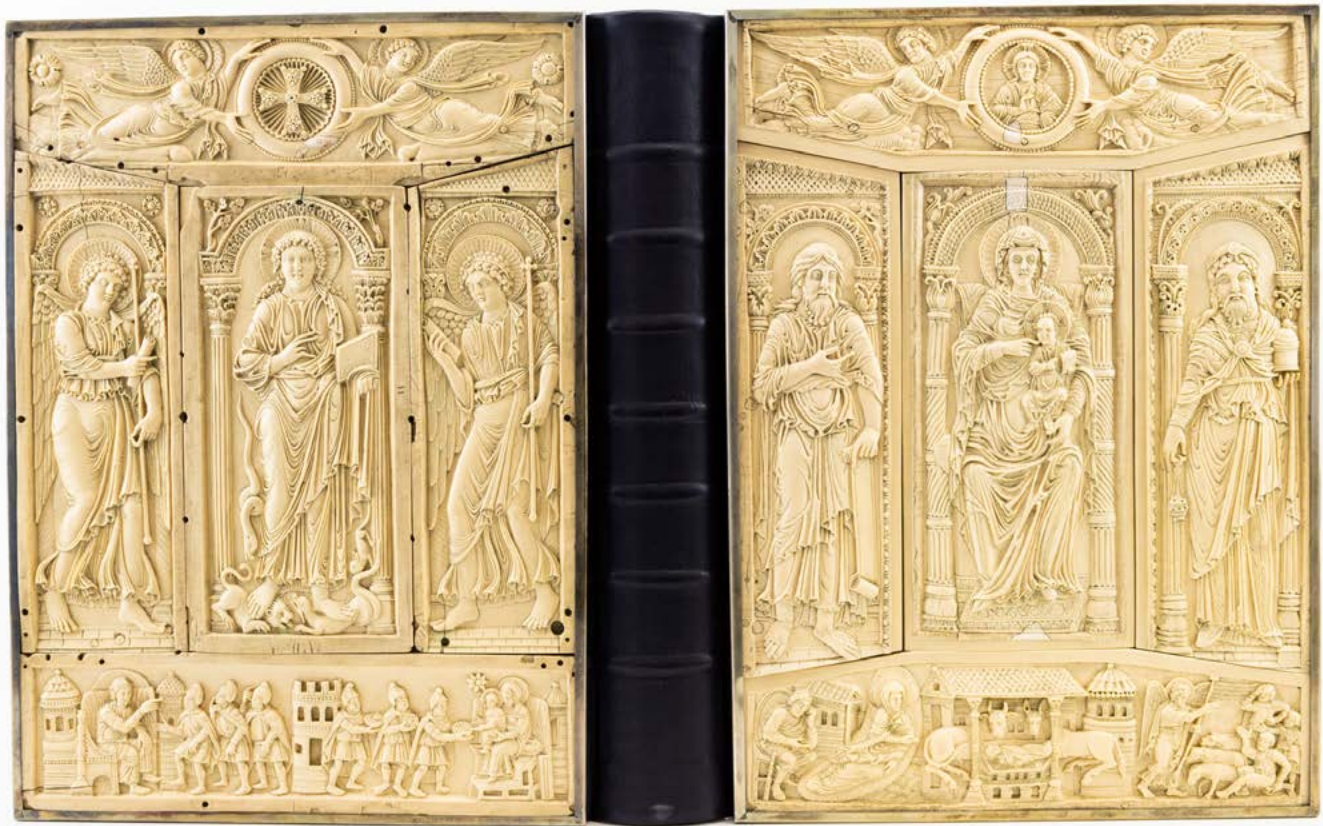
200 (EXTRA-ILLUSTRATED BOOKS). JOHNSON, SAMUEL. *LIVES OF THE MOST EMINENT ENGLISH POETS, WITH CRITICAL OBSERVATIONS ON THEIR WORKS*. (London: John Murray, 1854) 215 x 135 mm. (8 1/2 x 5 3/8"). **Three volumes**. With notes corrective and explanatory, by Peter Cunningham. Attractive contemporary red morocco, ornately gilt, covers with Greek key and palmette frame, floral cornerpieces, raised bands, spine compartments with centerpiece composed of shell tools, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt (expertly rebaked). EXTRA-ILLUSTRATED WITH 97 PLATES, 16 of these in color, two double-page. ♦ A hint of rubbing to extremities, isolated light offsetting from plates, but A FINE SET, quite clean and fresh in a very pleasing elaborately gilt binding with few signs of wear. \$2,250



Thoughtfully enhanced with portraits of poets and key political figures, and with engravings of the cities, colleges, and dwellings they inhabited, this is a very pleasing edition of Johnson's most important work, apart from his celebrated dictionary. When a group of London booksellers determined in 1777 to produce an "elegant and accurate edition" of the English poets, Johnson was invited to provide a "concise [prefatory] account of the life of each author." Though it is the simplest in style and expression of all his literary works, the "Lives" abounds in anecdotes and reminiscences that build rich and elaborate memoirs, much of these taken from Johnson's memory. The work, much fuller in fruition than in conception, consumed Johnson for four years and gave rise to much controversy, especially regarding his not very flattering chapters on Milton and Gray. In the view of Courtney-Smith, Johnson welded biography, analysis, and criticism into a meaningful revelation of character and thought, and the set stands as a masterpiece by the first figure in English literature to achieve major stature through scholarship and criticism. (ST15935)

*In an Intricate Replica Carved Ivory Binding,
One of the Most Beautiful Facsimiles Ever Produced*

201 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). DAS LORSCHER EVANGELIAR. [THE LORSCH GOSPELS]. (Lucerne: Faksimile Verlag, 2000) 387 x 279 mm. (15 1/4 x 11"). 111, [1], 124 leaves (in the facsimile). **Three volumes** (including a commentary volume in German and a prospectus). No. 208 OF 333 COPIES with the special replica binding. (There were also 60 copies without the



reproduction binding.) IN AN ESPECIALLY FINE REPLICA OF THE ORIGINAL CARVED IVORY BINDING, upper cover with a headpiece showing two angels holding a medallion of Christ, tailpiece depicting the Nativity and Annunciation to the Shepherds, large triptych with the Virgin and Child at center flanked by a bearded saint on each side; lower cover with similar headpiece, but with the tailpiece depicting the visit of the Magi and central triptych with Christ triumphant, an angel on either side; both covers encased within metal frames; raised bands, black leather spine. In a padded black leather folding box with color medallion on upper cover. Text in gold, framed by decorative color columns bordered in silver and gold, three full pages of decorated text, and four full-page miniatures. ♦In mint condition. **\$14,000**

This facsimile is surely among the most magnificent examples of its type, being deemed sufficiently grand to be used by Pope Benedict XVI as a present to Queen Elizabeth during his visit to Britain in 2010. A monumental work of Carolingian art, known both as the Lorsch Gospels and the Codex Aureus, the original manuscript is one of the rare books of the early Middle Ages entirely written in gold ink. It was produced ca. 810 in the scriptorium of Charlemagne at Aachen, and it first appeared in an inventory of books at Lorsch Abbey about 50 years later. Between the majestic insular majuscule text and the decoration, the book could hardly be more golden or more luminous. Reflecting the height of creativity at the time, the striking covers consist of two masterfully carved ivory plates. Of obviously great value, these were taken off the manuscript when it was stolen from the Bibliotheca Palatina in Heidelberg during the Thirty Years War. Having since been recovered, the front board is now in the Victoria and Albert Museum, and the rear cover is at the Vatican Library, which also holds the manuscript. (ST12208)

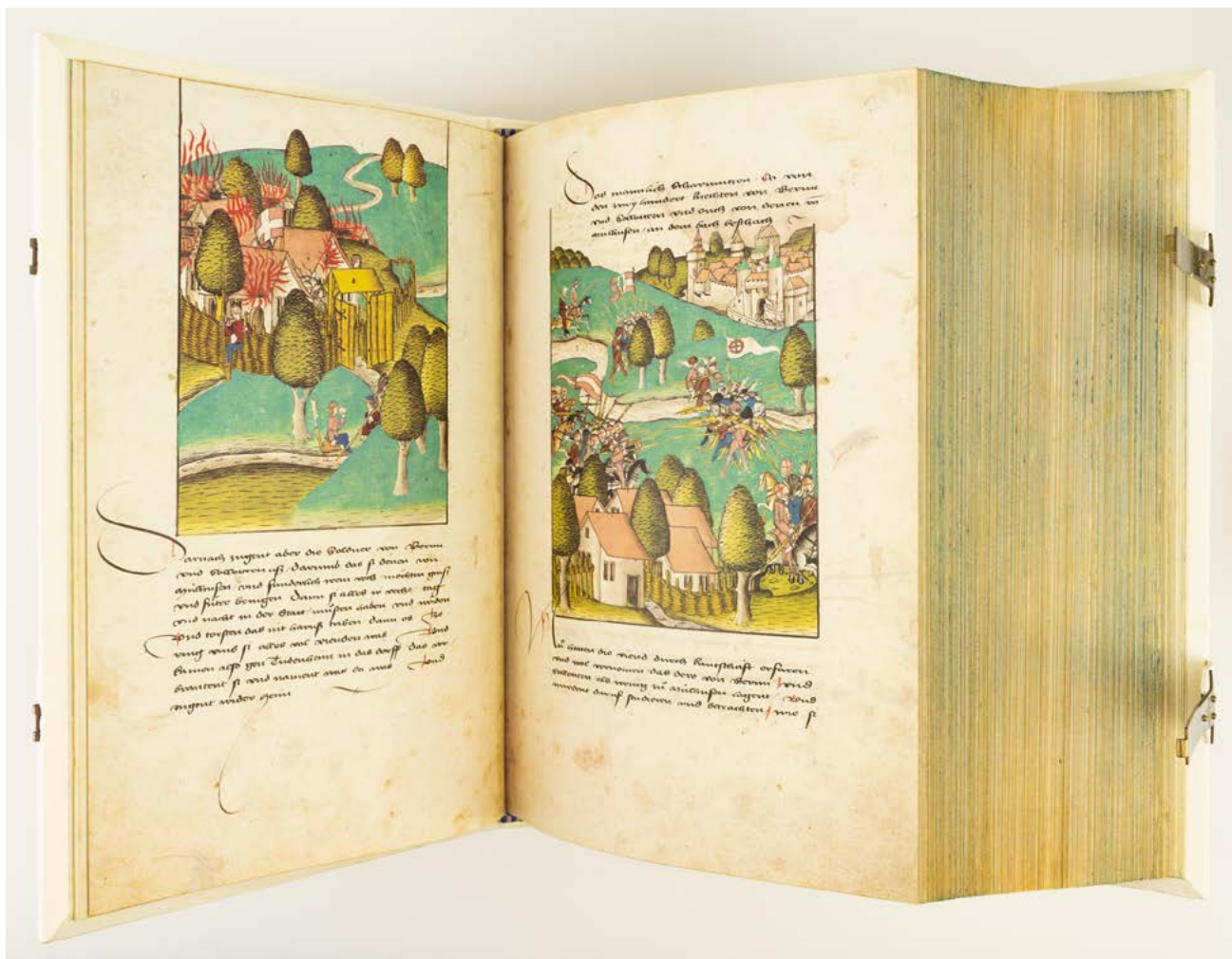
Sieges, Assaults, Floods, and Autos-da-fé, All in an Imposing Pigskin Binding

202 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). SCHILLING, DIEBOLD, THE ELDER. DIE GROSSE BURGANDER CHRONIK [THE GREAT BURGUNDIAN CHRONICLE],



“ZÜRCHER SCHILLING.” (Lucerne: Faksimile Verlag, 1985) 391 x 273 mm. (15 3/8 x 10 3/4”). 1,035 pp. (in the facsimile). **Two volumes** (including commentary volume in German). No. 1 OF 980 COPIES. Stately replica blind-stamped pigskin, covers with multiple floral frames, small rampant lion stamped in black ink on each central panel, raised bands, brass and leather clasps. WITH NUMEROUS LARGE MINIATURES depicting battles, sieges, assaults, floods, fires, and the burning of two unfortunates at the stake. ♦In mint condition. **\$4,000**

The Great Burgundian Chronicle, also called the “Zürcher Schilling” (after Zürich, where it is kept), is the most original and thorough book from the period on the Burgundian Wars between the Swiss Confederation and Charles the Bold. It was executed around 1480 in the tradition of the Bern Chronicles begun by Konrad Justinger in 1420, and it is the most comprehensive of all chronicles ever carried out by Schilling. The Great Burgundian Chronicle gives a unique witness as the expression of a genuine patriot and does so without the heavy censorship that characterizes later “official” versions of the text. One of the most important features of the manuscript’s illustrations is the landscape in which the events take place. It hardly ever corresponds to topographic reality,



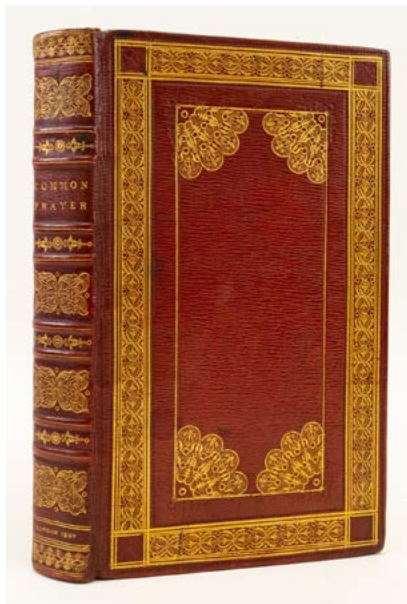
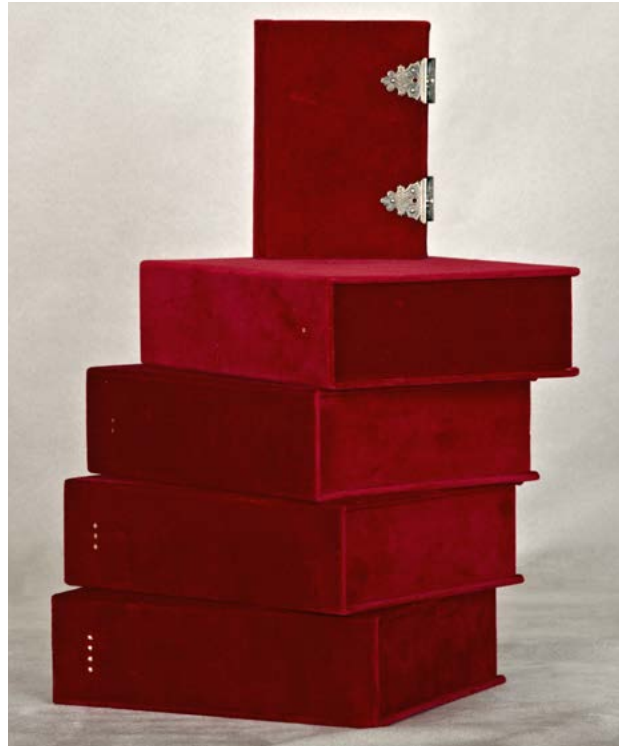
but is instead based on the artist's imagination. The viewer sees the depicted scenes from above, being treated to fanciful versions of little towns, villages, and castles, all carefully inserted into a lovely (but imaginative) landscape of rolling hills. (ST12206)

203 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). DAS STUNDENBUCH DER SFORZA. [THE SFORZA HOURS]. (Lucerne: Faksimile Verlag, 1993) 206 x 168 mm. (8 1/8 x 6 5/8"). **Four volumes** (each with separate volume of commentary in English and German). With commentary by Mark L. Evans. No. 195 OF 980 COPIES. Publisher's red velvet, flat spine, two silver gilt clasps, each volume housed in a matching velvet box with the commentary volume (in paper wrapper), gilt coat of arms on upper cover of each box. With 138 borders and 48 miniatures by Birago, and two borders and 16 miniatures by Horenbout. ♦In mint condition. **\$5,800**

This is a very fine facsimile of a Renaissance Book of Hours with an intriguing history and decoration by two different and distinguished illuminators, one Italian and the other Flemish. The Sforza Hours was originally commissioned from Italian miniaturist Giovan Pietro Birago (fl. 1471-1513) by Bona Sforza, wife of the Duke of Milan, around 1490. A surviving letter from Birago to an unknown nobleman complains that part of the manuscript was stolen by an unscrupulous "Fra Jacopo," and demands restitution in the enormous amount of 500 ducats. No one



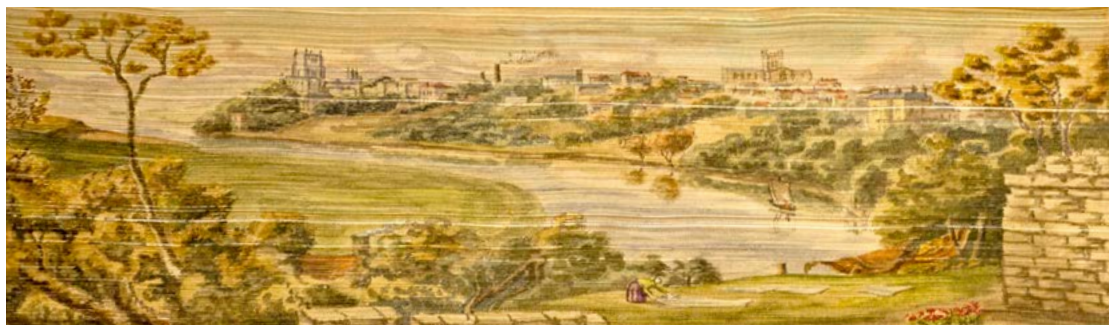
knows if Birago was ever reimbursed for his loss, but the duchess bequeathed the partial manuscript to her nephew's wife, Margaret of Austria. In 1506, Margaret, daughter of the Holy Roman Emperor, moved to the Netherlands, where she served as Regent for the future Charles V until his coronation in 1520. In 1517, she set about completing the Sforza Hours, hiring scribe Etienne de Lale to provide the missing text pages and illuminator Gerard Horenbout (ca. 1465-1541) to paint miniatures and two borders. Horenbout had produced the miniatures in the Breviary of Eleanor of Portugal and those in the Hours of James IV of Scotland. He also briefly worked as painter in the court of Henry VIII. Horenbout included a small portrait of Charles V in one of the borders here, leading art historians to believe that Margaret gave the book to the emperor to commemorate his coronation. The manuscript resurfaced in Madrid in 1871; it was purchased by an Englishman and was donated to the British Library by a later owner. As noted in the library's online exhibit of the work, "The manuscript is outstanding for its rich decorative scheme and an unusually high number of its text pages have minutely detailed borders, initials and vignettes in deep blues, greens and rich reds, to complement the many full-page miniatures." (ST12210)



204 (FORE-EDGE PAINTINGS). THE BOOK OF COMMON PRAYER. (London: [Printed by C. Whittingham for] for John Reeves, Esq., 1807) 247 x 142 mm. (9 5/8 x 5 5/8"). [208] leaves, 64 pp. Very pretty contemporary red straight-grain morocco, gilt in the Romantic style, covers with elegant gilt-roll frame, central panel with intricate fan cornerpieces, raised bands, spine attractively gilt, gilt-rolled turn-ins, all edges gilt. WITH AN EXCELLENT FORE-EDGE PAINTING, probably of the city of Chester in Cheshire, showing a river wending through a landscape, a town with a castle and cathedral on one shore, a sailboat on the water, and a woman doing laundry in the foreground. Griffiths 1807-1. ♦ Extremities very slightly rubbed, a hint of soiling and a few spots on the covers, one page with a short tear in the text (no loss), a few small isolated stains, but A FINE EXAMPLE—clean and bright throughout, in an attractive binding with no significant wear, and with a painting that is very well preserved. **\$1,600**

