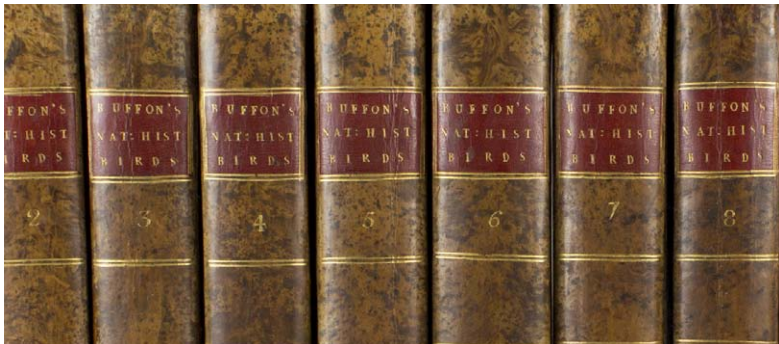
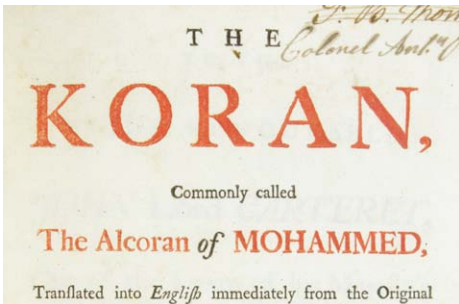
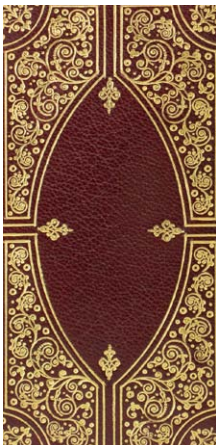




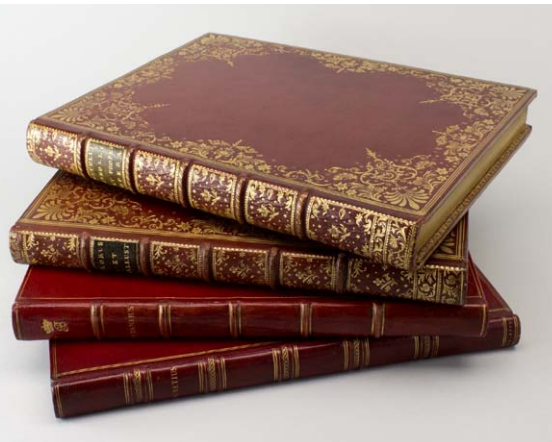
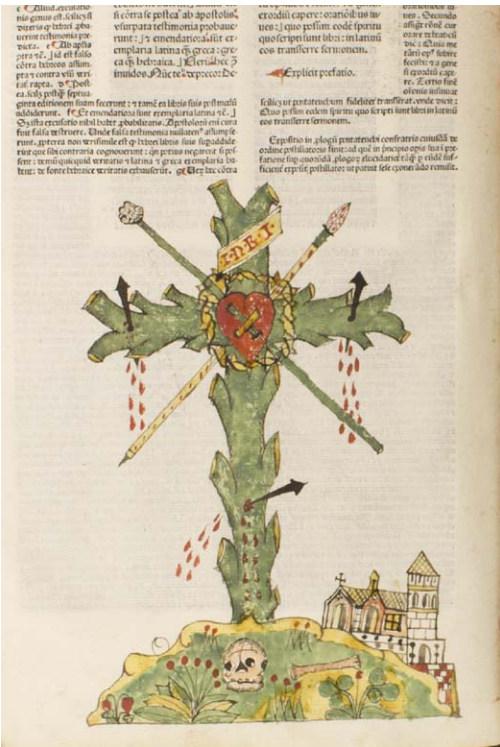
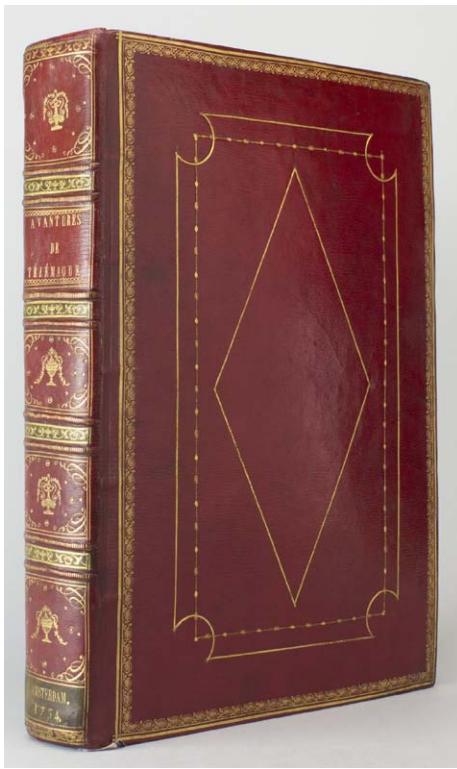
## Phillip J. Pirages



## PHILLIP J. PIRAGES Catalogue 69



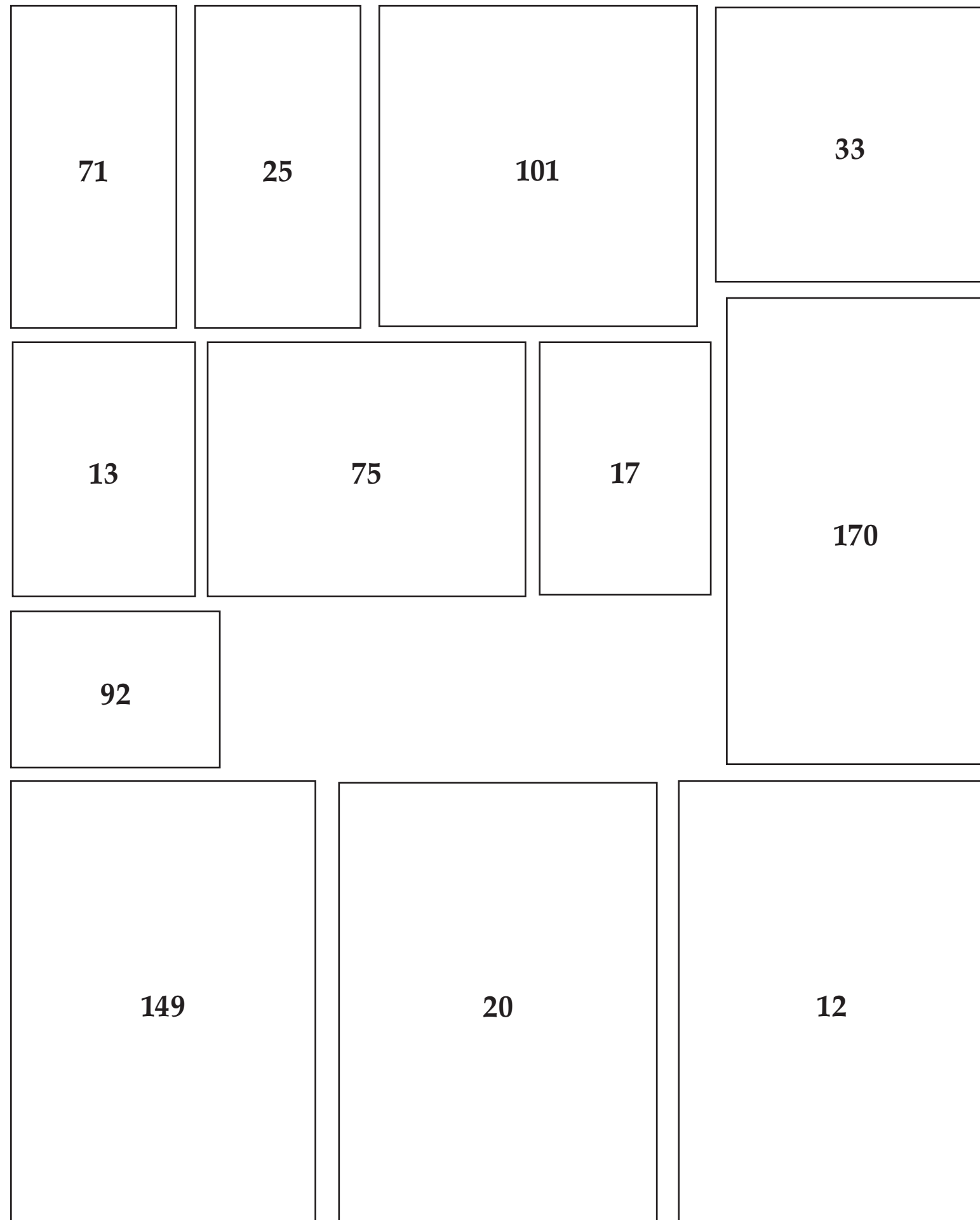
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*Items Pictured on the Front Cover*

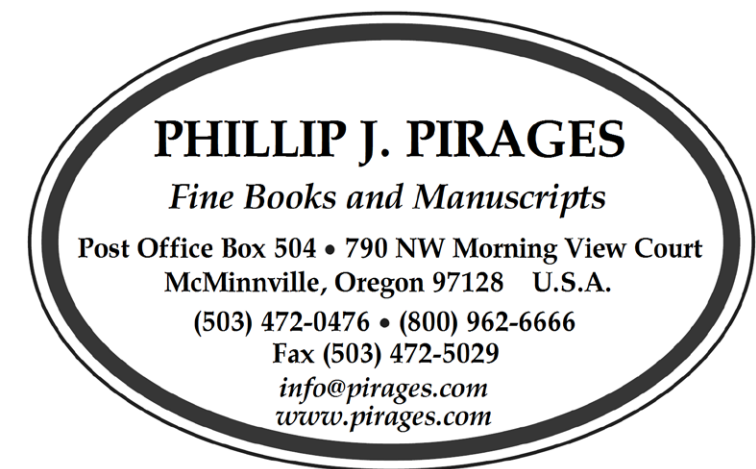


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*To identify items on the front and back covers, lift this flap up and to the right, then close the cover.*





## Catalogue 69: *Incunabula and Other Books Printed before 1800*

Please send orders and inquiries to the above physical or electronic addresses, and do not hesitate to telephone at any time. If you telephone while no one is in the office to receive your call, automatic equipment will take your message. We would be happy to have you visit us, but please make an appointment so that we are sure to be available. In addition, our website is always open. Prices are in American dollars. Shipping costs are extra.

*Please note that our street address has changed. As of February 24, 2016, our office will be located at 790 NW Morning View Court, McMinnville, OR 97128.* Our post office box and telephone numbers remain the same.

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

Significant portions of the text of this catalogue were written by Cokie Anderson, Kaitlin Manning, and Garth Reese. Kait is also responsible for the photographs and layout. Invaluable supporting assistance has been provided by Tammy Opheim.

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

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# INCUNABULA AND INCUNABULAR LEAVES, ARRANGED CHRONOLOGICALLY

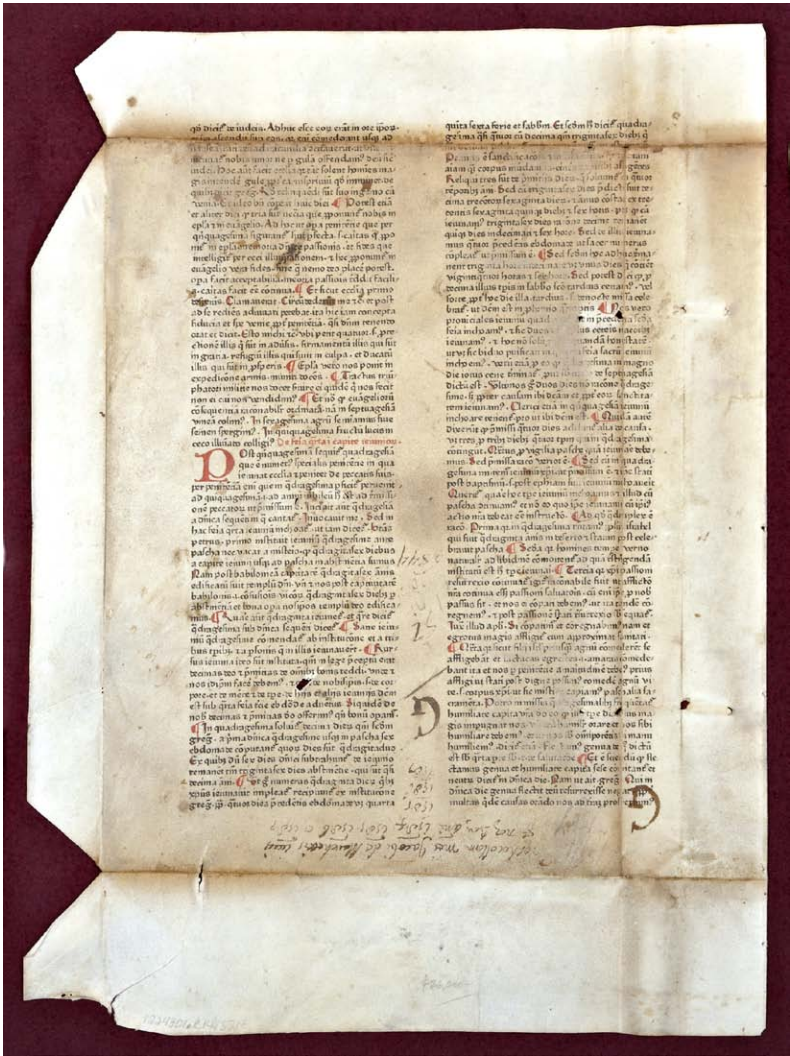
## A Vellum Leaf Printed in 1459, from the Very Rare First Extant Non-Liturgical Book

**1 (PRINTED LEAF - VELLUM). DURANTI, GUILLELMUS.** A VELLUM LEAF FROM "RATIONALE DIVINORUM OFFICIORUM." ([Mainz: Johann Fust and Peter Schoeffer, 6 October, 1459]) 419 x 308 mm. (16 1/2 x 12 1/8"). Double column, 63 lines of text in gothic type. From the FIRST EDITION. Attractively matted. Paragraph marks in red, capitals struck with red. With some old (but not contemporaneous) inscriptions (mostly in blank margins). Goff D-403; BMC I, 20. ♦Formerly part of a binding and so with most of one side a little browned and with traces of glue on the same side, a dozen tiny punctures (one affecting two letters on each side, the others either one letter or no text), faint folds reflecting the leaf's use as a binding liner, but still AN EXCELLENT SPECIMEN, the text entirely legible, and with one side particularly bright and clean, especially given that it is a recovered leaf. **\$22,500**

*This is a leaf taken from a very rare book of great importance in the history of typography. Duranti's "Rationale" is the fourth extant printed book and the third dated book, preceded only by the Gutenberg Bible (ca. 1455) and two Latin Psalters printed by Fust and Schoeffer in 1457 and 1459. It is also the first non-liturgical book and the first*

*to be printed in a text type. Duranti, bishop of Mende (ca. 1230-96), was an active and highly successful churchman, a distinguished canonist and liturgist, and a person who also played an important role in the governance of the papal territories in Italy. The most complete Medieval treatise of its kind, his "Rationale" is an erudite compendium and a principal source for the history of the liturgy of the Western church. It deals with church buildings and furnishings, the Mass, the sacraments, and the Office as well as the temporal and sanctoral cycles of the ecclesiastical year, with great attention to the symbolic and mystical significance of these matters. Johann Fust (ca. 1400-66), a goldsmith, provided financial backing to Gutenberg while the latter was perfecting his new printing process. When Gutenberg was unable to repay the debt, Fust sued and was awarded Gutenberg's equipment. Fust went into business with Peter Schoeffer (ca. 1425-1503), Gutenberg's principal assistant, and theirs became the first commercially successful printing company. Schoeffer married Fust's only daughter, and trained their sons as printers (his son Peter printed the first edition of Tyndale's English New Testament). The elder Schoeffer is credited with introducing the printer's device and with developing the basic techniques of punchcutting and type-founding. The text here is printed in Schoeffer's "Durandus" type, a gothic-roman typeface combining elements of rotunda*

*with the stylistic features of Italian humanist handwriting. This book is quite rare: since 1975, ABPC lists just one complete copy, two copies lacking four leaves, and two single leaves (both recovered leaves on vellum). Recovered leaves typically have text trimmed off and often illegible text, but ours has extremely ample margins, and everything is very readable. (ST12243)*



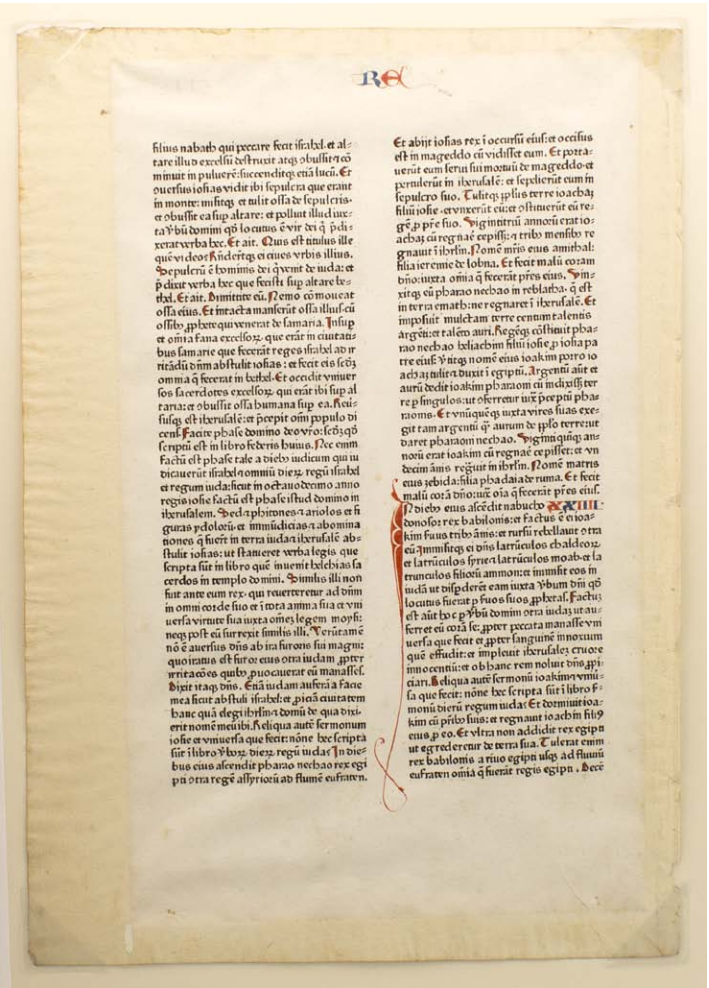
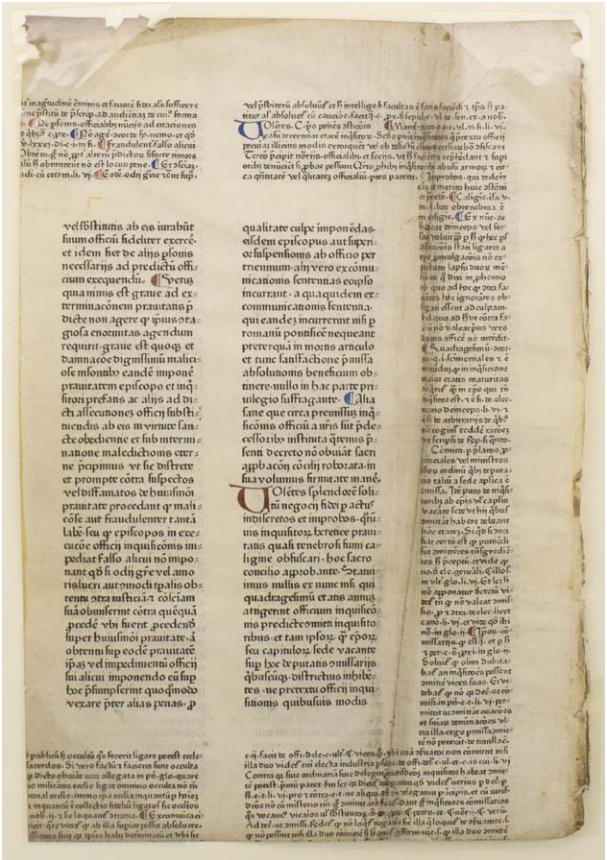


**2 (PRINTED LEAF - VELLUM). CLEMENS V. CONSTITUTIONES. 1460** CONSTITUTIONES. ([Mainz: Johann Fust and Peter Schoeffer, 1460]) 368 x 254 mm. (14 1/2 x 10"). Double column, 72 (of 79) lines of commentary surrounding text, gothic type. Commentary by Johannes Andreae. From the FIRST EDITION. Paragraph marks in blue and red, one red and one blue two-line initial. Goff C-710; BMC I, 20. ♦Recovered from a binding, and thus trimmed at tail edge with loss of seven lines, one column of the gloss trimmed away except at top and bottom, dark vertical crease running the length of the page, a little chipping to untrimmed edges, small paper circle affixed to one corner (not affecting text), but still an excellent leaf, with the text very legible, and both sides surprisingly clean and fresh. **\$5,500**

*This extremely early printed leaf comes from a book of canon law by Pope Clement V (ca. 1260-1314) who collected and added to the decretals of Popes Boniface VIII and Benedict XI. The French-born Clement is best known for moving the Papal See from Rome to Avignon, an action which—combined with his practice of simony—caused Dante to consign him to the Eighth Circle of Hell in his "Inferno." The "Constitutiones" was the fourth book issued by Mainz printers Fust and Schoeffer, who had taken over the insolvent Gutenberg's equipment (see previous entry). Giovanni d'Andrea or Johannes Andreae (ca. 1275-1348), known among his contemporaries as "iuris canonici fons et tuba" ("the fount and trumpet of canon law"), wrote extensive commentaries for all collections of papal decretals. The work from which this leaf comes is extremely rare: ABPC lists no copy at auction since at least 1975, and records just a single leaf, sold in 1993 for a hammer price of £5,500 (\$8,250). (ST12025g)*

### From the First Dated Bible

**3 (PRINTED LEAF). BIBLE IN LATIN. FROM THE FOURTH VULGATE EDITION OF THE BIBLE. TEXT FROM II KINGS.** (Mainz: Johann Fust and Peter Schoeffer, 1462) 410 x 295 mm. (16 1/4 x 11 1/2"). Double column, 48 lines and headline, gothic type. Capitals struck in red; initials, chapter numbers, and headlines in red or blue; one two-line and one 10-line initial on each side. Tail margin of recto with neat 19th century faded ink marginalia identifying the source of the leaf. Goff B-529; BMC I, 22. ♦Outer inch or so of (generous) margins slightly yellowed from previous mounting and framing, small areas of glue residue at two places along the top, a little faint freckled foxing to recto, otherwise a fine specimen, the thick, textured paper quite clean and fresh. **\$3,250**



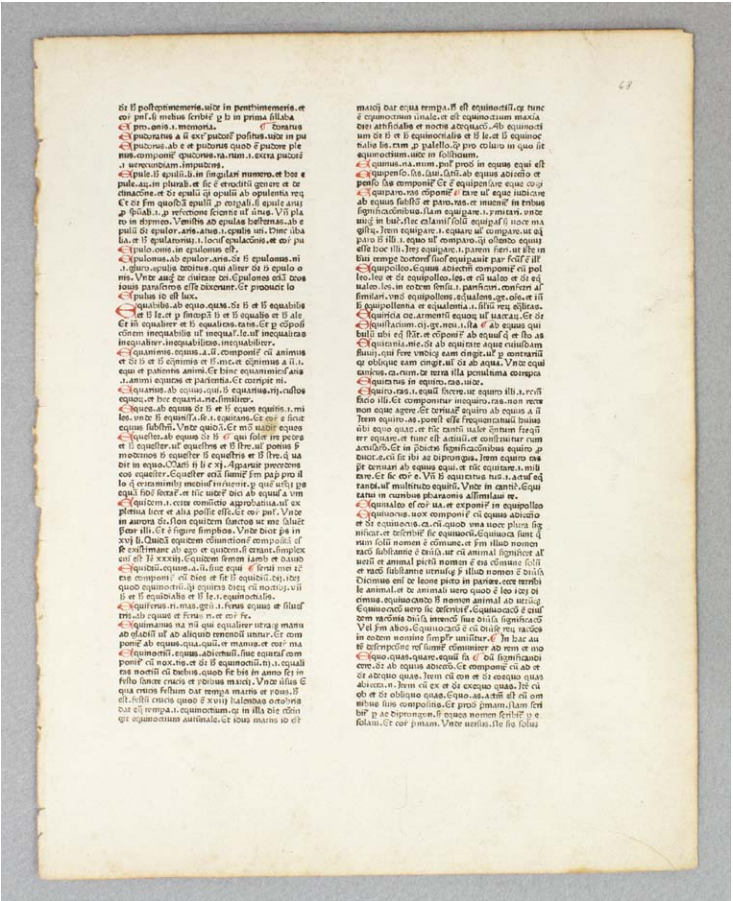
*This is a pleasing leaf from the fourth edition of the Vulgate, the first dated printing of the Bible, and the first Bible in which the printer's identity is given. It has an obvious connection to Gutenberg, since Fust lent money to the printer, later took over his business, and then entered into a partnership with Schoeffer that produced the present item. The text here recounts the history of the pious king Josias of Judah and his impious successors, who ran afoul of the Lord. (ST12688)*

**4 (PRINTED LEAF - VELLUM). BONIFACE VIII. LIBER SEXTUS DECRETALIUM.** ([Mainz]: Johann Fust and Peter Schoeffer, 1465) 318 x 152 mm. (12 1/2 x 6"). One column (of two); 64 (of 70) lines of commentary surrounding text, gothic type. From the FIRST EDITION. Initials and paragraph marks in red and blue. Goff B-976; BMC I, 23. ♦Trimmed at tail edge with loss of six lines and along one side with loss of one column of text and of commentary, four horizontal rows of tiny pinholes (from sewing?), faint horizontal crease, otherwise A FINE SPECIMEN, especially clean, fresh, and bright, particularly for a leaf that has probably been recovered from a binding. **\$2,500**

*This fragment of an early printed leaf comes from the first printed edition of an important work on canon law and the penultimate work issued by Mainz printers Fust and Schoeffer before the former's death. The "Liber Sextus" ("Sixth Book") of the "Corpus Juris Canonici" ("Corpus of Canon Law") was the chief achievement of Pope Boniface VIII (ca. 1235-1303), who proclaimed that the pope was the final authority over both the Church and the state. (ST12247)*

**5 (PRINTED LEAF). BALBUS, JOHANNES. CATHOLICON. (TEXT FROM THE LETTER "E").** ([Mainz: "Printer of the Catholicon" (Johann Gutenberg?), ca. 1460; Peter Schoeffer(?) for Konrad Humery(?), 1469]) 356 x 267 mm. (14 x 10 1/2"). Double column, 66 lines of text in gothic type. From the FIRST EDITION, Second Impression, on Galliziani paper. Initials and paragraph marks in red. Goff B-20; BMC I, 39. ♦Small patch of dustsoiling to lower margin of verso, a touch of browning to edges, one small (wax) spot to text, otherwise an excellent specimen. **\$4,900**

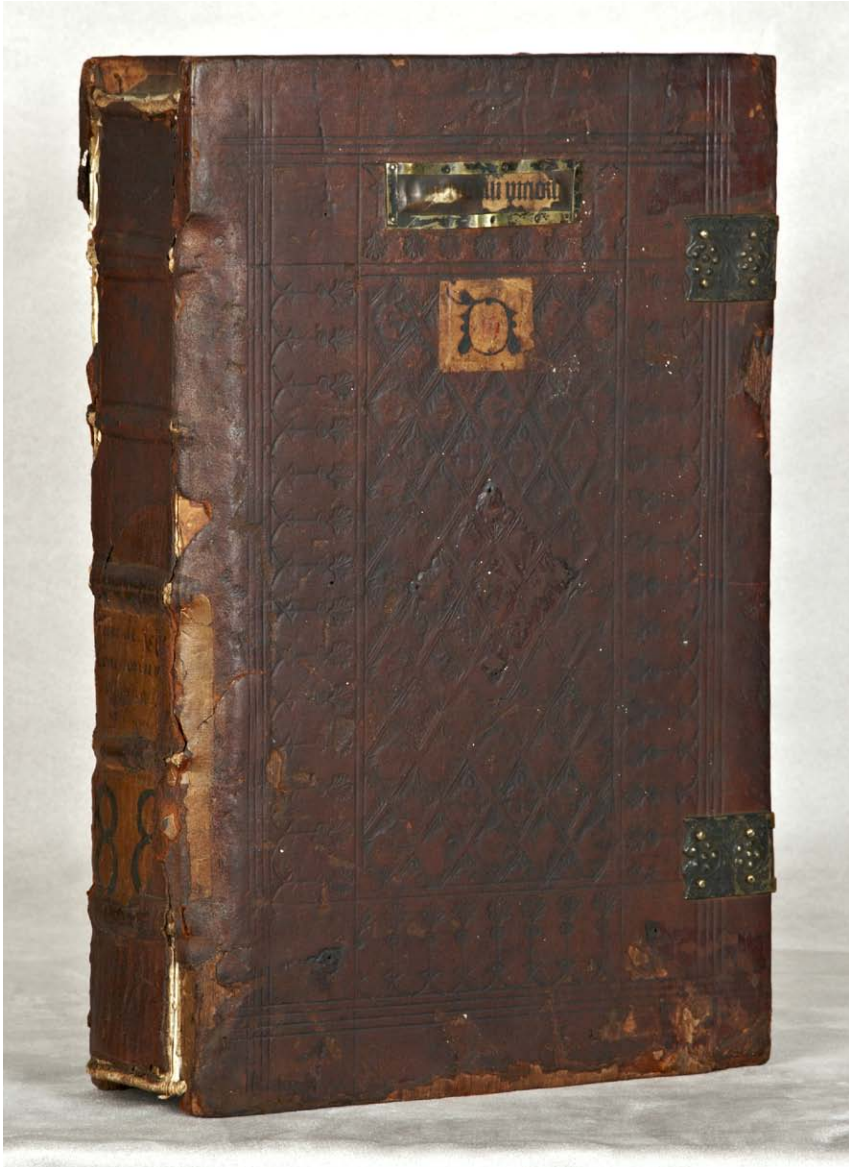
*This is a leaf from Gutenberg's "Catholicon," which, while not as famous as its older brother, the 42-line Bible, is noted for being the first book to name its place of printing, and the first extensive work of a secular nature to be published. Compiled by the Dominican priest Johannes Balbus (or John of Genoa, d. ca. 1298), the text consists of a grammar and a dictionary of Medieval Latin, and treats the etymology of Latin terms in vogue during the Middle Ages. It was the first lexicographical work to be completely alphabetized. The 1469 edition from which our leaf comes is distinguishable by the Galliziani paper on which it is printed; Gutenberg's original 1460 version was on either vellum or Bull's Head paper, and a 1472 third impression was on Tower and Crown paper. (ST12792)*





*The Fine Broxbourne-Friedlaender Copy  
Of the 1470 First(?) Printed Book from Nuremberg*

**6 RETZA, FRANCISCUS DE. COMESTORIUM VITIORUM.** (Nuremberg: [Johann Sensenschmidt and Heinrich Kefer], 1470) 438 x 286 mm. (17 1/4 x 11 1/4"). 287 unnumbered leaves; without five of the six blank leaves, the internal blanks having been cancelled, as in most copies (the intention to cancel these leaves being confirmed by the printed index, where the foliation assumes their absence). Double column, 49 lines in a fine, clean gothic typeface. FIRST PRINTING. Contemporary Nuremberg blindstamped calf over thick wooden boards, covers panelled with contrasting designs, the front with a broad frame of palmettes enclosing



a complex diapered central panel with unicorn, double-headed eagle, bird, and ornamental floral stamp, the back cover with single fillets forming much simpler and larger lozenges, upper board with vellum title label under (damaged) horn with brass framing strips (and below it, an early library paper label); raised bands, two old (16th century?) paper labels on spine, two brass catches, remnants of leather straps, bosses on covers no longer present, hole for chain attachment at top of lower board. Contemporaneous rubrication throughout: leaves foliated, capitals struck, and paragraph openings marked with red, decorative red or blue initials (generally three-line, but some with long marginal extenders), opening nine-line initial beneath a three-line manuscript incipit. Early round armorial paper bookplate of the Nuremberg City Library pasted (as a very unusual feature) within surrounding opening initial; front pastedown with bookplate of "HNF" (Helmut N. Friedlaender); rear pastedown with bookplate of the Broxbourne Library. Goff R-150; BMC II, 403. ♦Perhaps ten percent of the leather covering gone (mostly at bottom of rear board, but also the portion above the top and below the bottom spine cords), joints cracked, other general signs of use to the binding, text with occasional small marginal stains or smudges and additional insignificant imperfections, but AN EXCELLENT WIDE-MARGINED CONTEMPORARY COPY THAT IS FINE INTERNALLY, the binding still firm and retaining much of its original appeal (despite its defects), and the leaves quite clean, fresh, and bright. \$55,000

*This is a very desirable copy of what is apparently the first work printed in Nuremberg (and certainly the first from that city with a date), a book printed on extremely thick, wonderfully textured paper, our copy in its original Nuremberg binding and with distinguished provenance. The text is the original printing of the chief work of Franciscus de Retza (ca. 1343 - ca. 1427), an Austrian Dominican theologian and professor of theology at Vienna, the work dealing with the seven deadly sins and the corresponding virtues. Thought by Haebler to be a native of Eger in Hungary who learned his trade*



in Mainz, Johann Sensenschmidt (ca. 1420-91) was the prototypographer in the important printing center of Nuremberg. His career was divided into four stages, during which he changed partners, backers, and location (he moved to Bamberg in 1478). The present work comes from his earliest period, when he worked in partnership with Heinrich Rumel. Hawkins says that our "Comestorium" was "probably the first book printed at Nuremberg. A strong reason for assigning it to Sensenschmidt and Kefer in partnership rather than to the former alone, and also for regarding it as the first production of the press, is the phrase 'patronarum formarum concordia et proportione impressus' in its colophon, the words being taken from that to the Catholicon of Balbus printed at Mainz in 1460, anonymously, but almost certainly by Gutenberg, Kefer's old master" (Kefer was identified in legal documents of 1455 as one of Gutenberg's workmen). Haebler notes that Sensenschmidt's "close connection with . . . Gutenberg's press would lead us to expect the influence of Mainz in his work. But in the design of his types he is remarkably independent." The faces he created were imitated, and, among others, the great Koberger, with whose name Nuremberg books will always be associated, "began to print with a similar type." In a later partnership with Andreas Frisner, Sensenschmidt "also cut new types, one of which exercised great influence on German printing." There is no doubt that this volume was bound at Nuremberg, though, somewhat curiously, its tools appear to belong to three different shops: the Carmelite convent (Kyriss shop 22, Schwenke-Sammlung Adler 52 and 407a), the Carthusian monastery (Kyriss shop 23, Schwenke-Sammlung Blattwerk 351 and Granatapfel 112a), and the Nuremberg "Laubstab" shop (Schwenke-Sammlung Einhorn 29 and Hirsch 20). The modern owners of our volume lend it considerable distinction. This copy comes, first of all, from the celebrated Broxbourne library of Albert Ehrman (1890-1969), a diamond merchant who gathered a fine collection of books at his home at Broxbourne in Hertfordshire. He spent half a century collecting books, specializing in incunabula and early bindings (as well as early type specimens and bibliographies). Feather says that "his collecting was intelligent and scholarly, for he sought to illustrate the history of printing and the book trade, and the early development of trade binding." Ehrman

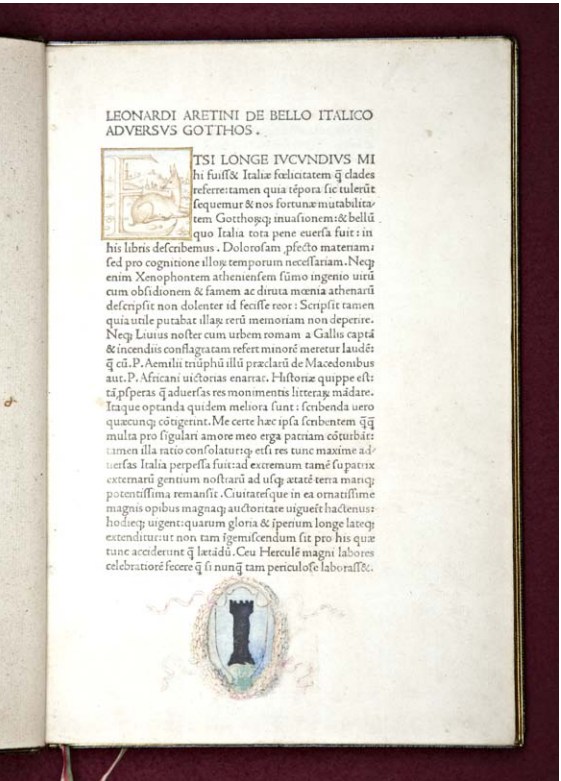
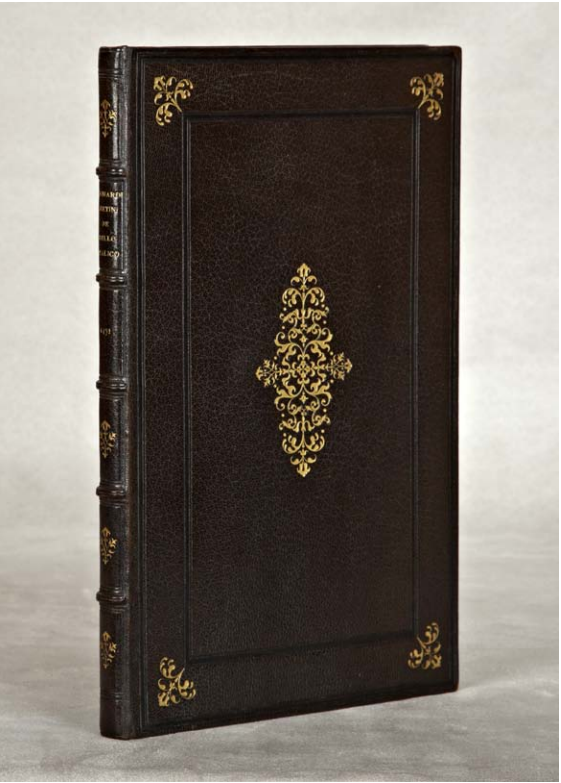


also authored learned articles on fine bindings and the history of printing. A German emigré, Helmut N. Friedlaender, who died at 95 in 2008, was a New York lawyer and financial adviser who collected early books and manuscripts with unerring discrimination over 30 years. A member of the Grolier Club, he was prominent in his support of libraries and book projects, and the sale of the bulk of his collection at Christie's in 2001 was not only a major bibliophilic occurrence, but also a significant social event occasioning notable celebration. While Retza's "Comestorium" item is well represented in institutions, it is not often at auction. ABPC lists just two copies sold since 1975: a copy in 19th century half calf in 1987, and the present volume in 1978 and then again at the Friedlaender auction in 2001 (selling for a hammer price of \$30,000). (ST12312)

*A 1471 Jenson Imprint  
With Distinguished Early and Modern Provenance*

**7 BRUNUS ARETINUS, LEONARDUS.** DE BELLO ITALICO ADVERSUS GOTHOS. (Venice: Nicolaus Jenson, 1471) 279 x 187 mm. (11 x 7 3/8"). 64 unnumbered leaves. Single column, 32 lines in an elegant roman type. Second Edition. Handsome 19th century dark brown crushed morocco by Chambolle-Duru (stamp-signed on front turn-in), covers with blind-ruled frame and gilt fleuron cornerpieces as well as large central arabesque, raised bands, spine panels with small gilt floral spray, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt (bottom half of front joint perhaps—though not certainly—with some very expert renewal). Opening page with a delicate hand-drawn bistre initial "E" framed in gold showing a deer lying in a meadow with the Italian countryside spreading in the background, in the style of the schools of Antonio Pisanello and Perugino. Front pastedown with armorial bookplate and rear flyleaf with monogram stamp of Albert Ehrman; opening page with the hand-painted escutcheon of the Colonna family (see below for both). Goff B-1235; BMC V, 170. ♦Presumably washed to comply with the fashion among 19th century bibliophiles, with the leaves a shade less than bright and the type in a few places not as strong as it once was (the coat of arms on the first page a bit washed out, but the delicate initial entirely unaffected), covers with a bit of white residue from leather preservative, otherwise A SPLENDID COPY in a fine binding, the leaves with plenty of freshness, the text completely clean (there was no apparent soil to be washed away), and with especially ample margins. **\$25,000**

*This very attractive early incunable was produced through the efforts of two great humanists—writer and historian Leonardo Bruni (1369-1444) and printer and type designer Nicolaus Jenson (1420-80)—and was owned by celebrated personages who lived centuries apart. Chancellor of Florence and author of the famous "History of the Florentine Republic," Leonardo Bruni (1369-1444, called "Aretino" from his native Arezzo), was a leading humanist of the early Renaissance. He was inspired by the fame of his fellow Aretine Petrarch to devote himself to classical studies, and is credited with coining the phrase "studia humanitatis," from which the terms "humanist" and "humanities" come. He wrote in a much-admired beautiful classical Latin style, and he influenced the way history was conceived of and written by focusing on three periods: the ancient world, the dark ages, and the "modern" world. Written in 1441,*



"Bello Italico" was the last of his works of history and is perhaps the most poignant. Composed late in the author's life and reflecting his growing pessimism, the work focuses on the end of the classical world, featuring the gothic invasion of Italy and Justinian's effort to free Italy from the invaders' rule. Born a Frenchman near Troyes, 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. He is best known today for his perfecting of the roman typeface, something that he used early in his career, something on display to great effect in the present work, and something that inspired the printers of many later generations, including those at work in the Arts and Crafts movement at the end of the 19th century. As indicated by the arms painted on the opening page, an early (perhaps the first) owner of this book was a member of the powerful Colonna family of Rome, which boasted a pope, numerous Church and state officials, and the muse of Michelangelo among its number. Our volume dates from around the time that Pope Julius II brokered a peace agreement—the Pax Romana—between the Colonna and their great rivals, the Orsini. Unsurprisingly, this copy also found a distinguished modern home, the famous Broxbourne library of Albert Ehrman (1890-1969), about whom, see previous entry. Before Ehrman owned the present volume, it was sold by Sotheby's in 1936 as part of the library of Frank L. James; in a subsequent Sotheby's sale in 1953, the book was bought by Maggs; it seems likely that Maggs sold it to Ehrman sometime after that date and before his death (Maggs obviously had a serious relationship with Ehrman, since they published the catalogue of the Broxbourne collection). The present book is scarce on the market, ABPC recording three other copies at auction since 1975. (ST12118)

*The Sweynheym and Pannartz First Printing of Cyprianus*

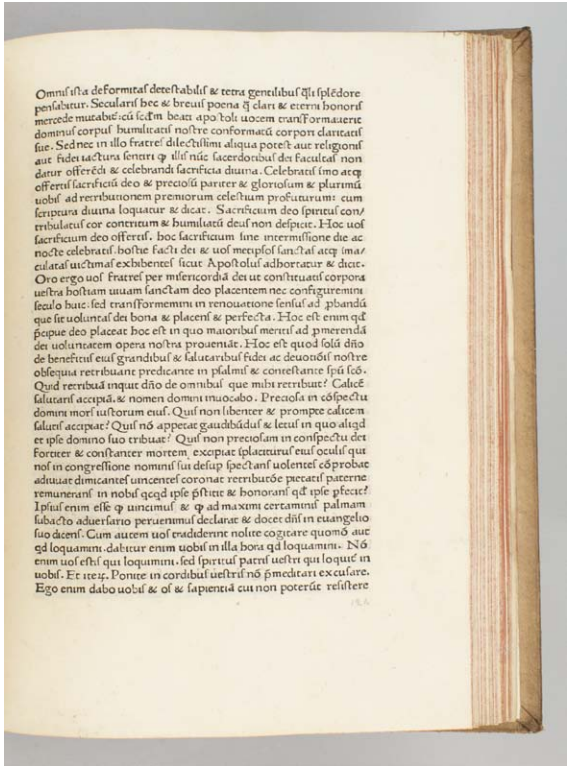
**8 CYPRIANUS.** OPERA. (Rome: Sweynheym and Pannartz, [Jan. or Feb.], 1471) 310 x 215 mm. (12 1/4 x 8 1/2"). [183] leaves (of 186, lacking the three blanks). Single column, 38 lines, roman type. Edited by Giovanni Andrea Bussi, bishop of Aleria. EDITIO PRINCEPS. Later antique-style tan blind-stamped pigskin, covers with blind-ruled frames accented with small tools, upper cover with central panel containing rows of rosettes with arms of Cardinal Corsini at center, lower cover with large central panel decorated with a saltire of decorative rolls, raised bands, panels with rows of small tools. Lower margin of first page with small oval ecclesiastical stamp in red ink, and stamp of the Bibliotheca Corsinia Nova in black ink. Goff C-1010; BMC IV, 12; Hall "Sweynheym & Pannartz and the Origins of Printing in Italy," p. 65. ♦Some rubbing along bottom edges and corners, a hint of soil to the pigskin, but generally the binding in extremely agreeable condition, the joints with no significant wear and the blind-stamping very sharp. A few leaves with faint discoloration in the margins (because of washing?), first and last leaf with slight overall browning (from acidic endleaf, now removed), but the text consistently fresh and clean, with ample margins. An excellent copy. **\$35,000**

*One of the distinguished series of first editions produced by the celebrated prototypographers of Rome, this is the original printing of the writings of Saint Cyprian. The book fortuitously came to press because the printers needed to fill a gap in their work schedule and, thus, avoid having their workshop sit unprofitably idle. According to Hall, the printers were at work on their Latin Bible when they ran out of the royal folio paper required. Determined to keep the presses productive, they turned to their friend and editor Giovanni Andrea Bussi, urgently requesting a suitable text. Bussi searched through his impressive personal library and found a manuscript of Cyprianus he had copied from an ancient codex during his student days at the University of Paris. In Hall's words, the editor said he "ran rather than walked through the book," rapidly readying it for publication. From a wealthy and educated pagan background, Thascius Caecilius Cyprianus (ca. 200-58) was a lawyer, orator, and teacher who converted to Christianity as an adult and gave away his fortune to the poor. He was eventually made bishop of Carthage, the place of his birth, from which position he exerted a*





very considerable influence far beyond his own region. He spent much time and effort mediating between the church and pagan authorities and among rival factions within the church itself; he eventually became a victim of the strife, losing his head during a period of government persecution. His writings refer to issues he had to deal with as a churchman as well as to principles of Christian conduct and points of doctrine. The most valuable of Cyprian's works today are the 81 letters that remain from his official correspondence, material that gives a view of the state of the Christian community and of the character of Cyprian himself, both of enormous value to historical research. The present item was once held by the Bibliotheca Corsinia Nova, founded by Cardinal Corsini (later Pope Clement XII), which is still in existence as Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana; librarians there have confirmed that this copy was a duplicate that was legitimately removed from the library, probably in the 18th century. Like all Sweynheym and Pannartz imprints, the Cyprianus is rare, with just three other copies recorded at auction since 1975. Even though our printers produced more than 50 different editions, their press runs were normally only 275 copies. Consequently, their books are now hard to find and generally command extravagant prices. For more on Sweynheym and Pannartz, see next entry. (ST12929)



### Our Leaf Book, Containing the Definitive Work on Italy's First Printers

**9 (LEAF BOOK - INCUNABULA, SWEYNHEYM AND PANNARTZ, 1471). HALL, EDWIN.** SWEYNHEYM AND PANNARTZ AND THE ORIGINS OF PRINTING IN ITALY: GERMAN TECHNOLOGY AND ITALIAN HUMANISM IN RENAISSANCE ROME. (McMinnville: Printed by the Bird & Bull Press for Phillip J. Pirages, 1991) 235 x 159 mm. (9 1/4 x 6 1/4"). 131 pp. FIRST EDITION. ONE OF 233 COPIES (of 241 total). A Campbell-Logan Co. binding of purple quarter morocco, using marbled papers especially designed for this edition by Iris Nevins. Text with four nine-line initials in red and blue (replicating 15th century rubrication), two pages of typographic facsimiles. ACCOMPANIED BY A LARGE FOLIO SWEYNHEYM & PANNARTZ LEAF from the 1471 printing of Nicholas of Lyra's "Postilla super totam Bibliam." The book and leaf (which is secured behind a hinged cloth mat) housed in an impressive (15 1/2 x 11 3/4") navy blue folding cloth box constructed of acid-free materials by Jace Graf of Cloverleaf Studio. Title page printed in black, red, and blue. De Hamel "Disbound and Dispersed" 40. ♦ As new. **\$1,250**

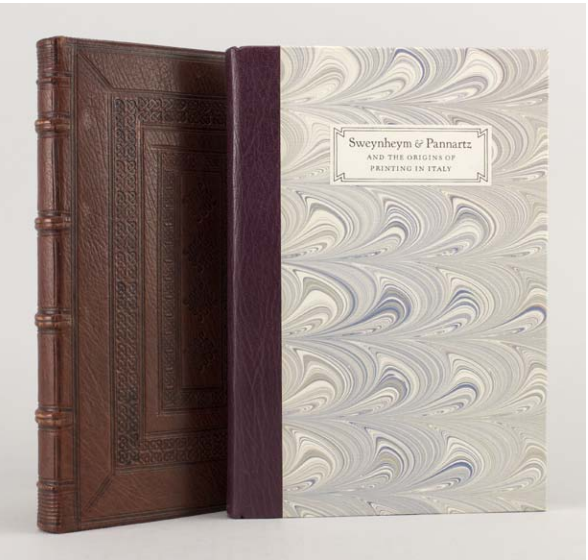
*The present leaf book offers an uncommon opportunity for research libraries as well as collectors interested in early printing or in private press work and the book arts to obtain an example of the work of Sweynheym and Pannartz in a form that is handsomely produced and at the same time not prohibitively expensive. Aside from Gutenberg and his immediate associates, there are no figures more important in the early history of printing than Sweynheym and Pannartz, the earliest printers outside Germany. First at Subiaco and later in Rome, they produced an imposing catalogue of first editions of ancient authors, which for the first time systematically exploited the potential of the new technology as a means for disseminating humanistic texts to a large audience. The present scholarly work is the first book to create from the available information a broadly based and detailed picture of the activities of these two printers. The book 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 volume is printed on luxurious mould-made Frankfurt paper by Henry Morris at the Bird & Bull Press, for more than 40 years one of America's most distinguished private presses. The 14 1/2 x 10 1/2" leaves are in excellent 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. (STCEH0902b-j)*



### The Very Rare Deluxe Version of our Leaf Book

**10 (LEAF BOOK - INCUNABULA, SWEYNHEYM AND PANNARTZ, 1471). 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 measures 235 x 159 mm. (9 1/4 x 6 1/4"). Leaf measures 372 x 265 mm. (14 1/2 x 10 1/2"). 131 pp. ONE OF EIGHT SPECIAL COPIES (of 283 total). A DELUXE COPY BOUND BY BERNARD MIDDLETON IN ELABORATELY BLIND-STAMPED GOATSKIN in the style of a 15th century Roman binding. With a very fine eight-line initial 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." 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. Title page printed in black, red, and blue. De Hamel "Disbound and Dispersed" 40. ♦ In mint condition. **\$4,500**

*With its boldly rubricated leaf and its deluxe elaborately blindstamped replica binding, this is one of eight special copies of the leaf book described in the previous entry. We have never before seen a copy of this on the market. (STCEH1301)*





**11 (PRINTED LEAF). NICOLAUS DE LYRA. POSTILLAE SUPER BIBLIA.** (Strassburg: Johann Mentelin, 1472) 400 x 290 mm. (15 3/4 x 11 1/4"). Double column, 66 lines in gothic type. Attractively matted. Chapter numbers in red. Goff N-133; BMCI, 56. ♦ A hint of browning to head edge, otherwise A FINE SPECIMEN, fresh, clean, and bright. **\$200**

*The text here is from the first published commentary on the Bible, originally printed in 1471 by Sweynheym and Pannartz; the present elegant leaf comes from an edition issued the following year by Mentelin, the first printer in Strassburg. (ST13002)*

**An Altogether Attractive Contemporary Copy  
Of a Large Format Zainer Imprint from 1475**

**12 GRITSCH, CONRADUS. QUADRAGESIMALE.** (Ulm: Johann Zainer, 20 Oct., 1475) 415 x 310 mm. (16 3/8 x 12 3/8"). [270] leaves (lacking first blank, final blank used as pastedown). Double column, 50 lines, gothic type. Second Edition. Contemporary blind-stamped pigskin over bevelled wooden boards, original brass corner guards and center bosses, front cover with a broad frame of rosettes and alternating lozenges featuring eagles and fleurs-de-lys enclosing a central panel bordered by blind rolls, with smaller lozenges and interlacing vine stamp; back cover with broad frame reprising lozenges from the front cover, wide diapered center panel with small rosettes at intersections and floral lozenges (repairs to front joint and top of rear joint, thongs renewed, original front pastedown restored and mounted). Rubricated in red, each

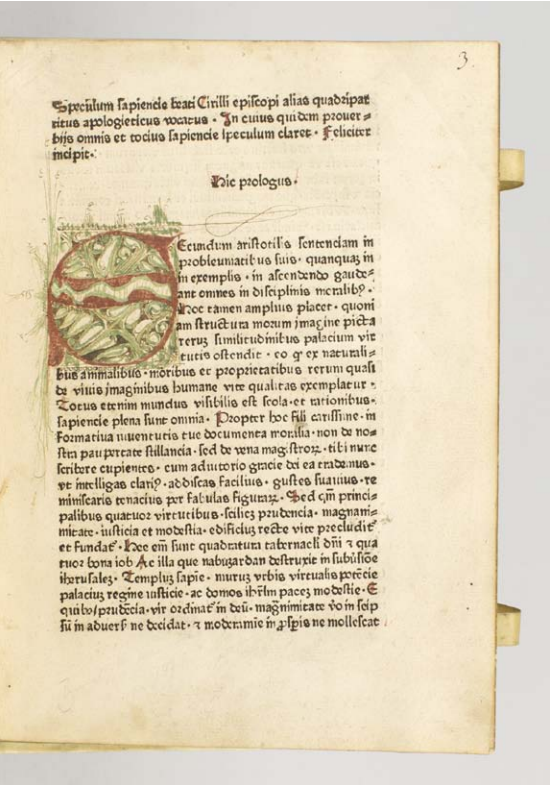
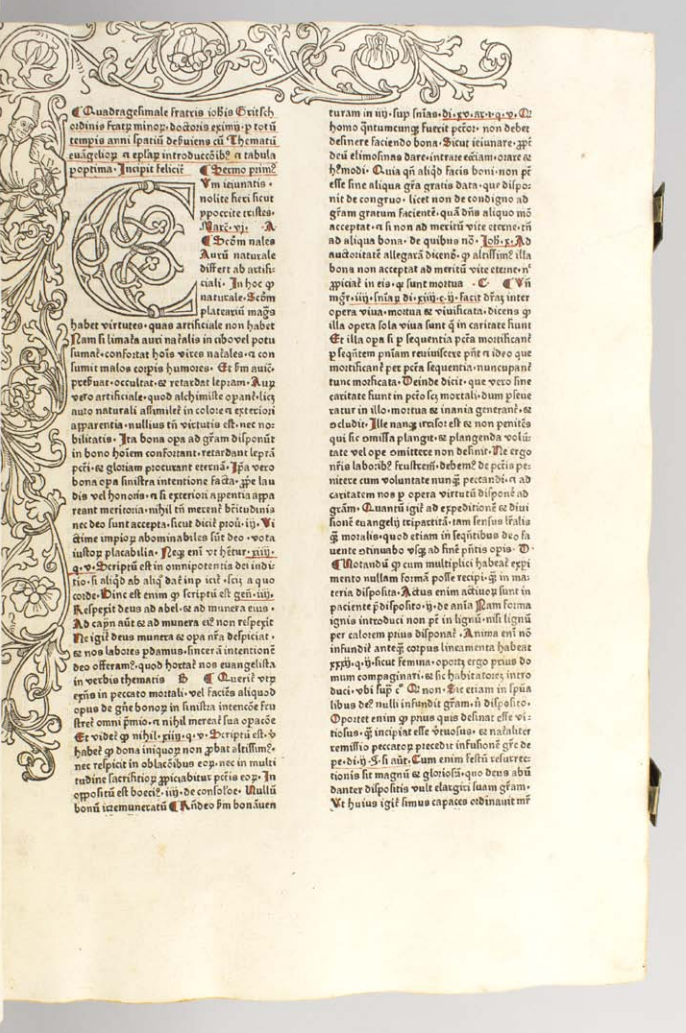
sermon opening with 10-line woodcut initial, a number of these highlighted with red, first sermon with very attractive woodcut half border of floral vines inhabited by a be-hatted man pointing to the opening line of the address. Front pastedown with two contemporary inscriptions, one noting that this volume was once in the library of the Franciscan friary of St. Elizabeth in Brixen; occasional ink annotations in an early hand and pencil annotations in a modern hand. Goff G-490; BMC II, 524. ♦ Old one-inch gouge to back cover, slight worming to boards, a little wear to edges, a few other minor scuffs, one leaf with neatly restored tear (no loss), first leaf with minor soiling, occasional light foxing, but a fine, well-preserved, and wide-margined copy, the text clean and fresh, and in a sound binding. **\$19,500**

*This stately volume is a beautiful contemporary copy, attractively rubricated, of an early collection of Lenten sermons issued by the first printer in Ulm. Born in Basel, the Franciscan Gritsch (ca. 1409 - ca. 1475) was learned in canon law, biblical exegesis, and philosophy, and he was a stirring and popular preacher who knew how to tell a good story. First printed in Nuremberg ca. 1474, these sermons for the period from Ash Wednesday to Easter contemplate the events in Christ's life, and in doing so, they develop a picture of the truly*

Christian way of living. Although obviously religious, the sermons deliver their material in an unusually lively way, often featuring a secular emphasis, a fact that no doubt contributed to their popularity. For example, sometimes Gritsch asks a question like, why is lightning seen before thunder is heard, or why is one country hotter than another? Is it praiseworthy for a saint to mix ashes with his food? (The answer to that one is "no," because to do so would constitute a senseless departure from the mean.) Elsewhere interest is maintained by mythological exempla taken from Ovid. One sermon, for example, relates how Latona brought forth Diana and Apollo on the island of Delos and how peasants who refused to give her water for her children were turned into frogs. Natives of Reutlingen, the Zainer brothers, Johann and Günther, were major figures in the evolution of printing. Beginning their careers in Strassburg, likely under the tutelage of Johann Mentelin, both went on to introduce the new craft to major German cities, Johann to Ulm and Günther to Augsburg. For at least two decades, Johann's output was substantial and impressive, partly because of his collaboration with the leading humanist and physician, Heinrich Steinhöwel, and partly because of his use of attractive woodcut illustrations that were widely copied in later editions by other printers. This copy, which contains several deckle edges, is taller than the British Museum copy (415 to 407 mm.), and the spacious margins combine with the wonderfully thick and textured paper, the exuberant rubrication, and the handsome period binding to make this a volume of very considerable appeal. We were able to trace just two other copies at auction on ABPC and RBH. (ST13038)

**A Very Rare Fable Collection Predating the First  
Appearance of Aesop**

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







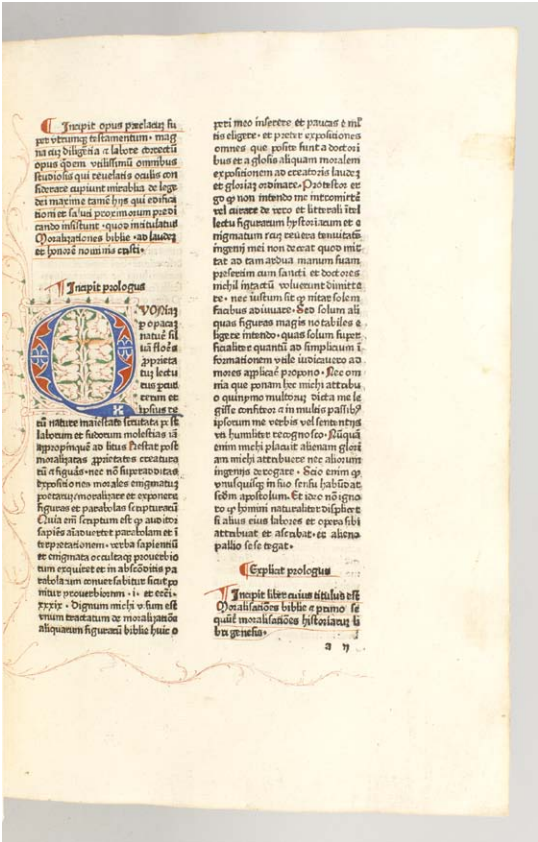
*This is a rare copy of one of the earliest printings of a fable collection, a book that predates the first appearance of Aesop by some three years. The work is divided into four books: an overview with fables promoting virtues, followed by three sections with tales warning, in turn, against arrogance, greed, and love of luxury. As in Aesop, various animals—lions, monkeys, roosters, crows, foxes—are used to embody human traits. Long attributed to the 4th century bishop Cyril of Jerusalem, it was determined by Thomas Kaeppli to be the work of 13th century writer Boni Johannes de Messana. "The Mirror of Wisdom" was apparently first printed in Strassburg no later than 1474; ISTC notes that the Bamberg copy was rubricated in that year. Our edition emanated "about 1475" from the workshop of Michael Wenssler, a Strassburg-born printer who was active in Basel for nearly 20 years. Wenssler entered the University of Basel in 1462, and started his press in that city 10 years later, with Friedrich Biel. According to Haebler, "Wenssler introduces in his type a series of new and quite peculiar forms. . . . He seems in his earliest types to have had a great affection for ornamented" letters. Wenssler flourished for many years, but his business ran into difficulties in the 1480s and he was forced to flee his debtors in 1491. Still, he did not abandon his trade, and there are records of him working as a printer in the South of France and in Lyon until about 1496. Former owner Victor de Guinzbourg (ca. 1906-76) was an Allied intelligence agent during World War II, and later worked on the Military Staff Committee at the United Nations. As the laid-in postcard attests, he reported his ownership of this volume to*

*Frederick Goff, Curator of Rare Books at the Library of Congress, and it is recorded in Goff's entry C-1017 as "VdG." We were able to trace just two other copies of this imprint in the marketplace since 1931. (ST13036)*

### *A Handsomely Embellished Copy of the First Book Printed by Deventer's First Printer*

**14 BERCHORIUS, PETRUS.** LIBER BIBLIAE MORALIS. (Deventer: Richardus Pafraet, 1477) 293 x 206 mm. (11 1/2 x 8 1/8"). 467 leaves (without the final blank). Double column, 42 lines of text, gothic type. Third Printing listed in Goff (there was also a 1477 edition in Cologne, listed fourth). Early calf in period style over (original?) wooden boards, raised bands, two 15th century brass clasps and catches (thongs missing), later red morocco label and marbled endpapers (both probably 19th century). Paragraph marks in red, capitals struck with red, numerous hand-painted two- to seven-line initials in red, and 34 VERY FINE, LARGE PUZZLE INITIALS (measuring approximately 50 mm. square) in red and blue with lovely maiblumen decoration in red, green, and occasionally orange, most with delicate red penwork extensions. Recto of front flyleaf with "£15 . 15 . 0" (no doubt a 19th century purchase price) written in pencil, verso with six lines of bibliographic notes in French written neatly in ink; first blank with three brief inscriptions, from one or more certainly 15th century owners. Goff B-338; BMC IX, 112. ♦Front joint beginning to crack, small chips to head and tail of spine, extremities somewhat rubbed, boards a bit marked and abraded, front hinge almost open, but the binding still sturdy, functional, and generally pleasing. Initial blank a little soiled, a handful of leaves with very faint dampstain at lower outer corner, occasional minor smudging and other trivial imperfections, but AN UNUSUALLY FINE COPY INTERNALLY—clean, bright, and exceptionally fresh, with vast margins and leaves that crackle when you turn them. \$27,500