This work contains a lovely and finely detailed fore-edge painting of bucolic harmony, featuring a tranquil river scene and a city nestled comfortably onto distant banks. The day is clear, and in the foreground a woman lays out sheets to

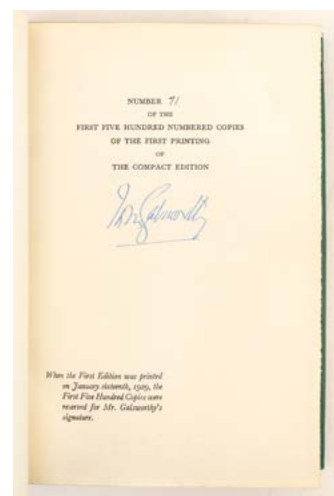
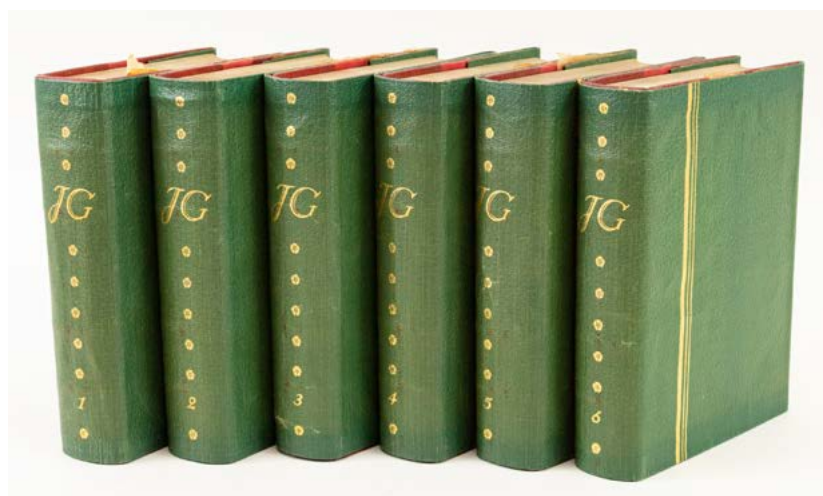
dry in the sun; a single boat can be seen in the water, rounding a wide bend in the river near a large estate that overlooks the shore. A smokestack appears along the skyline, located about halfway between the town's two most prominent buildings—almost certainly a castle and cathedral. The topography of our painting strongly suggests that the city depicted here



is Chester, situated on the River Dee and once an important trading port. As nearby Liverpool and Manchester gained dominance in shipping and industry beginning in the 18th century, Chester became a haven for the landed aristocracy, who built stately homes like the one seen here. It is possible to recognize in this painting the work of the so-called "Dover Painter," as it shows his distinctive style of applying small dabs of paint; this method is especially effective in producing convincing texture for skies, trees, shrubs, and grass. "Dover Painter" is the name given by Jeff Weber to the person who painted in the 1920s and '30s, probably for the famous London bookseller Marks & Company. A number of his works found their way into the library of Edward and Estelle Doheny, which was certainly the most outstanding collection to be sold at auction during the 1980s, and which was particularly rich in fore-edge paintings. Because of the inevitable stress incurred by books with fore-edge paintings, it is increasingly difficult to find such volumes in attractive and well-preserved antique bindings like the present one. (ST15796)

Limited, Signed, and Almost out of a Time Capsule, with Original Cloth Jackets and Glassine

205 **GALSWORTHY, JOHN.** *THE COMPACT EDITION OF THE WORKS OF JOHN GALSWORTHY.* (New York: Charles Scribner's Sons, 1929) 193 x 133 mm. (7 5/8 x 5 1/4"). **Six volumes.** No. 71 OF THE FIRST 500 COPIES, SIGNED BY GALSWORTHY. First Printing of the Compact Edition. Publisher's red half morocco, with ORIGINAL GLASSINE JACKETS and original (lightly rubbed) green cloth dust jackets decorated in gilt and lined with yellow watered silk. With frontispiece in each volume. ♦One of the delicate glassine wrappers with detached front flap, two with short tears, but, even so, AN UNSURPASSABLE SET in fine jackets. **\$1,500**



Carefully preserved in their silk-lined dust jackets, this is a virtually mint copy of the first edition to contain Galsworthy's novels, short stories, and plays in a compact six-volume set. The first volume here is the trilogy that comprises "The Forsyte Saga," the author's best-known work, and the second volume holds the sequel trilogy, revolving around Soames Forsyte's daughter Fleur. "Caravan," the third volume, collects the short stories, some of which feature members of the Forsyte clan, while volumes four and five contain the later Three Novels of Society ("The Country House," "Fraternity," "The Patrician") and Three Novels of Love ("The Dark Flower," "Beyond," "Saint's Progress"). The final volume contains Galsworthy's plays. Galsworthy (1867-1933) was a product of England's commercial upper-middle class, who took to fiction to criticize and satirize this sector of society. As DNB says, "he largely repudiates . . . the instincts and ideology" of his class, being "critical of its insularity, materialism, aesthetic deficiency, chauvinism, restrictive moral codes, and imperialism." Day praises his "superb writing, which possesses a gentlemanly grace that can rise to sheer poetry." Galsworthy was awarded the Nobel Prize for Literature in 1932. Almost a time capsule artifact, our signed, apparently unread set in the publisher's deluxe binding retains not only the uncommonly-seen green dust jackets, but the original glassine wrappers beneath them. (ST13599-41)

206 **(GILL, ERIC).** *ENGRAVINGS BY ERIC GILL. A SELECTION OF ENGRAVINGS ON WOOD AND METAL . . . TO THE END OF THE YEAR 1927.* (Bristol: [Printed by the Fanfare Press for] Douglas Cleverdon, 1929) 340 x 260 mm. (13 3/8 x 10 1/8"). 6 p.l., 49, [3] pp. With a complete Chronological List of

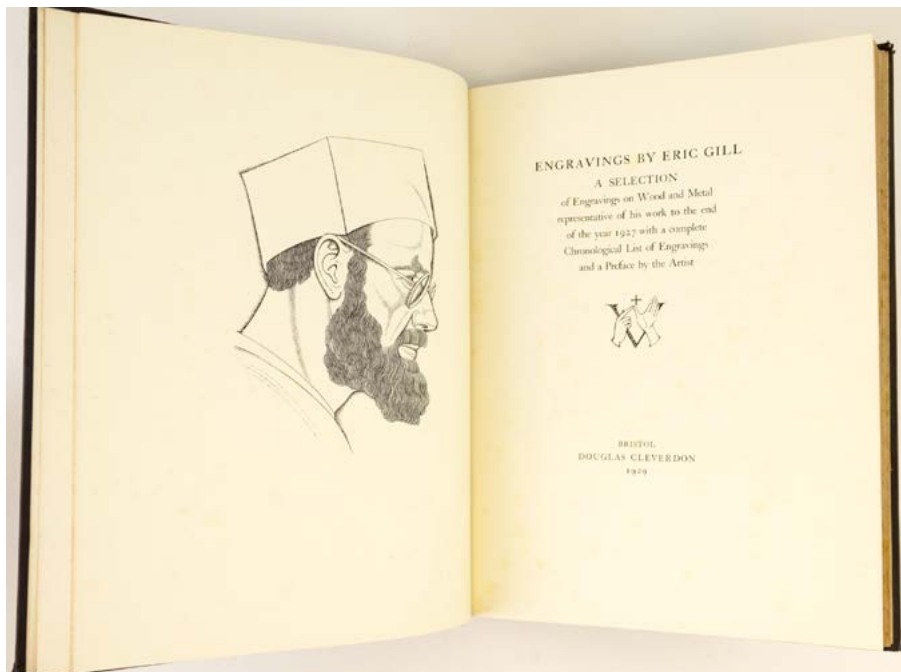


Engravings and a Preface by the artist. No. 392 OF 400 COPIES on paper manufactured for this edition (plus 10 copies on Japanese vellum and 80 copies on Batchelor handmade paper). Publisher's black cloth, gilt "Tree and Burin" device on upper cover, smooth spine with gilt titling. With self-portrait frontispiece and 103 plates containing 147 engravings. Evan Gill 17. ♦ Cloth a little chafed and dusty, a bit of fraying to head of spine and to corners, endpapers and flyleaves a bit foxed, intermittent minor foxing (mostly affecting margins), but a very good, clean copy in a solid binding. **\$2,900**

This is the first collected edition of engravings by a man DNB describes as "the greatest artist-craftsman of the twentieth century: a letter-

cutter and type designer of genius . . .; a sculptor whose powerful work initiated a return to the directness of hand carving; a draughtsman and wood-engraver of consummate subtlety and skill." Gill (1882-1940) studied lettering as a young man under Edward Johnston, then for five years beginning in 1905 designed and engraved title pages and initials for the Cranach Press. Gradually, he turned his talents to drawing and engraving, creating a great number of woodcut illustrations for private press publications, especially the

Golden Cockerel Press; examples of his memorable work for their famous "Four Gospels" ([see item #209, below](#)), "Troilus and Criseyde," and "Canterbury Tales" are included here, along with designs done for the press he co-founded, St. Dominic's, and ephemeral works like bookplates. After years of agnosticism, Gill became a devout Catholic, and even took to wearing a modified version of monastic dress. Many of the woodcuts here have a religious theme: a Nativity series, the Stations of the Cross, and numerous depictions of the Virgin Mary, both with and without the Christ Child. This volume was an immediate success, inspiring a follow-up collection of engravings from 1928-1933, and it has remained popular with collectors to this day. (CCS1912)



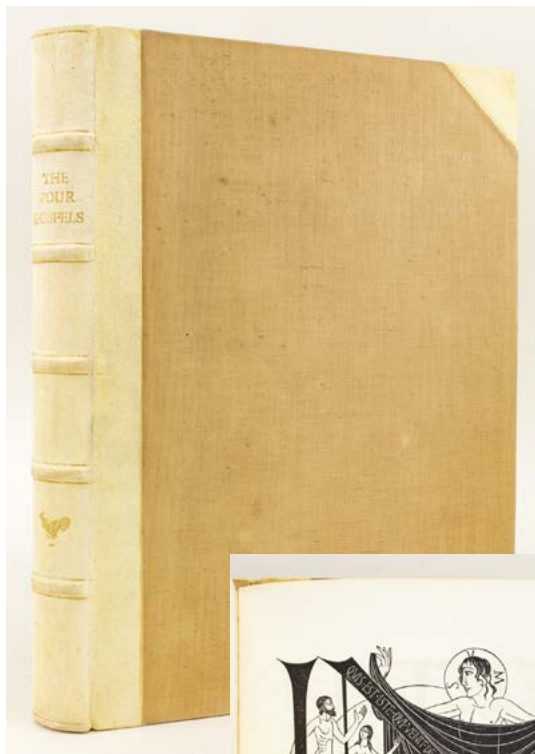
The Garden Copy, one of 85 Specials with Eight Engravings from the Original Blocks

207 (GILL, ERIC). THE ENGRAVINGS OF ERIC GILL. (Wellingborough: Christopher Skelton, 1983) 349 x 267 mm. (13 3/4 x 10 1/2"). **Two volumes plus portfolio.** No. 4 OF 85 SPECIAL COPIES printed on archival rag paper (and 1,350 copies of the ordinary edition.) Publisher's deluxe biscuit-colored morocco over reddish-brown linen, flat spines with gilt titling. In the original slipcase. Profusely illustrated with more than 1,000 reproductions of Gill's works; THIS SPECIAL COPY ACCOMPANIED BY A PORTFOLIO OF EIGHT ENGRAVINGS PRINTED DIRECTLY FROM THE ORIGINAL WOODBLOCKS. Front pastedowns with bookplate

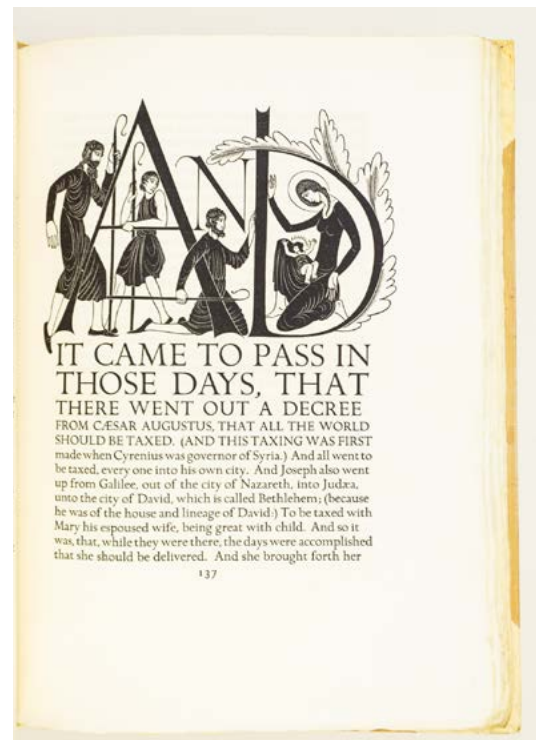
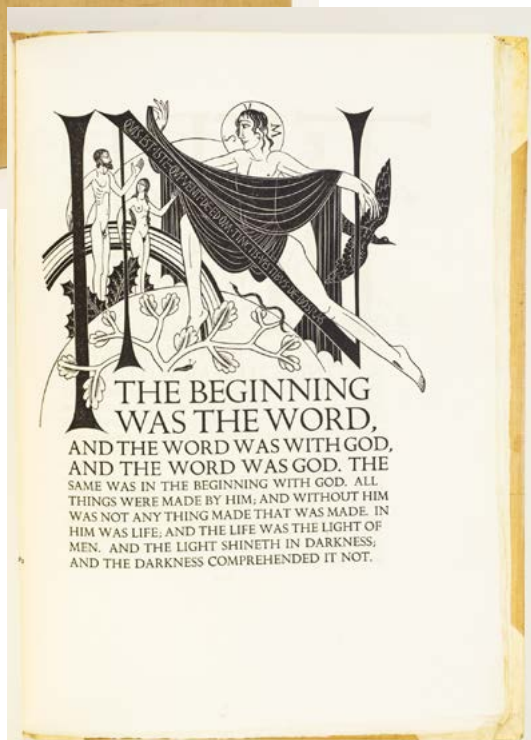
of Haven O'More, the Garden Collection. ♦Spines with traces of whitish residue (from leather preservative), otherwise in pristine condition. **\$1,950**

This is the deluxe copy of a comprehensive survey of the work of the great engraver and typecutter (for more on whom, see previous item), prepared as a labor of love by his nephew, Christopher Skelton. Glaister describes Gill's "influence on contemporary book production" as "profound and worldwide." The 993 illustrations in the body of this work and the 51 in the appendix include all of the wood engravings from Gill's work for the Golden Cockerel Press, as well as his other book illustrations, individual engravings, typefaces, Christmas cards, and bookplates. The subjects, for the most part, are either religious or erotic—and sometimes, controversially, both. The portfolio prints are "A Garden Enclosed," "Self-portrait," "Surrexit Alleluia," "Tree and Dog with Flames," "St. Thomas's Hands," "Girl with a Mirror," "I Am a Little World," and "Man and Woman Embracing." Skelton (1925-92) learned printing from Gill's son-in-law René Hague, and operated a private press from 1968 to 1985. This is the magnum opus of that workshop. This copy comes from the Garden Collection, for which see item #97, above. (ST15912)

An Especially Attractive Copy of the Chief Book from the Golden Cockerel Press



208 (GOLDEN COCKEREL PRESS). (BIBLE IN ENGLISH). **THE FOUR GOSPELS.** (Waltham St. Lawrence: Golden Cockerel Press, 1931) 343 x 242 mm. (13 1/2 x 9 1/2"). 1 p.l., 268, [2] pp., [1] leaf (colophon). No. 329 OF 500 COPIES (the first 12 on vellum). Publisher's half pigskin over wheat-colored buckram by Sangorski & Sutcliffe, raised bands flanked by gilt rules, gilt titling and cockerel device on spine, top edge gilt, other edges untrimmed. In a modern tan cloth slipcase. ILLUSTRATED THROUGHOUT, with four large woodcuts on section titles and scores of striking large and small woodcut illustrations, decorative elements, and initials BY ERIC GILL. Printed on Batchelor handmade paper. Chanticleer 78; A Century for the Century 26. ♦A little freckling to buckram boards (as usual), corners just slightly bumped, but still A FINE COPY, pristine internally—the text entirely clean, fresh, and bright, and the binding with only negligible imperfections. **\$19,500**



This is a remarkably appealing copy of the chief work produced by one of the foremost English private presses.

Founded in 1920 with the intention to print fine editions of important well-known books as well as new literary works of merit from young authors, the Golden Cockerel Press was purchased in 1924 by the illustrator and wood-engraver Robert Gibbings. "Under his direction," says Cave, the Press was "transformed into the principal vehicle for the renaissance of wood-engraved book illustration that took place in the years between the wars." In addition to doing wood engravings himself, Gibbings employed a stable of eminent artists including, among others, Eric Gill, John Nash, John Farleigh, David Jones, Eric Ravilious, and Blair Hughes-Stanton. One of Gill's outstanding achievements as an illustrator, and one of the Golden Cockerel Press' great books, the "Four Gospels" has been called by Franklin the finest of all private press books printed between the wars. The success of the work has much to do with Gill's ability to create a harmonious integration of woodcut illustration and typography (his Golden Cockerel typeface, one of the most important ever cut specifically for private use, is introduced here). At the same time that the work achieves an aesthetic balance, it also takes risks with the emotional nature of the woodcuts and with its unjustified page layout. As Franklin observes, "His pictures beautifully explain their letters, as leaves spring from branches. This work is a wonderful extension of typography." Because of the nature of the binding—easily soiled light-colored sides and an easily chafed pigskin spine—this book is extremely difficult to find now in outstanding condition, and a copy like the present one, with only very minor, forgivable blemishes, stands out as especially desirable. (ST15930)

A Unique(?) Trial Issue with Significant Differences, Apparently the Illustrator's Copy

209 (GRABHORN PRESS). BIBLE IN ENGLISH. ANGELO, VALENTI, Illuminator. THE BOOK OF RUTH. [with] A TRIAL COPY OF THE 1926 VERSION OF "BOOK OF RUTH." (San Francisco: Grabhorn Press, 1927, [1926]) 112 x 78 mm. (4 5/8 x 3"); 192 x 145 mm. (7 1/2 x 5 3/4"). [21] leaves; [7] leaves. **Two separately issued volumes.** No. 42 OF 250 COPIES; with A UNIQUE TRIAL VERSION with variant frontispiece and no colophon, THE ARTIST'S OWN COPY. Tan cloth-backed marbled boards, in the original cardboard slipcase. Trial copy in original flexible vellum, flat spine with title hand-lettered in black ink. In a marbled paper slipcase. Colored headpiece, 45 colored initials designed and illuminated by Angelo; TRIAL COPY WITH VARIANT WOODCUT FRONTISPICE by Angelo printed in colors and SIGNED IN PENCIL, HAND-PAINTED OPENING WORD AND 45 TWO-LINE INITIALS in red, blue, green, and yellow with trailing penwork, FINAL PAGE INSCRIBED IN RED INK "ILLUMINATED BY VALENTI ANGELO." Front pastedown with Volkmann ex-libris. Heller & Magee 97, 88 (1926 edition). The present trial version not in Heller & Magee. ♦ Smaller volume with mild soiling to spine, otherwise fine, and the trial copy in mint condition. **\$1,750**

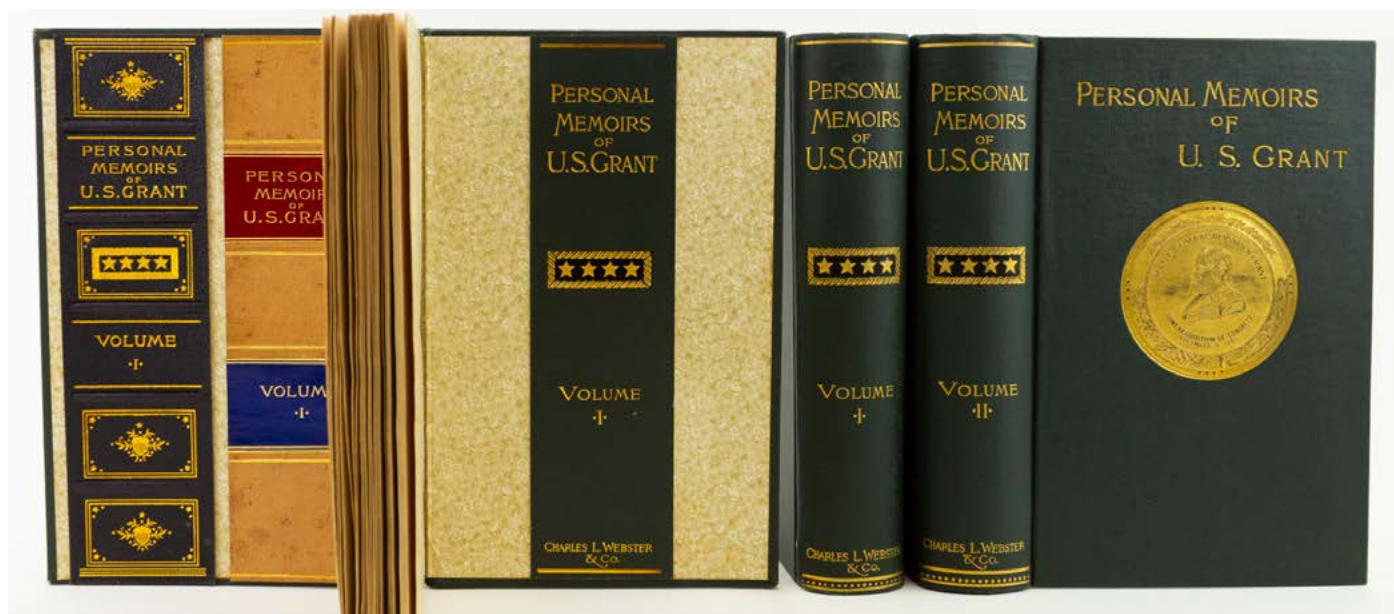
Offered here are two versions of the same title issued by a major private press: a copy of the small format "Book of Ruth" printed in 1927, and an apparently unique trial copy for the original 1926 printing (featuring a variant frontispiece), a copy which seems to have become the property of the artist. Founded in 1915 in Indianapolis by Edwin and Robert Grabhorn and then moved to San Francisco in 1919 or 1920, the Grabhorn Press was known for its willingness to experiment with typography and design, and their publications (including the present title) were often listed among the 50 best-designed books of the year by the American Institute of Graphic Arts. This work was one of Grabhorn Press' earliest collaborations with Valenti Angelo (1897-1992), an illuminator and printmaker who had educated himself by exploring San Francisco's museums and libraries. Angelo would eventually illustrate more than 250



books over 34 years, but he is best known for his work with the Grabhorn Press. The present items offer several points of interest for the collector: the 1927 printing uses the same typesetting as the 1926 edition, but in a different format; and in the trial copy we see how Angelo initially favored a rather severe palette composed predominately of four colors (orange with black, yellow, and brown), casting the frontispiece image—two women in a field gathering wheat—in an ominous light. By introducing vibrant blues into the final iteration, however, the artist set a completely different tone for this Old Testament book, invoking a sense of serenity and hope. Evidently Angelo retained this unique(?) trial copy (as might be expected), and, according to an old bookseller's description, he either gave or sold it to Carl I. Wheat, a Grabhorn author and historian of cartography. Copies of the 1927 edition are not difficult to find (and copies of the 1926 version can also be obtained easily enough); by contrast, our trial copy from 1926 is the only one of its kind we have been able to locate, and it comes with a very special (albeit conjectural) association. (ST15816-64)

***The World's Best Copy of Grant's "Memoirs,"
And the Very Rare Salesman's Dummy To Go with it***

210 **GRANT, ULYSSES S.** PERSONAL MEMOIRS OF U. S. GRANT [with] THE PUBLISHER'S PROSPECTUS FOR THE WORK. (New York: Charles L. Webster & Company, 1885) 240 x 149 mm. (9 1/2 x 5 7/8"). **Two volumes plus prospectus.** FIRST EDITION. Publisher's forest green cloth, covers with gilt medallion reproducing the 1863 Grant Vicksburg Victory Medal, gilt lettering, smooth spines with general's four stars and titling in gilt, patterned endpapers. Front pastedown of Prospectus with backstrip samples for two other bindings (sheepskin, brown morocco), rear pastedown with backstrip sample of cloth binding. "Memoirs" with frontispiece portrait in each volume, two engravings (Grant's birthplace and McLean's house at Appomattox), 43 maps, and three document facsimiles, two of these folding. Eicher 492. ♦Prospectus with a little rubbing to extremities, four leaves with flattened creases, one with short marginal tear, one opening with offsetting, apparently from a (now missing) lock of hair, but a fine specimen, apparently never used for its intended purpose, and AN OUTSTANDING COPY of the "Memoirs," with no signs of use inside or out. **\$6,000**



There could hardly be a more common book than Grant's "Memoirs." Walk into any used book store in America, and a copy will be waiting for you—but not this copy, which is in unsurpassable condition. Just as uncommon and appealing here is the accompanying salesman's sample copy, which is almost never seen in the marketplace. The gripping account of Grant's service is not just considered one of the best military memoirs ever penned, it also represents the general's last victorious campaign, this one of a personal nature—to provide for his family's financial security following his death. After leading the Union forces to victory in the Civil War and serving two terms as the nation's president, Grant lost all of his savings in the 1884 Wall Street panic. Having read a couple of articles Grant had written about his military

experiences, Mark Twain persuaded him to write these memoirs, which became the second work issued by the Webster publishing firm Twain had established (the first being "Huckleberry Finn"). Lured by Twain's generous offer of 70% of the net proceeds from subscription sales, Grant took up his pen, even though he was desperately ill with throat cancer. As ANB relates, "In a race against death that won wide sympathy, Grant turned out chapter after chapter, despite intense pain. His death in Mount McGregor, New York, came just days after he had completed the final chapter. It was his last and greatest victory." In addition to acting as editor and proofreader, Twain began to advertise and sell the work by subscription, using the prospectus seen here to sell 300,000 copies before the "Memoirs" had even been printed, netting Grant's family the enormous sum of \$450,000. One might think the general's friend and publisher Twain biased in his assessment of the work as "the best military memoirs since Julius Caesar's Commentaries in 51 B.C.," but the great 20th century critic Edmund Wilson and Civil War bibliographer David Eicher agreed, the latter proclaiming it "one of the most valuable writings by a military commander in history." It is one thing to own a copy of these "Memoirs," but another thing entirely to own a copy like the present, which is essentially untouched. And the gilding of the lily here is the salesman's prospectus: we could trace just a single auction record for it, and our example is remarkably well preserved, more particularly for this type of volume, which was meant to be used for soliciting door-to-door subscriptions. (ST15810)

211 (JAPANESE TEXTILES). VERNEUIL, M. P. ÉTOFFES JAPONAISES. TISSÉS & BROCHÉES. (Paris: Librairie Centrale des Beaux-Arts, [ca. 1910]) 412 x 305 mm. (16 1/4 x 12"). 11, [1], 7, [1] pp. Preface by Gaston Migeon. Publisher's brown cloth portfolio, upper cover with large gilt title, brown cloth ties, contents loose as issued. WITH 80 PHOTOGRAPHIC COLOR PLATES mounted on board, each displaying one or more



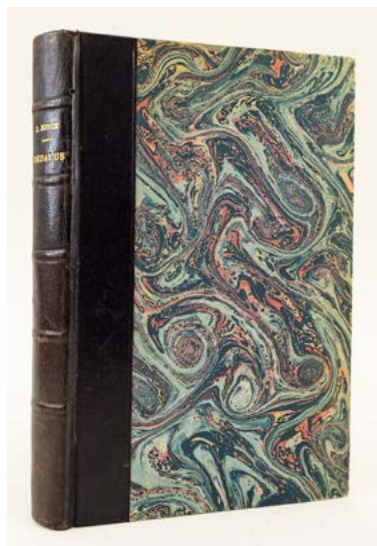
textiles in close detail. Front pastedown with ex-libris of Dayton Art Institute; title page with blind-stamped and pencilled markings; rear pastedown with ink stamp. ♦ Cloth a little rubbed and stained in places, upper cover with uneven fading, a few ties missing (and one tie stapled down), still, the portfolio inoffensive and entirely sound; plate mounts with light scattered foxing and toning ranging from faint to quite noticeable, but the color plates themselves in excellent condition, clean, and with no discernable issues. \$750



Produced by a major figure of the Art Nouveau and Art Deco movements, this finely curated portfolio provides more than 80 fine facsimile examples of Japanese textiles exploring a range of techniques and decorative motifs. Maurice Pillard Verneuil (1869-1942) was a student and assistant to Swiss-French graphic artist and designer Eugène Grasset. One of the most gifted pupils in Grasset's Paris atelier, Verneuil executed many designs under the master's direction for the famous 1896 portfolio "La Plante et ses Applications Ornamentales." In the following year he founded the influential decorative arts journal "Art et Décoration." Verneuil successfully transitioned when Art Deco supplanted Art Nouveau as the premier decorative fashion during the 1920s, maintaining a fascination with Japanese prints and design aesthetics throughout his career. In the preface to the present work, art historian Gaston Migeon of the Louvre explains the importance of this portfolio, calling it "the greatest industrial success in color printing that an editor has yet been able to achieve," and "a véritable trompe l'oeil." The photographic plates indeed capture the subtle color variations and

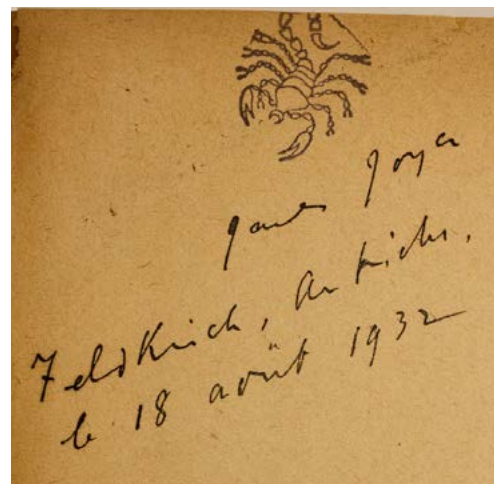
even the texture of each unique hand-woven silk and brocade, as though one were looking at real swatches of fabric. Migeon goes on to explain that the specimens reproduced here—which would not otherwise be available to the public—consist of “a remarkable selection of textiles from the 17th, 18th and 19th centuries, borrowed from the Museums of Decorative Arts of Paris, from the Chamber of Commerce of Lyon, from South Kensington of London, as well as from the principal private collections in Paris.” With his designer’s eye, Verneuil chose colorful fabrics incorporating elements from nature—such as flowers, birds, insects, seashells, and waves—with close parallels to the undulating and interlacing forms of the Art Nouveau. Intended as a resource for artists, designers, and craftsmen, Verneuil’s portfolios withstood some heavy use and consequentially are often found in middling condition. Although the brown cloth covers of our portfolio have seen better days, the most important part, the plates themselves, are bright, clean, and in great condition. (ST15816-70)

Signed by Joyce at a Fateful Location while Visiting a Decisive Literary Supporter



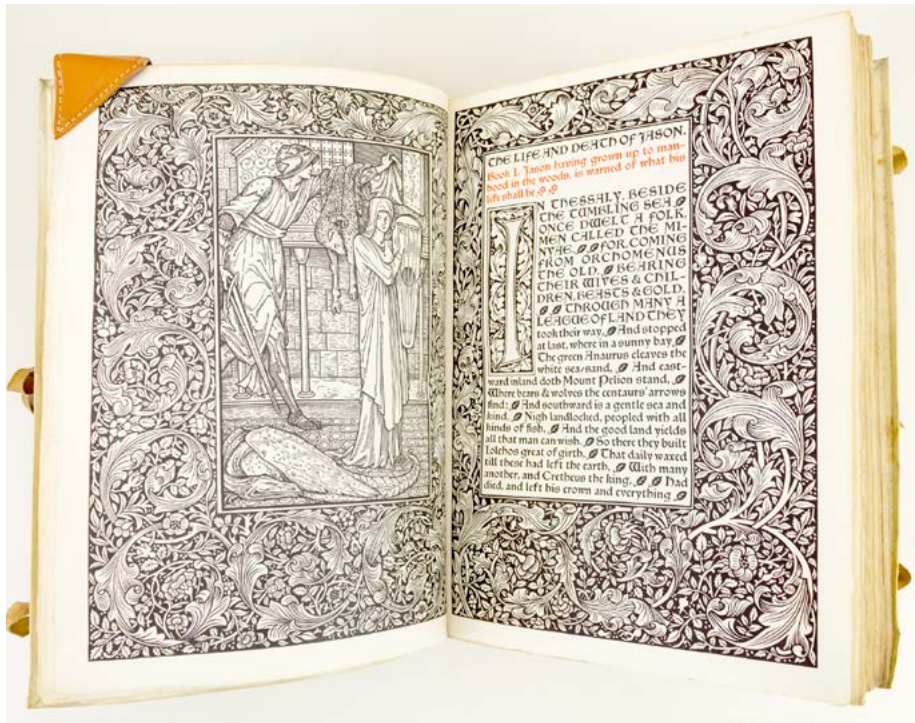
212 JOYCE, JAMES. DEDALUS. PORTRAIT DE L'ARTISTE JEUNE PAR LUI-MÊME. (Paris: Éditions de la Sirène, 1924) 220 x 140 mm. (8 5/8 x 5 1/2"). 274 pp., [3] leaves (last blank). Translated by Ludmila Savitzky. FIRST EDITION IN FRENCH. 20th century blue roan-backed marbled boards, raised bands, gilt titling, marbled endpapers (neat old repair to head of spine). Original printed paper wrappers bound in. Front flyleaf SIGNED BY JOYCE and dated “Feldkirch, Austria, 18 August 1932”; title page with ink signature of French collector Georges Pernoud (1914-1976), editor-in-chief of “Paris Match”; front flyleaf and half title with his ink scorpion stamp. Slocum & Cahoon D-15. ♦ Spine slightly sunned, one corner lightly rubbed, short crack to head of front hinge (no looseness), front flyleaf with three-inch tear along gutter, leaves somewhat browned as in all copies due to paper quality, but still a respectable copy, clean and solid, with no fatal defects. **\$9,500**

This first French version of Joyce’s first novel played a critical role in his future career—establishing his name among the Paris intelligentsia and leading to his introduction to Sylvia Beach, the bookseller who would print his masterpiece, “Ulysses”; of great importance, our copy was inscribed by him when he was visiting one of his most consequential champions in a place that also had a special significance for him. In Joyce’s “Portrait,” a coming-of-age story first printed in 1916, we encounter Stephen Dedalus, one of the century’s great characters, later to play a starring role in “Ulysses.” Day calls Joyce’s autobiographical narrative “the definitive presentation of the 20th century artist in rebellion, breaking from his matrix and becoming himself. . . . The artist is presented as the supreme hero, and he is the outsider.” This French translation is the work of Russian-born Ludmila Bloch-Savitsky (1881-1957), a literary critic and agent who was well-connected in Parisian publishing circles, in addition to being an experienced French and Russian translator. Ezra Pound prevailed on her to accept this difficult work from an unknown Irish writer, and she undertook the daunting assignment of conveying Joyce’s unique style in a new language. It took her nearly five years to accomplish this feat, with Joyce complaining constantly about the slow process, but the final product had the effect its author had dreamed of—making him a fêted artiste among the Paris literary set and leading to his first meeting with Sylvia Beach, who was to play such a pivotal role in his life. Our copy was signed by Joyce during his sojourn in Austria, where he was visiting his friend Eugène Jolas (1894-1952), co-founder and editor of the Surrealist literary journal “transition,” the first 15 issues of which featured excerpts of Joyce’s “Work in Progress,” eventually published in book form as “Finnegans Wake.” One of Jolas’ key motives in establishing “transition” was to bring about “a revolution in the English language,” as set forth in his “Manifesto of the Word,” which makes such iconoclastic declarations as: “Narrative is not mere anecdote, but the projection of a metamorphosis of reality”; “The literary creator has the right to disintegrate the primal matter of words imposed on him by text-books and dictionaries”; and “He has the right to use words of his own fashioning and to disregard existing grammatical and syntactical laws.”