*Embellished with many especially appealing maiblumen initials, this is an extremely attractive copy of the first dated book (and the only known candidate for the first book, dated or not) to be printed at the first press in Deventer. Berchorius (Pierre Bersuire or Berchoire, ca. 1290-1362) was a renowned preacher who intended this work to be an aid to other ministers in composing sermons. First printed in Ulm in 1474 and in Strassburg the same year, the book analyzes scripture and*

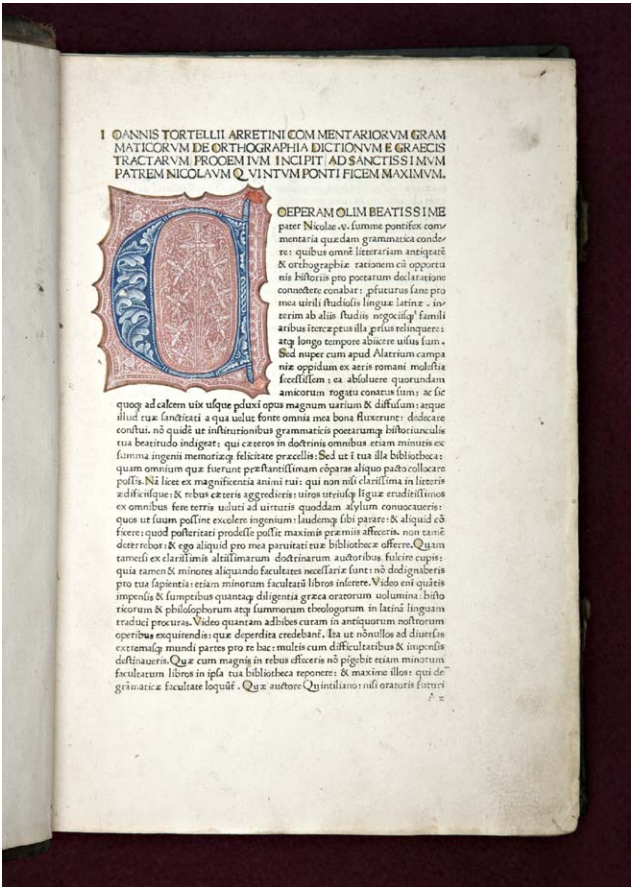


*interprets its symbolism, drawing forth the morals it is intended to teach. In addition to voluminous works on homiletics, Berchorius gained renown for translating Petrarch's edition of Livy's Roman history into French, and for reframing the works of Ovid as moralizing literature for a Christian audience. Richardus Pafraet was both the first and most productive early printer in Deventer, issuing considerably more than 100 incunables—most of them substantial tomes like the present one—and working until 1511. Understanding scholarship as well as the process of printing, Pafraet reorganized for the present edition the voluminous index of the "Liber Bibliae Moralis" that appeared in the earlier Strassburg printing. Deventer in Pafraet's time was a major trading locale as well as a center for learning, the latter fact resulting partly from the tradition established there in the 14th century by the Dutch scholar and religious reformer Geert Groote (1340-84). In 1371 Groote had founded a scriptorium in the city to allow impoverished scholars to earn a living copying texts, and this group eventually grew into the Brethren of the Common Life, a teaching order that established the first graded schooling, that had a lasting effect on the development of German humanism, and that counted among its pupils Thomas à Kempis, Nicolaus of Cusa, and Erasmus. This intellectual community with its network of schools made the city an appealing location for a printer, and Pafraet very probably chose Berchorius' text for his earliest known effort because of its appeal to the Brethren educators. The lovely initials here were executed with delicacy and taste, and do much to beautify an already attractive page. Complete copies of early printings of this work are extremely rare: besides ours, no such copy of the present 1477 edition appears in ABPC during the past 35 years (and the only earlier ABPC entries since 1975 are for three copies of the 1474 Ulm printing, the last selling in 2001). (ST12647)*

### *An Excellent Period Copy of a Secular Work on Orthography, Exploring Greek and Latin from "Abacus" to "Zodiacus"*

**15 TORTELLIUS, JOHANNES.** COMMENTATORIUM GRAMMATICORUM DE ORTHOGRAPHIA DITIONUM E GRAECIS TRACTARUM. [i.e., ORTHOGRAPHIA]. (Treviso: [Hermannus Liechtenstein] for Michael Manzolus, 2 April, 1477) 311 x 210 mm. (12 1/4 x 8 1/4"). 345 unnumbered leaves, including the final blank (A9 cancelled, as called for). Single column, 44 lines in a refined roman typeface. Edited by Hieronymus Bononius. Third Edition. Contemporary blindstamped (Flemish?) calf over thick wooden boards, both covers with





a saltire design, the central panel made up of lozenges formed by five parallel rules, the lozenge compartments containing diamond and triangular stamps, the four corners each with a distinctive stamp of a frowning, chinless man (not located in Kyriss or Schunke), original brass catches, remains of clasps, later (19th century?) paper spine label, small portions of the joints once repaired, using tiny amount of glue. With very large and striking opening 15-line initial in blue and pink with much white modelling and tracery, capitals struck with yellow in part of the text, painted red initials throughout, the majority two-line, but several six and even eight-line capitals as well. Front free endpaper with three-line 15th century inscription of the monastery at Saint-Trond (or Sint-Truiden, a Belgian city about midway between Brussels and Liege), the same leaf with later monogram ("GV"?), and with faint (19th century?) ownership stamp of Georges E. A. Vanduzen(?), the last blurred by moisture as the result of the removal of a pasted-over bookplate. Goff T-396; BMC VI, 887 and 891. ♦Leather slightly marked and crackled, tip of lower corner of front board broken off, joints cracked and with general wear, but the binding nevertheless quite sturdy and generally very appealing. Minor soiling here and there, isolated trivial stains, but AN ESPECIALLY ATTRACTIVE COPY INTERNALLY, extremely crisp, generally clean, and (except for a solitary tiny hole on the final two leaves), without any worming. \$32,000

*This is a fresh contemporary copy of an elegantly printed and handsomely decorated secular work on orthography, issued in the 1470s as one of the earliest books from the press of an important Italian printer. First printed in Rome in 1471 and then in Venice the same year, the "Orthographia" addresses the important question of how to write Greek words in Latin. It begins with a discussion of how the various letters in the Roman alphabet should be used to represent both the spelling and the pronunciation of Greek words. A short discussion of diphthongs follows, and then the subsequent bulk of the volume is devoted to an alphabetical listing of the proper latinized spelling of Greek words from "Abacus" to "Zodiacus." This was a popular book, going through several incunabular printings (Goff lists eight), as it became an accepted reference guide for use during the editing of Greek classics for printing in Latin. A native of Arezzo, the humanist Johannes Tortellius (Giovanni Tortelli, 1400-66) studied Greek for many years before coming to Rome at age 47 to serve as librarian to Pope Nicholas V, to whom "Orthographia" is dedicated. He must have been a man of considerable means, because he provided patronage to scholars who had fled from the Byzantine Empire, and he spent lavishly on classical works (books from his*

*personal collection ended up comprising a substantial portion of the early Vatican Library). Although he obviously admired the ancients, Tortelli was also interested in the modern innovations and discoveries of his day: in the discussion of Greek derivation of Latin words, he manages to refer to such new things as the compass, the mechanical clock, and sugar. Born in Cologne, Hermann Liechtenstein (d. 1494) printed in Vicenza between 1475 and 1480 and then in Venice from 1482 until his death. Apparently while still at Vicenza, he is known to have printed four books in Treviso between April and September of 1477, the Tortellius being the first of these. It is suggested that he came to Treviso expressly to print the present book for Michael Manzolus, who was both a publisher (as here) and a printer himself. In his 20 years of printing, Liechtenstein produced a substantial quantity of books, employing both roman and gothic typefaces, depending upon how appropriate they were for the content of the text he was printing. Our stately book is scarce. ISTC locates four copies in American libraries, and ABPC records just three copies at auction since 1975: a very defective copy in 1979, a copy in 19th century half calf in 2004, and a copy in contemporary pigskin, which sold at the Sexton sale in 1981 for a hammer price of \$6,000. (ST12297b)*

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

**16 HENRICUS DE SEGUSIO. SUMMA SUPER TITULIS DECRETALIUM.** ([Strassburg: Printer of the Breviarium Ratisponense, GW 5433 ([Speier?: Georgius de Spira (Georg Reyser)?], 1478, [1479]) 406 x 292 mm. (16 x 11 1/2"). 371 leaves, including the final blank (before what would be Part IV) and the medial blank before Part III, lacking the blank at front. Double column, gothic type, 64 lines. **Parts I, II, and III (of V), bound in one volume.** Third Edition. Original wooden lower board (with medial crack skillfully restored), upper board a modern replacement of beech by James Brockman with a vellum label bearing a calligraphic title, boards and spine left uncovered, impressions of the stamps used to decorate the original binding still clearly visible on exterior of the lower board, the cords and part of the sewing left exposed, the binding thus put into a state so that it be used as a teaching tool. Rubricated throughout, with paragraph marks, capitals, and two- and four-line initials painted in red, THREE SPLENDID LARGE INITIALS IN BLUE AND RED WITH ELABORATE PENWORK INFILLING AND MARGINAL EMBELLISHMENT, 10 to 15 lines high, one at the beginning of each part. Original vellum tabs at the beginning of Part II and III; head of most leaves with running titles written in cursive. Verso of the first leaf with 1647 ownership inscription of the Augustinian monastery of Indersdorf in Bavaria. Goff H-44; BMC II, 484-85. ♦The (original) back cover peppered with wormholes, otherwise the binding entirely sound and skillfully restored. Title quite dusty, a little ragged, and with small portion remargined at bottom, first 30 leaves with slight soiling, a few wormholes, and minor signs of damp (one of these leaves with noticeably ragged fore and tail edges, though





the damage well away from text), last two dozen leaves with scattered small round wormholes (the final leaves more crowded, but little text loss in any case), minor soiling and damp marks here and there; not without imperfections, but the bulk of the text generally quite fresh and clean and the stately and handsomely printed book very appealing as a whole, despite its defects. **\$12,500**

*This is a ground-breaking synthesis of canon and Roman law by one of the greatest legal minds of the Middle Ages. Using the framework of the "Decretals" of Pope Gregory IX, Henricus de Segusio (generally called Hostiensis once he became Cardinal-Bishop of Ostia) sought to set forth in the present work a comprehensive account of all laws concerning ecclesiastical*

*interests; its influence was widespread and persistent, being known and used by virtually all writers on Roman and canon law into the early modern period. Composed ca. 1253 and first printed in Rome in 1473, the book has five parts which deal, as the title suggests, with a very wide-ranging number of topics including, among many other things, (in Liber I) aspects of administrative law; (in Liber II) judges, courts, the examination of witnesses, sentences, appeals, etc.; (in Liber III) the clerical life, ranging from benefices to dress to meals to cohabitation with women; (in Liber IV) marital issues, including divorce; and (in Liber V) darker issues like homicide, usury, heresy, sorcery, and other crimes. Assuming original ownership in an ecclesiastical library, it is likely not an accident that our volume contains the first three but not the last two parts, as Liber I-III concerns mainly clerical matters, while IV and V deal largely with issues concerning the laity. Other copies with contents exactly like ours are in Namur (Polain 1868) and Bayerische Staatsbibliothek Munich (BSB INK H84, 6). Attesting to the popularity and wide dissemination of the "Summa," almost 100 manuscripts of the text are still in existence. In the "Paradiso" (XII, 83), Dante cites "Ostiense" to epitomize legal studies. After studying in Bologna and briefly lecturing on canon law in Paris, Hostiensis (1200-71) became archdeacon of Paris, acquired English benefices, and spent some years in England in the service of Henry III, followed in succession by the bishopric of Sisteron, the archbishopric of Embrun, and his appointment as cardinal in 1262. During this period he continued to refine his major works, and was frequently employed for diplomatic purposes, both by various popes and Henry III. (For the identity of the printer here—which*

*is unusually complicated to verify—see Haebler and BMC.) Institutional copies of incunabular editions of the "Summa" almost never comprise the full five parts, and no matter the number of parts present, the vast majority of these copies are lacking leaves. Copies in the marketplace almost never appear: we were able to trace just one auction record for our edition, showing a (complete) copy sold in 2008 for €25,000. (CEH1601)*

**17 (SEVEN PRINTED LEAVES WITH ILLUMINATED INITIALS and FIVE TEXT LEAVES, OFFERED INDIVIDUALLY). BIBLE IN LATIN. BIBLIA LATINA.** (Venice: Nicolaus Jenson, 1479) 318 x 229 mm. (12 1/2 x 9"). Double column, 51 lines of text plus headline, gothic type. Seven leaves with two or three very attractive four-line illuminated initials in blue, green, magenta, orange, and burnished gold, some with gold bezant extensions. Occasional marginalia in a contemporary hand. Goff B-563; BMC V, 180. ♦Occasional light foxing or soiling, but IN ESPECIALLY FINE CONDITION, the paper very fresh, and the illumination sparkling. **\$1,100 to 1,900** for leaves with illumination; **\$100** for text leaves.



*These are beautifully illuminated Bible leaves from the renowned Venetian printer Nicolaus Jenson. 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 celebrated 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. For more on Jenson, see item #7, above. (ST12746)*

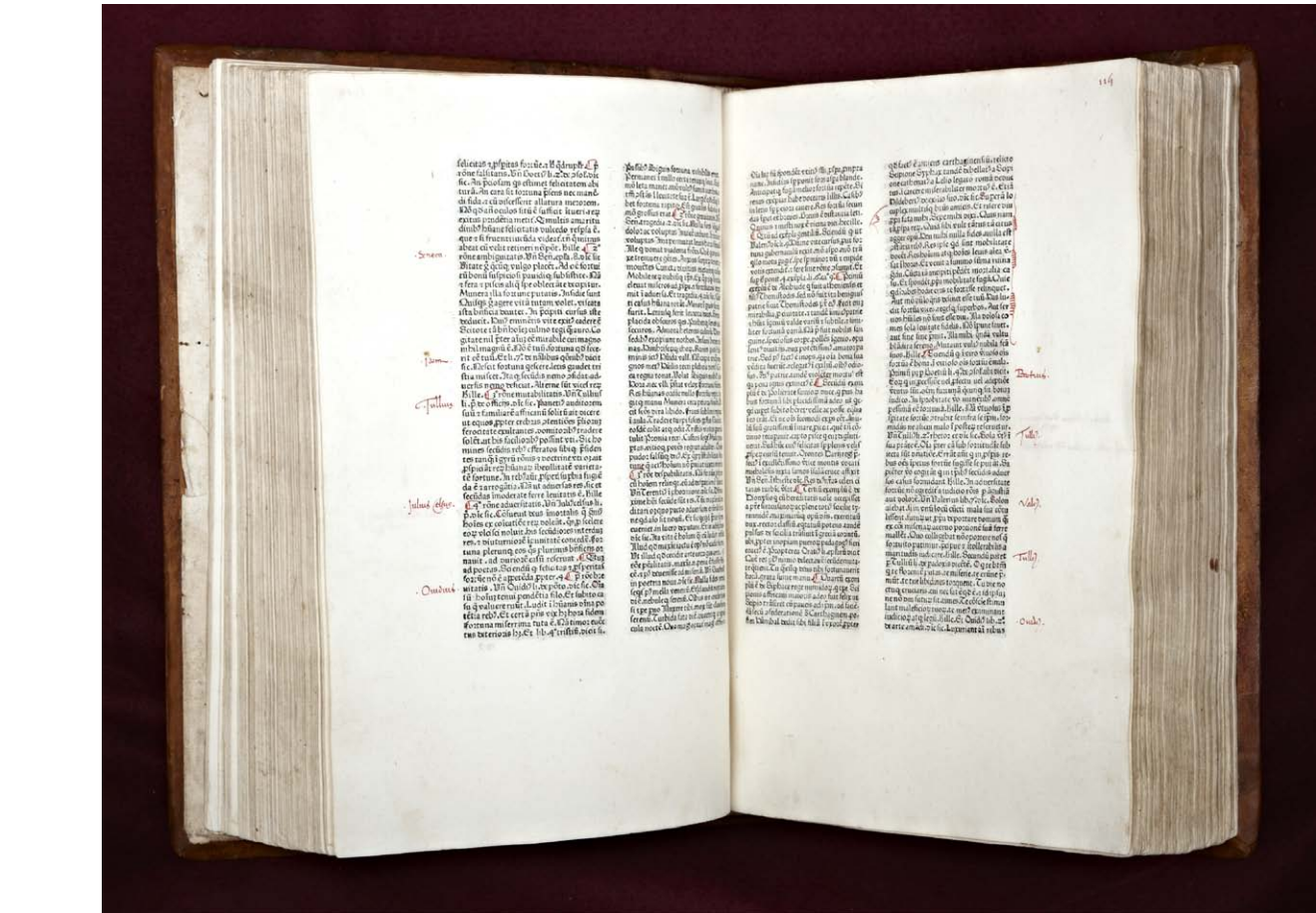
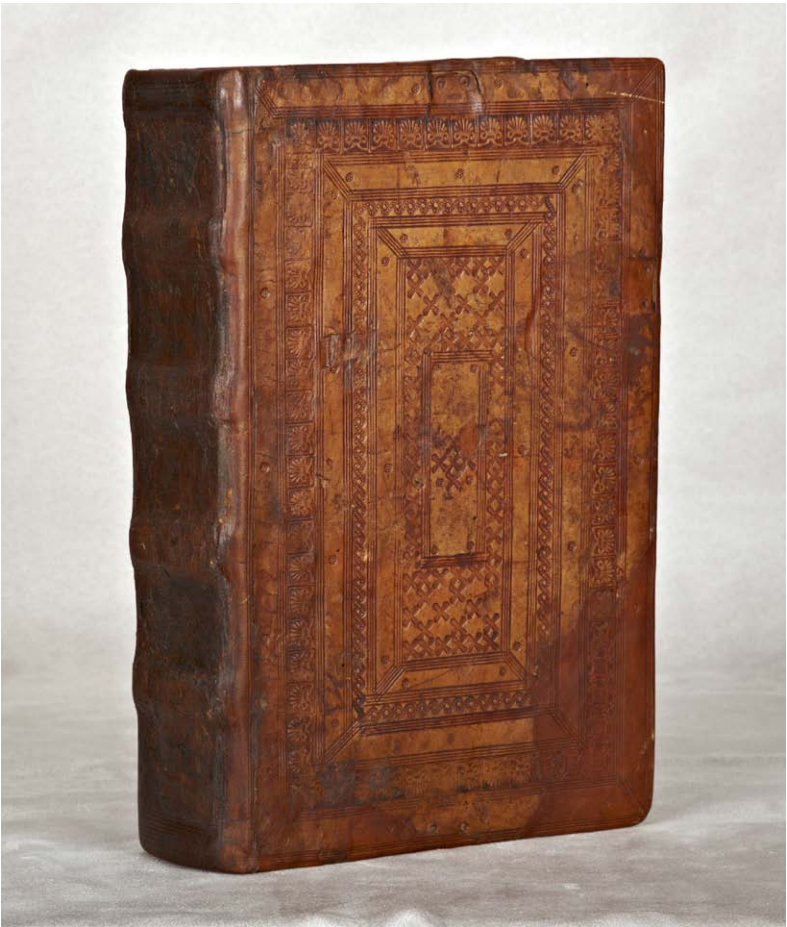
### ***A Substantial Book Printed by the Prototypographer of Vienna***

**18 LEONARDUS DE UTINO. SERMONES QUADRAGESIMALES DE LEGIBUS DICTI.** (Vicenza: Stephan Koblinger, 24 November, 1479) 327 x 200 mm. (12 7/8 x 7 7/8"). [404] leaves. Double column, 52 lines of text in gothic type. Contemporary Northern Italian blindstamped calf over bevelled wooden boards, covers with multiple frames, one containing palmette tools, another a chain roll, the frames around a central panel filled with rows of hatched Greek crosses, raised bands, neatly rebacked preserving much of original backstrip, traces of four clasps (covers with some recent and expert repair to replicate original decoration). Occasional (slightly later?) red paragraph marks, one decorative initial in red ink. Tail edge of text block with library shelf markings of the (17th century) Count Del Borgo; occasional red ink marginalia in a fine humanist hand; a2 with (17th century?) ink signature of Francisco de Menabio. Goff L-148; BMC VII, 1043. ♦Binding with moderate traces of wear, first two and last two gatherings with very faint marginal dampstaining, otherwise only quite minor defects internally and generally A REMARKABLY ATTRACTIVE COPY, the original binding expertly and solidly restored, the text especially clean, fresh, and bright, and the vast margins occupying more space than the columns of text. **\$13,500**

*Containing works of compelling interest to its contemporaneous audience, this is a hefty incunable from the 1470s of special interest to us as an item done by a printer who produced only a few books, including the first one issued at*



**Vienna.** These "Sermones" represent the second of just four known works printed by Stephan Koblinger in Vicenza, and BMC tell us that Koblinger returned to his native Vienna in 1481, where he is almost certainly the printer of the unsigned "Vocabolista Italico-Tedesco," the first book published in that city. An acclaimed preacher in many cities, including Rome, Venice, and Milan, Leonardus de Utino (1400-70) served as professor of theology and rector of the Dominican school at Bologna before becoming prior of the convent of St. Dominic in that city. According to Dargan's "A History of Preaching," Leonardus' homilies were "remarkable . . . for two things: their marvellous learning, and the rigid monotony of their structure." Each of his sermons is filled with erudite quotes and citations from both Church Fathers and classical sources, and each follows a set format, with his scriptural theme being examined as to natural law, divine law, prophetic law, and human law as set forth in the teachings of Moses, and further tested by natural law, evangelical law, canon law, and ecclesiastical law as taught by Aquinas. As Dargan observes, "Such a method might well seem destructive of all oratorical effect, but the energy, the earnestness, the natural oratorical talent of the preacher overbore his scholastic pedantry and g[a]ve him power over his

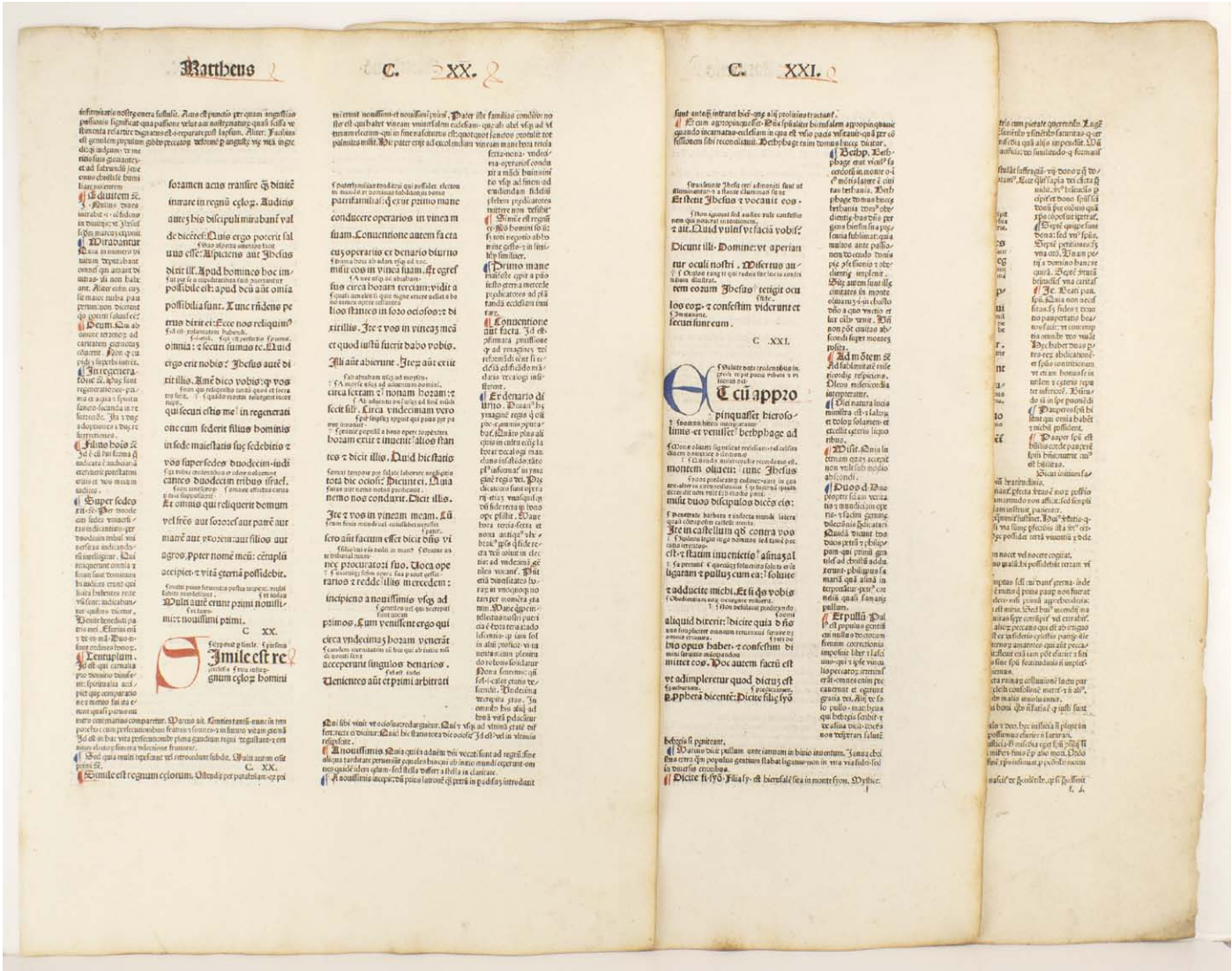


hearers, who could [not help] but admire his learning while they felt the force of his native eloquence." According to the catalogue of the Nakles sale held at Christie's in 2000, our edition "is a page-for-page reprint of the first edition, printed in 1473 at Venice by Franciscus Renner and Nicolaus de Frankfordia. Koblinger probably trained in Renner's office, since the material and texts of all three of Koblinger's signed Vicenza editions show connections with Renner, including the unusual method of signing using the alphabet (a-y) followed by arabic numerals. . . . Koblinger presumably acquired the punches and/or types after the dissolution of the Renner-Frankfordia partnership in 1477." The present edition is quite rare: our copy, purchased (for \$8,000 plus buyer's premium) at the Nakles sale in 2000, is the only one to appear in ABPC since 1960. (ST12193)

## Leaves from the First Printed Bible with Glosses

**19 (PRINTED LEAVES, OFFERED INDIVIDUALLY). BIBLE IN LATIN. TEXTS FROM MATTHEW, MARK, AND ACTS.** (Strassburg: Adolf Rusch for Anton Koberger, not after, 1480) 468 x 325 mm. (18 3/8 x 12 3/4"). Variable number of lines of text in two columns surrounded by 73 lines of commentary, gothic type. With the Glossa Ordinaria and Interlinear Gloss attributed at different times to Walafrid Strabo and Anselm of Laon. Capitals struck with red, paragraphs marked with red or blue, every leaf with at least one large initial in blue or red. Goff B-607; BMC I, 92. ♦In especially fine condition, the thick, textured paper remarkably clean, fresh, and bright. \$175 each

This group of imposing and typographically beautiful leaves comes from a book famous for being the first printed Bible with glosses. Walafrid Strabo (d. 849) and Anselm of Laon (d. 1117) have been credited, respectively, with the Glossa Ordinaria and the Interlinear Gloss here, but there have been significant additions to these commentaries over the years by





other biblical scholars. The successor to Johann Mentelin, the first printer in Strassburg, Rusch borrowed three of the four typefaces used for his Bible from Johan Amerbach in Basel. Evidence exists that this massive work—its leaves are some of the 15th century's largest—was printed on at least seven different presses at once. (ST12279d)

*A 1482 Bible in Three Folio Volumes, in Period Calf, and Featuring Unusual Mystical Decoration and Painting by Nuns*

**20 BIBLE IN LATIN.** BIBLIA LATINA (CUM POSTILLIS NICOLAI DE LYRA ET EXPOSITIONIBUS GUILLELMI BRITONIS IN OMNES PROLOGOS S. HIERONYMI ET ADDITIONIBUS PAULI BURGENSIS REPLICISQUE MATTHIAE DOERING). (Venice: Franciscus Renner, de Heilbronn, 1482-83) 337 x 229 mm. (13 1/4 x 9"). 1,211 leaves, complete, collating as the British Museum copy, but without the "Additiones" of Paulus de Sancta Maria included in some copies (see GW 4287). Double column, headlines, text surrounded by commentary, gothic type. **Three volumes.** Excellent contemporary blind-stamped calf over thick wooden boards, recently and expertly rebacked and with edges skillfully renewed, 25 ORIGINAL ELABORATELY DECORATED BRASS BOSSES and six original catch plates (five other less decorative bosses, all on the same cover, probably made in the 17th century), covers panelled with triple rules, the first volume with a broad outer frame and center saltire enclosing lozenge stamps with floral or spread eagle tools, the central triangular compartments with an all-over pattern of small, linked quatrefoils; the second volume similarly decorated, but with fewer stamps, the third volume with an all-over field of widely spaced horizontal, vertical, and diagonal rules; raised bands, lacking clasps and thongs, original endpapers. First few quires of each volume with hand painted red initials of three or four lines (several with trailing scrollwork), 15 LARGE MULTI-COLORED INITIALS (predominately in green, red, and yellow), SEVERAL WITH TRAILING DECORATION, TWO WITH DECORATIVE PANELS THE LENGTH OF THE PAGE (the first initial with a charming man's face, a few additional later, probably 17th century, initials done in brown ink), TWO ELABORATE PEN DRAWINGS IN THE SAME GREEN, RED, AND YELLOW, EACH ILLUSTRATING A ROUGH CROSS, PIERCED AND BLEEDING AT STIGMATA POINTS, the larger (on two-thirds of a page) with a heart pierced by a lance and a rod and with a skull and cathedral (no doubt representing Jerusalem) at the base, the second (on a quarter page) with a motto, the rubrication and illustration all in an untutored but sincere hand. First page of each volume with ownership inscription of Lateran Canons Regular associated with a church dedicated to St. Benignus, dated 1652, and with other manuscript additions made almost certainly at the same time, including (1) the name B. P. Bormon neatly written over a portion of an inscription (that is part of one of the elaborate pen drawings), and (2) a pair of drawings in brown ink of the ark of the covenant and its cover executed in the blank spaces left in Exodus for illustrations to accompany Nicholas' discussion of the Temple furnishings. Notes in at least two early hands on blanks and pastedowns, an index to the location of biblical books in a neat 15th century hand at the back of each volume, occasional marginal annotations. Goff B-612; BMC V, 197. ♦One board with loss of about six square inches of leather, covers a little soiled and crackled, other abrasions and minor flaws, but THE BINDINGS ENTIRELY SOUND AND EXTREMELY APPEALING, particularly with their brass hardware. Some leaves in third volume slightly yellowed, first and last leaves and one other opening a little soiled, a few quires slightly affected by light dampstaining in margins, terminal leaf in two volumes with expert repair of lower corner, two leaves with a closed tear as long as three inches (into text but without loss), other defects, but all these imperfections quite minor: A FINE COPY, ESPECIALLY PLEASING INTERNALLY, THE TEXT REMARKABLY CLEAN, FRESH, AND BRIGHT. **\$65,000**