Joyce's works were an ideal example of these principles, and as a critic, Jolas was a fervent and influential advocate for the Irish writer. Like Jolas, the town of Feldkirch played a decisive role in Joyce's career: during World War I, the Joyce family was forced to flee their residence in Trieste to avoid being arrested as enemy aliens. On their journey through Austria to the safety of neutral Switzerland, their train was boarded by German officials in Feldkirch, and Joyce narrowly escaped detention. In 1932 when Joyce visited Jolas (who was vacationing in Feldkirch), he remarked to his friend, "Over there, on those [railroad] tracks, the fate of 'Ulysses' was decided in 1915." This quote is now prominently displayed (in German) in a plaque in Feldkirch railway station. It is without doubt that Joyce inscribed our volume during that visit, though it was perhaps for an admirer and not for Jolas, who would surely have warranted a warm acknowledgement to accompany the signature. (ST15985)

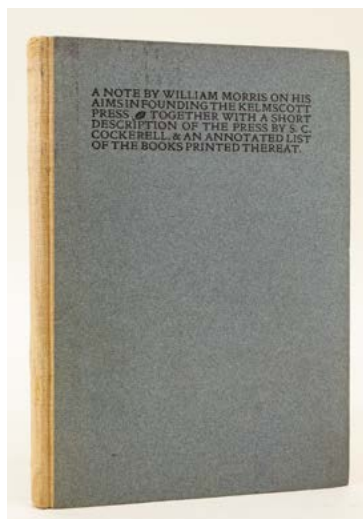
213 (KELMSCOTT PRESS). MORRIS, WILLIAM. *THE LIFE AND DEATH OF JASON*. (Hammersmith: Kelmscott Press, 1895) 295 x 220 mm. (11 1/2 x 8 3/4"). 4 p.l., 353, [1] pp, [1] leaf (colophon). ONE OF 200 COPIES on paper (and six on vellum). Original limp vellum, wallet edges, flat spine with gilt titling, new (very expertly replaced) silk ties. Woodcut printer's device, large and small initials, numerous pages with foliated three-quarter borders, first opening of text with full decorative borders, and two full-page wood engravings by Edward Burne-Jones. Printed in red and black in Troy type. Peterson A-34; Sparling 34; Tomkinson, p. 116. ♦ Binding slightly soiled and a little wavy, one leaf with neatly repaired short, marginal tear (perhaps done before printing), otherwise a very fine copy, especially bright and fresh internally. **\$11,500**



This is a well-preserved copy of the handsome Kelmscott edition of one of the two most important of Morris' epic narratives (the other being the "The Earthly Paradise" of 1868). "Jason," a retelling of the Argosy quest for the Golden Fleece and of Jason's life with Medea, was the book that first established a poetic reputation for Morris, and is presented here as printed by his own press. William Morris (1834-96) was the most important figure in the revival of printing in England at the end of the 19th century, and his Kelmscott Press, founded in 1891, marked the beginning of the modern private press movement. As Feather says, Morris "looked back to the Middle Ages as a period when free craftsmen, untrammelled by capitalism, pursued their avocations and produced

objects which were both useful and aesthetically worthwhile. He became involved with the Arts and Crafts Society, which sought to promote guild socialism to revive this lost world. The Kelmscott Press was a product of this ethos, the immediate influence being Emery Walker's famous lecture on typography to the Arts and Crafts Exhibition Society in November 1888." Seeking to revive what he considered to be the purity of printing's first century, Morris says in his "Note" about the press (see next item) that he "began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters." This was an understatement of the first order: his press produced 53 titles in 66 volumes, all of them notable in some way, along with three memorable typefaces. (ST15782)

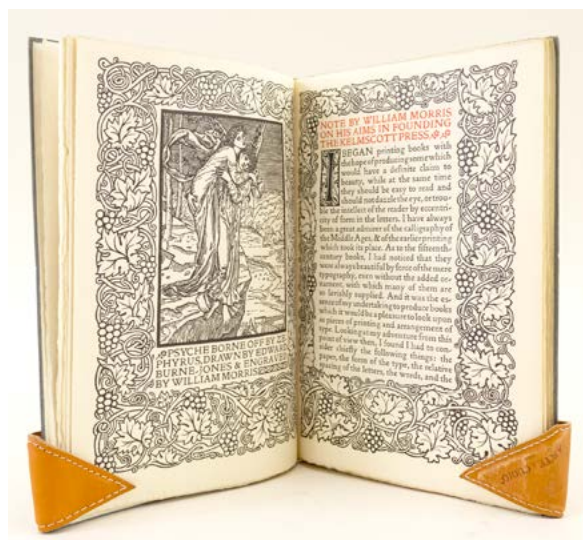
214 (KELMSCOTT PRESS). MORRIS, WILLIAM and SYDNEY CARLYLE COCKERELL. *A NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS. TOGETHER WITH A SHORT DESCRIPTION OF THE PRESS BY S. C. COCKERELL, AND AN ANNOTATED LIST OF THE BOOKS PRINTED THEREAT*. (Hammersmith: Kelmscott Press, 1898) 210 x 150 mm. (8 1/4 x 5 3/4"). 4 p.l. (including two



blanks), 70 pp., [1] leaf (colophon). ONE OF 525 COPIES on paper (and 12 on vellum). Original holland-backed blue paper boards. Elaborate borders around frontispiece and first page of text, the frontispiece drawn by Edward Burne-Jones and cut by William Morris, large decorative woodcut initials, device on last page of text, and one full-page woodcut of ornaments used in the Kelmscott edition of "Love is Enough." Printed in red and black. With errata slip laid in at front. Peterson A-53; Ransom 53; Tomkinson, p. 121. ♦A hint of browning to head edge of rear board, a touch of soiling to head of front board, four tiny black ink dots (from printing process?) to fore edge of two leaves, but A VERY FINE COPY—quite clean, fresh, and bright internally, and its fragile binding unusually well preserved. \$2,900

This is one of the key Kelmscott books, and the last work to be issued by the press. Morris tells

us here about his admiration for 15th century printed books, saying that "they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied." And he says that "it was the essence of [his] undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type." This is the most important contemporaneous source of comment on the founding, operation, and publications of the Kelmscott Press. Peterson quotes Newdigate, who says that this is "one of the three books that every student of English book-production ought to read." This item appears in the marketplace with some regularity, but the present copy has been treated with care over the years and is in especially pleasing condition. For our leaf book on the Kelmscott "Chaucer," [see item #42, above](#). (ST15984)



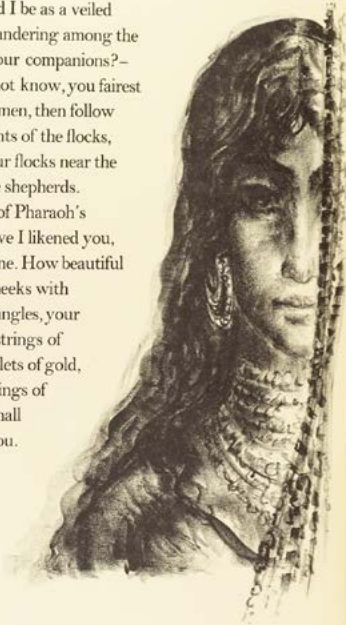
215 KRAAZ, GERHART, Illustrator. BIBLE IN ENGLISH. CANTICUM CANTICORUM. THE SONG OF SONGS. (Frankfurt am Main: Ars Libri Verlag, Gotthard de Beauclair, 1962) 494 x 320 mm. (19 3/8 x 12 5/8"). 40 pp., [2] leaves. Designed by Gotthard de Beauclair. No. 93 of 250 COPIES IN ENGLISH, SIGNED by the illustrator and designer. FINE RED CRUSHED MOROCCO BY ROLAND MEUTER (signed "R. Meuter Ascona" on rear turn-in), upper cover with gilt lettering underlined with four gilt rules, smooth spine with gilt titling, leather hinges. In the original linen clamshell box backed with matching morocco. With 30 lithographs in the text by Gerhart Kraaz, and one additional lithograph in a portfolio. ♦Slight discoloration from a bookmark in the lower gutter of colophon opening, otherwise in perfect condition. \$3,750 (See photos on following page.)

Handsomely bound and beautifully designed and printed, this first publication from the Ars Libri Press (later called Ars Librorum) exemplifies the kind of high quality work for which leading German publisher and book designer Gotthard de Beauclair was known. Beauclair (1907-92) began his career at Insel Verlag, where he rose to art director and, according to the Oxford Companion to the Book, "turned inexpensive Insel books into collectors' items with excellent typography." He also founded three different publishing houses, where he produced special, limited editions that made full use of his excellent design and typographical skills. The present item is one such work, recognized by the Association of German Book Artists as one of the most beautiful books of 1962. Gerhart Kraaz (1909-71) studied painting and worked as a graphic designer before becoming a serious book illustrator. The present title is considered his first major work in the realm of bibliophilic editions. His illustrations in charcoal are sensuous and shadowy, capturing the romance and allure of the most beguiling Old Testament book. This edition in English appeared the same year as the German language edition, but is much rarer—apparently the publisher cancelled a number of copies and very few ever made it to market. The binding, characterized by an elegant simplicity, is appropriate for the subject matter and for the stately, large-format volume. Our binder, Roland Meuter, maintains an atelier in Ascona, Switzerland, where he continues to produce imaginatively designed bindings that attract considerable attention. (ST15876)

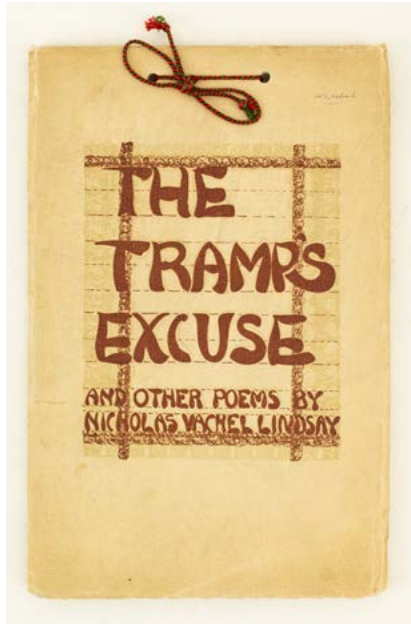
THE SONG OF SONGS

why should I be as a veiled
woman, wandering among the
flocks of your companions?—
If you do not know, you fairest
among women, then follow
the footprints of the flocks,
pasture your flocks near the
tents of the shepherds.
To a mare of Pharaoh's
chariots have I likened you,
my loved one. How beautiful
are your cheeks with
jeweled spangles, your
neck with strings of
beads! Circlets of gold,
with studdings of
silver, we shall
make for you.

8

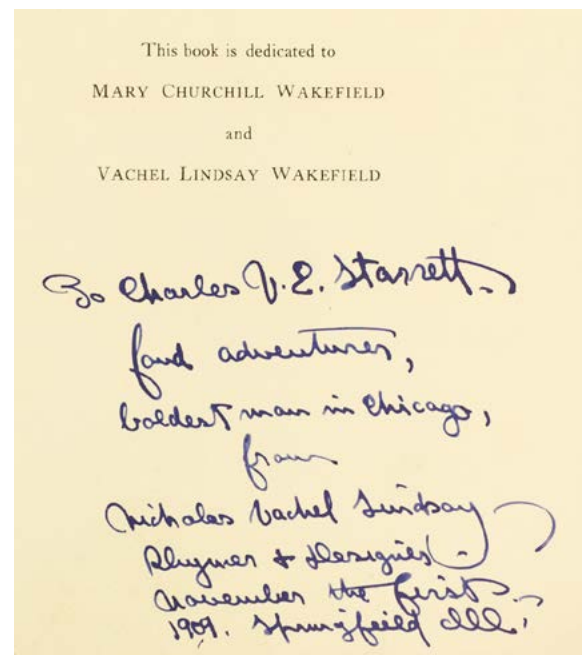


216 **LINDSAY, NICHOLAS VACHEL.** *THE TRAMP'S EXCUSE.* ([Springfield, Illinois: Vachel Lindsay, 1909]) 240 x 158. (9 3/8 x 6 3/4"). [84] leaves, printed on rectos only. FIRST EDITION. ONE OF 300 COPIES, according to Lindsay's "War Bulletin No. 5" (Nov. 1909). Original printed tan wrappers, assembled like a stenographer's notebook and tied with red and green cord through two holes at the top. With 12 illustrations by Lindsay, many full-page. Verso of upper wrapper with ex-libris of Josephine B. Crane; title page INSCRIBED TO VINCENT STARRETT AND SIGNED BY THE AUTHOR, dated 1 November 1909 at Springfield, Illinois. Byrd, "Check List of the Melcher Lindsay Collection" no. 9, in *The Indiana University Bookman*, No. 5, December 1960, pp. 71-72. ♦Wrappers slightly worn around edges, with a few nicks, a couple light stains, and a short closed tear, a faint crease to one corner, but AN OUTSTANDING COPY OF THIS FRAGILE ITEM, with the contents in pristine condition. \$7,500

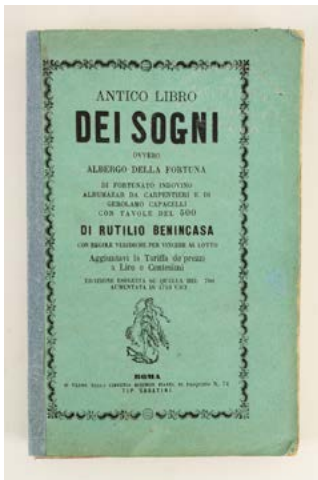


Preceded only by some leaflets and broadsides and printed at the poet's own expense, this is the rare first book published by modern troubadour Vachel Lindsay (1879-1931), who tramped around America in the early decades of the 20th century performing his poems for audiences and trading his poetic broadsides for food and lodging. Raised in a religious household in Springfield, Illinois, Lindsay originally set out to be an artist, studying at the Chicago Art Institute and the New York School of Art, before turning to poetry. He continued to draw, illustrating his poems in a style influenced by William Blake and the Pre-

Raphaelites. In 1904, Lindsay began to have religious visions and to write mystical poems based on these revelations. He also drew a map of his moral universe, found on p. 70 in this work, along with an explanation of its symbols—such as the Spider representing Mammon and the Butterfly representing Beauty—used in many of his verses. According to Byrd, Lindsay did not sell this book as he did his pamphlets and broadsides but said, "I will give [it] with both hands to anyone who will write to me and confess that he reads poetry, who will try to read it through twice, who will send me a brief letter when he is done. . . . I want to plant 'The Tramp's Excuse' where it will take root and grow." While it did not bring in money, the book did boost Lindsay's reputation by attracting what was perhaps the first critical notice of his career. A review in the Chicago "Evening Post" of 29 October 1909 proclaimed that "Nicholas Vachel Lindsay is something of an artist; after a fashion, a socialist; more certainly, a religious mystic; and for present purposes it must be added that he is indubitably a poet!" Lindsay's first trade publication appeared in 1914, and he enjoyed more than a decade of success in his field before his health—mental and physical—began to deteriorate and he was beset with financial difficulties. Tragically, he took his own life by drinking lye. An entry in a 1978 Randall and Windle catalogue (describing a different item) says that our work represents "the birth of an entirely new literary form in America—the itinerant troubadour well known in Europe in medieval times but whose like has not been seen here before or since. An early 'hippie,' his messianic chanting predates Ginsberg by half a century and he briefly enjoyed international acclaim before dying in virtual oblivion in his native town." The present copy is signed by Lindsay as the "Rhymer & Designer," and is warmly inscribed to the journalist and writer of supernatural fiction and mysteries, Charles Vincent Emerson Starrett (1886-1974), whom Lindsay describes here as "fond adventurer / boldest man in Chicago." Because of its strictly limited printing, ephemeral nature, and insubstantial binding, this work is very rare in the marketplace: since 1958, just two copies have been sold (a copy in very poor condition in 1991 and the Dannay copy in 1983, knocked down for an all-in price of \$1,870). (ST15976b)



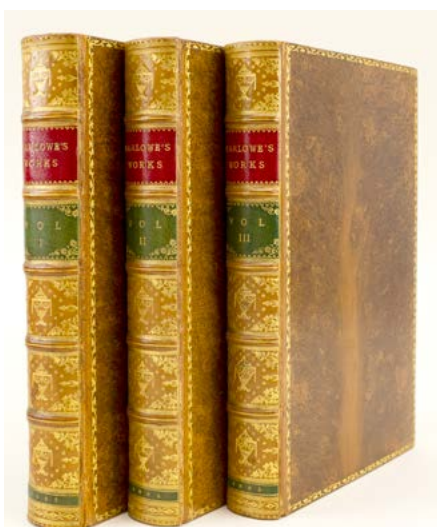
An Extremely Rare Survival of a Book Using Dream Interpretation To Win the Lottery



217 (LOTTERY AND DREAM INTERPRETATION). CAPACELLI, GEROLAMO. ANTICO LIBRO DEI SOGNI. [“ANCIENT BOOK OF DREAMS”]. (Roma: Libreria Sciomer, ca. 1880) 172 x 112 mm. (6 3/4 x 4 3/8”). 232 pp. Original blue paper wrappers, spine reinforced with thick modern blue paper, pp. 1-152 and 177-232 UNOPENED. With 90 small (1 1/4 x 1 1/2”) numbered wood engravings of animals and common objects displayed in a grid format, and three additional small images preceding the first page of illustrations. ♦Paper covers lightly soiled, head edge of rear cover slightly frayed, corners curling a little, but the strengthened binding sound, and A FINE COPY INTERNALLY, the mostly unread contents clean and fresh, with no indications of use. **\$1,900**

This is a rarely seen “smorfia,” a book used in the longtime Neapolitan tradition of interpreting dreams in order to win the state lottery. In the text, images or themes in dreams are assigned numbers, and the dreamer then chooses these numbers in the lottery. If,

say, a lottery player has a dream about chickens swept away in a flood, he or she finds the images among the illustrations for (a) poultry and (b) bodies of water, selects the numbers assigned to those images, enters the numbers in one or another sequence or combination, and hopes for the best. (Buona fortuna with that!) The word “smorfia” likely derives from Morpheus, the god of dreams in Greek mythology, and the process may be linked to the ancient Greek practice of dream interpretation. The method also incorporates the mystic number and word associations of the Jewish Kabbalah, which were used by believers to find hidden meanings in the Hebrew Bible. Smorfia have been used for centuries, with the first printed versions appearing shortly after the arrival of the printing press in Italy, and the practice continues today with online versions. Because the books were insubstantial to begin with and were subjected to heavy use, not many copies survive, and certainly not in the unopened state found here. In our copy, most important leaves remain unopened, including the text pages containing the alphabetical lists of people, places, things, and topics that might appear in dreams with their corresponding numbers, as well as the leaves of tables and tariffs; our previous owner only looked at the pages of images, perhaps because (s)he did not find reading to be a comfortable skill. OCLC, KVK, and LibHub [COPAC] find no copies of this title, though there are a few copies of a Milan edition of a Capacelli work entitled “Il Vero Libro dei Sogni” [“The True Book of Dreams”]. No copies of either “Dei Sogni” are listed at auction by ABPC or RBH. Finding a complete, intact copy of a work like this with unopened leaves is almost like winning the lottery. (ST15654b)



218 MARLOWE, CHRISTOPHER. (BINDINGS - RIVIERE & SON). THE WORKS. (London: John C. Nimmo, 1885) 210 x 137 mm. (8 1/8 x 5 1/8”). **Three volumes.** Edited by A. H. Bullen. ONE OF 350 COPIES. VERY ATTRACTIVE TREE CALF BY RIVIERE & SON (stamp-signed on verso of front free endpaper), covers with gilt vine border, raised bands, spine compartments richly gilt with central urn ornament surrounded by a lozenge of small tools, floral vine cornerpieces, one red and one green morocco label, densely gilt turn-ins, marbled endpapers, top edges gilt. ♦A breath of rubbing to extremities, a touch of flaking to head and tail of joints, otherwise A FINE SET with few signs of use, the interior clean, fresh, and bright, the bindings lustrous and scarcely worn. **\$1,100**

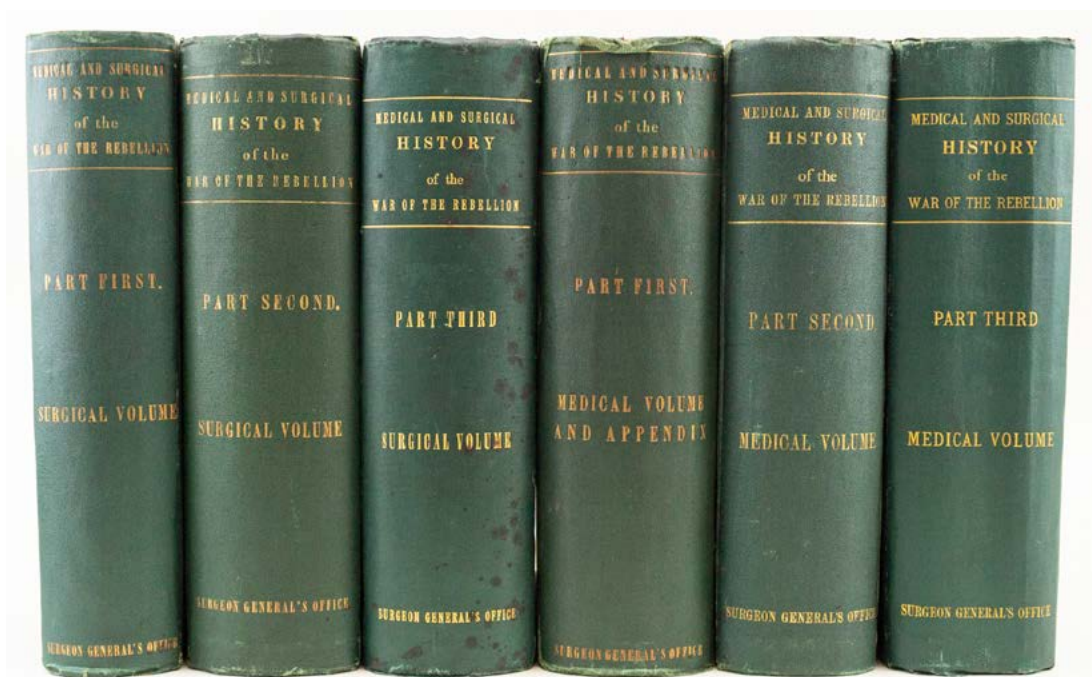
This is a very appealing set of the works of the short-lived but brilliant Christopher Marlowe (1564-93), considered one of the most important

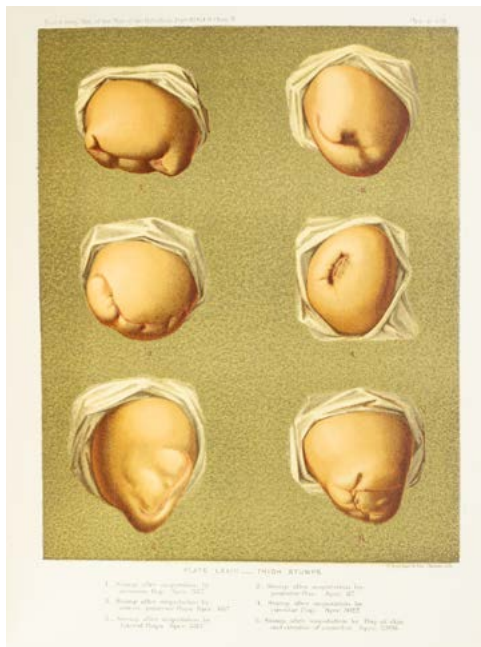
dramatic writers of the Elizabethan period. His output included "Tamburlaine the Great," "The Tragicall History of Dr. Faustus," and "The Famous Tragedy of the Rich Jew of Malta," dramas that are still produced with frequency today. All are present in this set, along with: the plays "Edward II," "The Massacre at Paris," and "The Tragedy of Dido, Queen of Carthage"; the poems "Hero and Leander" and "The Passionate Shepherd to his Love"; and Marlowe's translations of Ovid's "Elegies" and Lucan's "Pharsalia." One of a series of editions of early modern drama produced by Arthur Henry Bullen (1857-1920), this collection played a significant role in renewing interest in Marlowe and in enhancing his reputation with favorable comparisons to Shakespeare. For example, Bullen quotes with agreement Swinburne's observation that Marlowe's "figures are more life-like [and] stand out more clearly as individual personalities." DNB concludes that Bullen's "greatest achievement, both as publisher and editor, was to make the literature he loved more widely known and available." The handsome bindings are by Riviere & Son (for more on which see item #65, above). Little changed from the time of binding, the present set makes a pleasing appearance on the shelf. (ST15722)

***The First Comprehensive American Medical Book and
"One of the Most Remarkable Works Ever Published on Military Medicine."***

219 (MEDICINE - AMERICAN CIVIL WAR). BARNES, JOSEPH. THE MEDICAL AND SURGICAL HISTORY OF THE WAR OF THE REBELLION. (Washington, DC: Government Printing Office, 1870-88) 300 x 230 mm. (11 3/4 x 9"). **Six volumes.** FIRST EDITION of Part I (Medical & Surgical) and Part III (Medical); Second Issue of Part II (Medical & Surgical) and Part III (Surgical). Publisher's green buckram, flat spine with gilt lettering. With numerous in-text illustrations and A TOTAL OF 192 PLATES, including 17 maps (one folding), 22 charts, 50 color plates, and 103 in black & white (several photographic). Garrison-Morton 2171. ♦Light general wear, including rubbing to extremities and scuffing to boards, one binding with spotty covers, a few hinges feeling slightly loose (but the bindings entirely sound); one volume with light to moderate foxing throughout (affecting legibility on two leaves), other volumes with very occasional light foxing (sometimes heavier on flyleaves), the odd tear, fold, or other minor blemish, a small chip to edge of one plate, but in surprisingly agreeable condition for a work expected to endure considerable use, the majority of the contents very clean, and with no major faults. \$2,750

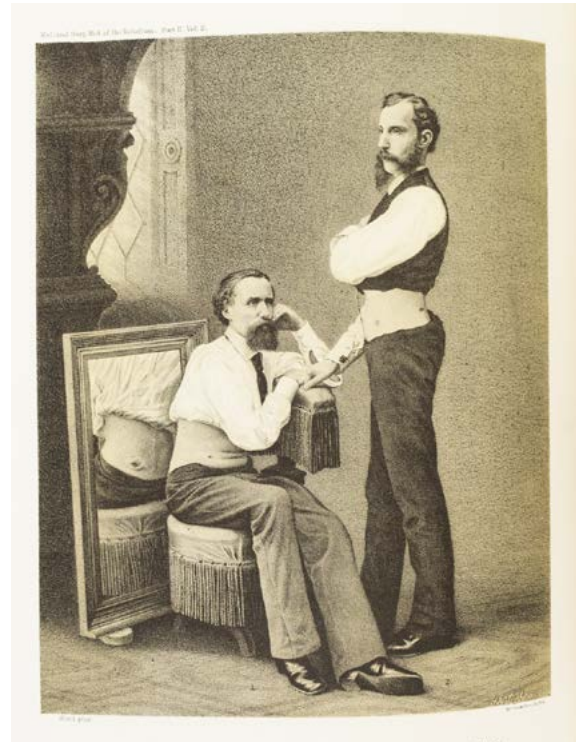
This expansive set is considered to be the first comprehensive American medical book and is declared by Garrison-Morton to be "one of the most remarkable works ever published on military medicine." It comprises a thoroughly detailed survey of Civil War era medicine and includes an impressive array of photographs and illustrations. It was compiled under the direction of Surgeon General Joseph Barnes (1817-83) and employed the extensive records kept





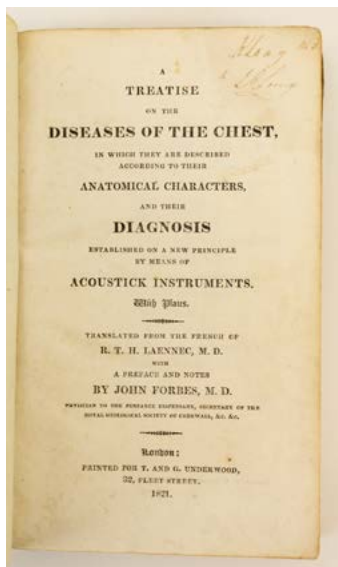
by the medical corps of the U.S. Army during the war. The work is divided into three Medical volumes and three Surgical volumes, and gives extensive information on the treatments and techniques used to treat both the wounds of war and their complications as well as the diseases that were rampant among the troops; Part II (Medical) is devoted entirely to a classic study by Army Assistant Surgeon J. J. Woodward (1833-84) on diarrhea and dysentery, the diseases that killed more soldiers than battle wounds. The text is complemented by graphic plates, many of them of identified soldiers, showing the injuries or the diseased organs, frequently in gruesome detail. The illustrations here include photography and photo-mechanical reproduction to a degree previously unseen in medical works.

In addition to expanding medical knowledge, the photographs of injured men put a human face on the suffering caused by the deadliest war in American history. Many of them gaze stoically into

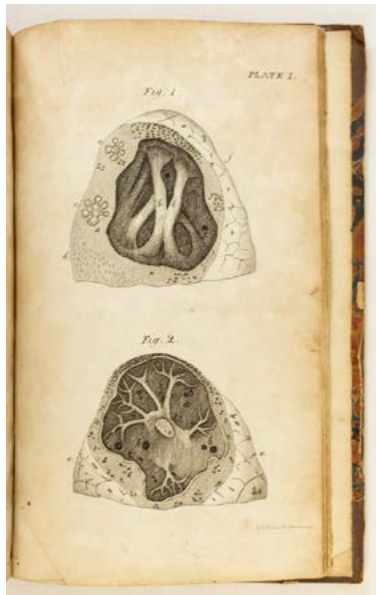


the camera, displaying not just their wounds, scars, and amputations, but the fortitude that held the Union together. In addition to overseeing the production of this work, Barnes attended the deathbed of President Lincoln, treated Secretary of State William Sewell after the attempt on his life, and struggled unsuccessfully to save President Garfield after he was shot. He also helped to found the Army Medical Museum and the library that would become the National Library of Medicine. Stout volumes in publisher's cloth are not likely to win beauty contests, but condition matters here as with other books: since this work typically would have been frequently consulted as a repository of information, it now appears on the market in shabby condition or incomplete. The present copy is just about as well preserved as one is likely to find. (ST15944)

220 (MEDICINE - CHEST DISEASES). LAËNNEC, RENÉ THÉOPHILE HYACINTHE. A TREATISE ON THE DISEASES OF THE CHEST, IN WHICH THEY ARE DESCRIBED ACCORDING TO THEIR ANATOMICAL CHARACTERS, AND THEIR DIAGNOSIS ESTABLISHED ON A NEW PRINCIPLE BY MEANS OF ACOUSTICK INSTRUMENTS. (London: Printed [by T. Vigurs, Penzance] for T. and G. Underwood, 1821) 218 x 131 mm. (8 1/2 x 5 1/4"). [4], xl [2 errata], 437, [1 ads] pp. Translated by John Forbes, M.D. FIRST EDITION. ONE OF 500 COPIES (according to Norman). Contemporary half calf over marbled boards, smooth spine divided into panels by gilt rules, gilt titling, marbled edges. Eight engraved plates, the last depicting a stethoscope, by J. P. Vibert. Front pastedown with bookplate of Richard Long, M.D. Title page with ink inscription "R. Long to LA (?) Long." Garrison-Morton 2673; Norman 1256. ♦Front joint with two-inch crack at head, other minor external defects, but the binding still sound. Occasional foxing or offsetting of no great significance in the text bed, final four gatherings and plates mildly browned, one plate with short marginal tear, two others with tiny wormtrail at gutter, but a very good complete copy with no major defects of a work difficult to find in agreeable condition. \$3,500

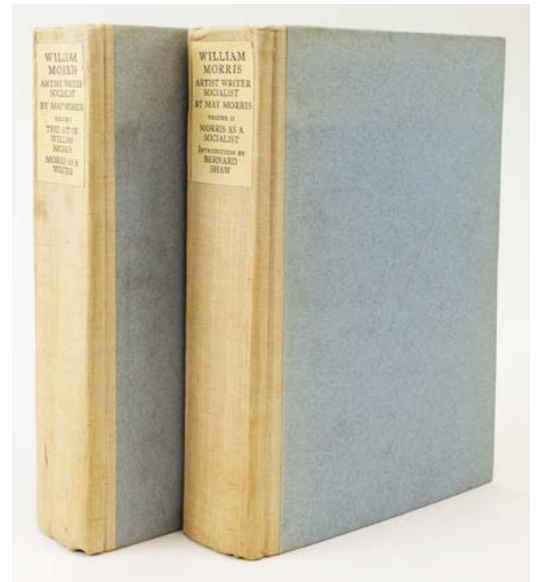


According to Garrison-Morton, "this book revolutionized the study of diseases of the chest," and introduced the stethoscope as a diagnostic tool. French physician René Laënnec (1781-1826) invented the stethoscope—originally a roll of stiff paper—in 1816,



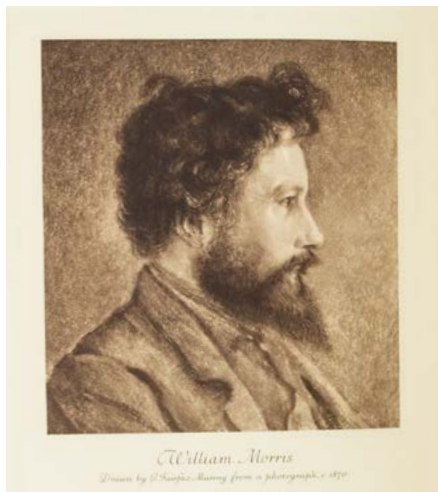
when confronted with the need to listen to the heartbeat of a voluptuous young woman, but reluctant to put his ear directly on her chest. (Professionalism triumphs over even French *joie de vivre*!) It turned out this primitive instrument allowed him to hear heart sounds more clearly than he could with bodily tangency, and he set about creating a more permanent version of the tool. This resulted in the wooden tube pictured in plate VIII of the present volume (and offered for sale by the publisher). Already a respected physician when he developed and wrote about the stethoscope, Laënnec achieved international renown after this work appeared. He was appointed chair and professor of medicine at the College of France in 1822, and a full member of the French Academy of Medicine in 1823. He died of tuberculosis a few years later, the victim of a disease his invention had made it easier to diagnose. After receiving his medical degree at Edinburgh in 1817, our translator John Forbes (1787-1861) accepted a position in Penzance, Cornwall, where a number of his patients were miners suffering from lung complaints. Receiving the 1819 French first edition of this book and a stethoscope from a friend who had travelled to Paris, Forbes found them most useful for observing pulmonary symptoms. He produced this translation, which Norman says played a major role in popularizing the use of the stethoscope. (ST15444)

221 (MORRIS, WILLIAM). MORRIS, MAY. WILLIAM MORRIS: ARTIST, WRITER, SOCIALIST. (Oxford: Basil Blackwell, 1936) 235 x 160 mm. (9 1/4 x 6 1/4"). **Two volumes.** With an introduction by Bernard Shaw. **FIRST EDITION.** ONE OF 750 COPIES. Publisher's linen backed blue paper boards, spines with printed paper label, upper edge smooth, others untrimmed and **MOSTLY UNOPENED.** With frontispiece in each volume and a total of three plates and one in-text illustration after Charles Fairfax Murray, F. L. Griggs, and Edward Burne-Jones. With several inserted tissue guards, volume II with additional spine label tipped-in on rear flyleaf. ♦Spine and label a bit browned, top of upper boards slightly faded, a touch of soiling, but the insubstantial bindings solid and surprisingly well preserved, with nothing but insignificant imperfections; the contents in nearly perfect condition. **\$800**



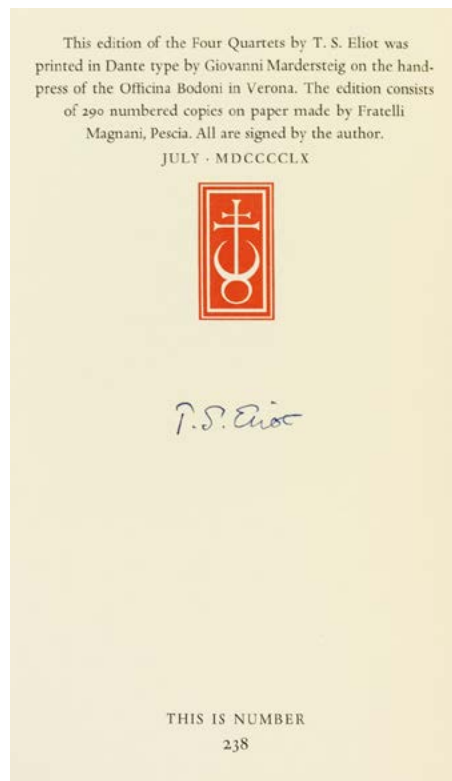
This is an indispensable resource for anyone interested in William Morris and the Kelmscott Press, containing a collection of his

prose, lectures, and letters selected and edited by his daughter, much of it previously unpublished or difficult to find in print. Volume I is devoted to William Morris as an artist and writer, with a number of his papers on the Arts & Crafts movement, as well as selections of his poetry and translations of Icelandic verse. Volume II is devoted to Morris' involvement in socialism, including an account of "William Morris as I knew him" by his good friend George Bernard Shaw, as well as various letters, lectures, and articles on the subject. Both volumes include rich commentary on his life and works written by admiring and devoted daughter May Morris (1862-1938), co-founder of the Women's Guild of Arts and an accomplished embroiderer. Although intended as a supplement to the 24-volume *Collected Works of William Morris* (1910-15), the set is considered complete on its own, and the present two volumes have always been sold separately. The book is uncommon today, no doubt in part because many copies have been discarded over the years when their vulnerable bindings became damaged or unpresentable. (ST15198e)



222 (OFFICINA BODONI). ELIOT, T. S. *THE FOUR QUARTETS*. (Verona: Printed by Officina Bodoni for Faber & Faber, London, 1960) 303 x 203 mm. (11 7/8 x 7 7/8"). 53, [1] pp., [1] leaf (colophon). No. 238 OF 290 COPIES, SIGNED BY ELIOT. Publisher's green marbled boards backed with vellum. In the original matching marbled slipcase. Mardersteig 119. ♦ A couple of tiny smudges to vellum, otherwise a near-mint copy, pristine internally. \$4,800