*This item is a major achievement for a printer whose work was distinguished by the production of a number of important Bibles, and this copy is embellished in a memorable way.* Renner was responsible for at least two biblical firsts. In 1475, his folio edition was the first Latin Bible printed in Venice, and his 1480 Bible was the first quarto Venetian printing (it seems from Goff to be only the second Bible to be printed anywhere in that format). The present set is of considerable interest as a very well preserved incunabular Bible, and it is textually important as being only the second Bible with the "Postillae Literales" of Nicholas of Lyra, originally printed by Sweynheym and Pannartz in 1471. But apart from its condition and text, our Bible is of extraordinary interest because of the striking rubrication and especially the elaborate pious drawings seen here. The two illustrations of bleeding crosses constitute rare and striking manifestations of the tradition of what is known as the affective piety movement of the late Middle Ages, when there was an increased identification among mystics with the pain felt by Christ on the cross, and an attempt to experience the stigmata through meditation. Many of these mystics were women, often nuns. The devotion to Christ's passion evinced by our illustrations, combined with the naïve style, which argues that the artist had not received as much formal training in painting as men received in monasteries, make it not unlikely that they are the work of a cloistered woman. The decoration here is closely related to a group of German colored pen drawings of the same period that, because they are either known, or presumed, to have been made by nuns, are commonly called "Nonnenarbeit," or "nuns' work." Our drawings and this corpus of German nuns' art reflect contemporaneous feminine spirituality with its emphasis on the wounds and suffering of Christ, as well as a devotion to the heart of Jesus. In the German-speaking world, the latter was particularly associated with 13th century mystics in the convent of Helfta in Saxony; the work of one of its number, Mechthild of Hackeborn, circulated in vernacular versions in German convents by the 15th century. The relationship between the probable decoration of our Bible by a nun and this larger cultural context is reflected especially by the more elaborate of the two drawings, an emblematic, rather than a narrative, representation of the Crucifixion. Although the instruments of the passion (the nails, crown of thorns, sponge soaked in vinegar, soldier's spear) are present, only





the heart and blood, which so expressionistically drips from the cross itself, relate to Christ's humanity. The flowers beneath the cross, irrigated, as it were, by the Savior's blood, are also found in other drawings attributed to nuns. Finally, these images made by nuns are thought to have had a devotional function, and that appears to be the case with our Bible as well, for the marginal decoration of the creation account at the beginning of Genesis ends with a banderole inscribed with a prayer that is touching in its simple faith: "May he who created heaven and earth grant me eternal life. Jesus and Mary, my hope." Most known examples of "Nonnenarbeit" are found on single sheets of vellum or paper or, more rarely, as an integral part of a manuscript written by a nun. The presence of such images in an incunable, especially a scholar's Bible like the present item, is unusual. (For another 15th century drawing very similar in style and iconography, see the exhibition catalogue "Die Graphiksammlung des Humanisten Hartmann Schedel," Munich, 1990, cat. #21, pl. 8; for these drawings by nuns in general, see Jeffrey F. Hamburger, "Nuns as Artists," Berkeley, 1997.) (CJW1502)

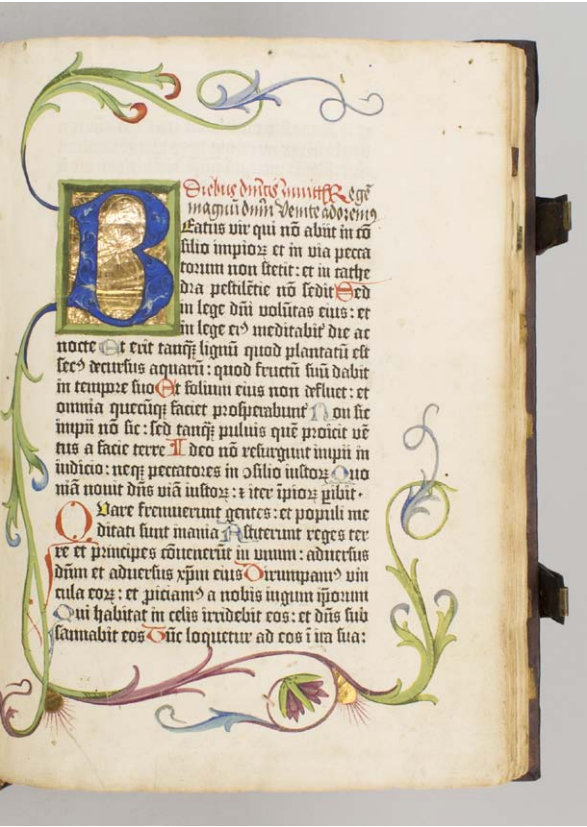
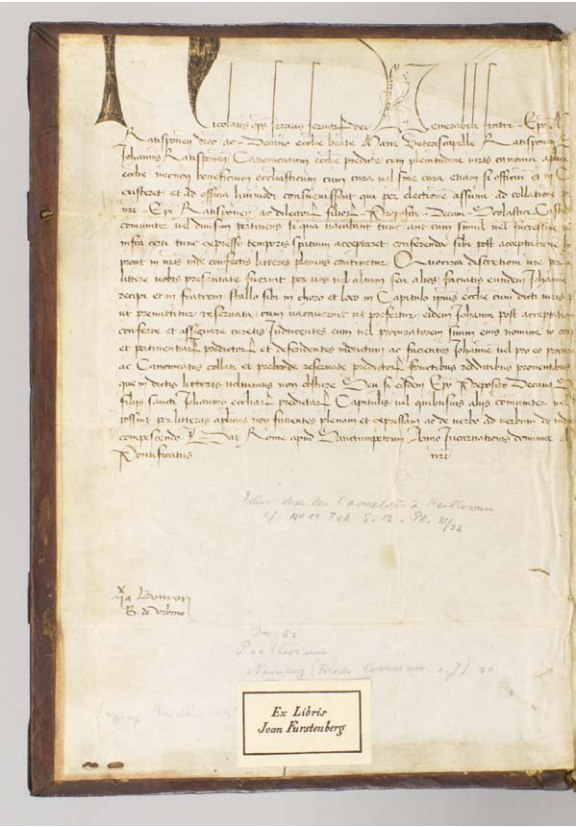
*The Furstenberg Copy, with Eight Fine Illuminated Initials  
And a Papal Bull Used for Pastedowns*

**21 (PSALTER). PSALTERIUM.** ([Nuremberg: Friedrich Creussner, not after, 1484]) 318 x 222 mm. (12 1/2 x 8 3/4"). [86] leaves (lacking the initial and terminal blanks). Text in a single column of 26 lines in large gothic church type. IN A FINE (even if not original) CONTEMPORARY BAMBERG BINDING OF ELABORATELY BLIND-STAMPED CALF over bevelled boards, front cover with frame of tangent phoenix stamps enclosing a central panel with ogival diapering, each diaper enclosing a large vegetal fleuron, back cover with similar but narrower central panel surrounded by complex frame featuring large tangent rosette stamps, raised bands, original intricately chased central and corner bosses as well as clasps, pigskin tabs, pastedowns comprising a beautifully calligraphed papal bull on vellum (half on the front, half on the rear) from Nicholas V dated 14 June 1447, housed in a crimson quarter-morocco clamshell box. With extensive rubrication at various places in the text (and shorter rubrication in many other places), very many one- and two-line initials in red or blue, and EIGHT LARGE AND ESPECIALLY HANDSOME ILLUMINATED INITIALS in various colors (the main part of the largest measuring 64 x 50 mm.), six of these featuring burnished gold, all of them with extensive trailing floral or vine decoration into the margin (the opening initial with curling vines and flowers and gold bezants reaching into all four). Front pastedown (below the papal bull) with the bookplate of Jean Furstenberg (see below). BMC II, 452 (not in Goff). ♦Spine somewhat flaked, faint dampstain at top of (later) front free endpaper, one two-inch marginal tear very neatly repaired (a small portion of the fore edge of another leaf very neatly repaired with old paper where a pigskin tab has been torn off), just a hint of soiling and thumbing here and there, other trivial imperfections internally, but AN ESPECIALLY FINE COPY, the binding with virtually all of its very considerable original appeal intact, and the beautifully decorated text extremely well preserved within particularly broad margins. **\$19,500**

*This is a copy of the Psalms with obvious sources of pleasure resident in its very attractive illumination, distinguished provenance, and impressive 15th century binding—including even the recycled papal document used as part of its inner construction. Featuring various colors and fanciful marginal extenders, the capitals here are richly painted, dramatized by the application of glittering gold, and allowed to extravagate comfortably within wide margins. The binding is of such an animated design and is so well preserved, with all its hardware intact, that we can forgive its being a remboîtage, something suggested by the slightly unnatural swell of the spine and the*



more than usually ample size of the square (that portion of the boards that extends beyond the book block at the top, bottom, and fore edges). We suggest Bamberg as the origin of the binding because two of its stamps appear to be exact matches for ones Schunke attributes to Bamberg binderies (the phoenix stamp is #82 on p. 4 and the rosette #265 on p.



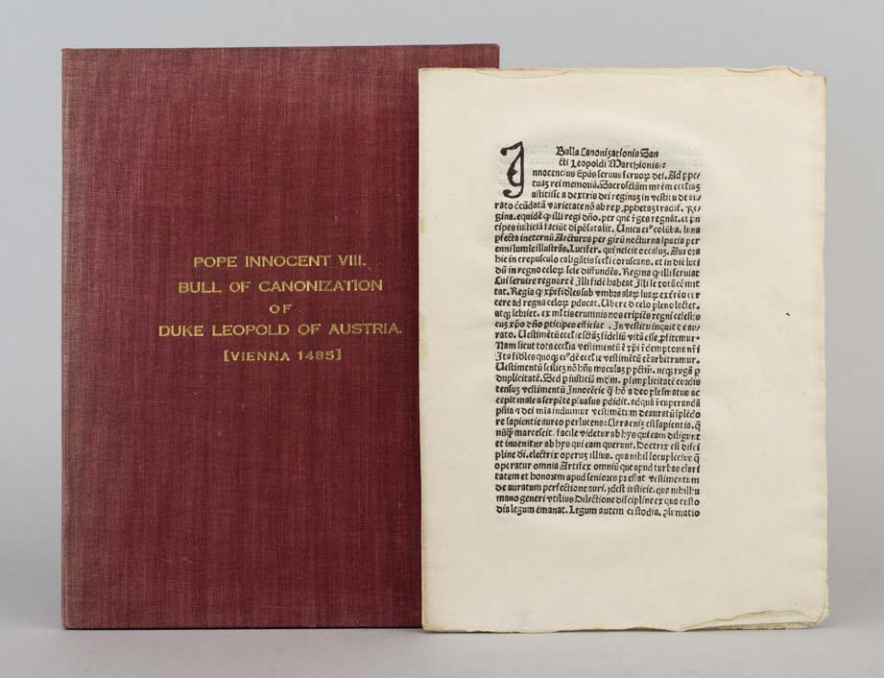
260). Although the large initial letter is cropped, the papal bull is a visually very pleasing addition to the volume. In the document, a canonry in the collegiate church of St. John, close by the cathedral of Regensburg, is conferred on Johann Pomez. The addressees of the bull—the bishop of Regensburg, the abbot of Prüfening, and the dean of the Alte Kapelle—are mandated by the pope to insure that Pomez receive the various perquisites of his canonry, in particular a prebend and associated benefice to provide revenues for his office. The presence of the papal bull as part of the structure of an early book is appropriate since Nicholas V (Tommaso Parentucelli, pope from 1447-55) is described in the "Oxford Dictionary of Popes" as "a compulsive bibliophile his whole life," someone who "spent vast sums on collecting manuscripts and having them copied," and "the real founder of the Vatican library." Spending his entire career in Nuremberg, our printer, Friedrich Creussner, appears to have issued books from 1472-99, but was most active between 1477-79. According to the BMC, the printing date here is established from a copy that was owned by the Dominican monastery of the Holy Cross in Regensburg, with manuscript notes indicating ownership in 1484. Creussner's large liturgical typeface is similar to Gutenberg's, though with more flourished capitals; those capitals, however, do not appear in this text since every single sentence begins with a carefully painted initial. Our previous modern owner, Jean (sometimes Hans) Furstenburg (1890-1982) put together one of the finest collections of 18th century French books ever assembled, and his library contained a discriminating selection of bindings from other periods. In 1974 the Furstenberg collection was sold en bloc to Dr. Otto Schäfer, whose marvelous library had already become distinguished for its collection of fine and historic bindings. (ST12701)

**22 INNOCENT VIII. BULLA CANONIZATIONIS SANCTI LEOPOLDI MARCHIONIS.** [BULL OF CANONIZATION OF LEOPOLD III, MARGRAVE OF AUSTRIA]. ([Vienna: Printer of the 1482 "Vocabalista" (Stephen Koblinger?), after 6 January, 1485]) 229 x 159 mm. (9 x 6 1/4"). [4] leaves. Single column, 34 lines, gothic type. Unbound as issued. In a modern red linen portfolio, gilt titling on upper cover. One five-line woodcut decorative initial. Goff I-102; BMC III, 809. ♦Small light brown stain touching one line of text, otherwise a remarkably fine specimen, incredibly clean, fresh, and bright. **\$2,900**



*This is a papal bull canonizing the patron saint of Austria, offered here in condition that is nearly pristine.* The text is deeply impressed on thick, fine paper, which seems as crisp as it was the day it left the workshop. Leopold III (1073-1136) served as margrave of Austria from 1096 until his death in a hunting accident 40 years later. Known as Leopold the Good, he fostered economic development and increased political independence for his people, who prospered under his reign. Considered a model Christian prince, he was a favored candidate for Holy Roman Emperor in 1125, but declined the honor to remain in Austria. A devout man, he founded an Augustinian monastery at Klosterneuburg, a Cistercian abbey at Heiligenkreuz, and a Benedictine monastery at Kleinmariazell (the first two of these still active). Leopold was canonized by Innocent on 6 January 1485, becoming patron saint of Austria and of Vienna. His feast day on 15 November is still an Austrian holiday. This item was produced by a Viennese printer BMC considers "no doubt identical" with Stephan Koblinger, who printed in Vicenza in 1479-80, before setting up shop in Vienna in 1482. Other bulls by Innocent VIII, né Giovanni Baptista Cibo (1432-92), were not so benign as this: he issued a bull calling for the extermination of the Waldensian sect, and another urging the investigation of possible witches (addressed to the author of the "Malleus Maleficarum"). He is also remembered as the pope who appointed Torquemada head of the Spanish Inquisition. (ST12749)

**23 (PRINTED LEAF). BREYDENBACH, BERNHARD VON.** A BIFOLIUM WITH A WOODCUT, FROM AN EARLY EDITION OF "PEREGRINATIO IN TERRAM SANCTAM." (Mainz: Erhard Reutwich, 11 Feb., 1486) 284 x 420 mm. (11 1/8 x 16 1/2"). Single column, 23-39 lines per page, gothic type. From the FIRST EDITION. A



fine double-page woodcut of the city of Corfu, with half a dozen boats of varying sizes and types in the bay before it, two fortress castles on the high ground at either end of town, and hills rolling inland into the distance. Goff B-1189; BMC I, 43. ♦A three-inch tear neatly repaired with paper on verso, a couple of light vertical creases from folds, mild dustsoiling to head edge, otherwise an excellent example, with a crisp impression of the woodcut. \$750

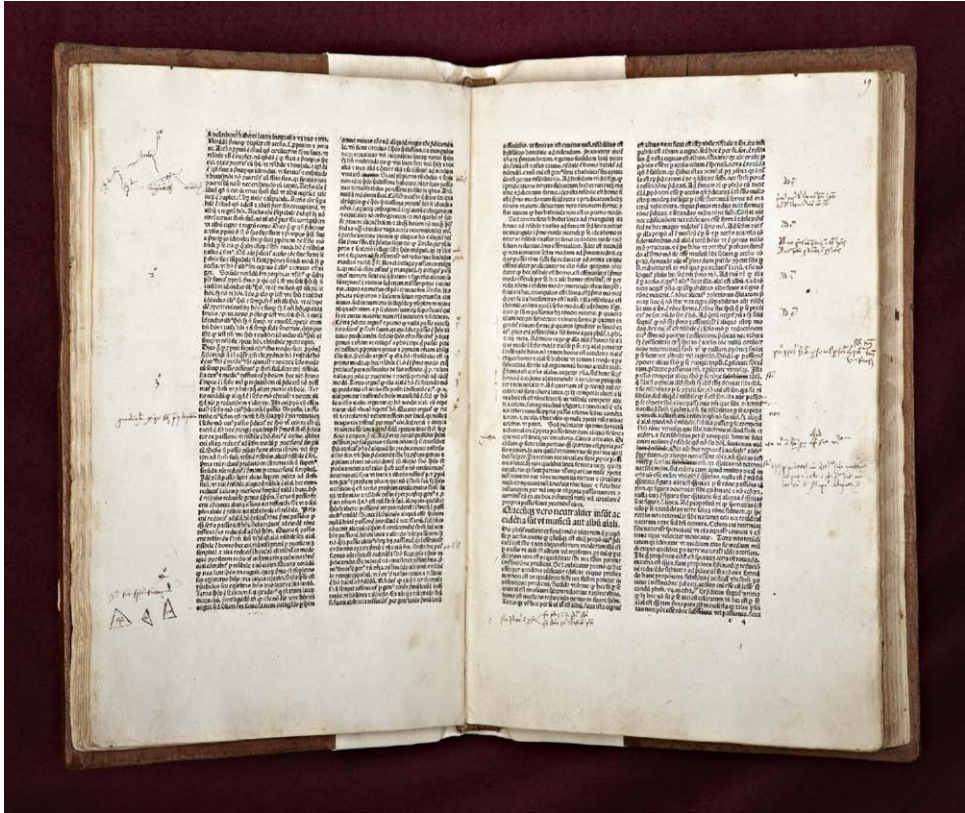
*This is a bifolium featuring a double-page woodcut, taken from the first or else an early printing of a major illustrated incunabulum that is arguably the most famous travel book printed in the 15th century.* One of two double-page woodcuts to appear in the "Peregrinatio," our illustration shows a panoramic view of Corfu, its harbor busy with the kind of nautical activity one would expect in an outpost of the Venetian Republic, with everything from barges to oar-driven galleys to fishing vessels. The natural defenses of the city's bluffs have been fortified with crenellated towers, and a high wall defends it from the sea. We see laborers, merchants, and soldiers on the docks and on the roads heading into the populous and prosperous city. Goff states that this edition was printed using Peter Schoeffer's type, and BMC says that the type is "identified with Schoeffer's of the same measurement." (ST12801e)

**24 PAULUS VENETUS. EXPOSITIO IN LIBROS POSTERIORUM ARISTOTELIS.** (Venice: Guilelmus Anima Mia, Tridinensis, 11 August, 1486) 327 x 216 mm. (12 7/8 x 8 1/2"). 116 (of 118) leaves, lacking initial and terminal blanks (two additional leaves tipped in at the back containing a manuscript table of contents in a late 15th or early 16th century hand). Double column, 70 lines of text in gothic type. Original oak boards backed by modern white pigskin, raised bands, remnants of clasps. Lacking original pastedowns. In a marbled paper folding box backed with green morocco. Neat, brief contemporary marginalia by two hands in red and black, mostly confined to the first 50 leaves (one of these hands probably by the creator of the "Tabula" at the back); 19th century English ink ownership inscriptions by John W. Puricelle (or Duricelle) at front and back, the latter translating (with errors) the colophon and documenting the purchase of this volume in Paris on Quai des Augustins on 9 October 1869. Goff P-214; BMC V, 410. ♦Rear board with thin five-inch crack starting at head, opening leaf with shallow chip at fore edge, first gathering slightly thumbed, occasional minor foxing or ink smudges, otherwise an excellent copy, the binding scarcely worn, and the leaves generally clean and still crisp enough that they crackle when you turn them. \$9,500

*The first work independently printed by Anima Mia, this is an important commentary on Aristotle's "Posterior Analytics" by the leading logician of the Middle Ages.* Scholastic philosopher Paul of Venice (1368-1428) was an Augustinian hermit and the period's foremost authority on Aristotle, producing seven expositions on the philosopher's works. Here, he discusses that portion of Aristotle's great treatise "Organon" that examines how we demonstrate truth and define the nature of things using logic. The Latin text of Aristotle's work, translated by Jacobus de Venetia, is also included. This commentary was first printed by Venetian Theodorus de Reynsburch in 1477, and ours is the third of five incunabular editions (all printed in Venice) listed by Goff. Our printer identifies himself in the colophon as "Guiliermus de monteferrato tridinenses" (i.e., William of Trino, a municipality in the Duchy of Monferrato in the Italian Piedmont region). But he also called himself Anima Mia ("My Soul") and is identified that way by Goff and BMC. Active from 1485-99 and first noted by BMC as the partner of Antonello di Barasconi in 1485, he appears here for the first time under his sole imprint. He produced just over 30 works, mostly on his own, issuing texts in a variety of fields including theology, grammar, logic, scholasticism, the classics, and science intended for an unusually wide range

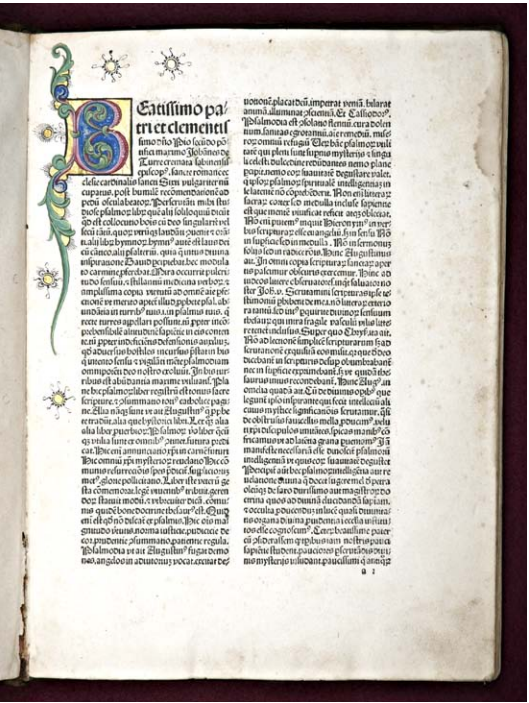






of humanist and student readers. The original oak boards have held up over the centuries, and the lack of trimming to the marginal annotations confirms that the wide margins have not been disturbed. All editions of this work are rare in the marketplace: ABPC records the last copy of this edition at auction in 1984, and just one other copy of any printing of the work since 1975. (ST12263)

**25 TURRECREMATA, JOHANNES DE. GLOSA PSALTERII. [EXPOSITIO SUPER TOTO PSALTERIO].** (Strassburg: [Printer of the Jordanus von Quedlinburg (i.e., Georg Husner)], 3 October, 1487) 305 x 216 mm. (12 x 8 1/2"). [92] leaves (the last leaf blank). Double columns, 92 lines of text in gothic type. Once fine and still pleasing contemporary blind-stamped Venetian mahogany morocco over wooden boards, covers with foliate frame enclosing large knotwork cross, remnants of four brass clasps (two on the fore edge, one each at head and tail), former (ninth or 10th century?) vellum manuscript pastedowns removed, leaving vestiges of writing in a Carolingian hand (spine repaired and worming and abrasions on the covers recently and expertly filled in, with original binding decoration replicated by Courtland Benson). WITH A LOVELY ILLUMINATED OPENING INITIAL in colors on a burnished gold ground. Ownership inscription of "D. Barnabe à Parma" dated 1644 on title page, with three other inscriptions (relating to the book's purchase?) below it. Goff T-532; BMC I, 136. ♦The carefully restored binding with some general moderate wear, but now solid and with much of its original appeal recovered. First three leaves with small, narrow stain to fore edge, a7 with half a dozen small ink stains to text, intermittent minor foxing and browning (never noticeable), last five gatherings with tiny round wormhole in text, final two quires with small, faint dampstain at head and tail of inner margin, but none of these defects significant, and an excellent copy internally, the leaves clean and fresh, the margins ample, and the illumination with rich colors and sparkling, intact gold. **\$25,000**



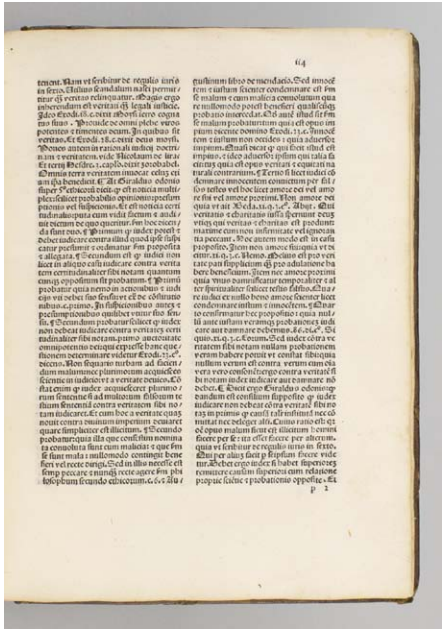
This is a very pleasing folio edition of a book on the Christian significance of the Psalms, one of the major writings of Johannes Turrecremata (Juan de Torquemada, 1388-1468), a Spanish Dominican monk who attended several church councils, who became a cardinal in 1439, and who was known for his charity. Our printer is a figure of perplexing historical untidiness. Georg Husner is known to have been a goldsmith who married a citizen's daughter in Strassburg in 1470. We know further that he printed and signed his books in their colophons from 1473-79 and then again intermittently from 1493 on. But for reasons that have never been fully understood, books—like the present item—that are easily recognized as coming from his workshop between 1479 and 1493 do not contain his (or any other) name in their colophons. Within this period (and extending to 1499), there is an important grouping of Husner books, very similar typographically, the first one of which was the sermons of Jordanus of Quedlinburg, printed in 1483. As is the case with the present volume, Proctor has designated these editions as having been produced by the "Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)." This second Husner edition is quite rare: Goff locates only one copy (at the Library of Congress), ABPC lists none at auction since 1975. This copy is not only well preserved in a period binding, but is also embellished with a lovely illuminated initial. (ST12111)



**26 CARACCIOLUS, ROBERTUS. SERMONES QUADRAGESIMALES DE PECCATIS. [and other works].** (Venice: Andreas Torresanus, de Asula, 27 September, 1488) 225 x 152 mm. (9 x 6"). [1], 2-191, [1] leaves (first and last blank). Double column, 49 lines, gothic type. FIRST EDITION. Contemporary blind-stamped calf, covers with multiple frames formed by thick and thin blind rules, central panel framed by ropework design highlighted with fleur-de-lys stamps and containing three large rosettes, raised bands, remnants of two clasps, pastedowns of repurposed earlier manuscript. Front pastedown with donation bookplate of Manhattan College (the Brother Julian F. S. C. Collection) and with book label of Kenneth Rappaport. Goff C-160; BMC V, 309. ♦One-inch triangular chip to head of spine, front joint cracked (but nothing loose), other minor signs of wear to the leather, but the binding still sound and not displeasing. Offsetting from binder's glue to first and last few leaves, small cluster of wormholes to text of first gathering affecting a few single letters, additional

trivial imperfections, otherwise A FINE COPY INTERNALLY, especially clean and fresh. **\$11,500**

In a pleasing Italian period binding and with connections to two famed printing houses, this attractive specimen of Venetian printing contains a collection of sermons from the most celebrated preacher in Italy during the last half of the 15th century. Called a "second Paul," the "new Paul," and the "prince of preachers," Caracciolo (d. 1475) was able to arouse his listeners to sometimes unseemly levels of emotion, and partly for that reason, he was a controversial figure among the Franciscans of his time. He was one of the first authors in history to see his printed writings





become bestsellers. This compendium of his preachings includes Lenten sermons on sin, sermons on Saints Bonaventure and Bernardino, a sermon for the feast of the Annunciation, and another in praise of the saints, as well as Caracciolo's letter to John of Aragon. A former student of the great Nicolaus Jenson, Andreas de Torresanus de Asula (1451-1529) purchased some of the master's printing materials following his death in 1480. Torresanus' daughter married fellow printer Aldus Manutius in 1505, and the Torresano family took over operation of the Aldine Press after Aldus' death in 1515 (see item #40, below). (ST13007)

### By a Preacher with a Trail of 10,000 Penitents and Flagellants

**27 FERRERIUS, VINCENTIUS.** SERMONES DE SANCTIS. (Milan: Uldericus Scinzenzeler, 3 March, 1488) 224 x 152 mm. (9 3/4 x 6 1/4"). [176] leaves, including terminal blank. Double column, 45 lines, gothic type. Edited by Nicolaus de Segazonibus. First Separate Edition. Contemporary bevelled wood boards nicely rebacked in the style of the period, using blind-ruled calf, raised bands, probably original clasps and catches (with more recent leather straps). With a vellum manuscript document dated 1476 sewn in at front, perhaps originally used as a pastedown. Hand-painted initials and paragraph marks alternating in red and blue. Blank recto of a1 with manuscript titling and ownership inscriptions partly marked through with ink; a few leaves with neat ink marginalia or underscoring. Goff F-127; BMC VI, 763. ♦Corners of wooden boards a little gnawed or damaged, a dozen or so tiny wormholes to boards, extremities of leather lightly rubbed, a few minor stains or smudges, additional trivial imperfections internally, otherwise a fine copy, the leaves clean and fresh, the margins extremely ample, and the original binding solid and rather appealing. \$7,500



*This is an attractive incunabular printing of the sermons for saints' days from a prominent Milanese printer. Saint Vincent Ferrer (1355-1419) was a Dominican preacher from Valencia whose sermons became famous far and wide. He preached to the poor as a travelling evangelist in Spain, France, Italy, Germany, Britain, and Ireland, bringing thousands into the Church and accumulating a train of as many as 10,000 penitents and flagellants. Though appointed confessor to Pope Benedict XIII, he refused the cardinal's hat or other ecclesiastical honors, requesting instead to be the pope's "apostolic missionary." He was canonized in 1455. In the BMC listing, this is the third book issued by Scinzenzeler, one of the most important printers in Milan, after he and Leonardus Pachel ended their collaboration. Several editions of Vincent's sermons were printed in the 15th century, including "Sermones de Tempore et de Sanctis," which first appeared three years before the present edition. This first separate printing of the "De Sanctis" is uncommon in the marketplace, the last copy appearing at auction in 1992. (CEH1502)*



**28 CARACCIOLUS, ROBERTUS.** SERMONES DE LAUDIBUS SANCTORUM. (Neapoli: Per Mathias Moravus, 31 January, 1489) 204 x 160 mm. (8 x 6 1/4"). [224] leaves. Double column, 50 lines, gothic type. FIRST EDITION. Later limp vellum with gilt lettering on spine. In a green linen clamshell box. Title in ink on recto of first leaf (18th century?); page numbers in ink added by an earlier hand; page numbers in pencil added by a later hand. Goff C-143; BMC VI, 864. ♦Small tear at head of spine, minor wear to covers; two blanks not original, repairs to last three leaves affecting portions of about a dozen lines of text, some foxing to first two leaves, minor dampstain to first few gatherings, occasional small mildew spots to about a dozen leaves, otherwise an exceptionally clean and well-preserved copy. \$4,500

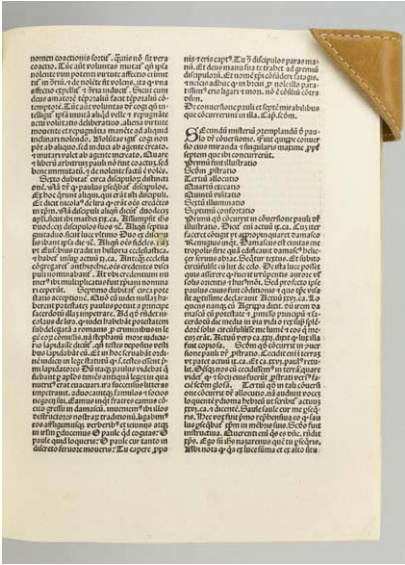
*This collection of sermons in praise of various saints was the final book of Caracciolo, who could claim to be the most widely printed living author of the 15th century (ISTC records more than 70 editions of his works in print before his death in 1495).*

Partly as a reflection of this popularity, the printer issued the present work in a very substantial press run of 2,000—dramatically larger than was typical among 15th century printers. (Haebler explains that the risk here was mitigated by the protective rules of the kingdom of Naples, which granted our printer "the safeguard of a privilege which forbade the reprinting and importing of another edition of the work as long as his edition was on sale.") A celebrated and wildly popular preacher, Caracciolus was lauded by popes and princes, but regarded more critically by his fellow Franciscans and by Erasmus, who was particularly disapproving of his rather flamboyant practice of dressing as a knight, complete with sword, when addressing crowds in support of a new crusade. (For more on the author, see item #26, above.) A native of Olmuetz in Moravia, Mathias Moravus (fl. 1472-94) had worked as a scribe and illuminator before turning to printing, as evidenced by his work on a manuscript of the Epistles of Saint Jerome dated 1468, done for the Bishop Moses Buffarello (Schoenberg Database ID #61548). Haebler suggests that Mathias started his printing career as an apprentice to Antonio Mathiae in Genoa, before going out on his own. He moved to Naples in 1475, becoming the leading printer in that city after the departure of Sixtus Riessinger. Over the next 20 years, he produced about 60 works, as recorded by ISTC. Despite the size of the print run, this first edition is not especially common in the marketplace nor in American libraries. (CEH1501)

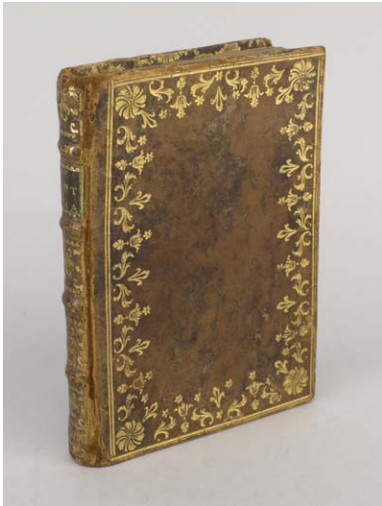
### The First Printing of the First Treatise by the "Most Fertile" Writer among the Brothers of the Common Life

**29 GERARDUS DE ZUTPHANIA.** DE REFORMATIONE VIRIUM ANIMAE. ([Basel: Johann Amerbach], 1492) 145 x 100 mm. (5 3/4 x 4"). [60] leaves. Single column, 27 lines of text (including headline) in gothic type. FIRST EDITION. Pretty 18th century marbled calf, covers with double gilt-rule border enclosing frame of floral tools, raised bands, spine gilt in compartments with volute centerpiece and curling cornerpieces, black morocco label, marbled endpapers, all edges gilt. Woodcut frontispiece of Adam and Eve, one four-line maiblumen initial with marginal extension the length of the page, hand-painted red and blue paragraph marks and initials. Front pastedown with the bookplate of Bibliotheca Philosophica Hermetica; front free endpaper with 19th century bibliographical note; a few marginal annotations in ink. Goff G-171; BMC III, 755. ♦Joints and extremities a bit rubbed, boards tending to splay just slightly, but the binding solid and the gilt still glistening; one leaf with short repaired marginal tear, small (ink?) stains to a couple of margins, isolated corner creases, otherwise a fine copy, quite clean, fresh, and bright internally. \$9,500

*Beginning with a charming full-page woodcut of Adam and Eve in the garden partaking of the tree of knowledge, and featuring a prominent maiblumen initial, this is the first appearance of the inaugural treatise by Gerard Zerbolt of Zütphen, described by Post (in "The Modern Devotion") as "the most fertile and the most successful writer the Brothers [of the Common Life] ever produced." Zerbolt (1367-98) was an early member of the "Devotio Moderna" and served as librarian to the Brethren of the Common Life in Deventer. Despite his lack of university training, he "was remarkable for his absorption in the sacred sciences and his utter oblivion of all matters of merely earthly interest." (Cath. Ency.) Here,*







Zerbolt outlines how one can redeem the soul from its fallen state, moving to higher and higher levels through "self knowledge, repentance, combat of sin, mortification, the practice of humility and obedience." (Post) The "Devotio Moderna" helped pave the way for the religious reform movements of the 15th and 16th centuries, in particular with its emphasis on the importance of every person developing a personal relationship with God, as Zerbolt details here. According to Pollard, our printer Amerbach (1430-1513) issued his first book from a Basel establishment in 1478, and in his career printed about 100 incunabula, all in Latin and mostly works on theology or Bibles. He was the first printer in his city to use roman type. He also used several fonts that are nearly identical to those of Anton Koberger of Nuremberg, for whom he likely worked at some point in his career. Amerbach printed other works related to the "Devotio Moderna," including Thomas à Kempis' "Meditationes" and Zerbolt's "De Spiritualibus Ascensionibus," of which he presented 14 copies each to the Basel Charterhouse in 1488/89. This book appears in the marketplace only infrequently, and when it does, it is usually found in indifferent condition. (ST13006)

**30 TEXTUS SEQUENTIARUM CUM OPTIMO COMMENTO.** [bound with] **EXPOSITIO HIMNOR[UM].** (Cologne: Heinrich Quentell, [1492]) 201 x 155 mm. (8 x 6 1/8"). cxxxiii, [13] leaves (gathering n misbound, but complete); [1], lxxvi, [1] leaves. Single column, 46 lines of commentary (plus headline) surrounding single columns of text of varying lengths, gothic type. **Two separately published works in one volume.** Recent handmade paper binding by Don Rash, flat spine with ink titling. In a linen clamshell box with orange morocco label. Paragraph marks and hand-painted initials in red or blue, some with attractive flourishes running almost the length of the text; title pages of both works with woodcut of Saint Gregory instructing two scholars. Front free endpaper with ownership inscription of Jos. [?] Ign. Wirtz, 1819; title page of first work with stamp of St. Charles Borromeo Seminary Library, Philadelphia; occasional ink annotations in a contemporary hand. First work: Goff S-457; BMC I, 278; second work: Goff E-149; BMC I, 276. ♦Minor soiling to first few leaves, a couple of leaves with crease and a bit of dustsoiling to head margin, head margin trimmed a bit close (but no loss to headlines), the last four gatherings of the second work with minor worming (affecting single letters here and there), isolated spots of foxing or marginal smudges, other trivial defects, but overall an excellent copy, clean and crisp in an unworn binding. **\$7,000**

*Exuberantly rubricated, this charming volume combines two important commentaries on church liturgy and hymnody. In the Middle Ages, the term "sequentia" (from the Latin word for "follow") came to refer to the portion of the Mass just following the Alleluia. The use of the term was formalized as a result of the work of Notker the Stammerer (ca. 840-912), who referred to these texts as "sequentiae" in his "Liber Hymnorum." There were different sequences for different Sundays and feast days, and different tropes for different church seasons. Commentaries on the grammar, vocabulary, and composition of "sequentiae" by various scholars and church officials were collected into anonymous volumes such as this one, which would have been used in training priests and deacons. The "Textus" is bound with a work of similarly collected commentaries, this time on church hymns. Sometimes ascribed to Hilarius Aurelianensis (ca. 1075-1140), the commentaries in "Expositio" provide hymn paraphrases and suggestions on when and how to use various hymns in the liturgy. Our book was produced by*



one of a family of printers whose presence in Cologne stretched from 1479-1556. Heinrich Quentell, who printed a very wide range of works from 1479-1501, was especially prolific even late in his life: the British Museum Catalogue lists no fewer than 25 books assigned certainly or conjecturally to the penultimate year of his operation. Although he occasionally published classical works, Quentell clearly had a predilection for theology and metaphysics. Here, both works feature Quentell's well-known "Accipies" woodcut of Saint Gregory instructing two scholars. Quentell was the first to use this cut (many printers followed his example), and it typically appears in works that have an academic audience. There are a number of other incunabular editions with the same or similar titles, but they are now without exception extremely rare. (ST13013)

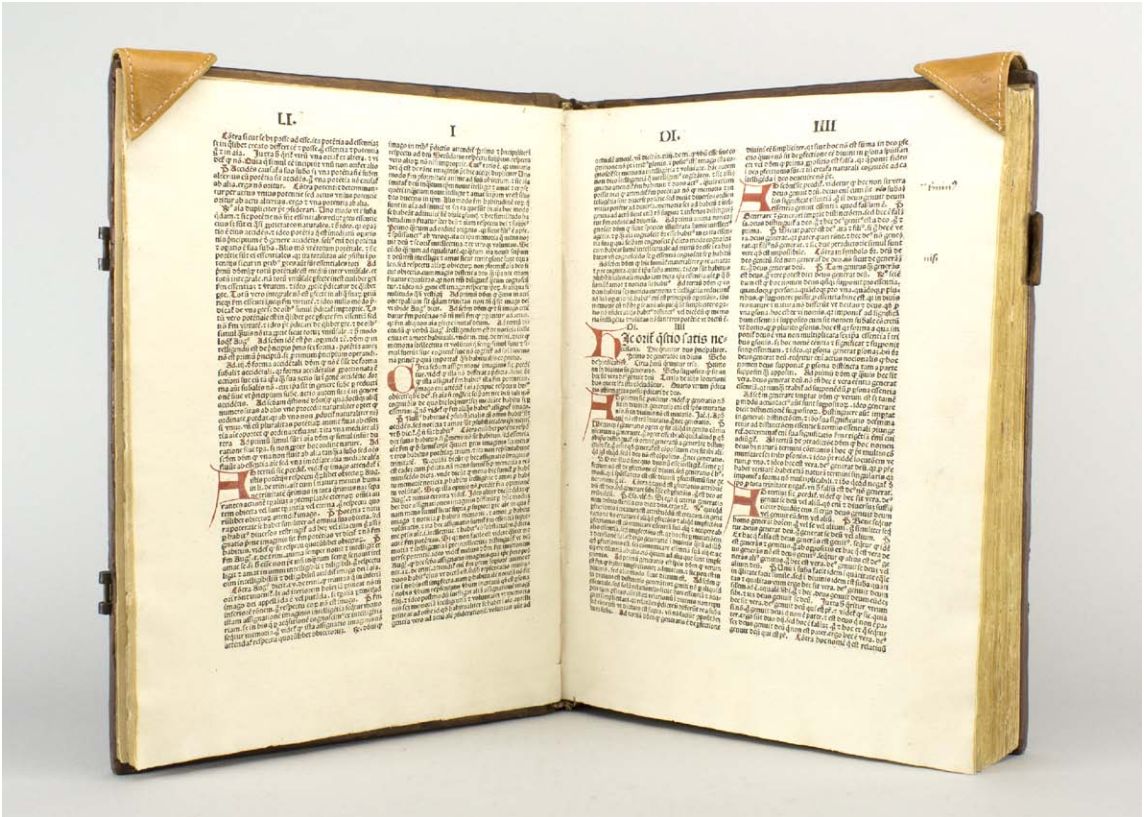
***An Extremely Rare Copy, with Attractive Rubrication, of an Early Thomistic Commentary by Aquinas' First Student***

**31 THOMAS AQUINAS,** [Attributed to, but by] **HANNIBALDUS HANNIBALDIS.** SCRIPTA AD HANIBALDUM EPISCOPUM SUPER QUATTUOR LIBROS SENTENTIARUM. ([Basel]: Nicolaus Kesler, 1492) 318 x 229 mm. (12 1/2 x 9"). [154] leaves, the last blank. Double column, 66 lines and headline in gothic type. FIRST EDITION. Early, perhaps contemporary, calf over wooden boards, covers simply ruled in blind, brass catches and clasps (with remnants of apparently original thongs), rebacked with modern calf, raised bands, new (not unsuitable) endpapers. Printer's device in colophon. Capitals struck with red, and hundreds of attractive three- to 11-line initials hand painted in red. Occasional early ink marginalia; original pigskin sectional tabs on three leaves. Goff T-329; BMC III, 770. ♦Original sides slightly crackled, scuffed, and abraded, corners and edges a little worn, but the binding solid, retaining some of its period feeling, and entirely serviceable. One opening with small areas of staining in lower margin and extending slightly into the text, a few leaves with very faint browning (where painted initials have been sealed with fixative?), one of these with a bit of a splash, very trivial marginal worming in final four leaves, otherwise a really excellent copy internally, the text fresh, clean, mostly bright, and printed within very comfortable margins. **\$14,500**

*Written by a student of Thomas Aquinas, this is the first and only printing of an excessively rare commentary on the famous "Sentences" of Peter Lombard, and it represents one of the earliest examples of Thomistic writing done by a follower. Born in Rome as the nephew of Cardinal Richard (1239-74), Hannibaldus de Hannibaldis (d. 1272) entered the Dominican Order at Santa Sabina in his home city. Subsequently, he went to Paris, where he became the first official theology student of Aquinas. While in Paris, he lectured on Lombard's "Sentences" and then assumed the position of master in the chair for foreign Dominicans when Aquinas relinquished it after leaving Paris in 1259. Although he maintained a friendship with Aquinas until his own death, Hannibaldus' commentary here (which also contains excerpts from Pope Innocent V and Saint Bonaventure) departs in significant ways from early Thomistic positions. Our author also eventually left Paris to return to Italy, where he became a cardinal and died in Orvieto. Peter Lombard's "Sentences" is the most important theological work of the 12th century. Topically arranged, the work summarizes past learning about Christian doctrine by quoting authorities (these are the "sentences" that give the book its name) and attempting to resolve textual disagreement by dialectical analysis. As a source collection that continued to spark discussion, the "Sentences" enjoyed great success as a theological textbook until the 17th century and inspired numerous commentaries like the present one, as well, of course, as those of Aquinas and Luther. Thomas Aquinas (ca. 1227-74), who is considered, with Augustine, the most influential theologian in the history of the Western Church, sought always to demonstrate that reason and revelation are compatible sources of truth, and his books are no less important to philosophy than to theology. Our printer Nicolaus Kesler studied at the University of Basel and worked*







for Bernhard Richel before setting up shop for himself. Between 1486 and 1510 he published theological works, including a Bible of 1487 with innovative chapter summaries. The numerous meticulously formed initials here, with their sharply contrasting thick and thin lines, are a reflection of the care and importance felt to be appropriate both for the text and for the physical object used to convey it. This is an extremely rare book on the market: ABPC records just two copies since 1975, one lacking leaves, the other ex-library. (ST12562)

### A Contemporary Copy of the First Appearance of Perhaps the Most Important Military Texts Printed in the 15th Century

**32** **VEGETIUS RENATUS, FLAVIUS**, et al. **SCRIPTORES REI MILITARIS** (works by five Roman and Greek military authors). [bound with] **HERODIANUS. HISTORIA DE IMPERIO POST MARCUM**. (Rome: Eucharius Silber 1494; Bologna: Bazalerius de Bazaleriis, 1493) 225 x 155 mm. (8 3/4 x 6"). [104] leaves, single column, 40 lines in roman type; [64] leaves, single column, 38 lines in roman type. **Two separately published works bound in one volume.** The first work edited by Johannes Sulpitius Verulanus; Herodianus translated into Latin by Angelus Politianus. **FIRST EDITION** of the first work. Excellent contemporary calf-backed wooden boards, contemporary ink titling on upper board, leather on boards tooled with vine of rosettes, raised bands, original brass and leather clasps. In a new cloth binding clamshell box. First work with decorative woodcut initials throughout and several typographical diagrams of troop formations in the text. Front pastedown with book label of Kenneth Rapoport; title page of first work with two heraldic shields drawn in red ink by an early hand, final page with outline drawing of one of the eschutcheons. Goff S-344; BMC IV, 116; Goff H-87; BMC VI, 834. ♦Half-inch chip from head of spine, small chip from tail, light dampstain to leather, other minor external imperfections, but the original binding quite solid and generally very

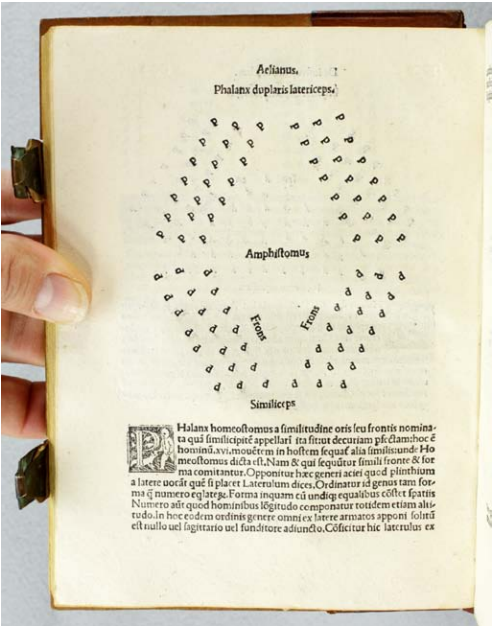
pleasing. Minor worming to pastedowns, to margins of first three leaves, and to last two leaves (affecting a half dozen words in all), four gatherings with unobtrusive small brown stains at gutter, titles faintly dusty, other trivial imperfections, but **A VERY FINE, EXTREMELY FRESH COPY**, the contents quite clean and crisp, with deep impressions of the type. **\$22,500**

*Offered in an unrestored contemporary binding of considerable appeal, this is the first printing of a famous collection of works on the Roman military system and methods, usually listed under "Vegetius," the 4th century imperial bureaucrat whose "De re Militari" is the chief treatise in the group. The text also includes the "Strategemata" of Sextus Julius Frontinus (30-104 A.D.), Roman magistrate and governor of Britain from 74-78; "De Instruendis," a work on tactics by Aelianus (2nd c. Greek); the "De Vocabulis rei Militaris" of Julius Modestus, a Roman grammarian in the time of Augustus; and "De Optimo Imperatore," the Latin translation of "Strategikos," a comprehensive guide to being a good general by the Greek Platonic philosopher Onosander (1st century A.D.). This collection was bound by the original owner of our volume with the third edition of a Roman history by the Greek historian Herodian of Antioch (ca. 170-240). Written about events during the author's own lifetime, this colorful history in eight books covers the period from the death of Marcus Aurelius in 180 to the beginning of the reign of Gordianus III in 238. The author apparently used Thucydides to some extent as a model, both in the outline of the work and in its style, which Photius compliments as being "clear, vigorous, and agreeable." Our edition comprises the first printing of the graceful and fluent Latin translation of the text done by the preeminent 15th century Italian classicist and poet Angelo Poliziano (1454-94). Roman printer Eucharius Silber was a clerk from Würzburg who set up his press in the sunnier clime of Italy in 1480, and continued printing there until his death in 1509, when he was succeeded by his son Marcellus. He surpassed his most immediate rival and fellow emigré Stephan Planck in both quality and quantity of work, producing around 200 incunabula, some of them running to editions as large as 1,500 copies. He specialized in large octavo copies of Latin classics, typified by the present item. Bazalerius de Bazaleriis began printing in Bologna in 1480, moved briefly to Reggio (1488-89), came back to Bologna and printed there until 1495, and finally removed permanently to Reggio. The Herodianus is one of a number of works he reprinted, apparently by agreement, after the editions of Plato de Benedictis. (ST12535)*

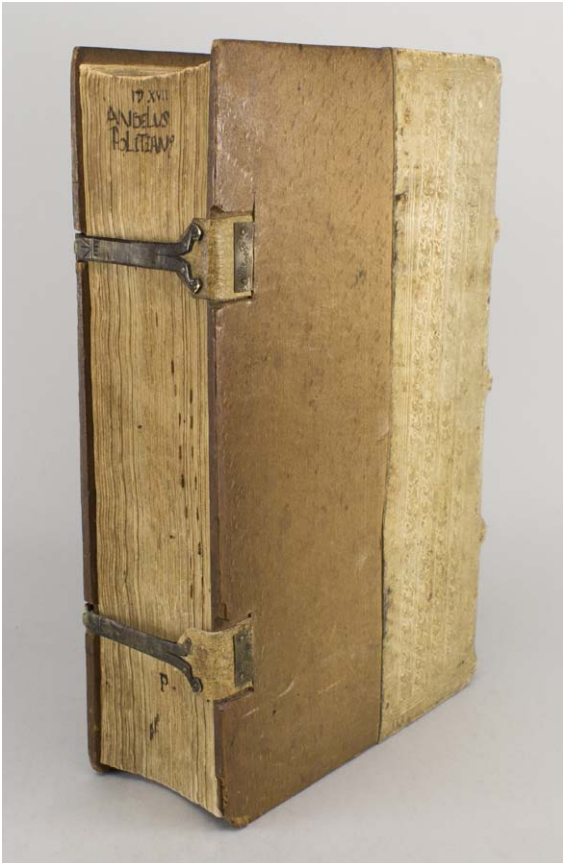
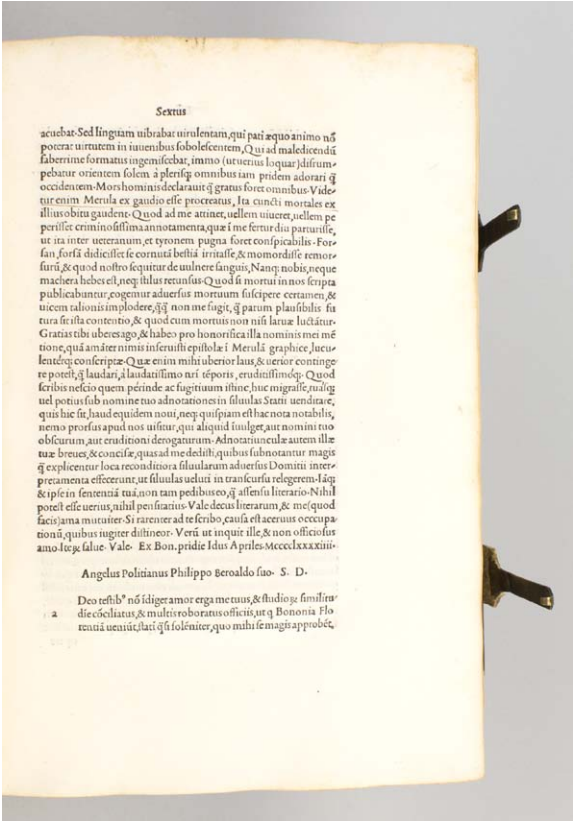
### An Unsurpassably Fine and Large Aldine Incunable, the First Printing of any Edition of a Modern Author's Collected Works

**33** **(ALDINE IMPRINT). POLITIANUS, ANGELUS. OPERA**. (Venice: Aldus Manutius, July, 1498) 335 x 220 mm. (13 1/4 x 8 1/2"). [452] leaves. Single column, 38 lines, roman type. Edited by Alexander Sartius. **FIRST EDITION** of the collected works. Original pigskin-backed wooden boards, the pigskin on the covers decorated with four foliate rolls, raised bands, apparently original hardware (two pigskin thongs with brass clasps, catch-plates, and anchor-plates) ink titling and shelf numbers on spine and fore edge. Front pastedown with early ink ownership inscription in Latin of Gervais Sopher (see below), indicating that the book was purchased on 18 October 1512 at a cost of four gold coins; occasional neat underlinings and calligraphic marginalia in two early hands. Ahmanson-Murphy 23; Renouard 17:4; Goff P-886; BMC V, 559. ♦Pigskin trivially soiled, one corner slightly gnawed, first and last gatherings with a scattering of small wormholes, one leaf lightly foxed, four leaves with insignificant marginal stains, but **A MAGNIFICENT COPY, THE TEXT ESPECIALLY FRESH, CLEAN, AND BRIGHT, THE MARGINS EXCEPTIONALLY BROAD, AND THE ORIGINAL BINDING IN OUTSTANDING CONDITION.** **\$45,000**

*This is an unsurpassable contemporary copy of a beautiful incunabular edition of a foundational work in the field of classical philology, written by the foremost classical scholar of the day and printed by one of the greatest humanist printers. In addition, this edition marks the first publication of the collected works of a modern author. Angelo Ambrogini Poliziano*







(1454-94) was the son of an Italian jurist who was killed defending the cause of the Medici. In recognition of this loyalty, Lorenzo the Magnificent took the young Poliziano under his wing, bringing him to Florence to be educated, and later making the talented young humanist a tutor to his son Piero. Poliziano was a groundbreaking scholar who had lasting influence on how we study and understand language and literature: Anthony Grafton tells us that he brought about nothing short of "a revolution in philological method" through his "conscious adoption of a new standard of accuracy and precision." Poliziano was adamant that the earliest available manuscript must be considered the most accurate, and he was scrupulous about identifying and citing sources. A significant portion of the text here represents another important innovation introduced by Poliziano: the use of lectures or essays to teach philology—a far more palatable alternative to the tedious line-by-line commentary employed by earlier scholars. Aldus Manutius did a brilliant job presenting the works of his fellow humanist in elegant roman and Greek typefaces, and the text here is notable for the first use of Hebrew type in Venice (on the recto of H8). Renouard considered this "one of the most beautiful" productions of the Aldine press. Having any 15th century artifact from Aldus' printshop is a special pleasure, and having a copy as tall and as nearly pristine as this one is a once-in-a-decade experience. The 1498 Politianus is not remarkably scarce, but it is very rarely seen textually complete, without inserted leaves, and in a contemporary binding (ABPC lists such a copy in 2005 but nothing previously until 1984). At 335 x 220 mm., our copy is larger than any we have found among various institutional copies as well as those recently in the marketplace: the Nakles copy that sold at Christie's New York (in modern morocco) for \$32,900 in 2000 was 313 x 205 mm., and the contemporary copy trumpeted by Christie's as "A LARGE COPY" that sold in 2005 for a sterling price in excess of \$36,000 still measured significantly smaller than ours at 324 x 210 mm. The provenance here is also of some interest. Holding an office called fiscal of the bishop, our early owner Gervais Sopher (d. 1556) represented the interests of the diocese of Strassburg and prosecuted ecclesiastical offenses. In that position, he leveled 24 charges of heresy in 1522 against Matthieu Zell, the first open proponent of Lutheranism in Strassburg. However, by 1525, Sopher's fervor had apparently subsided to the point where he himself embraced the reformed religion (and not coincidentally a wife). (ST13030)

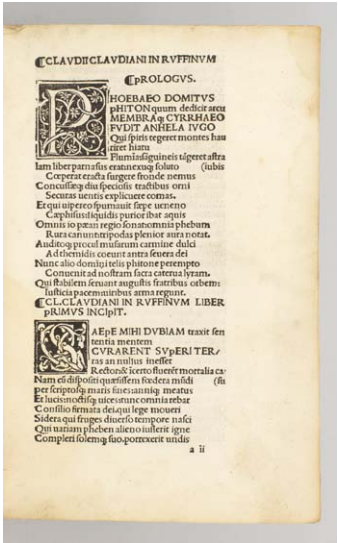
**34 CLAUDIANUS, CLAUDIUS. OPERA.** (Venetiis: Christophorus de Pensis, 23 May, 1500) 212 x 149 mm. (8 3/8 x 5 7/8"). [128] leaves. Single column, 40 lines in roman type. Edited by Taddeo Ugoletto. Later vellum over paper boards, library number on spine. Large decorative initials. Title page and four other pages with stamps of St. Joseph's College; occasional contemporary marginalia and manuscript corrections in ink. Goff C-704; BMC V, 473. ♦ Boards tending to splay, short cracks to head and tail of front joint, boards a little soiled,

worm track to inner margin of four quires touching a few letters, outer margin of one leaf repaired (no loss to text), light dampstaining to inner margin, spreading into text (never offensive), otherwise an agreeable copy with ample margins and in a sound, serviceable binding. **\$2,400**

*This is one of the earliest complete editions of the surviving works of the last great poet of classical Rome.* By his own account, Claudian (370-404) was a native of Greek-speaking Alexandria, but upon coming to Rome, he abandoned his Greek and wrote in ornate and sonorous Latin. Although he may have been at least nominally a Christian, his work is considered to be a kind of swan song of paganism. The present volume, a page-for-page reprint of Joannes Tacuinus' 1495 edition, contains some 50 fragments (about half may be by other poets) and minor poems, along with all 16 of Claudian's more substantial works, including his panegyrics on the general Flavius Stilicho, the unfinished "Rape of Persephone," and a poem on the Gothic War. By "last" great poet, we really mean it—the Visigoth king Alaric sacked Rome in 410, just six years after Claudian's death. This particular copy, which has seen better days, presents an excellent opportunity to acquire a complete incunable at a low price. (ST13004)

**35 FOUR VELLUM PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A MISSAL IN LATIN.** ( Italy or Germany[?], ca., 1500) 368 x 248 mm. (14 1/2 x 9 3/4"). Double column, 34 lines of text plus headline in two sizes of a large, very pleasing gothic type. Rubrics in red, two of the leaves with a two-line initial in red. ♦ One leaf with (naturally occurring) imperfections in the vellum and with one small hole (all in margins), but IN ESPECIALLY FINE CONDITION—very clean, fresh, and smooth, and with ample margins. **\$450** each

*These handsome leaves are beautifully printed on vellum that has been so painstakingly prepared that it is equally bright on both the flesh and the hair sides.* Although we were unable to match anything in the facsimile volumes of the British Museum Catalogue of 15th century printed books, the typeface here looks convincingly incunabular. The text is for weekday Masses during Lent and Passiontide. (ST12584a-d)





OTHER BOOKS PRINTED BEFORE 1800

**36 (ACCOUNTING). DE LA PORTE, M.** LA SCIENCE DES NÉGOCIANS ET TENEURS DE LIVRES. (Paris: Chez Jean de Nully, 1748) 127 x 203 mm. (5 x 8"). xvi, 608 pp. Contemporary calf, raised bands, spine compartments gilt with foliate sidepieces and floral centerpiece, red morocco label, marbled endpapers. Woodcut headpieces and tailpieces. Early ownership inscription on front blank. ♦Boards detached, covers, and extremities obviously worn, some loss of leather in top spine compartment; free endpapers gone or partly so, rear flyleaf defective, text slightly browned, a dozen leaves with varying but generally minor ink stains, dampstains, or soiling, tiny wormholes in lower corner and fore edge through first half of book (slightly elongated through a dozen leaves), other minor defects, but generally well preserved internally. Nothing remotely like a fine copy, but with the text in very satisfactory condition, especially for a book that would normally be subjected to hard use. **\$250**

*This is a revised and augmented edition of a handbook for men of business and principally for those keeping the books. First published in 1704 and universally recognized as a classic in the field, the book has numerous examples of actual accounts which take us into the world of the shops of 18th century France. The first section is on simple accounting, the second on double-entry bookkeeping, and the third on other sorts of business which a bookkeeper might be writing up, such as bills of exchange or letters of credit. De la Porte envisages an international business, and explains the currencies and the weights and measures of other European countries. He also includes a handy dictionary of French business terms. (ST8271)*

**37 (AGRICULTURE). CLARKE, CUTHBERT.** THE TRUE THEORY AND PRACTICE OF HUSBANDRY. (London: Printed for the Author; and sold by G. Robinson and T. Slack, 1777) 248 x 184 mm. (9 3/4 x 7 1/4"). xii, 363, [1] pp. FIRST EDITION. Attractive recent retrospective full calf, raised bands, one burgundy and one black morocco label. With a few woodcuts in the text and with five folding plates, as called for, illustrating agricultural implements and technology. Title page with flourished early ownership signature of J[o]n[athan] Donkin. Fussell, p. 111; Perkins 348; ESTC T-145953. ♦Two plates with short tears along a fold (not touching image), occasional minor foxing, a little more noticeable on the plates, but still a fresh, clean, and appealing copy with ample margins and in a virtually unworn sympathetic binding. **\$750**