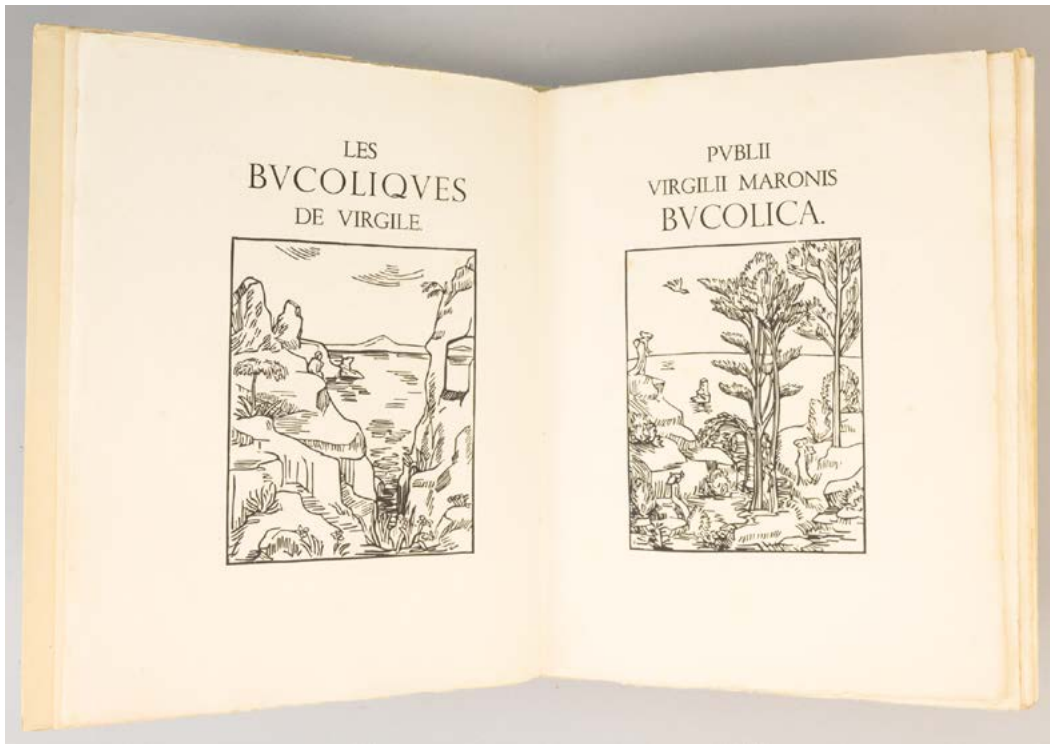
This is a stately printing of what DNB calls "the lasting achievement of the second half of Eliot's career." Written over eight years and first published as a suite in 1943, the four poems—"Burnt Norton," "East Coker," "The Dry Salvages," and "Little Gidding"—were written in a time of breakdowns: of Eliot's marriage, of his emotional health, and of the fragile peace among European nations. DNB characterizes the poems as "mesmerizing," and places them in the exalted company of his celebrated "Waste Land." Poet and critic Thomas Stearns Eliot (1888-1965) was born in St. Louis and educated at Harvard, but never really felt at home in America. He moved to Britain in 1914, becoming a citizen in 1927. Clever and socially adept, he quickly became a part of the post-war literary scene in London, where, ANB notes, he "gained a reputation in the world of belles-lettres as an observer who could shrewdly judge both accepted and experimental art from a platform of apparently enormous learning." His "Waste Land" of 1921 was adopted by "the literary avant-garde of post-war Britain and America . . . as a programmatic rallying cry for a generation denied heroes and beliefs." (DNB) Probably the most important (certainly the longest-lived) 20th century Continental private press, Officina Bodoni was founded in 1922 by Hans Mardersteig, who later changed his first name to Giovanni. Like Sweynheym and Pannartz, the first printers in Italy, Mardersteig was born in Germany, but moved to Italy as an adult and set up his hand press in a small village there. Will Carter has called Mardersteig "probably the finest pressman the world has ever seen or is ever likely to see," and it is difficult to overstate the pleasure derived from the precision of the Officina Bodoni books. (ST15816-57)



With an Inscribed Original Wood Engraving by the Artist

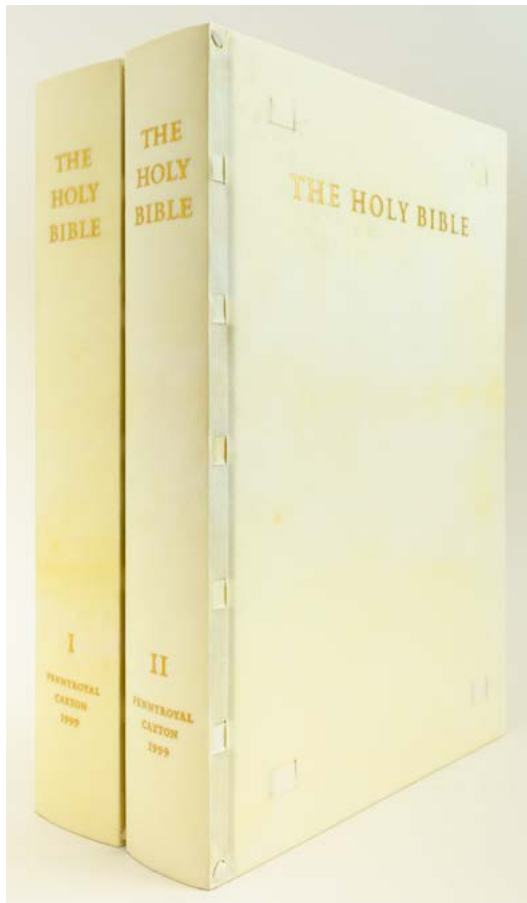
223 PASSAVANT, LUCILE, *Illustrator*. VIRGIL. *LES BUCOLIQUES*. (Paris: Philippe Gonin, 1951) 327 x 248 mm. (12 7/8 x 9 3/4"). 111, [2] pp., [1] leaf (colophon). Translated by L'Abbé Delille [pseudonym of the Chevalier de Langeac]. ONE OF 200 COPIES. Loose as issued in publisher's cream-colored wrappers and vellum-backed portfolio, black titling on spine. In a later patterned paper slipcase. With 80 wood engravings by Lucile Passavant. First preliminary leaf warmly inscribed "To Ed and Mary [Thom?]" from "[Denise?] and Louis"; second preliminary leaf inscribed by the artist to the Thomses; a greeting card illustrated and inscribed by the artist to Mr. and Mrs. Thom laid in at front. ♦ A hint of soil to spine, corners worn to boards, faint freckling to covers, the text with isolated trivial foxing, but an excellent copy, the text clean and fresh, and the binding a good deal more than good enough. \$3,000

This is a finely printed and illustrated edition of Virgil's first century B.C. pastoral poems, with intriguing provenance. These evocative and mysterious eclogues (or bucolics) are of great importance as an inspiration for the entire European tradition of pastoral poetry. Additionally, they provided an oblique commentary—of considerable contemporaneous interest—on Roman politics during the time that Gaius Octavian Caesar consolidated his power in the age of post-Julian turmoil. In terms of its modern importance, the book is a showcase for sculptress, painter, and wood engraver Lucile Passavant (1910-2012), who began her career as a voluptuous model posing for French sculptor Aristide Maillol (1861-1944). Though married, he fell in love with her, and she became his mistress. Maillol's close friend and patron, Count Harry Kessler (of Cranach Press fame) wrote in his diary, "in addition to having the kind of young, firm, heavy body that Maillol loved, Lucile was indeed a bright girl, with a talent for sculpture. Her work compares quite favorably with what Maillol was doing at that time. Her young mind was like a sponge, soaking up the master's sense of form and design. She



also picked up his sense of graphic design. She carved woodcuts to illustrate classical poetry just like Aristide had done years earlier. She was a natural." As for provenance, the connection between Mr. and Mrs. Thom and Passavant may have been of some importance, as the French notes from the artist to the owners here reflect a friendly relationship. (ST12683-286)

A Major Private Press Achievement and A Significant Event in the History of Bible Printing



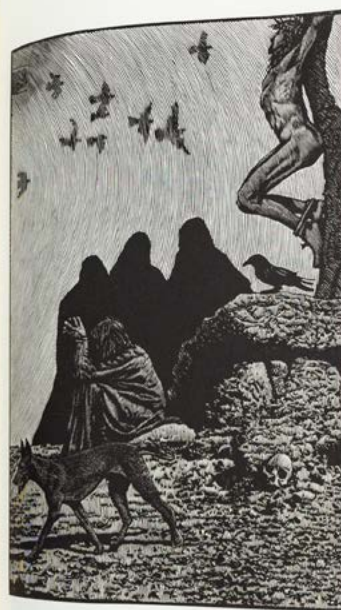
224 (PENNYROYAL PRESS). BIBLE IN ENGLISH - THE PENNYROYAL CAXTON EDITION OF THE KING JAMES BIBLE. MOSER, BARRY, Illustrator. THE HOLY BIBLE CONTAINING ALL THE BOOKS OF THE OLD AND NEW TESTAMENTS. (North Hatfield, Massachusetts: Pennyroyal Caxton Press, 1999) 405 x 280 mm. (16 x 11"). **Two volumes.** No. 45 OF 400 COPIES (and 30 deluxe copies printed in five volumes.) Full stiff vellum, covers and pastedowns laced through, titling in gilt on front boards and flat spines. Each volume in its original folding linen box with printed paper label on spine. With 232 POIGNANT RELIEF ENGRAVINGS BY BARRY MOSER. Initials and three rubrics printed in red. Vellum-wrapped prospectus laid in to volume I. ♦As new. \$10,000

This is a mint copy of the first Bible since Doré's "La Sainte Bible" of 1865 to be designed and fully illustrated by one artist. Its two substantial volumes contain over 200 engravings by an eminent American artist, making this a major private press publication at the close of the last century. Born in 1940 in Chattanooga, Barry Moser attended college in Tennessee and Massachusetts and studied with George Cress, Leonard Baskin, Fred Becker, and Jack Coughlin. He illustrated his first book, "The Flowering Plants of Massachusetts," in 1969, and he founded the Pennyroyal Press in the following year. The Press issued

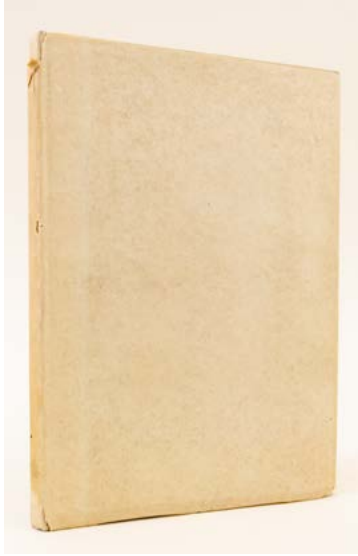


THE RAISING OF LAZARUS

modest books until Moser decided—fresh off his success as the illustrator of the Arion Press “Moby Dick” for Andrew Hoyem—that he would produce more ambitious work. With the help of a cadre of supporters and collaborators (chiefly the outstanding printer Harold McGrath), Moser circulated a questionnaire in the book world asking which among a small group of potential titles would be a choice to print in a special edition. “Alice in Wonderland” won the vote, and the rest is history: the book won the National Book Award for design and illustration in 1983, and a number of impressive large-format projects followed, all meeting with general applause. According to Nicholas Basbanes, “Barry Moser is probably the most important book illustrator working in America today,” and “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.” The engravings here were cut by Moser in a new synthetic polymer medium, developed to replace increasingly scarce and small boxwood blocks traditionally used in wood engraving. The type was generated on a computer, produced as polymer plates, and then letterpressed, thus combining modern technology with traditional hand work. The volumes are bound by hand, and printed on paper especially manufactured for this book, which bears a unique watermark designed from 16th century models. (Such an ambitious project required outside funding, which was provided by Bruce Kovner of the Caxton Corporation; “Caxton” was consequently added to the imprint as acknowledgement.) (ST15816-02)

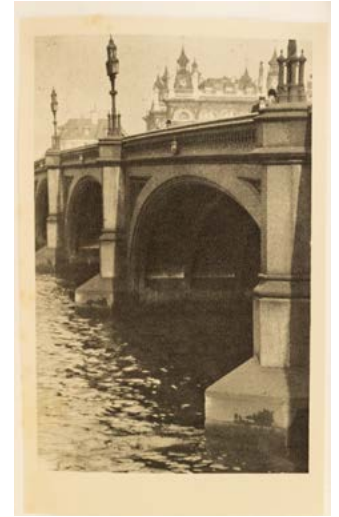


Unopened and with the Scarce Dust Jacket



225 (PHOTOGRAPHY). CHESTERTON, G. K. ALVIN LANGDON COBURN, Photographer. LONDON. (London: Privately printed [by the Chiswick Press] for Alvin Langdon Coburn and Edmund D. Brooks & Their Friends, 1914) 220 x 155 mm. (8 3/4 x 6"). 19 pp., [10] leaves. FIRST EDITION. Original linen-backed cream-colored boards, black lettering on upper cover and flat spine, ENTIRELY UNOPENED. In the (slightly frayed and chipped) original plain dust jacket. WITH 10 PHOTOGRAVURES OF LONDON mounted on leaves. ♦Minor offsetting to free endpapers from binder's glue, otherwise A PRISTINE COPY in an excellent dust jacket. **\$2,500**

This is an under-appreciated combination of fine letterpress printing and striking photogravure prints by one of the most celebrated masters of the craft. The essay by G. K. Chesterton (1874-1936), one of the era's largest (literally and figuratively) figures in literature, describes London around the framework of the underground stations. It is a meditation on how an outsider might view these stops and the locales around them. The atmospheric quality of



the writing matches perfectly with the photogravures of Coburn, which are simultaneously modern and nostalgic, letting us into his vision of London as though through a mist. Coburn (1882-1966) was a noted photographer in his time. After studying at the London County Council School of Photo-Engraving, he became a book illustrator and portrait photographer. For many of his works, he personally created the photogravure plates and closely oversaw the printing. The photogravures in this book are small (measuring three by five inches), inviting us to look closely, drawing the viewer into their misty depths. While not nearly as well known as Coburn's first book on London (1909), this is nevertheless an important work in the history of photogravure, and a testament to its lasting beauty and its merit as an artistic medium worthy of our attention. Our copy is unopened and with the dust jacket, a rarity for this scarce imprint. (ST14427)

226 PIRANESI, GIOVANNI BATTISTA. "VEDUTA ESTERNA DELLE TRE SALE SEPOLCRALI, CREDUTE DELLA FAMIGLIA D 'AUGUSTO" from LE ANTICHITÀ ROMANE. ["EXTERNAL VIEW OF THE THREE ROOMS OF SEPULCHRES, BELIEVED TO BE FOR THE FAMILY OF AUGUSTUS" from ROMAN ANTIQUITIES]. (Paris: ca. 1835) 505 x 720 mm. (20 x 28 1/4"). Second Paris Edition. Plate 39 from volume II of "Le Antichità Romane," with a 375 x 500 mm. (14 3/4 x 19 1/2") etching of an external view of the remains of a columbarium tomb which possibly belonged to the Augusto family. Focillon 263; Wilton-Ely 398. ♦Scattered mild foxing to the (generous) margins, faint vertical crease to center, but a fine specimen, clean, fresh, and rather bright, with a rich impression of the plate. **\$1,500**

This is a handsome etching showing an external view of burial chambers within a mausoleum believed to belong to the family of the Roman emperor Augustus, from the second Paris edition of Piranesi's masterful "Roman Antiquities." Gaius Octavius Augustus (63 B.C. - 14 A.D.) became the first emperor of Rome in 27 B.C. and soon undertook an ambitious building program, constructing a forum, temples, a mausoleum, triumphal arches, and other monuments. Many of these buildings, including the mausoleum, were ransacked and damaged by the pillaging Visigoths in 410, and by the time our artist came to the city, they had fallen into ruin. Italian artist Giovanni Battista (or Giambattista) Piranesi (1720-78) studied in Venice, where he was influenced by Tiepolo's topographical and antiquarian engravings, before opening a print shop in Rome. There, he produced the etchings of Roman views, buildings, and ruins that made him famous. Informed by his experience in Venice and his study of the works of Marco Ricci and particularly Giovanni Paolo Panini, he appreciated not only the engineering of the ancient buildings but also the poetic aspects of the ruins. His manipulations of scale and his scientific distribution of light and shade helped to create a striking effect. A number of the Views are notable for depicting human figures whose poverty, lameness, apparent drunkenness, and other visible flaws appear to echo the decay of the



ruins; we see such an instance in the present plate, where a well-dressed young tourist is besieged by three beggars. This is consistent with a familiar trope of Renaissance literature, in which the ruins of Rome are lamented as a metaphor for the imperfection and transience of human existence. Throughout his lifetime, Piranesi created numerous prints depicting the Eternal City that were widely collected, including by gentlemen on the Grand Tour. (ST15647)

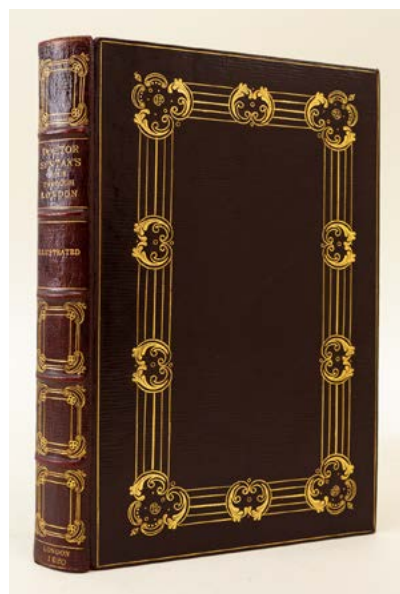
An Exceptionally Fine Copy

227 **RACKHAM, ARTHUR**, Illustrator. **WALTON, IZAAK**. *THE COMPLEAT ANGLER, OR THE CONTEMPLATIVE MAN'S RECREATION*. (Philadelphia: David McKay Co., 1931) 249 x 190 mm. (9 3/4 x 7 1/2"). 223, [1] pp. First American Trade Edition. Original gilt-decorated and gilt-titled green cloth, top edge gilt, in the original publisher's pictorial dust jacket and original box with an illustration on the lid that matches the front panel of the dust jacket. Illustrated title page and endpapers, 24 illustrations in the text, and 12 COLOR PLATES (including frontispiece), all BY ARTHUR RACKHAM. Front pastedown with stylized cipher bookplate, front free endpaper with signature of William E. Fiske, dated 30 March 1944. Latimore & Haskell, p. 67; Hudson, p. 172; Coigney 313; Oliver 276. ♦AN EXCEPTIONALLY FINE COPY, the volume essentially in mint condition, the jacket without even the inevitable chipping and fraying, and even the box with only minor problems (cracks at two corners, a little chafing), but still excellent). **\$1,000**

This is an outstanding copy of a classic that is as much a meditation on the tranquility to be found in nature as it is a guide to the sport of angling, with illustrations that bring the charming countryside to life. Hudson says that in this work Rackham turned to an emphasis on "historical costume and river landscape, in which he had long been supremely accomplished and successful." As indicated on the copyright page, the text here is reprinted from the fifth edition of 1676, the last to be revised by the author, but with the spelling modernized. 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." Although most Rackham books were produced in large enough quantities that one can still hope to find fine copies in the marketplace, the present one—complete with the infrequently seen original box—is simply as good as it gets. (ST15803)