*This practical guide for the farmer is constructed, unexpectedly, as a Socratic dialogue between "Philosophus," a wise natural philosopher and expert on the subject of husbandry, and "Agricola," the farmer/student whose name is both the Latin word for farmer and a tribute to the Roman general of that name. Clarke (ca. 1728-90) was a writer and lecturer on agricultural topics who was well respected for his knowledge and his improvements to farming technology. According to the DNB, "his central objective in this work is the rationalization of farming, to resolve 'the hitherto random Art of Husbandry into a Science.'" The dialogue format allows him to adopt a more conversational tone than the sometimes dry style of other manuals, and the author has still made it easy to find a section on a particular topic with a very detailed table of contents. Following the Socratic portion is a section entitled "Elements of Practical Mechanics: with the Application thereof to Rural Affairs." It begins with a basic lesson in the physics of how machines work and goes on to explain the construction and workings of the basic implements necessary to the farmer, which are illustrated on the five folding plates at the rear of the book. These include Clarke's own design for a "Plough that may be worked with the least Force possible," an invention that had won a gold medal (in the corner*



◀ 38

◀ 39

◀ 37

*of the plate, a medallion measuring 45 mm. in diameter represents that medal and is an oddly touching boast). Fussell considers this plough Clarke's "real achievement." Other types of ploughs, a windmill, and a grist mill powered by a water wheel are also depicted and described, as are a number of grasses and grains which would be profitable to grow. (CJM1004)*

**38 (AGRICULTURE). ELLIS, WILLIAM.** CHILTERN AND VALE FARMING. [bound with] THE PRACTICAL FARMER; OR THE HERTFORDSHIRE HUSBANDMAN. (London: Printed for the author, 1733; London: Printed for Weaver Bickerton, 1732) 191 x 127 mm. (7 1/2 x 5"). viii, 400 pp.; iv, 5-171 pp., [5] pp. (ads). **Two separately published works bound in one.** Early [First?] Edition of the first work; Second Edition (with additions) of the second work (published in same year as the first edition). Pleasing recent retrospective half calf over marbled boards, raised bands, spine with red morocco label, speckled edges. Paper repairs to title page and pp. iii and 151 of first work, no doubt to remove library stamps. Perkins 557, 562. ♦A few quires of the first work with faint dampstain in the upper half of the fore margin (not affecting the text), light soiling to "Chiltern" title page, isolated minor browning in the first work, otherwise quite a fine, fresh, clean copy with only trivial imperfections internally, and in an unworn sympathetic binding. **\$500**

*This volume contains two important 18th century English works dealing in a direct, specific way with land management, soil amelioration, and animal husbandry. William Ellis (d. 1758) was a self-described "plain farmer," whose second book "The Practical Farmer" (bound last in our volume) was an immediate success, going into three editions in its first year. Divided into nine chapters, it covers topics that clearly were of interest to the contemporaneous audience, from "increasing crops of pease and beans" to "how to keep pigeons and tame rabbits to advantage." The 14 chapters of the first work in our volume cover a great many headings, but with a narrow focus. Its various discussions concentrate on two kinds of fields—those found in "the Chiltern," or hilly ground (where soils are diverse and frequently problematic), and those in "the Vale," or lowlands, full of fertile black and "blewish" soils. Ellis' gift lay in his business sense: in Fussell's words, he was among the first agricultural authors to try "to prove the advantages of the methods he propounds by attaching to them the golden measure of their financial profit, a touchstone that reaches everybody." As a result, he found himself very much in demand as a farm management "consultant" to the landed gentry, travelling all over England to proffer his expertise. Always one to capitalize on an opportunity, he supplemented his income by selling seeds and implements to his clients. These enterprises, coupled with his steady production of literature (including the first English book devoted entirely to sheep herding), led him to neglect his own farm in Hertfordshire. As a result, his reputation suffered in the eyes of visitors who expected to see a model of modern farming methods on his own spread, but who found instead outdated equipment and general dilapidation. As Fussell indicates, Ellis was criticized by more serious scholars for his inclusion of picturesque descriptions of the countryside and anecdotes about "gipsies and thieves," but, ironically, this inclusion constitutes one of the major attractions of his work for the modern reader. (CJM0807)*

*In Remarkable Condition, and in Bindings with Particularly Handsome Decoration*

**39 (AGRICULTURE). MARSHALL, WILLIAM.** MINUTES, EXPERIMENTS, OBSERVATIONS, AND GENERAL REMARKS ON AGRICULTURE, IN THE SOUTHERN COUNTIES . . . TO WHICH IS PREFIXED A SKETCH OF THE VALE OF LONDON, AND AN OUTLINE OF ITS RURAL ECONOMY. (London: G. Nichol, 1799) 216 x 137 mm. (8 1/2 x 5 3/8"). **Two volumes.** Second Edition of the first work; FIRST EDITION of the second work. Very attractive contemporary diced russia, covers with gilt chain border, flat spines each featuring six wide bands and a titling label that have been darkened and marbled (the bands decorated with gilt fleurs-de-lys and flanked by plain rules and decorative rolls), the other panels (in smooth, lighter calf) with a large, intricate gilt fleuron, marbled endpapers and edges. With five double-page engraved plates, two with plans of farms, three with farming implements, and one folding table. Front pastedowns with bookplate of George de Ligne Gregory (see below). ♦Mild offsetting to plates, isolated marginal spots, but AN EXCEPTIONALLY FINE SET, extremely clean, fresh, and smooth internally, and in virtually unworn bindings. **\$2,250**

*Offered here in bindings of unusual design (and perhaps with decoration more stylish than their subject matter might call for), this is a guide to farming in Southern England, based on the practical experience of its author, and written mostly in the form of a journal. Marshall (1745-1818) was one of the most important agricultural writers of his day, but was thought to be a lesser figure than Arthur Young. Modern commentators, however, have judged Marshall more favorably, in part*



because Young merely toured farming districts and reported on what he saw, while Marshall actually took up residence and did the work. The present book is based on notes ("minutes") that he made while managing a farm in Surrey from 1774 to 1778. According to Fussell, it was originally published in the latter year, after winning the approval of Samuel Johnson. Marshall heavily revised the work in 1798 and reissued it as part of his rural economy series on the agricultural regions of England and Scotland; our 1799 edition is augmented by the first appearance of a second work, which deals with the countryside surrounding London. Marshall takes us through the farming year, observing when he planted and reaped, what tools and animals he used (his preference for oxen over horses was controversial), and what weather conditions prevailed. Useful for farmers in its time, it is interesting to the modern reader for its first-person account of daily farm life in 18th century England. Former owner George de Ligne Gregory (1740-1822) was heir to the Harlaxton Estate and was remarkable for letting its 15th century manor house decline while extensively updating and improving the housing of his tenants. He built a new, more modest manor near Hungerton, where perhaps our volumes once resided, in very much the same condition as we find them today. (ST12560)

**40 (ALDINE IMPRINT). ASCONIUS PEDIANUS, QUINTUS.** EXPOSITIO IN IIII. ORATIONES M. TVLLI CIC[ERONIS] CONTRA C. VERREM [and other orations]. (Venetiis: In Aedibvs 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 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, #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*



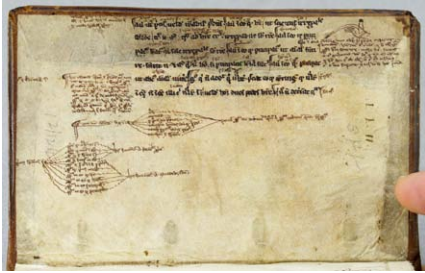
▲ 43    ▲ 42    ▲ 40    ▲ 41

*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)*



## The First Octavo Juvenal, and one of the Earliest Books in Aldus' New Italic Typeface

**41 (ALDINE IMPRINT). JUVENALIS, DECIMUS JUNIUS.** [and] **PERSIUS FLACCUS.** [SATYRAE]. [bound after] **CATULLUS, TIBULLUS** [and] **PROPERTIUS.** [OPERA]. (Venice: Aldus, 1501; Paris: Simon Colines, 1529) 165 x 102 mm. (6 1/2 x 4"). Juvenal: [78] leaves; Catullus: 167, [1] pp. **Two separately published works in one volume.** First Aldine Edition of Juvenal; reprint of Aldine 1502 Edition of Catullus. Pleasing early--and very probably contemporary--calf, covers with a blind-ruled mitered frame, lower cover with 19th century blind-stamped coat of arms (probably German) at center, raised bands, top compartment and a thin strip at bottom of spine expertly renewed, ties missing, PASTEDOWNS FROM A MID-13TH CENTURY MANUSCRIPT with extensive contemporary marginalia (see below). Front free endpaper with early ink inscription "Antonius Dulworth(?) ex dono fratris . . . " and with modern bookplate of Gerald Mander of Tettenhall Wood in Staffordshire; front flyleaf with inscription of Henry Bracegirdle (who bought this volume in Oxford on 6 December 1660); title page with 17th century inscription of Edward Palmer, King's College Oxford; marginalia throughout in Bracegirdle's hand, including an index at the end. Juvenal: Renouard, pp. 29-30; Ahmanson-Murphy 36. Catullus: Renouard "Simon de Colines," p. 132; Schreiber 52. ♦A handful of small abrasions to front cover, joints and extremities a little rubbed, but the binding sound and rather appealing as a lucky survival without much wear. Two leaves with short closed marginal tears, half-inch wormtrail at tail of gutter on last four leaves, other trivial imperfections, but A REMARKABLY FINE COPY INTERNALLY, the leaves clean and fresh, the Juvenal notably bright. **\$11,000**



*This is an especially pleasing copy of what is apparently the third book to appear in Aldus' new italic typeface, instituted in imitation of the cursive hand in fashion at the time and perfectly suited for the small format editions popularized by our famous printer. The collection of 16 satires by the great Roman poet Juvenal (ca. 60 - ca. 130) and six satires by the short-lived Stoic Persius (34-62) has provided inspiration for a number of poets intent upon denouncing the vices of society, among them Johnson, whose "London" clearly borrows from Juvenal's third satire, showing Megalopolis (i.e., Rome) as the seat of vice and corruption. Reflecting Aldus' sustaining commercial goal of providing modestly priced portable editions of the classics to a wide audience, our volume represents the first octavo edition of these satires. Renouard indicates that there were two Aldine editions dated 1501: our printing (without the printer's famous anchor on the title) and one with the anchor present; the latter edition actually appeared several years later (STC Italian suggests 1515). Like the 1995 auction copy (in 19th century boards, sold at Christie's for £3,910) our copy has two stocks of paper: one bears an "A" watermark very close to, and perhaps identical with, Briquet 7919, while the other matches Briquet 9547. In the present volume, the Juvenal is preceded by Simon de Coline's 1529 edition of the Latin elegiac poets Catullus, Tibullus, and Propertius (all first century B.C.), the text being a reprint of the Aldine edition of 1502. The work of Catullus, one of the three great Latin lyricists (with Horace and Virgil), is superior here in its intensity and technical perfection, but the poems of Tibullus also have a refined and quiet charm, and perhaps the most absorbing portion of the text is the last, in which Propertius dwells upon the successive phases of bliss, disillusionment, and repulsion in his irregular union with a certain "Cynthia." These sentiments struck a chord with former owner Henry Bracegirdle, who encircled text deploring the avarice of girls for luxuries and the inconstancy of women (Bracegirdle signed his first name at the foot of one page, facilitating the attribution of the marginalia). There are also intriguing annotations on the 13th century (almost certainly Parisian) manuscript leaves used as pastedowns here. From Aristotle's "Topica" (book V, chapter III), these leaves contain extensive contemporary glossing that includes diagrams, a manicule with a long, arching index finger, and the head of a man wearing a hood. (ST12442)*

**42 (ALDINE IMPRINT). PONTANUS, JOANNES JOVIANUS.** OPERA. [THE COLLECTED POETICAL WORKS]. (Venice: Aldus Manutius, 1505) 170 x 105 mm. (6 3/4 x 4 1/4"). [242] leaves. FIRST EDITION. Old vellum over paste boards, ink titling on flat spine. With Aldine anchor device on title and last page. Renouard, p. 46; Ahmanson-Murphy 75. ♦First three and final two gatherings with dampstain along inner margin (not affecting text), trivial soiling to vellum, a few insignificant smudges and rust spots, otherwise a very fresh, clean copy with ample margins, and in a bright and solid binding. **\$6,500**



*This is an especially crisp copy of the first printing of Pontano's poetic works, handsomely set in Aldine italic type.* Rivaled only by Poliziano as a Latinist, Pontano (1426-1503) is often called the most elegant and fertile writer of the 15th century. A greatly trusted and respected figure in his time, he had a distinguished career—apart from his literary achievements—in the service of the Aragonese rulers of Naples as a soldier, historian, mediator, royal secretary, and head of the academy formed by Alfonso. But it is his philosophical works and his poetry for which Pontano is justly famous. His collected philosophical works were first published in 1501 by Vercellensis, and are notable for their elegant and natural style and for their freedom from bias. Our volume contains the first collection of his poetry, which has a wide range, from "Urania" (hexameters on astrology) to "Lepidina" (a mythological account of the marriage of the god Sebeto to the nymph Parthenope) to personal lyrics and elegies. In addition to those works, our volume contains "Meteorum," "De Hortis hesperidum," "Meliseus," "Mæon," "Acon," "Hendecasyllaborum," "Tumulorum," "Neniæ," and "Epigrammata." Pontano writes as if Latin were his native language and graceful, harmonious verse his natural means of expression. His most attractive poems are often those expressing the intimate joys and sorrows of family life, perhaps because of his own devotion to his wife and children. Pontano had first sent some of his poems to Aldus in 1502. The publisher was enthusiastic, but decided to wait for additional works hinted at by the poet before going to press. Unfortunately, a manuscript dispatched by Pontano went missing for a year when the messenger to whom it was entrusted took ill and died in Padua in the summer of 1503. Pontano himself died in September of that year, and the poems languished unpublished for two years, until Pontano's fellow Neapolitan humanist Pietro Summonte sent additional pastorals to Aldus for inclusion in the collection. Aldus reprinted the work in 1513 and 1533; both of these editions are more common in the marketplace than the present one. (CEH1306)



**43 (ALDINE IMPRINT). TACITUS.** [OPERA]. [bound with] **ALCIONIO, PIETRO.** LEGATUS DE EXSILIO. (Venice: Aldus, 1534; 1522) 206 x 133 mm. (8 1/8 x 5 1/4"). 12 p.l., 260 leaves; [70] leaves (including blank e7 and e8). **Two separately published works in one volume.** Only Aldine Edition of the first work; FIRST PRINTING of the second work. Pleasing late 17th or early 18th century English polished calf, "D 6" written in ink on upper cover, raised bands, spine gilt in compartments (one featuring a bishop's coat of arms with the motto "Veritas Vincit" ["Truth conquers"]), the others with floral lozenge centerpiece and volute cornerpieces), tan morocco label, red sprinkled edges (very expert repair to small portion of the top of spine). Printer's anchor and dolphin device on title and last page of each work. First work: Renouard, pp. 1 12-13; Ahmanson-Murphy 239; Dibdin, p. 450. Second work: Renouard, p. 95; Ahmanson-Murphy 187. ♦A couple of small abrasions to boards, minor wear to joints, but the binding entirely solid, the leather lustrous, and the volume showing little use externally. Four leaves with short, faint dampstain to tail margin, second work with very light soiling to title and last page, other trivial imperfections, but AN ESPECIALLY FINE COPY, the text exceptionally clean, fresh, bright, and smooth. \$7,500 (See illustration on page 40)

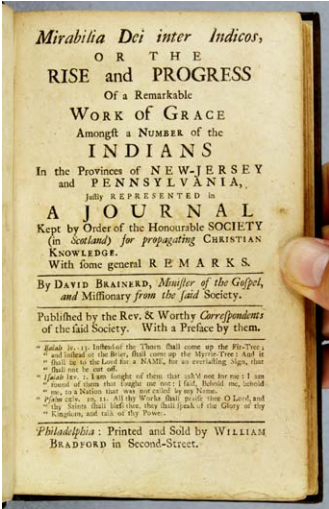
*This is a remarkably well-preserved copy of a volume containing the most accurate available edition of a classic history of Rome and a Renaissance dialogue so Ciceronian in style that the author was suspected of copying it from the great orator.* The first work here, the "Annals" of Tacitus (ca. 55 - ca. 117), is the famous account of the history of Imperial Rome, describing the deeds and misdeeds of the Julio-Claudian dynasty from 14-68 A.D. It was the outstanding work of the great Roman historian, a star of the Silver Age of Latin literature known for his concise prose and penetrating psychological insights into politics. This, the only Aldine edition, is a reprint of Froben's 1533 edition compiled by Beatus Rhenanus (1485-1547) from the Beroaldus edition of 1515, with (as Dibdin noted) "many errors of that editor . . . corrected." Dibdin and Renouard both observe that our edition is much sought after and fetches a far higher price than the Froben version. It includes three other works: (1) a short piece on the Germanic peoples, an ethnologically important work that favorably contrasts their crude virility with the corruption of Rome; (2) a biography of Agricola, governor of Britain under Domitian (and Tacitus' father-in-law), considered one of the outstanding biographies of ancient literature and a very valuable record of part of the early history of the British

Isles; and (3) a concluding dialogue on oratory, contrasting unfavorably the speeches given in Tacitus' own day under the watchful eyes of an emperor with the great harangues of Cicero's late Republican era. Bound in the present volume with the Aldine Tacitus and appearing in print here for the first time, "Legatus" is a dialogue in praise of exile by Venetian humanist Pietro Alcionio (ca. 1487-1527), professor of Greek at Florence and later installed by Clement VII in the chair at Rome. The accusation that he had plagiarized Cicero was not finally refuted until the 18th century, and it left a lasting stain on Alcionio's reputation. An important editor of Aristotle, Alcionio had worked as a proofreader and translator for printer Aldus Manutius, and the man who denounced him was Aldus' son, Paulus Manutius, a Cicero scholar with an intense personal dislike for Alcionio. Both of these editions are uncommonly seen, and one could scarcely hope to find a copy of either of these works in brighter, fresher condition than what is seen here. (ST12444)

**A Significant Philadelphia Imprint for Understanding Relations between English Colonists and American Indians, Issued by an Important Patriot-Printer**

**44 (AMERICA, HISTORY OF). BRAINERD, DAVID.** MIRABILIA DEI INTER INDICOS, OR . . . DIVINE GRACE DISPLAY'D AMONGST THE INDIANS. (Philadelphia: Printed and Sold by William Bradford, [1746]) 194 x 117 mm. (7 5/8 x 4 5/8"). viii, 232, 231-253, [1] pp. (pagination as in British Library copy). With the half title. FIRST EDITION. Pleasing recent retrospective full dark brown calf, raised bands, two red morocco labels. Sabin 7340; Howes 717. ♦Many (but not all) of the leaves moderately browned, mostly from offsetting (one gathering rather spotted), but generally quite clean, reasonably fresh, and considerably better internally than the typical early American imprint, and in an unworn retrospective binding. \$4,500

*This work is important as a production of a noted early American printer, as an insight into the attitudes of English colonists towards the Native Americans, and as a source of understanding about the strained relations between the two groups.* Our account by Puritan missionary David Brainerd (1718-47) of his efforts to convert American Indians to Christianity was published at the expense of the Society in Scotland for the Propagation of Christian Knowledge, Brainerd's sponsor in this work. It is written in the form of a journal, starting on 19 June 1745, the day Brainerd set off for Croswagesung, New Jersey, to "Christianize" the tribes in that area. His techniques included preaching hell-fire and brimstone and catechizing his prospective converts in the tenets of Christian doctrine. At the end of the book Brainerd discusses the major obstacles he has encountered in his missionary work; chief among them is the "immorality and vicious behaviour of many [colonists] who are call'd Christians." Brainerd had little success in winning souls, and unfortunately he infected many of those he wished to save with the tuberculosis that took his own life at age 29. As ANB puts it, "Brainerd preached the Word of Life, but he spoke with a poisoned breath." This work was printed by William Bradford (1721-91), known as the "patriot-printer of 1776"—a prominent colonial printer and a hero of the War of Independence. According to ANB, "he signed the Non-Importation Resolutions of 1765, he supported a proposed continental congress, and his paper carried the serpent and 'Unite or Die' slogan from July 1774 until October 1775. The London Coffee-House, which Bradford owned and frequented, became the Revolution's unofficial Philadelphia headquarters. A leading Son of Liberty, he printed the most extreme material opposing the Crown; he was the first to publish Thomas Paine's 'Crisis' essays." (CJM1101)



**45 (AMERICA, HISTORY OF). (ELZEVIER IMPRINT). LAET, JOANNIS DE.** NOTÆ AD DISSERTATIONEM HUGONIS GROTHII DE ORIGINE GENTIUM AMERICANARUM. (Amstelodami: Apud Lvdovicvm Elzivirivm, 1643) 156 x 98 mm. (6 1/8 x 3 7/8"). 223, [1] pp. FIRST EDITION. Contemporary stiff



▲ 44 ▲ 45



vellum, flat spine with ink titling. Printer's device on title page. Front pastedown with red wax seal. Willems 997; Rahir 991; Sabin 38561. ♦Very minor soiling to vellum, three leaves with small chip at head edge, isolated rust spots, trivial foxing, and corner creases, but A VERY FINE COPY—especially clean, crisp, and bright, in a binding that shows no significant signs of use. \$4,800

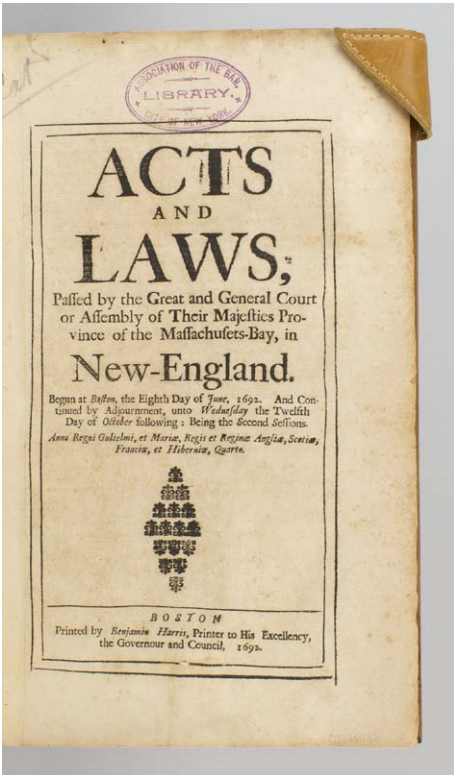
*In this major work in the continuing controversy over the origins of the indigenous people of the Americas, Dutch humanist Johannes de Laet (1581-1649) presents a sharp refutation of the theories advanced by Hugo Grotius.* A founding director of the Dutch West Indies Company, Laet had written an authoritative history of the New World, published in Dutch in 1625 and in Latin in 1633. He did not speculate on the origins of the people of the Americas in that work, though he did cite with approval the theory of the Spanish Jesuit missionary José de Acosta (1540-1600), who posited that the American Indians had travelled to the new continent over a land bridge from Asia. The question of the origin of the inhabitants of the New World was of great concern to European Christians who wanted to validate the biblical version of the origins of man. In Renaissance Europe, how humans found their way to the isolated continents in the Western hemisphere was as much a question of theology as it was of history or anthropology. When noted Protestant theologian Hugo Grotius (1583-1645) entered the fray, he turned to philologists and classical historians—rather than to accounts by modern European explorers and missionaries—in support of his argument that North American Indians had Norwegian origins, that Central American peoples had come originally from Ethiopia, and that Peruvians were descended from shipwrecked Chinese. Laet, who frequently opposed Grotius' theological views, demolished these imaginative theories by pointing out factual inaccuracies and geographical inconsistencies. He offered 12 possible alternative origins for Native Americans and

backed up his suggestions with references to the empirical data gathered by travellers to the New World. His preferred theory—borne out by modern genetic testing—designated Northern Asia as the origin of the indigenous Americans, and maintained that the migration must have taken place in the distant past. Grotius issued a response to this work, described by bibliographer Thomas Warren Field as "much more hauteur than logic," prompting Laet to publish a further blistering reply. This is an uncommonly seen book: ABPC lists just five copies at auction since 1975, only one of them in the 21st century. (ST12129a)

**Eight Excessively Rare 17th Century American Imprints  
Containing Wide-Ranging Laws Governing Everything from Whelps to Witchcraft**

**46 (AMERICAN IMPRINTS, 17TH CENTURY - ACTS AND LAWS).** ACTS AND LAWS, PASSED BY THE GREAT AND GENERAL COURT OR ASSEMBLY OF THEIR MAJESTIES PROVINCE OF THE MASSACHUSETTS-BAY, IN NEW-ENGLAND. (Boston: Printed by Benjamin Harris, 1692) 295 x 170 mm. (11 1/2 x 6 3/4"). 90 pp. FIRST EDITION. New sympathetic sprinkled calf, raised bands, spine labels. Title page with the oval stamp of the New York City Bar Association Library. Shipton & Mooney 618. ♦Light browning and spotting because of inferior paper quality, but the text showing few signs of use, and the retrospective binding unworn. \$35,000

*This is the first substantial printing of laws governing the Massachusetts Bay colony, and like the following seven items, it is of the greatest rarity. Although Session Laws were printed as early as 1661, they typically occupied two or three pages each year, and exceptions were never dramatically larger up to the time these acts were issued. Covering legislation enacted from 8 June to 12 October 1692, this publication of 95 pages contains 33 laws dealing with a great variety of issues, all of which, to us, are intriguing, and many of which are fascinating. There are laws dealing with oaths and writs and illegal imprisonment, with building codes and municipal boundaries and the choosing of town officials, with observance of the Sabbath and punishment for criminal offenses. There are*



◀ 46-49,  
51-53

laws covering the issuing of money; the prevention of fraud in the packing of fish, beef, and pork for sale; the "Prevention of Common Nu[i]sances arising [from] Slaughter-Houses" and other fetid precincts; "the orderly Consumating [sic] of Marriages"; the regulation of weights and measures; "the Counterfeiting, Clipping, Rounding, Filing or impairing of Coyns"; the prevention of "Danger [because of] the French residing within the Province"; and, perhaps most compelling, with "Conjuration, Witchcraft, and . . . evil and wicked Spirits." It is clear from the extent and nature of the legal details here that witches and other manifestations of the unholy occupied a powerful presence in the public consciousness. The law specifies that if anyone "shall Consult, Covenant with, Entertain, Employ, Feed or Reward any Evil and Wicked Spirit . . . or take up any Dead Man, Woman or Child, out of his, her, or their Grave . . . or any other part of any Dead Person to be Employed or used in any manner of Witchcraft, Sorcery, Charm or Incantment," that person shall "suffer pains of Death." For lesser uses of witchcraft or other dark skills—for example, to declare where to find gold or silver, to "provoke any person to unlawful Love," or to harm or destroy "any Cattel or Goods," the offender will be imprisoned, will be forced to "stand openly upon the Pillory" for six hours every three months in public confession, and will have to wear on his or her clothing a statement in capital letters of the transgression (second offenders are to be put to death). (ST12843b)

**47 (AMERICAN IMPRINTS, 17TH CENTURY - ACTS AND LAWS).** ACTS AND LAWS, PASSED BY THE GREAT AND GENERAL COURT OR ASSEMBLY OF THEIR MAJESTIES PROVINCE OF THE MASSACHUSETTS-BAY, IN NEW-ENGLAND. (Boston: Printed by Benjamin Harris, 1693) 295 x 170 mm. (11 1/2 x 6 3/4"). [2], 6 pp. FIRST EDITION. New sympathetic sprinkled calf, raised bands, spine labels. Title page with the oval stamp of the New York City Bar Association Library. Shipton & Mooney 647. ♦Light browning and spotting because of inferior paper quality, but the text showing few signs of use, and the retrospective binding unworn. \$5,000

*Enacted during a period from 8 June 1692 to 8 February 1693 (with "several adjournments"), the laws here are as miscellaneous as they are intriguing. They encompass the appointment of guardians, the imprisonment of debtors, the prohibition of fishing for mackerel before the beginning of July, the choosing of community ministers, shipping duties, and the registering of births and deaths. The appointment of ministers is considered in detail, with fines to be imposed on any community failing to install a clergyman, the forfeiture being earmarked for poor relief in the offending town or village. The requirement to record births and deaths is imposed to prevent "great uncertainty and inconvenience that may happen," although what sorts of uncertainty and inconvenience are not specified. What is specified are the various costs involved: three pence to register any birth or death (and to receive a certificate for the same), six pence for the town clerk to register any one client and provide the appropriate certificate, and a whopping fine of five shillings for "every person . . . refusing [to perform] or neglecting" the required action. Benjamin Harris was notable as the first colonial printer to produce a newspaper, though it was as short-lived as a publication could be, being issued on 25 September 1690 but never thereafter. (ST12843c)*

**48 (AMERICAN IMPRINTS, 17TH CENTURY - ACTS AND LAWS).** ACTS AND LAWS, PASSED BY THE GREAT AND GENERAL COURT OR ASSEMBLY OF THEIR MAJESTIES PROVINCE OF THE MASSACHUSETTS-BAY, IN NEW-ENGLAND. (Boston: Printed by Benjamin Harris, 1693) 295 x 170 mm. (11 1/2 x 6 3/4"). [2], 2 pp. FIRST EDITION. New sympathetic sprinkled calf, raised bands, spine labels. Title page with



the oval stamp of the New York City Bar Association Library. Shipton & Mooney 648. ♦Light browning and spotting because of inferior paper quality, but the text showing few signs of use, and the retrospective binding unworn. **\$3,500**

*Passed during a session that extended until 2 March 1693, this is an important act "For the Proportioning and Settling of the Tax or Assessment of Thirty Thousand Pounds Granted unto Their Majesties," a very considerable sum, even when levied on the whole colony of Massachusetts Bay. The process of collection is to involve "Select-men" and "Town-Commissioners," who are to determine how this special tax is to be fairly imposed (it is specified that any one poll is not to be charged in excess of 20 shillings). The law ends with an elaborate, explicit, and emphatic declaration that this will be a one-time imposition, "from necessity consented unto for this Time only, and no other."* (ST12843d)

**49 (AMERICAN IMPRINTS, 17TH CENTURY - ACTS AND LAWS).** ACTS AND LAWS, PASSED BY THE GREAT AND GENERAL COURT OR ASSEMBLY OF THEIR MAJESTIES PROVINCE OF THE MASSACHUSETTS-BAY, IN NEW-ENGLAND. CONVENED AND HELD AT BOSTON, THE THIRTY-FIRST DAY OF MAY. 1693. (Boston: Printed by Bartholomew Green, 1693) 295 x 170 mm. (11 1/2 x 6 3/4"). 15 pp. FIRST EDITION. New sympathetic sprinkled calf, raised bands, spine labels. Title page with the oval stamp of the New York City Bar Association Library. Shipton & Mooney 649. ♦Light browning and spotting because of inferior paper quality, but the text showing few signs of use, and the retrospective binding unworn. **\$8,000 (See illustration on page 45)**

*Like the other "Acts and Laws" described in this catalogue, the legislation contained here deals with matters of fundamental importance and at the same time issues of significance at a lower level, however intriguing they seem to us more than three centuries later. Here we see laws that include (among other things) the limiting of interest charged to six percent for lent monies (or "Wares, Merchandize, or other Commodities"); the establishment of community supervision, through the Justice of the Peace, of the building of any ship greater than 30 tons; the founding of a post office in Boston as the hub for delivery of mail to any location in the world, along with the setting of postal rates (six pence, for example, would move a letter between Rhode Island and Boston); the exclusive restriction of mail carriers to those employed by the Post-Master General; the confirmation of ownership in perpetuity of properties in Martha's Vineyard and Nantucket; the establishment of procedures for preventing the circumventing of duties on goods brought into harbor (with officers being empowered to board and search vessels, and cargo to be unloaded only during daylight hours); and the encouragement of the killing of wolves within township limits, 20 shillings to be paid for each wolf killed (five shillings for a whelp), with monies to be assessed of the inhabitants of those towns so served by the thinning out of what had clearly become a menacing overpopulation. Bartholomew Green (1666-1732) was the chief printer for the Massachusetts Bay Colony during the last 40 years of his life. He printed and later published the "Boston News-Letter," the first continuing newspaper in the American colonies. After apprenticing for Samuel Sewall, Green set up his own press while still in his teens, and he printed the important "Acts and Laws" while in his mid-twenties.* (ST12843e)

**50 (AMERICAN IMPRINTS, 17TH CENTURY - ACTS AND LAWS).** ACTS AND LAWS, PASSED BY THE GREAT AND GENERAL COURT OR ASSEMBLY OF THEIR MAJESTIES PROVINCE OF THE MASSACHUSETTS-BAY, IN NEW-ENGLAND. (Boston: Printed by Bartholomew Green, 1693) 250 x 175 mm. (9 7/8 x 6 7/8"). [4] pp. FIRST EDITION. Unbound. Printer's title page lozenge-shaped ornament made up of 16 delicate fleurons. Title page with ink library stamp of City of New York Bar Association; verso of title with early ink inscription, "Benjamin Kimball, his book." Tower 143; Shipton & Mooney 650; Wing M-954. ♦Short tear at head of title neatly repaired with old paper on (blank) verso, trimmed a bit close at tail, two tiny chips to tail edge of second leaf (grazing one letter), some soiling and minor discoloration, but still a very good specimen of rare early American printing. **\$3,500**

*Although a very modest piece of printing, occupying just two leaves, this is nevertheless an item of considerable interest. The text lays out laws that regulate shipping, the partition of lands, and the punishing of criminal offenses, the last of these specifying that "Prophaners of the Sabbath, and unlawful Gamesters, Drunkards" and others shall be disciplined in various ways, including "by setting in the Stocks" up to three hours, imprisonment up to 24 hours, and being whipped "not exceeding Ten Stripes." Physical copies of these early session laws are of extraordinary rarity (OCLC locates just one copy of the present item, at the Boston Athenaeum), and they are simply never seen in the marketplace—for example, so far as we can tell, the last time another copy of the present item appeared for public sale was in 1879.* (ST12843f)

**51 (AMERICAN IMPRINTS, 17TH CENTURY - ACTS AND LAWS).** ACTS AND LAWS, PASSED BY THE GREAT AND GENERAL COURT OR ASSEMBLY OF THEIR MAJESTIES PROVINCE OF THE MASSACHUSETTS-BAY, IN NEW-ENGLAND. CONVENED AND HELD AT BOSTON, THE EIGHT[H] DAY OF NOVEMBER. 1693. (Boston: Printed by Bartholomew Green, 1693) 295 x 170 mm. (11 1/2 x 6 3/4"). [2], 19-48 pp. FIRST EDITION. New sympathetic sprinkled calf, raised bands, spine labels. Title page with the oval stamp of the New York City Bar Association Library. Shipton & Mooney 651. ♦Light browning and spotting because of inferior paper quality, but the text showing few signs of use, and the retrospective binding unworn. **\$12,500 (See illustration on page 45)**

*This is a very substantial publication, with 31 pages of laws, miscellaneous as always, but in this case more heavily weighted toward military matters. The legislation relates to (among other things) bail; regulation of the militia (occupying seven pages, plus two more on conscription); handling of the payment of fines as well as procedures for the collecting of taxes; maintenance and repair of the Boston courthouse (called "Town-house" here); building and altering of highways (three pages); maintenance of fences to keep livestock from causing "damage in Corn fields, and other improved, and common Lands"; remedies for mariners guilty of "deserting their Imploy" or being arrested for debt after being taken advantage of by "any Inn-keeper, Victualler, Seller of Wine or strong Liquors, Shop-keeper or any other Person whatsoever" (the law being on the side of the seaman, until he completes his present voyage); establishing law courts (and their annual schedule) and a "high Court of Chancery" (with fees to be paid to that court); and permission to issue £1,500 in money to cover pressing military costs.* (ST12843g)

**52 (AMERICAN IMPRINTS, 17TH CENTURY - ACTS AND LAWS).** ACTS AND LAWS, PASSED BY THE GREAT AND GENERAL COURT OR ASSEMBLY OF THEIR MAJESTIES PROVINCE OF THE MASSACHUSETTS-BAY, IN NEW-ENGLAND. (Boston: Printed by Bartholomew Green, 1694) 295 x 170 mm. (11 1/2 x 6 3/4"). [2], 49-60 pp. FIRST EDITION. New sympathetic sprinkled calf, raised bands, spine labels. Title page with the oval stamp of the New York City Bar Association Library. Shipton & Mooney 694. ♦Light browning and spotting because of inferior paper quality, but the text showing few signs of use, and the retrospective binding unworn. **\$9,500 (See illustration on page 45)**

*Enacted during legislative sessions from 8 November 1693 to 14 February 1694, the laws included in these 12 pages relate to "the better Rule and Government of the Indians in their several Places and Plantations"; "the Relief of Id[i]ots and Distracted Persons"; restraining the export of skins out of Massacusetts Bay and the "Preservation & Increase of Deer in the said Province"; the licensing and regulation (including periodic inspection) of "Innholders, Taverners, and common Victuallers," who, among other things, must not "suffer any Person to Drink to drunkenness" or serve "any Apprentice, Servant, or Negro"; the selection of "Tythingmen" (and their fitting out with a brass-tipped staff of office) as well as their duties; and various rules covering municipal offices and public revenues. It is revealing that two acts here relate specifically to wood, an essential commodity for all levels of society: a law of significant length spells out the penalties for stealing a neighbor's wood or timber, and it is stated that a cord of wood must measure eight by four by four feet (and be forfeited if sold falling short of this). Also of interest as a reflection of social prejudice is a law that discusses penalties for receiving stolen goods—but only when accepted from an "Indian Servant, or Negro, or M[u]latto Servant or Slave." Similarly prejudicial, the laws governing Indians deal at length with penalties relating to selling them "strong drink" and to their conviction of drunkenness. The laws dealing with persons "naturally wanting of understanding" or being "Impotent or Distracted" are entirely sympathetic, calling for public relief and support whenever such a person or a person's relatives cannot provide the wherewithal for the needs of daily living.* (ST12843h)

**53 (AMERICAN IMPRINTS, 17TH CENTURY - ACTS AND LAWS).** ACTS AND LAWS, PASSED BY THE GREAT AND GENERAL COURT OR ASSEMBLY OF THEIR MAJESTIES PROVINCE OF THE MASSACHUSETTS-BAY, IN NEW-ENGLAND. CONVENED AND HELD AT BOSTON, ON . . . THE THIRTIETH OF MAY. 1694. (Boston: Printed by Bartholomew Green, 1694) 295 x 170 mm. (11 1/2 x 6 3/4"). [2], 61-76 pp. FIRST EDITION. New sympathetic sprinkled calf, raised bands, spine labels. Title page with the oval stamp of the New York City Bar Association Library. Shipton & Mooney 695. ♦Light browning and spotting because of inferior paper quality, but the text showing few signs of use, and the retrospective binding unworn. **\$10,000 (See illustration on page 45)**

*These 16 pages of legislation cover shipping and duties on goods, specifying (among many other things) that every ship be required to pay duty based on its cargo-carrying capacity before leaving port; the assessing and collection of a special*



tax primarily to pay for the garrison on Castle Island near Boston and other costs of defense, the process of assessment delineated in great detail, specifying, for example, what tax is to be paid by households on their livestock (a cow more than three years old is to be taxed at 30 shillings, swine are to be taxed at £6 per score); the penalties for adultery and polygamy (the former offence punishable by whipping not to exceed "Forty Stripes," the latter offence punishable by death[!]); the regulation of trade with the Indians (no liquor or ammunition allowed); and—much more important than cargo or pigs or infidelity—the "setting forth of General Priviledges," asserting "that the House of Representatives of the People of this Province . . . have . . . undoubted right to all the Liberties and Priviledges of an English Assembly." (ST12843i)

**54** **ARISTOTLE.** ARISTOTELIS STAGYRITAE ETHICORUM LIBRI X CUM COMMENTARIIS. ITEM & EIUDEM ARISTO. POLITICORUM LIBRI VIII AC OECONOMICORUM LIBRI II. LEONARDO ARETINO INTERPRETE. (Lugduni: [Printed by Theobaldus Paganus for] Jacobus Giunta, 1542) 171 x 108 mm. (6 3/4 x 4 1/4"). 285, [3] leaves. Old (18th century?) quarter vellum over patterned paper boards, flat spine with brown morocco label and later ink library markings, newer endpapers. Woodcut publisher's device (Silvestre 449) on title page. Early ink owner's inscription on title page (where the iron gall ink has eaten a small hole in the paper) and on verso of colophon leaf. ♦ Vellum lightly soiled, one-inch stain to paper on lower board, upper corners a little bumped, small wormholes in corners of a few leaves including endleaf and pastedown of front board, leaves mildly browned, minor marginal stains, occasional rust spots, otherwise an excellent copy, the text generally clean and fresh, and the binding quite sound. **\$750**

*This is an attractive edition of Aristotle's three works on the "practical sciences": "Nicomachean Ethics," "Politics," and "Economics," with commentary by Leonardo Aretino. A standard work of moral philosophy and one of the foundation documents of Western thought, the "Ethics" outlines the moral virtues that will lead to the well-being of the individual and the general good of society. Aristotle's "Politics" is the last great work of Greek political thought, and one that has had a lasting influence on the organization of Western society. Although the institution that had produced it, the Greek city-state, was already obsolescent, many of the work's important conclusions (e.g., men came together into cities for the sake of life; they continue for the sake of the good life) are valid for any society. The final treatise here, "Economics," covers the spectrum from household management to national monetary policy. Modern scholars consider it more likely to be the work of a student of Aristotle than of the philosopher himself. The commentary here is by Leonardo Bruni (1369-1444), called Aretino from his native Arezzo, who was a leading humanist of the early Renaissance. (See item #7, above.) His insights into politics and economics are of special interest as he was Chancellor of Florence in the time of the Medici. (ST12680)*

*Six Fine Contemporary Copies from the Outstanding 18th Century Work on Handicrafts, Preceding (and Plagiarized by) Diderot, and with Impressive Plates of Industrial Settings*

**55** **(ARTS ET MÉTIERS).** (CHAMOIS LEATHER MAKING). LALANDE, [JOSEPH JEROME LE FRANÇAIS DE]. ART DU CHAMOISEUR. [bound with] **(SILK DYEING).** [MACQUER, PIERRE-JOSEPH]. ART DE LA TEINTURE EN SOIE. [bound with] **(LEATHER WORKING WITH GOLD OR SILVER).** FOUGEROUX DE BONDAROY, [AUGUSTE-DENIS]. ART DE TRAVAILLER LES CUIRS DORÉS OU ARGENTÉS [bound with]

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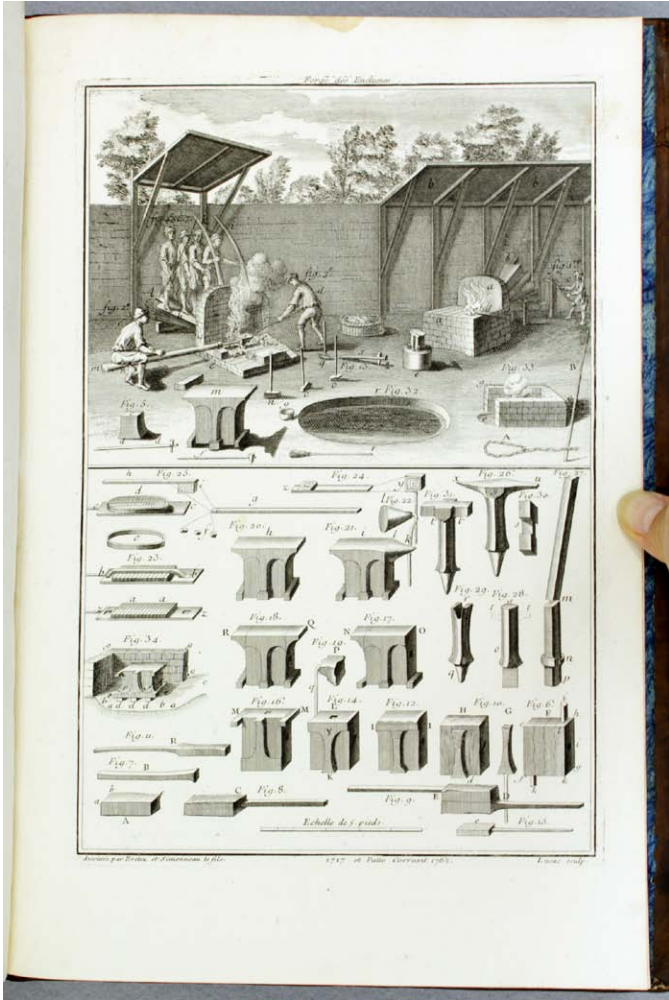
**(IRON MONGERING).** RÉAUMUR, [RENE ANTOINE FERCHAULT DE]. NOUVEL ART D'ADOUCIR LE FER FONDU, ET DE FAIRE DES OUVRAGES DE FER FONDU AUSSI FINIS QUE DE FER FORGE. ADDITION À LA TROISIÈME SECTION SUR LE FER. [bound with] **(FORGING ANVILS).** DUHAMEL DU MONCEAU, [HENRI-LOUIS]. DE LA FORGE DES ENCLUMES. ([Paris: Académie Royale des Sciences], 1762-63) 413 x 286 mm. (16 1/4 x 11 1/4"). 1 p.l., 46 pp.; ix, [i], 86 pp.; 1 p.l., 42 pp.; viii, 124 pp.; 1 p.l., 11 pp. **Five works bound in one volume.** FIRST EDITIONS. ESPECIALLY ATTRACTIVE CONTEMPORARY MARBLED CALF, raised bands, spine heavily gilt in compartments with unusual centerpiece composed of shell forms and drawer handles, and with intricate volute cornerpieces, red morocco label, blue paste paper endpapers. WITH 18 OFTEN VERY PLEASING ENGRAVED TECHNOLOGICAL PLATES: four in the first work, six in the second, two in the third, five in the fourth, and one in the last. Brunet II, 618-19. ♦ Covers with minor worm damage, otherwise VERY FINE, the binding lustrous and scarcely worn, the margins very ample, and the text and plates especially clean, bright, and fresh. **\$2,000**

*This and the following five items are part of the "Description des Arts et Métiers," a series of 75 treatises published in more than 100 parts that, together, formed the outstanding 18th century work on handicrafts. Issued over a period of almost three*

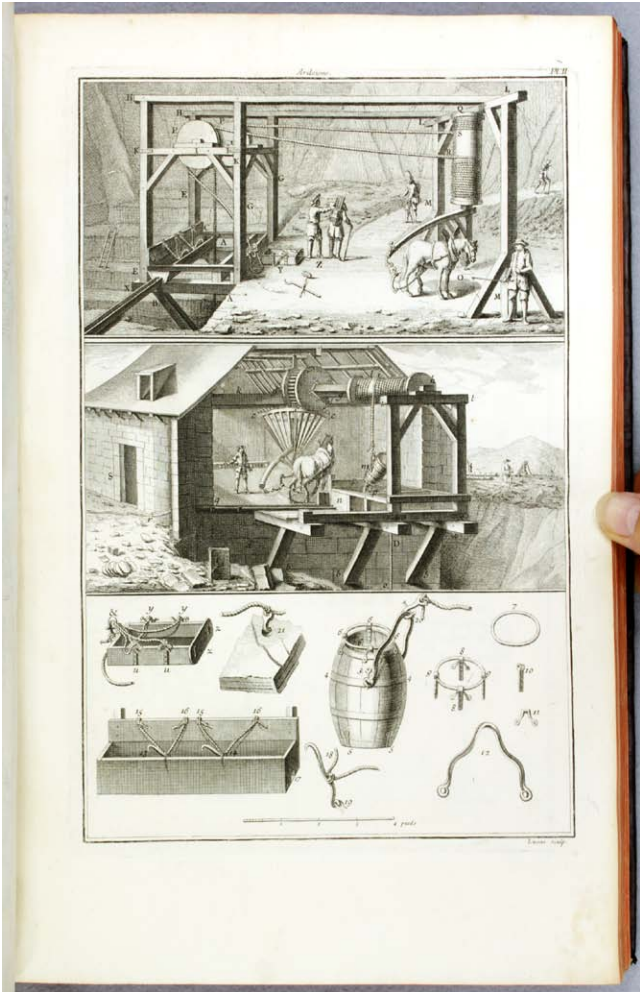


decades, these works contain often splendid engravings of the industrial contexts of artisans making paper, candles, hats, playing cards, iron, sugar, wool, and many other products. Published at roughly the same time as Diderot's great "L'Encyclopédie," these volumes are larger than those making up that better-known publication, and the cuts here are even more striking than those in the Diderot, which includes some plagiarized illustrations taken from the present series. This ambitious undertaking, sponsored by the Académie Royale des Sciences of Paris, "constituted an effort to present a scientific picture of all the industrial processes employed in France in the 18th century. Since no corresponding survey was carried through in any other country at so early a date and since this one in France anticipated but briefly the industrial changes commonly associated with the phrase, 'the industrial revolution,' these volumes are worthy of particular notice. In a sense, they portray the maxima of skills attained at the end of a social period, the age of the handicraftsman." (Cole and Watts) Work on "Arts et Métiers" was begun under the auspices of scientist René Antoine Ferchault de Réaumur (1683-1757) and was brought to publication under the editorship of the multitalented French physician, botanist, and naval engineer Henri-Louis Duhamel du Monceau (1700-82), who also contributed a number of articles. As in the other works listed in the immediately following entries, the plates here provide special understanding of the manufacturing environments of the period at the same time as they give particular aesthetic pleasure to the modern reader. The works in the present volume cover a wide range of topics, from the soft (making chamois leather, dyeing delicate silks, tooling leather with silver and gold) to the hard (working with iron and making anvils). The academicians who prepared the articles for "Arts et Métiers" worked closely with artisans and manufacturers who had first-hand knowledge of the processes described, and the section on dyeing silk demonstrates the necessity of such consultation. In addition to explaining the basic process—which includes the environmentally unsound practice of washing the colored cloth in a river—the author outlines the complicated techniques employed to produce various colors. The pre-treatment and coloring process varied depending on the hue desired—it was far more complicated than just pouring in a bottle of commercial dye at the right moment. Black was especially difficult to get right, and nine pages are devoted to outlining the procedure used by the most prominent workshops to produce a rich, dark black. (ST12366d)

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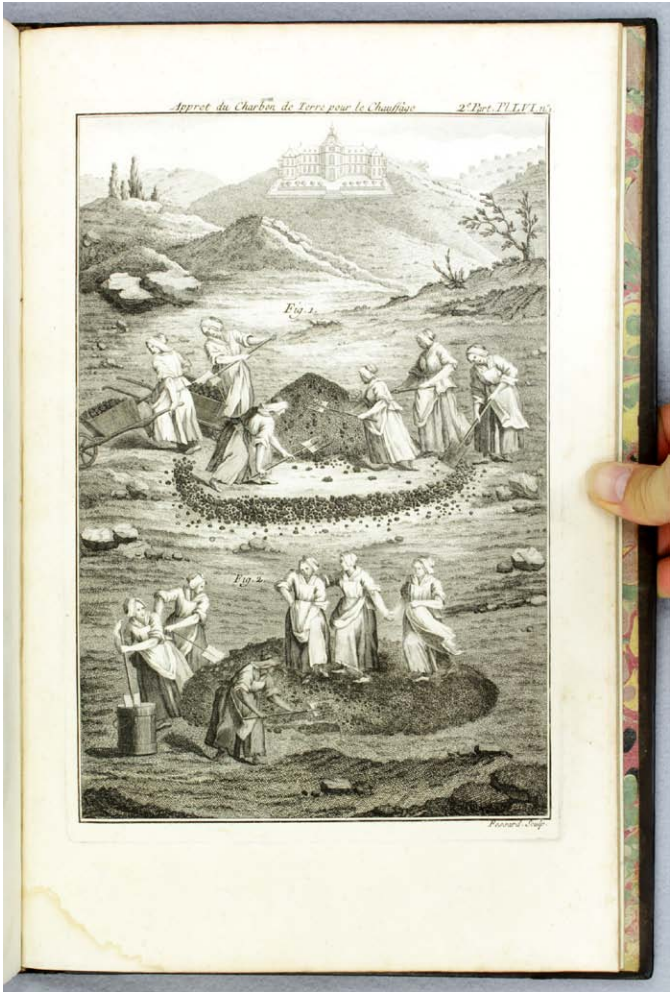


**56 (ARTS ET MÉTIERS). (CHARCOAL MAKING). DUHAMEL DU MONCEAU, [HENRI-LOUIS]. ART DU CHARBONNIER. OU MANIÈRE DE FAIRE LE CHARBON DE BOIS. [bound with] (SLATE QUARRYING). FOUGEROUX DE BONDAROY, [AUGUSTE-DENIS]. ART DE TIRER DES CARRIÈRES LA PIERRE D'ARDOISE, DE LA FENDRE ET DE LA TAILLER. [bound with] (IRON MINING, SMELTING, AND FORGING). COURTIVRON, [GASPARD LE COMPASSEUR-CRÉQUY-MONTFORT, MARQUIS DE] and M. BOUCHU. ART DES FORGES ET FOURNEAUX À FER. ([Paris: Académie Royale des Sciences], 1761-62) 413 x 286 mm. (16 1/4 x 11 1/4"). iv, 30 pp.; iv, 66 pp.; 66, 31, 141 pp. **Three works bound in one volume.** FIRST EDITIONS. ESPECIALLY ATTRACTIVE CONTEMPORARY MARBLED CALF, raised bands, spine heavily gilt in compartments with unusual centerpiece composed of shell forms and drawer handles, and with intricate volute cornerpieces, red morocco label, blue paste paper endpapers. WITH 27 OFTEN VERY PLEASING ENGRAVED TECHNOLOGICAL PLATES: one in the first work, four in the second, and 22 in the last. Brunet II, 618-19. ♦Occasional faint marginal foxing, but A VERY FINE COPY, the binding especially lustrous and showing only quite minor wear, and the text and plates especially clean, fresh, and bright. \$2,500 (See also illustration on page 49)**

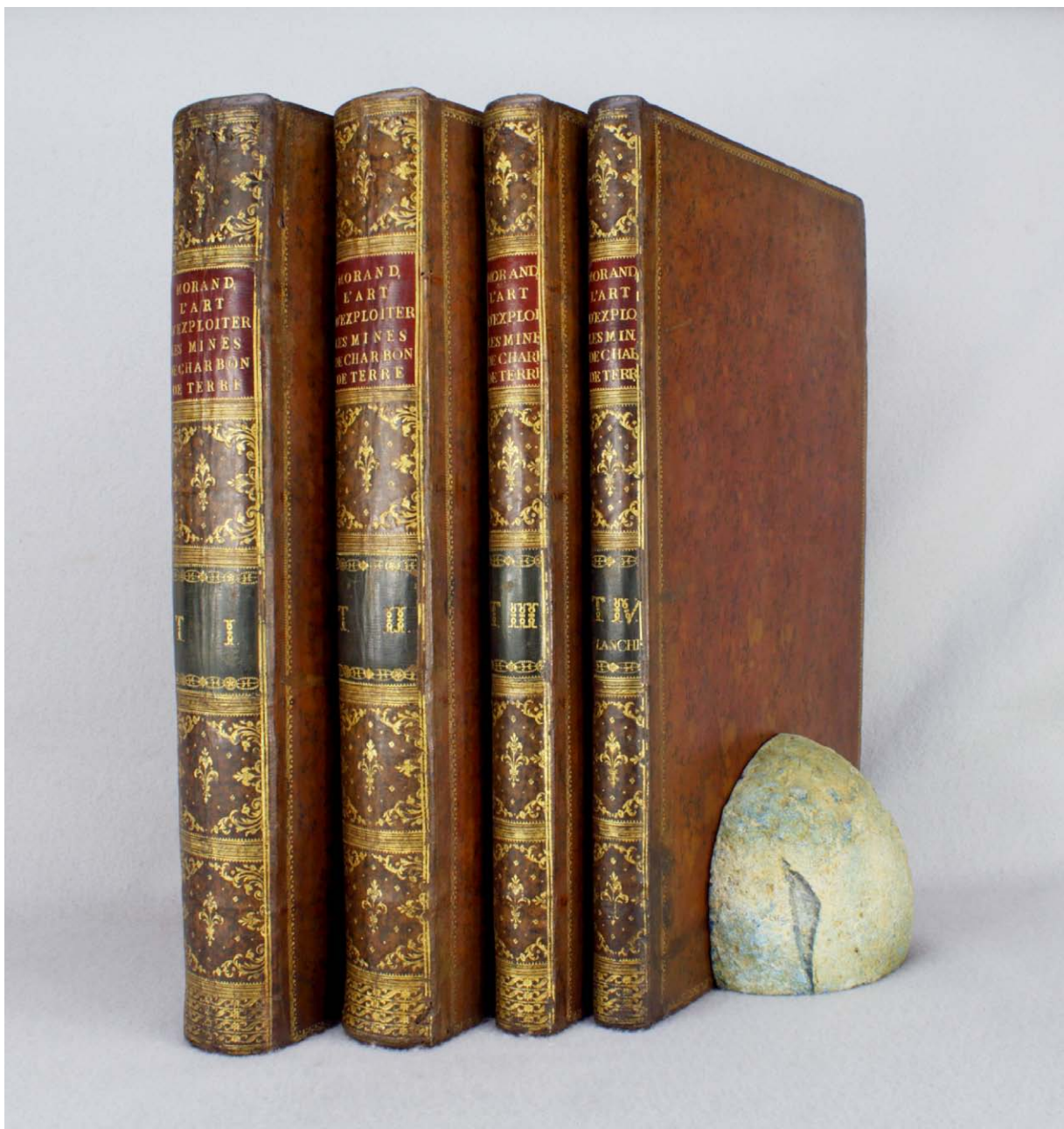
*The present volume discusses the heavy industries of making charcoal from wood, mining and cutting slate, and working with iron. The extended three-part section on iron covers mining, smelting, and forging. Its co-author, the Marquis de Courtivron (1715-85), was a military hero as well as a man of science. He also wrote a commentary on Newton's "Optics" and an epidemiological study of a veterinary disease outbreak in Burgundy. (ST12366a)*

**57 (ARTS ET MÉTIERS). (COAL MINING). MORAND, JEAN-FRANÇOIS-CLÉMENT. L'ART D'EXPLOITER LES MINES DE CHARBON DE TERRE. ([Paris: Académie Royale des Sciences], 1768-79) 432 x 279 mm. (17 x 11"). Supplement to part I (numbered 1357-62) bound after p. 196 of volume I; the 44-pp. "Memoire" bound at the end of volume II, after p. 1356 (where the supplement would normally have appeared). **Four volumes.** FIRST EDITION. Excellent contemporary marbled calf, flat spines gilt in compartments with central fleuron encircled by small tools and with volute cornerpieces, each spine with one black and one red label, marbled endpapers. WITH 79 OFTEN VERY PLEASING ENGRAVED TECHNOLOGICAL PLATES of mining operations and equipment, three of these double-page. Front pastedowns with small round label of Bibliotheque de Saily. Kress 6581; Brunet II, 618-19. ♦Leather with a few minor abrasions, a significant area of one cover with loss of patina from insect activity, general light wear, but the unrestored period bindings entirely solid, with no serious signs of use, and with a pleasing shelf appearance. Three dozen leaves with slight or moderate overall browning, intermittent small, light marginal dampstains, 20 leaves with one-inch elongated wormhole at top edge (not reaching the text), a dozen plates slightly to somewhat browned, additional minor defects, otherwise excellent internally, with good margins, with strong impressions of the engravings, and with clean, fresh leaves. \$3,900**

*This vast four-volume treatise on coal mining comprises a survey of the state of cutting-edge technology in the 18th century. It covers the subject comprehensively, discussing geological and mineralogical explanations for the locations of coal deposits, the methods of mining coal, the state of the coal industry in France, the commerce and economics of the coal trade in Europe, and the ways—both practical and theoretical—in which coal could be employed to heat and light houses and to fuel factories and*







workshops. At the time of publication, French forests were being depleted of wood, and there was a pressing need to find an alternate source of energy. Coal seemed the answer to the problem. Jean-François-Clément Morand (1726-84) trained as a physician but preferred to devote himself to scientific research rather than to the practice of medicine. He became a member of the Academy of Sciences in 1759, and was appointed librarian to the organization. This set is uncommonly seen in the marketplace, and when it does appear, it is usually incomplete. (ST12311)

*Swedenborg on Manufacturing Iron, and Women and Children Making Paper*

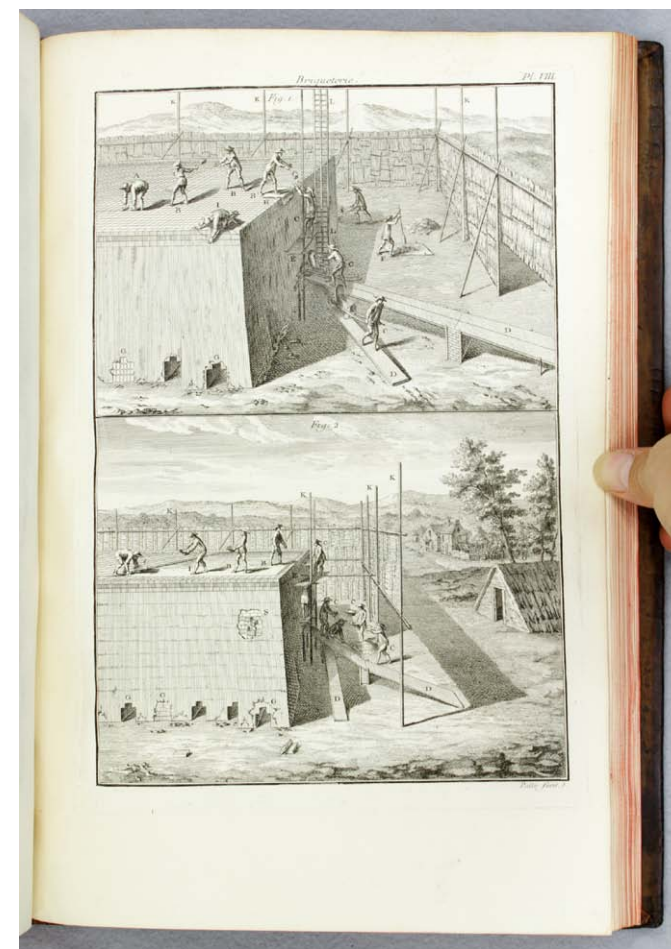
**58** (ARTS ET MÉTIERS). (IRON MINING, SMELTING, AND FORGING, ANVIL FORGING, AND ANCHOR MAKING). COURTIVRON, [GASPARD LE COMPASSEUR-CRÉQUY-MONTFORT, MARQUIS DE], and M. BOUCHU. ART DES FORGES ET FOURNEAUX À FER. [bound with] (TALLOW CANDLE MAKING). DUHAMEL DU MONCEAU, [HENRI-LOUIS]. ART DU CHANDELIER. [bound with] (PAPER MAKING). LA LANDE, [JOSEPH JEROME LE FRANÇAIS DE]. ART DE FAIRE LE PAPIER. ([Paris: Académie Royale des Sciences], 1761-62) 413 x 286 mm. (16 1/4 x 11 1/4"). 2 p.l., 196 pp.; 41 pp. (without section title); 1 p.l., iv, 150 pp. **Three works bound in one volume.** FIRST EDITIONS. ESPECIALLY ATTRACTIVE CONTEMPORARY