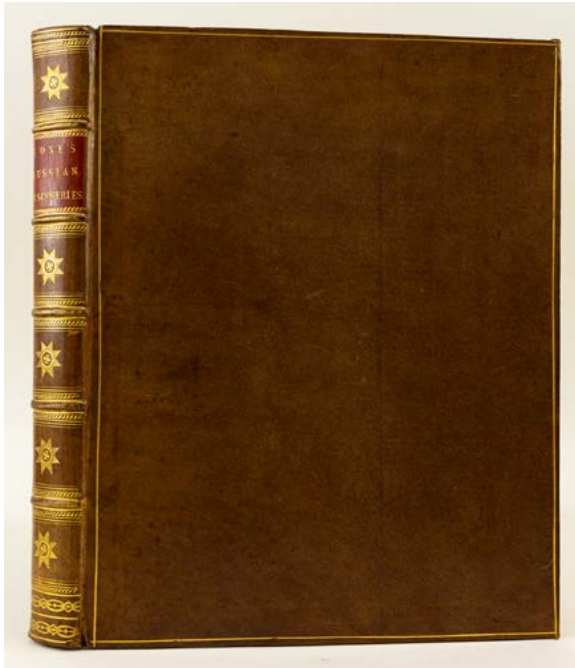
228 ROWLANDSON, THOMAS [or] I. R. CRUIKSHANK, Illustrator. [COMBE, WILLIAM, in imitation of]. THE TOUR OF DOCTOR SYNTAX THROUGH LONDON, OR THE PLEASURES AND MISERIES OF THE METROPOLIS. (London: J. Johnston, 1820) 233 x 143 mm. (9 1/8 x 5 7/8"). iv, [2], 319 pp. FIRST EDITION IN BOOK FORM. Attractive contemporary purple straight-grain morocco, covers with gilt frame in the Romantic style, raised bands, spine compartments framed in gilt with drawer-handle cornerpieces, gilt titling, gilt-ruled turn-ins with drawer-handle ornaments at corners, green watered silk endleaves, all edges gilt. With engraved title page featuring hand-colored vignette and 19 HAND-COLORED ENGRAVED PLATES. Front flyleaf with bookplate of Harald Pedersen, and verso of front free endpaper with bibliographical notes in pencil. Abbey, "Life" 265; Tooley 434. ♦Spine sunned to maroon, bottom corners a bit rubbed, frontispiece cropped close at foot (with much of the imprint trimmed away), otherwise quite a fine copy—the plates in excellent impressions and pleasantly colored, without the typical offsetting from these kinds of illustrations, and the binding lustrous and with scarcely any wear. \$1,200

With charming illustrations by one or more of the 19th century's leading caricaturists, this work is an imitation of the popular "Tour" books of Doctor Syntax, featuring a pedantic clergyman and schoolmaster meeting with an onslaught of amusing misfortunes in the course of his wanderings. The original "Tour," published in 1812, was conceived of as a parody of the books of picturesque travels then enjoying a considerable vogue, and when it met with a great popular response itself, two more tours followed in 1820 and 1821. Even this could not sate the public, and a number of imitations of the Syntax books, including the present work, were issued. There is some disagreement as to whether Thomas Rowlandson (1756-1827) or Isaac Robert Cruikshank (1789-1856) created the illustrations here; as Tooley notes, "Both Rowlandson and I. R. Cruikshank are credited with the designs for the plates, the balance of opinion favoring Cruikshank but according to the advertisement . . . more than one artist was employed, or at least a different engraver to the



artist." Either way, the amusing illustrations of the follies and faux-pas of the good Doctor Syntax do not disappoint. Aside from being in pleasing condition, our copy also stands out for its particularly attractive contemporary binding. (ST15905)

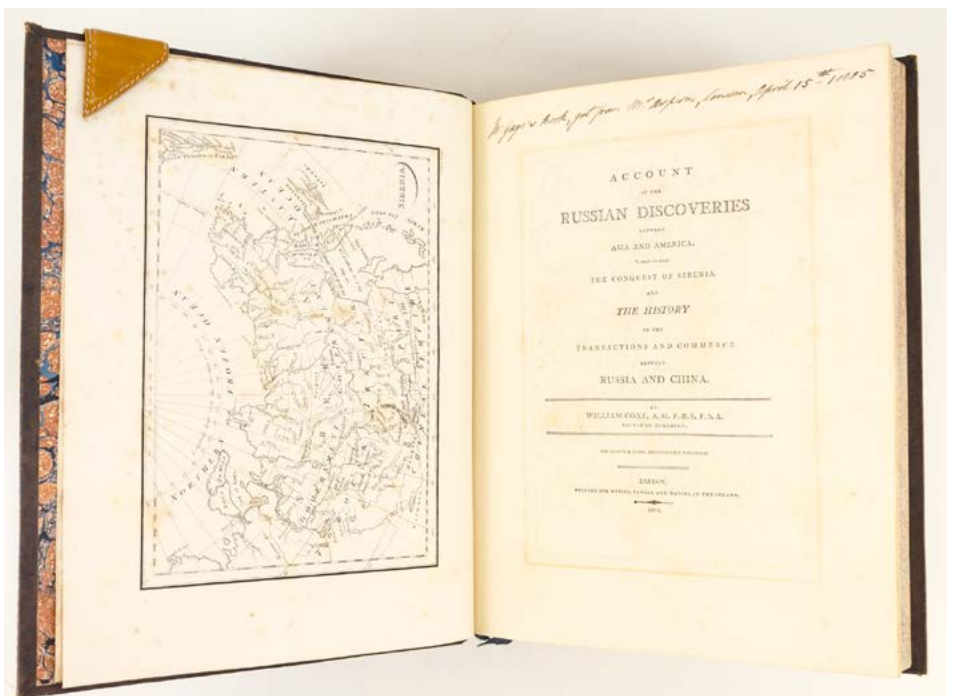
A Lovely Copy, One of the Few on Large Paper



229 (RUSSIA - EXPLORATION IN CHINA AND ALASKA). COXE, WILLIAM. ACCOUNT OF THE RUSSIAN DISCOVERIES BETWEEN ASIA AND AMERICA, TO WHICH ARE ADDED, THE CONQUEST OF SIBERIA, AND THE HISTORY OF THE TRANSACTIONS AND COMMERCE BETWEEN RUSSIA AND CHINA. (London: Cadell and Davies, 1803) 330 x 252 mm. (13 x 9 7/8"). xviii, [4], xix, [1], 380 pp. (Two leaves usually bound at the end and containing the "List of Principle Books Referred to in this Work" and "Works by the same Author" bound between pp. xvii and xix here). ONE OF 60 LARGE PAPER COPIES of the "considerably enlarged" Fourth Edition (ours a variant retaining the date of 1803 on the title-page, rather than 1804). VERY FINE CONTEMPORARY SPRINKLED CALF, raised bands flanked by plain and decorative gilt rules and chain roll, spine panels with star centerpiece, red morocco label, marbled endpapers. With six engravings: five maps (two folding) and one view. A Large Paper Copy. Front pastedown with engraved armorial bookplate of Marcus Gage; title page with ink inscription at head: "M. Gage's Book, got from Mr. Asperne, London, April 15th, 1805." Lada-Mocarski 29 (note);

Howes C-834; Sabin 17309; Streeter VI, 3501; Cordier, Bibliotheca Sinica, pp. 2447-48. ♦Small chip to tail of spine, corners a bit rubbed, flyleaves somewhat foxed, the usual minor foxing to plates and a bit of offsetting to adjacent pages, otherwise A VERY FINE COPY OF AN ESPECIALLY DESIRABLE EDITION, clean and fresh internally with vast margins, and the binding firm, lustrous, and with only very minor wear to the joints. \$17,500

This is an extremely well-preserved copy in an elegant contemporary binding of the most sought-after edition of a key source on Russian exploration and that country's efforts to expand trade with China and Alaska. Eminent historian William Coxe (1747-1828) studied the voyages and exploration by Bering and others to the regions of Kamchatka, the Aleutian Islands, and Siberia to prepare this overview of the geography and cultures of the lands between Russia and North America, and to analyze the economic potential of trade—particularly in furs—with the region. According to Sabin, "Mr. Coxe's book contains many curious and important facts with respect to the various attempts of the Russians to open a communication to the New World." The 1780 first edition of this work covered Russian voyages of discovery between 1740 and 1769; the 1787 third edition added a supplement comparing these explorations to those of Captains



Cook and Clerke. Our much-expanded fourth edition gives, in the words of the Preface, "a complete series of voyages from 1711 to 1792, comprising all that is known on the subject." Some of this supplementary information was gleaned from earlier accounts by German historians G. F. Muller and P. S. Pallas, and some from Coxe's own travels in Russia. According to Lada-Mocarski, Coxe "also succeeded in securing additional material: for instance, the narrative and maps of Krenitzin and Levashev's 'secret' expedition, the first official Russian government expedition since Bering's 2nd expedition of 1741. He was able to secure this particular information, not widely known at the time even in Russia, from Dr. Wm. Robertson, who in turn obtained it through his friend Dr. Rogerson, first physician to the Empress Catherine II. . . . In view of the above additions, one should consider the fourth edition of 1803 as the most desirable." He concludes: "Coxe's work, particularly the fourth edition, is a result of contemporary and authoritative sources translated into English, not to be overlooked by scholars and collectors alike." There are also distinct aesthetic advantages to the present Large Paper version over the octavo printing. Not only is the type beautifully re-set and laid out as well as surrounded by vast margins, but, as Streeter notes, there are two charts here that are not included in the octavo issue of 1803. The original owner of this volume, Marcus Gage, is known to have assembled a substantial library of beautifully cared-for books on travel and discovery (see, for example, "Exploration & Discovery, 1576-1939, Books from the Library of F[ranklin] Brooke-Hitching," *passim*). Gage notes that he got the book from "Mr. Asperne"—no doubt the London publisher and bookseller James Asperne (1757-1820). ABPC and RBH find just four other Large Paper copies at auction in the past 45 years, two of which had condition issues. One could wait a considerable time to find a copy as attractive and desirable as the present one. (ST15927)

One of the 30 Very Rarely Seen Copies with an Extra Suite of 10 Plates Featuring Arresting Designs Laden with Erotic and Subversive Imagery, David Magee's Copy #1

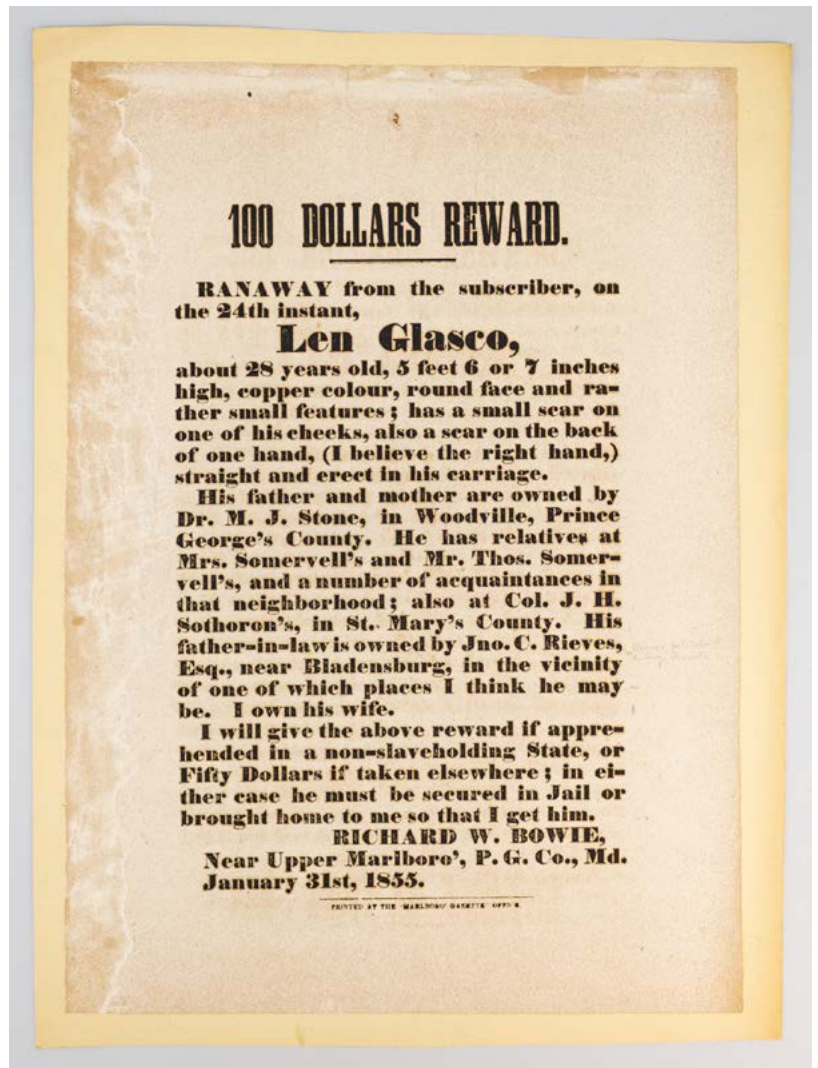
230 SHAKESPEARE, WILLIAM. YUNGE [i.e., JOHN YUNGE-BATEMAN] (Illustrator). KING LEAR. (San Francisco: David Magee, [1930]) 341 x 270 mm. (13 3/8 x 10 5/8"). x, [iv], 134 pp. With an introduction by G. K. Chesterton. No. 1 OF 30 SPECIAL COPIES SIGNED BY CHESTERTON AND YUNGE (from an edition of 240). Original bright red buckram, smooth spine with gilt lettering, top edge gilt, others untrimmed. Housed in a slightly worn grey cardboard slipcase. With 10 full-page black and white illustrations by John Yunge-Bateman, and with AN ADDITIONAL SUITE OF THE 10 PLATES PRINTED ON JAPANESE VELLUM AND SIGNED BY THE ARTIST, housed in a gray envelope and laid inside. With an old invoice and letter laid in, dated 1978, indicating that this item belonged to the publisher and was purchased by the bookseller from his estate. ♦ Top edges slightly bumped, a hint of offsetting from the plates, but in extremely fine condition. **\$3,000**



This is an attractive printing of one of the greatest tragedies in the English language, with striking black & white illustrations highly reminiscent of the work of Harry Clarke and Aubrey Beardsley. Little has been written about our artist John Yunge-Bateman (1897-1971), though we know from Cave & Mason that he was championed by Christopher Sanford of the Golden Cockerel Press, who “found [his] drawings ‘enticingly lush’” and commissioned the artist to illustrate two works for the press: the “Rubaiyat of Omar Khayyam” (1958) and “Metamorphoses” (1959). In the present work, Yunge-Bateman—who signed his work simply “Yunge”—draws heavily from Japanese prints and the work of earlier artists like Beardsley, using black ink, bold patterns, and clean outlines to produce arresting designs laden with erotic and subversive imagery. The work opens with an introduction by G. K. Chesterton, for more on whom, [see item #185, above](#). Our copy of “King Lear” comes with a nice association, having been the personal copy of publisher David Magee, acquired from his estate in 1978. This book is uncommonly encountered even as one of 200 copies; it seems exceptionally rare in our version, strictly limited to 30. We could trace just a single copy at auction (1991 at Swann, and without a mention of the extra suite of plates). (ST15976e)

231 (SLAVERY - RUNAWAY SLAVE BROADSIDE). BOWIE, RICHARD W. 100 DOLLARS REWARD. RUNAWAY FROM THE SUBSCRIBER, ON THE 24TH INSTANT, LEN GLASCO... (Marlboro, Maryland: Printed by the “Marlboro Gazette” Office, 31 January 1855) 432 x 305 mm. (17 x 12”). Single sheet. Mounted on heavy stock. With short pencilled notation in one margin. ♦Head and left edges with minor mounting stains, general light browning due to inexpensive paper stock, otherwise A VERY FINE SPECIMEN, quite clean and fresh. **\$24,000**

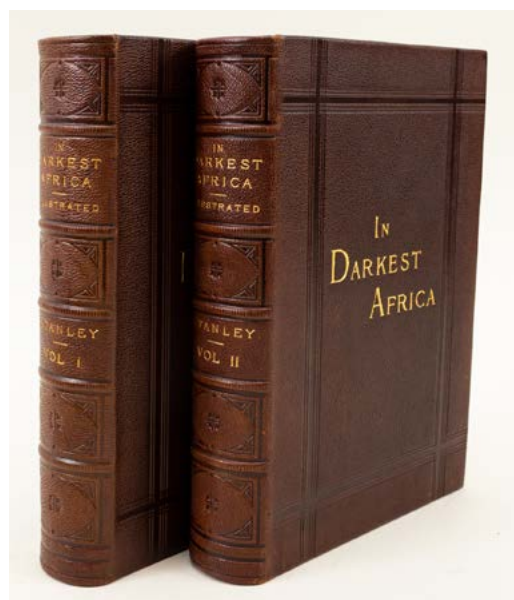
This is a fine example of an increasingly hard-to-find relic of a shameful part of U.S. history, a poster offering a reward for the return of a runaway slave. The present item is particularly notable for its physical description of the escaped slave, Len Glasco, whose skin is termed “copper-coloured,” and for its information on the man’s relatives, owned by other planters in the region. The sliding scale of the reward, offering twice as much for the man’s return from a non-slaveholding state, gives us a glimpse into the divisions in the country over the issue of slavery. Maryland was a so-called border state, neither fish nor fowl in terms of political alignment with the Union or the Confederacy. Our broadside was printed in Prince George’s County, Maryland, in the Tidewater region of the state where tobacco was grown on plantations like those in neighboring Virginia, and where ownership of slaves was common. In other parts of the state, by contrast, it was not unusual to find free black citizens. The broadside tells us that the aggrieved “subscriber,” or slave owner, here, is Dr. Richard Bowie, a member of a prominent and powerful Maryland family that provided the state with two governors. Their holdings in Prince George’s County were extensive, and their connections to other influential families impressive. The relatives of the missing slave are owned by various noteworthy families in the region: the Somervells mentioned in the broadside are Bowie’s wife’s relatives, and John C. Rives of Bladensburg, also mentioned, was the printer of the forerunner to the Congressional Record. When Dr. Bowie died in 1859, his estate was valued at \$22,874, with the 24 slaves he owned at his death accounting



for \$18,550 of that amount. When those slaves were freed by an amendment to the Maryland state constitution in 1864 (the 1862 Emancipation Proclamation had exempted border states that stayed in the Union), the value of Bowie's estate plummeted to \$3,477. Runaway slave broadsides were temporary and extremely ephemeral items, not likely to be kept and preserved by many people, making them hard to find today, and they are valued as critical evidence of a cruel and inhumane system. We do not know if Len Glasco made good his escape. The Underground Railroad had several routes through his part of Maryland, and perhaps he was aided by the efforts of another former Maryland slave, Harriet Tubman. (CRS1902)

An Exceptionally Fine Copy in the Publisher's Deluxe Full Morocco Binding

232 **STANLEY, HENRY M.** *IN DARKEST AFRICA, OR THE QUEST, RESCUE, AND RETREAT OF EMIN GOVERNOR OF EQUATORIA.* (New York: Charles Scribner's Sons, 1890) 230 x 150 mm. (9 x 6"). **Two volumes.** FIRST AMERICAN EDITION. PUBLISHER'S DELUXE DARK BROWN MOROCCO, decorated in gilt and blind, upper covers with blind-ruled frame and gilt titling, raised bands, spines with blind-stamped panels and gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. With two steel-engraved portrait frontispieces and 150 illustrations and maps, 43 of these full-page, and three color folding maps housed in pockets on the rear pastedown of the volumes. ♦A breath of wear to corners and a tiny scratch to upper cover of volume I, spines just a touch sunned, frontispiece and titles slightly toned and offset, with a couple of isolated instances of foxing, but both volumes IN OUTSTANDING CONDITION, as well preserved as one could hope to find. **\$2,250**

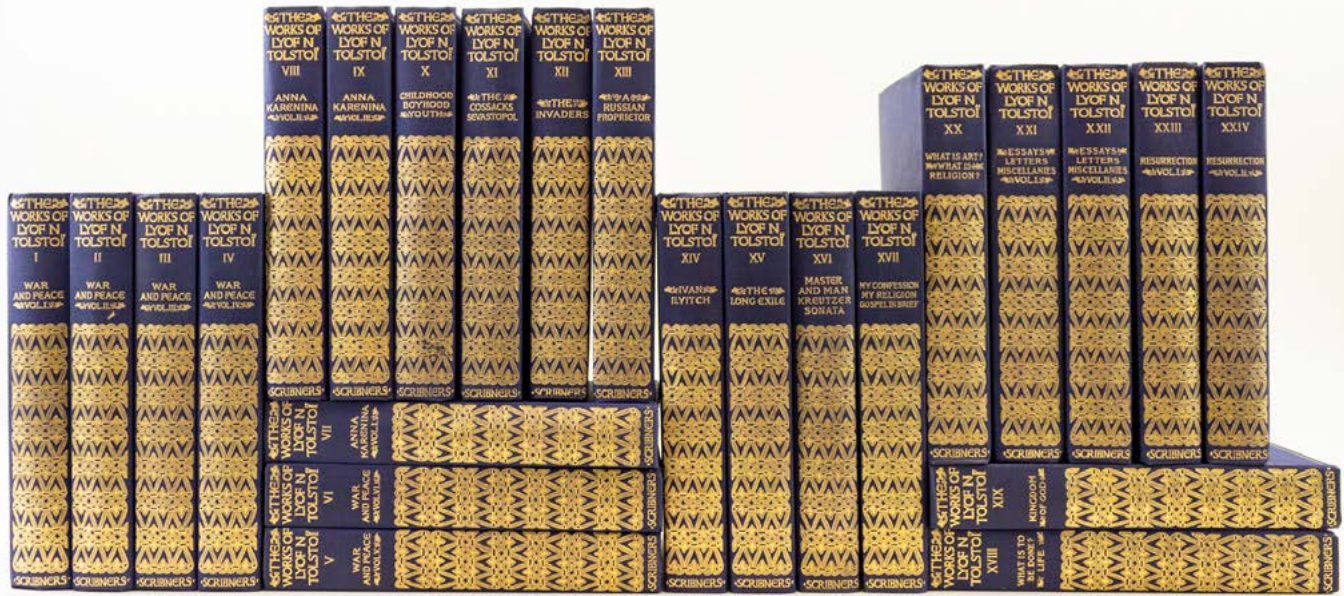


Offered here in an almost startling state of preservation, this is a copy of the first American edition of the account of the expedition Stanley undertook from January, 1887 to December, 1889. The expedition's ostensible purpose was to relieve the besieged Emin Pasha, governor of the Equatorial Province of Egypt, but its unstated purpose was to work on behalf of William Mackinnon, chairman of the British India Steam Navigation Company, to establish a British protectorate in East Equatorial Africa. Although neither goal was actually achieved, Stanley's efforts, which included marching for 160 days through unrelentingly dense jungle, were nevertheless the stuff of pith helmet legend (of the 646 men who entered Africa with Stanley, 400 perished during the course of the expedition). Europe at the close of the 19th century was fascinated by Africa, and Stanley's stirring account of his tragedies and discoveries did not disappoint the public. It would be difficult to imagine a more adventurous life than that of Henry Morton Stanley (1840-1904). Born in Wales, he spent his youth in a workhouse. At 18 he sailed for the United States, where he served in the Civil War, first in the Confederate army and later in the Union navy. He became a correspondent for the "New York Herald," and first visited

Africa on assignment in Abyssinia. His successful quest in 1871 to find the philanthropist Dr. Livingstone, whom many believed dead, in the heart of Africa, made Stanley famous, and his account of the Congo basin was a great contribution to geographical and ethnological knowledge. After the expedition described in "Darkest Africa," Stanley returned once more to the continent, visiting South Africa, and then retired in England. For the present edition, the consumer was offered four choices of bindings—cloth (at \$7.50 for the two volumes), a "library binding" of half leather (no doubt sheepskin, at \$9), half morocco (\$11), and full morocco (\$15). Finding this American edition in the full morocco is difficult, and finding it in the virtually perfect condition seen here is next to impossible. (ST15735)

An Impeccable Set, with Most of the 24 Volumes Unopened

233 **TOLSTOY, LEO.** *THE WORKS OF LEO TOLSTOY.* (New York: Charles Scribner's Sons, 1904) 215 x 140 mm. (8 1/2 x 5 1/2"). **24 volumes.** Translated by Nathan Haskell Dole. Publisher's royal blue cloth, covers with gilt rule and central fleur-de-lys stamp, flat spines with elaborate gilt stamping and gilt titling,



MOST OF THE VOLUMES UNOPENED. Each volume with added series title page printed in red and green and with frontispiece illustration with titled tissue guard. ♦ Just a hint of shelf wear here and there, but a virtually impeccable set, obviously never read. \$1,900

This is a pristine set of the works of a man universally acknowledged as one of the giant figures in European literature, Leo Nikolayevich Tolstoy (1828-1910). Because he was a major thinker as well as a great writer, his philosophical questionings inform his writings as much as his gift for plot and character. He wrote to a friend, "The aim of an artist is not to resolve a question irrefutably, but to compel one to love life in all its manifestations." There are many manifestations of life here, from the happy and unhappy families of "Anna Karenina" to the clash of empires in "War and Peace" to the ardent pacifism and deep faith expressed in the author's later non-fiction writings. In addition to his novels, our set contains Tolstoy's shorter fiction, including the much-praised "Death of Ivan Ilyich"; his dramas; his essays; and his religious writings, including "The Kingdom of God is within You." This last piece was cited by Gandhi—who became a correspondent of Tolstoy's—as a source of inspiration. (ST15816-14)

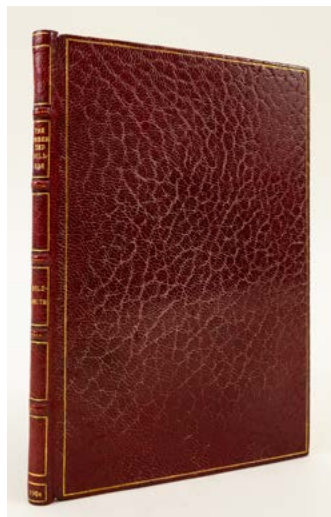


234 (VALE PRESS). (RICKETTS, CHARLES, Illustrator). THE PARABLES FROM THE GOSPELS. WITH TEN ORIGINAL WOODCUTS DESIGNED AND ENGRAVED ON WOOD BY RICKETTS. (London: Vale Press, 1903) 213 x 159 mm. (8 3/8 x 6 1/4"). lxxv, [i] pp. (pagination includes plates). ONE OF 300 COPIES ON PAPER and 10 on vellum. Publisher's original limp vellum, flat spine with gilt titling, yapp edges, silk ties. WITH 10 DISTINCTIVE WOODCUTS BY RICKETTS. Tomkinson 40. ♦ Binding rather splayed, a hint of soiling to the vellum, otherwise very fine, especially fresh and clean internally. \$2,400

This work contains the largest number of illustrations in any Vale Press book, and the 10 woodcuts are generally thought to represent the best of Ricketts' work as a book illustrator. In his "Self Portrait," Ricketts characterized these cuts as "the high water-mark in [his] work, as far as design goes." Similarly, Maureen Watry in her book "Charles Ricketts, a Publisher in Earnest," suggests that our artist "is at his best in those illustrations in which he presents dramatic episodes in stylised and decorative manner," and, as evidence, she uses Ricketts' illustration of "The Parable of the Rich Man" from the present edition. 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 the impressive output and the press' considerable artistic success



can be attributed to the fact that Charles Ricketts, who was remarkably skilled as a designer, painter, and illustrator, was in control of every facet of the operation. In his bibliography of the Vale Press, Ricketts says that "a Vale book is a living and corporate whole" which "is conceived harmoniously and made beautifully like any other genuine work of art. Unity, harmony, such are the essentials of fine book building." "Parables" is perhaps the best representative of such a unified achievement from the entire corpus of works from the Vale Press. (ST15952)



235 (VELLUM PRINTING). (ESSEX HOUSE PRESS). GOLDSMITH, OLIVER. THE DESERTED VILLAGE. ([Chipping Campden]: Essex House Press, 1904) 193 x 127 mm. (7 3/4 x 5"). 22 pp., [1] leaf. No. 150 OF 150 COPIES, all ON VELLUM. Pleasing contemporary burgundy morocco, covers and spine compartments with simple gilt rule border, raised bands, gilt titling, densely gilt turn-ins, top edge gilt. With hand-colored frontispiece by C. R. Ashbee, illuminated initials by Florence Kingsford, and hand-colored printer's device in colophon. Ransom, p. 268; Tomkinson, p. 77. ♦Faint white residue to boards (from leather preservative), otherwise a very fine copy, pristine internally, in an unworn binding. **\$1,900**

This is the 12th volume in the series of 14 "Great Poems" produced by Essex House Press, all printed on vellum. The present volume contains

Goldsmith's 1770 paean to the small villages that were disappearing from the countryside as the wealthy bought up and enclosed land to create vast country estates. The poem decries the greed that values money and property over people and communities. Essex House Press is discussed in detail in [item #90, above](#), another volume from the "Great Poems" series. The illuminated letters here are the work of one of the leading book illuminators of the Arts & Crafts Movement, Florence Kingsford Cockerell (1871-1949), a pupil of calligrapher and type designer Edward Johnston. The attractive binding is unsigned, but the quality of the workmanship and the materials indicate a first-rate artisan. (CCS1905)

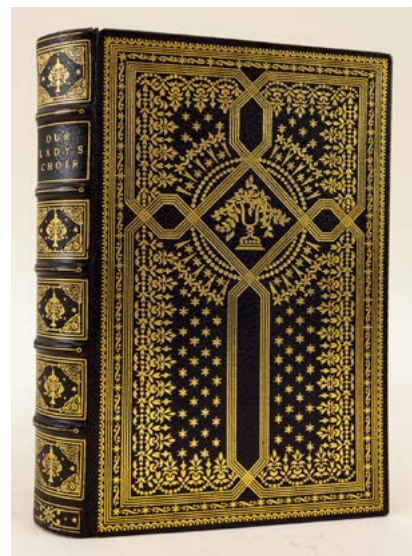


236 (VELLUM PRINTING). (ESSEX HOUSE PRESS). TENNYSON, ALFRED LORD. MAUD. ([Chipping Campden]: Essex House Press, 1905) 195 x 130 mm. (7 3/4 x 5"). 75, [1] pp. ONE OF 125 COPIES, all ON VELLUM (this copy unnumbered). Limp vellum, flat spine with gilt titling. With hand-colored frontispiece by Reginald Savage after Laurence Housman and hand-painted initials by Annie Power, hand-colored printer's device in colophon. Ransom, p. 269; Tomkinson, p. 77. ♦One small pink stain where red paint used for an initial bled slightly, otherwise a fine copy, the vellum leaves clean, creamy, and bright, and the binding unworn. **\$1,500**



This is the 13th in the series of 14 "Great Poems" produced by Essex House Press, and is one of the scarcer works in that group. Only the Shelley "Adonais," the first of the series, was printed in a smaller quantity than the Tennyson "Maud." The initials here were hand-painted by Anastasia "Annie" Power, who also supervised the bindery for Ashbee's Guild of Handicraft. Our copy is not in the standard publisher's binding (stiff vellum with embossed rose on front cover) used for the volumes in the "Great Poems" series. Its simple limp vellum binding—very like those used for Doves Press books—combined with its unnumbered state—suggests that it may have been done for one of the people directly involved in the project rather than being for sale. (CCS1906)

237 (VELLUM PRINTING). OUR LADY'S CHOIR. A CONTEMPORARY ANTHOLOGY OF VERSE BY CATHOLIC SISTERS. (Boston: Bruce Humphries, 1931) 212 x 140 mm. (8 1/2 x 5 1/2"). xxx, 213, [1] pp. Edited by William Stanley Braithwaite, with a foreword by Rev. Hugh Francis Blunt, and with an introduction by Ralph Adams Cram, Litt. D. ST. AGNES EDITION. ONE OF 25 COPIES ON VELLUM (this copy unnumbered) signed by the editors, from a total edition of 575 copies. APPEALING DARK BLUE CRUSHED MOROCCO, EXTRAVAGANTLY GILT, BY THE HARCOURT BINDERY (stamp-signed on verso of front free endpaper), covers with strapwork cross, an urn of ivy at its crossbeams, surrounded by myriad small tools, raised bands, spine gilt in compartments with urn centerpiece and scrolling cornerpieces, gilt titling, turn-ins with gilt rules and decorative rolls, red watered silk endleaves, top edge gilt. With a hand-colored portrait of the dedicatee, Mary Emelda Curley (1883-1930), wife of Boston mayor James M. Curley. ♦Tiny cracks at top of joints, one page with tiny printer's smudge, two leaves with minor defects to printing (not affecting legibility), otherwise a very fine copy—the vellum creamy, smooth, and bright, and the scarcely worn binding glittering with gilt. \$1,900

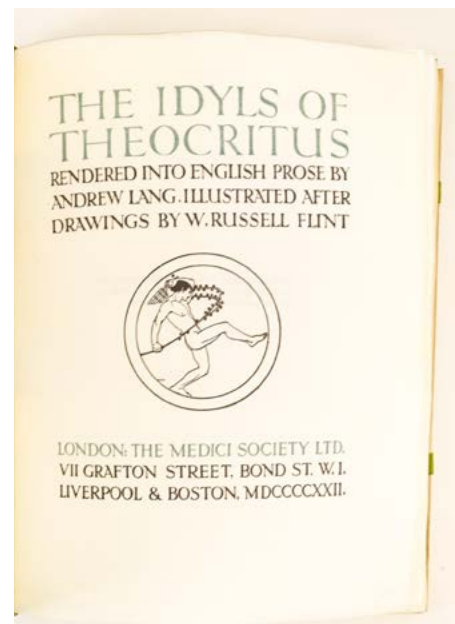
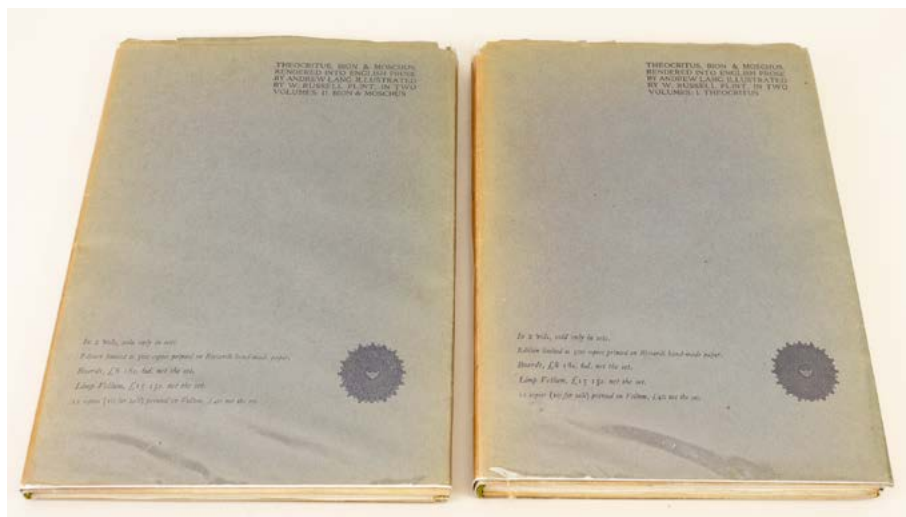


Printed on creamy vellum and attractively bound by a leading New England workshop, this is the deluxe edition of a wide-ranging collection of poems by Catholic nuns, some of which offer a feminine view of the realms of Catholic theology. Dedicated to the recently deceased wife of a flamboyant and famously corrupt Boston mayor, this anthology was edited by the African-American poet, editor, publisher, and critic William Stanley Braithwaite (1878-1962), who strove to raise the profile of American poetry and to establish its merits. Monsignor Hugh Francis Blunt (1877-1957), the author of the foreword here, was himself a respected poet who won the Marian Poetry Prize in 1919 and the Catholic Press Poetry Prize in 1929. He was also the author of several popular works related to women and the Church, including "The Great Magdalens: Famous Women Who Returned to God Following a Life of Sin" and "Great Wives and Mothers." The deluxe bindings for the vellum copies of this edition were executed by Boston's Harcourt Bindery, discussed in item #91, above. Not surprisingly, copies of the strictly limited vellum printing of this title are very scarce: RBH and ABPC record just three copies sold at auction since 1965. (ST15804)

238 (VELLUM PRINTING). (RICCARDI PRESS). THEOCRITUS, BION, and MOSCHUS. THE IDYLS. (London: [Printed in the Riccardi Press Fount by Chas. T. Jacobi for] The Medici Society, 1922) 267 x 203 mm. (10 1/2 x 8"). **Two volumes.** Rendered into English prose by Andrew Lang. No. 10 OF 12 COPIES ON VELLUM, only 10 of which were for sale, and 500 copies on paper. Original limp vellum, green silk ties, gilt titling on front covers and spines, top edges gilt, other edges untrimmed. In the rarely seen original blue-gray printed dust jackets. Woodcut printer's devices, illustrated title pages, and 20 COLOR PLATES with captioned tissue guards, AFTER WATERCOLORS BY WILLIAM RUSSELL FLINT. Title pages printed in blue and black. Ransom, p. 395; Tomkinson, p. 149. ♦Vellum covers darkened as a reflection of grain, but A SPLENDID COPY, the uncommon jackets with only minor defects, the vellum leaves smooth and bright, the bindings and ties entirely unworn. \$5,000



Featuring a classical text perfect for Flint's illustrations of sensuous female forms, this is one of the last of the artist's highly agreeable corpus of books done for the Riccardi Press, offered here in its deluxe form and in surely unsurpassable



condition. A third century B.C. Greek from Sicilian Syracuse, Theocritus was the greatest of Greek pastoral poets, and his "Idyls" served as the model for Virgil's "Eclogues." Although set in the world of shepherds sheltering in the shade and singing to the music of panpipes, the "Idyls" are by no means artless; instead, they are highly wrought compositions that often meditate on the poetic craft itself. Andrew Lang (1844-1912), who translated the poems into English prose, was a well-known classicist, literary critic, poet, folklorist, and writer of fantasy novels. While neither the imprint nor the colophon mentions the Riccardi Press, the emblem of the press is at the back of each volume, and the colophon includes Charles T. Jacobi as pressman. While Flint did fine work in various media, he became known in the 1920s as a master of the watercolor nude (primarily through books like the present one) and this made his reputation, even if he had hoped for recognition in a broader way. The dust jackets, very often missing, have preserved the bindings and the delicate ties in pristine condition here. (ST15800)

An Outstanding, Mostly Unopened Large Paper Copy, with Jackets

239 WILDE, OSCAR. THE WRITINGS OF OSCAR WILDE. (New York: Gabriel Wells, 1925) 230 x 148 mm. (9 x 5 3/4"). **12 volumes.** With prefaces to the various volumes by Richard Le Gallienne, Sir Johnston Forbes-Robinson, W. B. Yeats, Coulson Kernahan, Walter Pater, Edgar Saltus, Richard Butler Glaenzer, Dr. Clifford Smyth, A. B. Walkley, John Drinkwater, Arthur Symons, Robert Ross, John Cowper Powys, Michael Monahan, W. F. Morse, and Padraic Colum. No. 441 OF 575 COPIES OF THE LARGE PAPER EDITION, 25 of