MARBLED CALF, raised bands, spine heavily gilt in compartments with unusual centerpiece composed of shell forms and drawer handles, and with intricate volute cornerpieces, red morocco label, blue paste paper endpapers. WITH 26 OFTEN VERY PLEASING ENGRAVED TECHNOLOGICAL PLATES: nine in the first work, three in the second, and 14 in the last, one of these double-page. Brunet II, 618-19. ♦Corners a little mashed, small chip to tail of spine at front joint, but IN VERY FINE CONDITION, the binding lustrous and otherwise with no significant wear, the margins especially ample, and the plates and text unusually fresh, clean, and bright. \$4,500 (See also illustration on page 49)

*The first work here is a continuation of the explication of ironworking begun in the volume described in item #56, above. This fourth section contains Emanuel Swedenborg's treatise on iron, covering forges, furnaces, and mines, translated from the Latin by M. Bouchu. Better remembered today for his religious visions and writings on spiritual matters, this is an unexpected context for Swedenborg (1688-1772), but he was the Assessor of the Royal College of Mines in Sweden, where the mining of copper and iron ore was a major part of the economy. The second work in this volume discusses the making of candles out of tallow, from the rendering of the animal fats to the dipping of the "chandeliers," as these candles were called (to distinguish them from wax candles, called "bougies"). One of the most eagerly sought after works from the "Arts et Métiers" series, the final work here details the complicated process of making paper, which demanded much in the way of labor, equipment, and facilities, including a water mill. It is one of the crafts where female (and child) workers are shown to be a significant part of the labor force. (ST12366b)*



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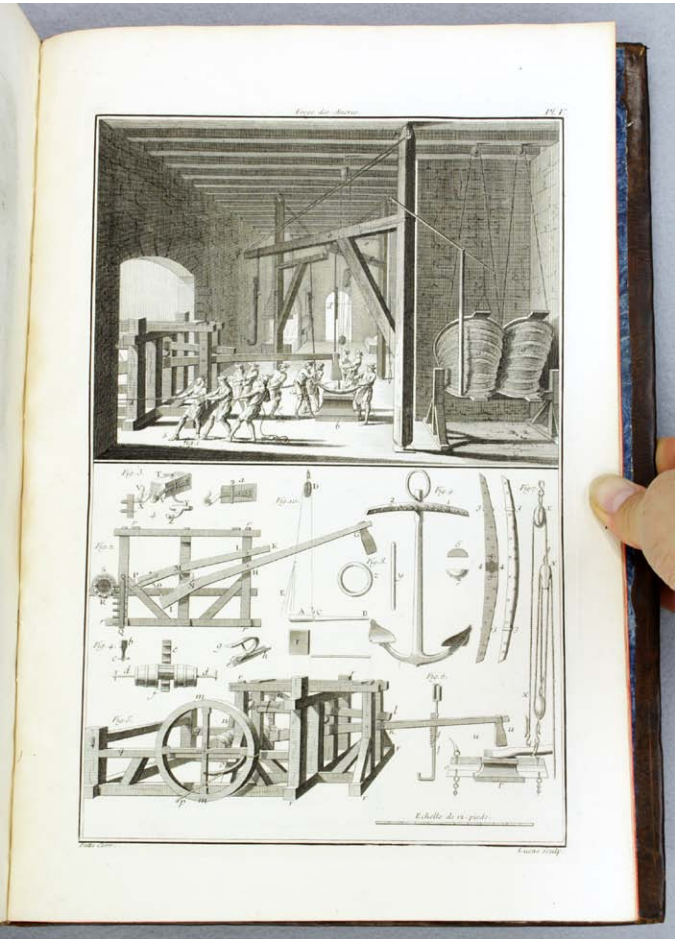
**59** (ARTS ET MÉTIERS). (PLAYING CARD MANUFACTURE). DUHAMEL DU MONCEAU, [HENRI-LOUIS]. ART DU CARTIER. [bound with] (CARDBOARD MAKING). LA LANDE, [JOSEPH JEROME LE FRANÇAIS DE]. ART DU CARTONNIER. [bound with] (BRICK AND TILE MANUFACTURE). DUHAMEL DU MONCEAU, [HENRI-LOUIS], [CHARLES RENÉ] FOURCROY [DE RAMECOURT], and M. GALON. L'ART DU TUILIER ET DU BRIQUETIER. [bound with] (BARREL MAKING). FOUGEROUX DE BONDARROY, [AUGUSTE-



**DENIS].** ART DU TONNELIER. ([Paris: Académie Royale des Sciences], 1762-63) 413 x 286 mm. (16 1/4 x 11 1/4"). 1 p.l., 38 pp.; 1 p.l., 30 pp.; 1 p.l., 67 pp.; 1 p.l., 68 pp. **Four works bound in one volume.** FIRST EDITIONS. ESPECIALLY ATTRACTIVE CONTEMPORARY MARBLED CALF, raised bands, spine heavily gilt in compartments with unusual centerpiece composed of shell forms and drawer handles, and with intricate volute cornerpieces, red morocco label, blue paste paper endpapers. WITH 19 OFTEN VERY PLEASING ENGRAVED TECHNOLOGICAL PLATES: five in first work, one in second, eight (of nine) in third work (**lacking plate VI**), and five (of six) in the last work (**lacking plate V**). Brunet II, 618-19. ♦Extremities a bit rubbed, with minor loss to fore edge of upper board, a mild marginal smudge or tiny rust spot here or there, otherwise A FINE COPY, the text and plates crisp, clean, and bright, and the original decorative binding very lustrous and showing no significant wear. **\$950 (See also illustration on page 49)**

*The text and illustrations in the four works contained in the present volume explain the process of making playing cards, cardboard, bricks and roofing tiles, and barrels. Playing cards are surprisingly labor intensive, from producing the proper type of paper stock to painting the face cards using a series of stencils for the various colors of the design. Brickmaking was a newer industry in France at that time, and one of growing importance due to the shortage of timber for building. One of the plates illustrates an enormous furnace capable of firing 500,000 bricks at a time, an indication of the demand for the material. (ST12366e)*

**60 (ARTS ET MÉTIERS). (WAX PRODUCTION ) DUHAMEL DU MONCEAU, [HENRI-LOUIS].** ART DU CIRIER. [bound with] (**PARCHMENT MAKING**). LA LANDE, [JOSEPH JEROME LE FRANÇAIS DE]. ART DE FAIRE LE PARCHEMIN. [bound with] (**PIN AND WIRE MAKING**). RÉAUMUR, [RENÉ-ANTOINE FERCHAULT DE]. ART DE L'EPINGLIER [bound with] (**ANCHOR MAKING**). RÉAUMUR, [RENÉ-ANTOINE FERCHAULT DE]. FABRIQUE DES ANCRES. ([Paris: Académie Royale des Sciences], 1761-62) 413 x 286 mm. (16 1/4 x 11 1/4"). 1 p.l., 113 pp.; 1 p.l., 52 pp.; 77 pp. (without section title); 54 pp. (without section title). FIRST EDITIONS. ESPECIALLY ATTRACTIVE CONTEMPORARY MARBLED CALF, raised bands, spine heavily gilt in compartments with unusual centerpiece composed of shell forms and drawer handles, and with intricate volute cornerpieces, red morocco label, blue paste paper endpapers. WITH 23 OFTEN VERY PLEASING ENGRAVED TECHNOLOGICAL PLATES: eight in the first work, two in the second, seven in the third, and six in the last. Brunet II, 618-19. ♦Minor worming on front board, a hint of rubbing to joints and extremities, but A VERY FINE AND TALL COPY, especially bright, clean, and fresh inside and out. **\$3,000 (See also illustration on page 49)**



*These works describe the arts of making wax, producing vellum, making pins, and forging anchors. Wax, it seems, cannot just be left to bees—there are many steps in making the proper sort of wax for a given purpose, be it ordinary candles, large ceremonial candles, torches for use as beacons, or seals for letters or legal documents. The production of vellum, or parchment, is a malodorous and generally unpleasant process that changed little in the centuries before or after this was published. In the introduction to "The Art of the Pin-maker," editor Henri-Louis Duhamel du Monceau expresses wonder at the low cost of pins, given the very complicated process required to produce them. He discusses how the various steps can be broken up into a "division of labor"—one of the earliest uses of this phrase that was to be so significant in subsequent works on economics. Despite being notably more cumbersome, anchors seem to be easier to manufacture than pins. (ST12366c)*

**61 BAKER, HENRY,** Translator. MEDULLA POETARUM ROMANORUM. (London: Printed for D. Midwinter et al., 1737) 210 x 127 mm. (8 1/4 x 5"). **Two volumes.** FIRST EDITION. Early 19th century sprinkled calf, flat spines divided into panels by double gilt rules, gilt rampant lion stamp of Sir William Gordon Cumming in head panels, red and black morocco labels. Front pastedown of volume II with ink ownership inscription of "W. Cecil Simpson / Glasgow Oct. 1889." Case 413 (1)(b) and 413 (2)(b). ♦Light wear to front joints, small holes (from worming?) at head and tail of one joint and head of another, half a dozen small patches of lost patina from insect activity, extremities a little rubbed, but the bindings quite solid and still lustrous, and a fine copy internally, clean, crisp, and rather bright. **\$650 (See illustration on page 48)**

*This selection of Latin poems accompanied by English verse translations is arranged by topics ranging from Absence to Justice and from Kisses to Zephyrs. An index facilitates the location of verses on various subjects. Author Henry Baker (1698-1774) is better known for his popular scientific writings and for his pioneering efforts in the education of the deaf, but poetry was his first love. He published several well-received volumes of verse, and also contributed to "The Universal Spectator and Weekly Journal," a literary magazine he founded with his father-in-law, Daniel Defoe. Our well-preserved volumes were bound for Sir William Gordon-Cumming, 2nd Baronet of Altyre (1787-1854). (ST12678)*

*Eight Handsomely Bound Baskerville Volumes*

**62 (BASKERVILLE IMPRINT). THE BOOK OF COMMON PRAYER.** [bound with] **STRENHOLD, THOMAS** and **JOHN HOPKINS.** THE WHOLE BOOK OF PSALMS COLLECTED INTO ENGLISH METRE. (Cambridge: J. Baskerville and B. Dod, 1762; Birmingham: John Baskerville, 1762) 171 x 105 mm. (6 3/4 x 4 1/8"). [198], [61] leaves. VERY PRETTY CONTEMPORARY CLARET MOROCCO, ELEGANTLY GILT, covers framed with dogtooth roll and fillet border enclosing floral roll, raised bands, spine gilt in compartments with repeating rows of a small tool creating a lattice effect, gilt turn-ins, marbled endpapers, all edges gilt. Cancellans title page with lozenge-and-star printed slip pasted over price at foot of page. Front flyleaf with stenciled ownership: "Hannah Hill / her Book / January 5 / 1775." Gaskell 20, 21; Griffiths, p. 179, no. 8. ♦Three darkened patches and a scattering of tiny worm tracks on upper cover, corners a bit mashed, occasional mild foxing or minor marginal stains, but generally a fine copy, the text fresh and clean, and in a lustrous binding with no significant wear. **\$1,400**

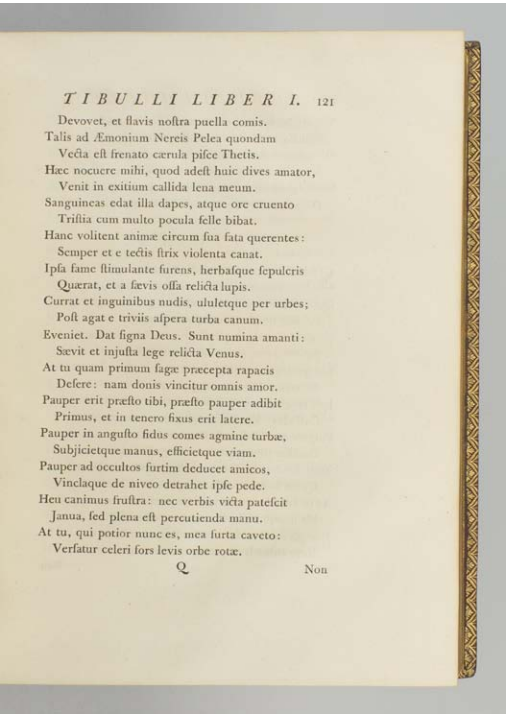


◀ 62  
◀ 63  
◀ 67  
◀ 69  
◀ 65



*This is a very attractively bound copy of the fourth and final Baskerville edition of the Book of Common Prayer, and the only one issued in duodecimo format.* The Sternhold and Hopkins Psalter, printed the same year and on the same paper, makes a suitable companion. Baskerville (1706-75) began his career as a writing master, then moved on to cutting letters for gravestones. He patented a process for "japanning," a type of veneer that replicated the popular Japanese lacquer work, and ran a successful business in this manufacture for 10 years before following his desire to cut type and print books. In the preface to his Milton (1758), he explained, "Amongst the several mechanic Arts that have engaged my attention, there is no one which I have pursued with so much steadiness and pleasure, as that of Letter-Founding. Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them. I formed to my self Ideas of greater accuracy than had yet appeared, and have endeavoured to produce a Sett of Types according to what I conceived to be their true proportion." In addition to innovations in cutting type and making paper, Baskerville was responsible for improvements to printing presses, ink, and paper treatment. The elegant and feminine binding may have been done for Hannah Hill, whose name appears on the flyleaf. It certainly would have made an agreeable accessory for a young lady to carry to church. (ST12473)

**63 (BASKERVILLE IMPRINT). CATULLUS. TIBULLUS. [and] PROPERTIUS. OPERA.** (Birminghamiae: Typis Joannis Baskerville, 1772) 310 x 260 mm. (11 7/8 x 9 3/4"). 1 p.l., 200, 221-372 pp (but complete). First Baskerville Edition. SUPERB CONTEMPORARY RED MOROCCO, LAVISHLY GILT, covers with wide dentelle frame composed of botanical elements and many small tools, raised bands, spines gilt in compartments with central floral sprig surrounded by acorns, flowers, stars, and dots, volute cornerpieces, green morocco labels, gilt turn-ins, marbled endpapers, all edges gilt. Front pastedowns with engraved bookplate of P. Dupont and with morocco heraldic book label. Gaskell 44. ♦A breath of rubbing to extremities, title page a little browned, other trivial imperfections, otherwise A CHOICE COPY, clean, smooth and bright in a sparkling binding. **SOLD (See also illustration on page 55)**



*This is the impressive quarto edition of a trio of great Roman love poets, in a lovely binding befitting the volume's elegant printing.* In a sheet dated 1760, which Baskerville issued appended to a specimen of his folio Bible, the printer discusses his proposed "Baskerville Classics": "Many gentlemen," he says, "have wished to see a sett of the Classicks . . . in the Manner, Letter, and Paper, of the 'Virgil,' already published," and he vows to print the same, with the poetical classics first. The present item is from what turned out to be seven Baskerville quarto printings of the classics, mostly done late in the printer's career but, according to Reed, bearing "the marks of unabated genius." These volumes, says Reed, would "suffice had [Baskerville] printed nothing else, to distinguish him as the first typographer of his time." In the present work, the stately typography, the luxurious paper (textured, but feeling rather like vellum), and the spacious design combine to give the reader a particularly gratifying feeling of strength and serenity. The extraordinarily smooth surface of our leaves provides a tactile experience not available from any other 18th century printer; Bodoni included. The beautiful binding here is unsigned, but is clearly the product of a first-rate workshop. (ST12976a)

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

*This is an especially appealing contemporary copy of the Baskerville smaller format printing of the previous item.* Although the typeface used here is necessarily small, the pages of this volume reflect Baskerville's clear understanding of what makes a beautiful book and the printer's ability to perform press work of the highest quality. The classical works issued by the

Baskerville Press frequently found their way into handsome morocco bindings executed by some of the best English and French binders working at the end of the 18th century, but such attractive copies now are increasingly difficult to find. The present copy is remarkably well preserved, with virtually no signs of use. (ST12973b)

**65 (BASKERVILLE IMPRINT). LUCRETIUS. DE RERUM NATURA.** (Birminghamae: Typis Joannis Baskerville, 1772) 309 x 250 mm. (12 1/4 x 9 7/8"). 1 p.l., 280 pp. First Baskerville Edition. Tasteful contemporary red straight-grain morocco, covers with double gilt-rule border, raised bands flanked by gilt rules and chain roll, gilt titling, turn-ins with gilt metope and pentaglyph roll, marbled endpapers, all edges gilt. Front pastedown with armorial bookplate of John Allan Powell. Gaskell 43. ♦Spine slightly darkened, joints and extremities a little rubbed, one small dark spot to front board, title page lightly foxed, isolated marginal foxing or smudges, otherwise an excellent, tall copy, the wide-margined leaves clean and smooth, and the binding lustrous. **\$1,300 (See illustration on page 55)**

*This is the stately Baskerville Classics edition of one of the most influential books of the Renaissance and the Enlightenment.* The first century B.C. work is considered one of the best expositions on the philosophy of Epicurus. Popular in the Roman Empire, it fell into obscurity, before being rediscovered by Italian humanist Poggio Bracciolini in the 15th century. It became one of the most important humanist texts, and inspired writers and thinkers from Montaigne to Thomas Jefferson, a self-professed Epicurean who owned multiple editions. Baskerville's printing is characterized by its restraint: just beautiful type and composition, large margins, no ornamentation. This trait was much admired by Bodoni, and had a significant influence on him. The binding here is similarly restrained, being characterized by fine materials and excellent craftsmanship, but very little decoration. (ST12965)

**66 (BASKERVILLE IMPRINT). LUCRETIUS. DE RERUM NATURA LIBRI SEX.** (Birminghamiae: Typis Joannis Baskerville, 1773) 180 x 114 mm. (7 1/8 x 4 1/2"). 1 p.l., 214 (i.e. 218) pp. Handsome contemporary hunter green morocco, covers with border of decorative gilt rolls, flat spines gilt in compartments with medallion centerpiece inside a dotted-rule lozenge, volute cornerpieces, gilt titling, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt. Gaskell 50. ♦Spine evenly sunned to olive green, a little soil to front cover, occasional minor marginal smudges (from printing process?) or faint foxing, otherwise a fine copy, clean and smooth in an unworn binding. **\$950**

*This is the smaller version of the previous item, for the classicist who appreciated fine printing but preferred a more portable (and more affordable) format.* All seven titles in the Baskerville Classics series appeared in both quarto and duodecimo, the former for the luxury market, the latter for the scholarly. It is part of Baskerville's genius that the "pocket" size in no way feels lesser, but evokes a similar sense of spaciousness and tranquillity, on smooth, fine paper. The pretty binding here is appropriate for a finely printed volume, and the condition indicates that it was treated as an object of beauty rather than a working copy. (ST12973a)



◀ 68

◀ 66

◀ 64

**67 (BASKERVILLE IMPRINT). SALLUST. FLORUS. [HISTORIES].** (Birminghamiae: Typis Joannis Baskerville, 1773) 310 x 260 mm. (11 7/8 x 9 3/4"). 2 p.l., 317 pp. First Baskerville Edition. SUPERB CONTEMPORARY RED MOROCCO, LAVISHLY GILT, covers with wide dentelle frame composed of floral elements and many small tools, raised bands, spine gilt in compartments with central floral sprig surrounded by acorns, flowers, stars, and dots. volute cornerpieces, green morocco labels, gilt turn-ins, marbled endpapers, all edges gilt. Gaskell 51. ♦Tiny wormhole to head of one joint, a hint of rubbing to extremities, mild browning to margins of a couple of leaves at the beginning and end, other trivial imperfections, otherwise A REMARKABLY FINE COPY, the leaves creamy and fresh with spacious margins, the unworn binding glistening with gold. **\$1,750 (See illustration on page 55)**



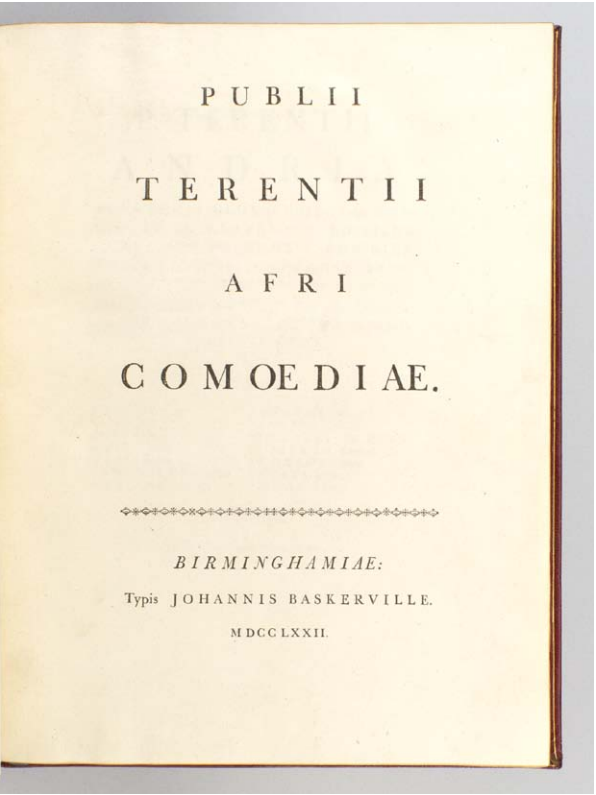
*This majestic edition of Roman histories is offered here in a sumptuous rococo binding. Comprising the contents of the present volume, the only two extant historical works of Sallust (86-34 B.C.) are his history of the conspiracy of Catiline against the senate in the year Cicero was consul, and his history of the Roman war against the Numidian (Algerian) chieftain Jugurtha, brought to its conclusion by the great soldier and populist politician Marius. As a stylist Sallust has enjoyed great fame for his artistic and epigrammatic speeches with their vividly delineated characters. Florus, who lived at the beginning of the second century A.D., wrote a summary history of Rome from earliest times to the reign of Augustus. It still merits consultation, since it rests on a tradition independent of Livy, and was a popular school text in the Middle Ages. Printer John Baskerville's work far outshone that of his rivals. As Reed observes, "The paper, the type, and the general execution of his works were such as English readers had not hitherto been accustomed to. . . . As the pioneer of fine printing in England, Baskerville deserves, and will receive, the grateful approbation of all lovers of the art." Our copy is complete with the not infrequently missing sub-title leaf (although it was mistakenly bound before the title page rather than after), and it features especially beautiful contemporary morocco. (ST12976b)*

**68 (BASKERVILLE IMPRINT). SALLUST. FLORUS. [HISTORIES].** (Birminghamiae: Typis Johannis Baskerville, 1774) 180 x 114 mm. (7 1/8 x 4 1/2"). 1 p.l., 275 [i.e., 274] pp. Handsome contemporary hunter green morocco, covers with border of decorative gilt rolls, flat spines gilt in compartments with medallion centerpiece inside a dotted-rule lozenge, volute cornerpieces, gilt titling, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt (small spot of green paint to front joint). Gaskell 55. ♦Head of front joint a little rubbed, spine slightly darkened, title page lightly browned, other trivial imperfections, otherwise an excellent copy in a lustrous binding, with clean, fresh text that shows no signs of having been read. **\$950 (See illustration on page 57)**

*This is the duodecimo version of the previous item, with the same smooth paper, pleasing typography, and elegant composition of the other Baskerville works offered here. (ST12973c)*

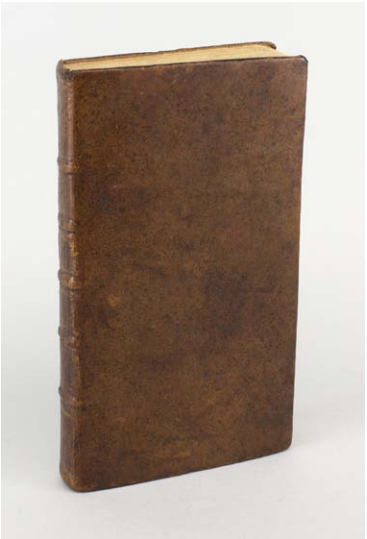
**69 (BASKERVILLE IMPRINT). TERENCE. COMOEDIAE.** (Birminghamiae: Typis Johannis Baskerville, 1772) 304 x 249 mm. (12 x 9 1/2"). 1 p.l., 364 pp. Attractive contemporary crimson straight-grain morocco, covers with gilt fillet border and heraldic stamp of John Cust, 1st Earl Brownlow, at center, raised bands flanked by gilt rules, panel at head of spine with a gilt "B" surmounted by an earl's coronet, gilt titling, gilt-ruled turn-ins, marbled endpapers, all edges gilt. Front flyleaf with ink inscription dated 1805 to John Cust from B. Drury, presenting this volume to the Belton Library. Gaskell 46. ♦Joints very lightly rubbed, spine a little darkened, corners slightly bumped, a couple of insignificant marginal smudges, otherwise A FINE COPY, clean, smooth and bright in a lustrous binding with few signs of wear. **\$1,600 (See also illustration on page 55)**

*This is a typographically lovely printing and a distinguished edition of Terence that has an important provenance. The second century B.C. playwright Terence is believed to have been a native of North Africa, enslaved during the Punic Wars. Brought to Rome and given his freedom, he 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. Dibdin notes that this edition is "printed in the usually beautiful style of the impressions of ancient classical authors" issued by Baskerville (for more on which see item #63). Our volume looks much as it did when it graced the shelves of Belton Library, which housed the collection of John Cust (1779-1853), Earl Brownlow, a Tory politician and Lord-Lieutenant of Lincolnshire. The book was a gift from Rev. Benjamin Drury (1782-1835), assistant master at Eton College, where Lord Brownlow and his son were educated. (ST12966)*



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

**70 BELLAMY, JOSEPH. SERMONS UPON THE FOLLOWING SUBJECTS, VIZ. THE DIVINITY OF JESUS CHRIST. THE MILLENIUM. THE WISDOM OF GOD, IN THE PERMISSION OF SIN.** (Boston: Edes and Gill, 1758) 159 x 89 mm. (6 1/4 x 3 1/2"). vi, 209, [3] pp. FIRST EDITION. Austere but pleasing contemporary sprinkled sheepskin, raised bands flanked by double gilt fillets. Front free endpaper with ink ownership inscription of S. Williams dated 1759; title page with ink inscription of E. Church dated 1847. Evans 8081. ♦Mild dampstaining to lower outer corner of half a dozen gatherings, faint overall browning (typical of American imprints like this one), F2 with two small paper flaws affecting three words on either side of the leaf, K5 with two-inch light brown stain, but still quite an excellent copy, the text fresh, and the original unsophisticated sheepskin binding in unusually fine condition, with only trivial wear. **\$2,500**



*This unprepossessing volume of sermons by a Congregational minister is a superb example of an early American binding in outstanding condition. The theological meditations making up the text examine the divinity (versus the human nature) of Christ, the promises of the book of Revelations, and the question of whether permitting sin is evidence of God's wisdom. Joseph Bellamy (1719-90) studied at Yale with the great theologian Jonathan Edwards, who became a life-long friend. His memorable and eloquent sermons made him a leading light in the evangelical revival known as the Great Awakening. He revealed one of the secrets of his success as a preacher in his admonition to one of his students, who was given to hellfire and brimstone orations: "thunder less and lighten more," for it is lightning, not thunder, that strikes a man down. Bellamy was respected as a theologian on both sides of the Atlantic, and was awarded an honorary degree by the University of Aberdeen in 1768. His reputation in Britain no doubt suffered when he embraced the cause of American independence. The simple sheepskin binding—done very near the time of printing as evidenced by the inscription on the endpaper—has a dozen double fillets of gilt on the spine, which in Puritan Boston qualified as ornate for a book of this nature. It is rare to find an early American binding in such fine condition. (ST12269b)*

**71 BIBLE IN GREEK. BIBLIA GRAECA.** [In Greek:] TES KAINES DIATHEKES APANTA. [NEW TESTAMENT]. (Geneva: Jean Crispin, 1564) 130 x 80 mm. (5 1/8 x 3"). 8 p.l., 359, [1] leaves. Second Crispin Edition. VERY APPEALING CONTEMPORARY BLIND-STAMPED PIGSKIN over bevelled wooden boards, covers with medallion-roll frame enclosing central panel tooled with palmettes, upper cover with the date "1566" below the central panel, original brass corner guards, centerpieces, and clasps, raised bands, lacking front pastedown. Woodcut printer's device on title page, woodcut head- and tailpieces. Front flyleaf with early ink ownership inscription of "Phillipus Jacobus"; title page with later owner's inscription dated 1759. Darlow & Moule 4631; Graesse VI(2), 76. ♦Pigskin a bit soiled, small chip at foot of rear joint, tiny crack at foot of front joint, leaves a little yellowed (due to paper quality), y4 with two-inch closed tear into text, occasional minor stains, but an excellent copy, generally clean and fresh in a well-preserved original binding. **\$3,000**





*This 16th century pocket Greek New Testament is extremely charming for its size and extremely appealing for its original condition. This edition is described by Graesse as "very pretty . . . [and] printed with characters just as beautiful as those of Rob[ert] Estienne" (our second Crispin edition reproduces the text of Estienne's 1551 fourth edition). The graceful Greek text is encased by a miniature version of the stately bindings that appeared on folio Bibles of the period; this design is uncommonly seen in 16th century small format books, which typically do not appear, as here, with a full complement of brass hardware. Dated just two years after the date of publication, the binding is likely German in origin. The antique patina of the pigskin gives it the appearance of carved ivory, and the sturdy little volume fits very comfortably in the reader's hand, making it convenient for personal devotion or for scriptural study. (ST13020)*

**72 (BIBLES). A GROUP OF NINE DEVOTIONAL WORKS, INCLUDING SIX BIBLES PRINTED IN THE 16TH, 17TH, AND 18TH CENTURIES** (see below). (1550-1748) One volume in large folio, the rest octavo or small quarto. Louvain Bible lacking title and three leaves at end, and with index leaves bound out of order; Geneva Bible without first 56 leaves, including title; Calvin lacking title and three other leaves, with six leaves supplied in facsimile; 1679 Book of Common Prayer without H4 (sometimes blank and sometimes containing a prayer relating to the Great Fire of London). Two volumes in modern leather, others in contemporary or slightly later leather bindings, two of these decoratively tooled in gilt. The Louvain Bible with 600 attractive woodcuts of biblical scenes; the Allestree and the Baxter with engraved frontispieces; 1649 English Bible without the 40 plates noted in ESTC. Four with ink ownership inscriptions, two with notes on endleaves, two with ink marginalia. ♦Older bindings somewhat worn, but all solid. All volumes



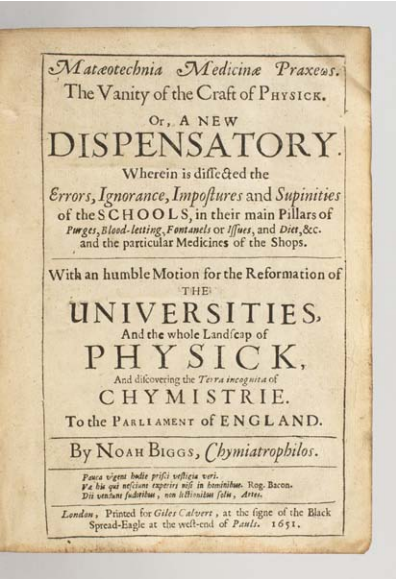
with considerable condition issues, including tears, browning, foxing, and dampstains, the Basket Bible and the Luther Bible missing about a quarter of the last page and title page, respectively, two works having numerous page repairs with some loss, but all in otherwise acceptable condition (much of the Basket and Geneva volumes rather fresh and pleasing) and advantageously priced as a group. **\$3,600** for the group

*This group of nine items includes an important illustrated Bible in Latin, a German Bible, and four in English, representing two different Protestant translations* (brief descriptions of these and the other three books follow). **(1)** The oldest Bible for which we know a certain date is **Christopher Barker's 1584 printing of the Geneva Bible**, the so-called "Breeches Bible" because the translators chose the (imprecise) word "breeches" to describe the coverings Adam and Eve fashioned for themselves out of fig leaves. **(2)** First printed in 1547, **the Louvain Bible** (in Latin) was the standard Catholic Bible for the second half of the 16th century. We cannot positively identify our edition, as its title and colophon are lacking, but it is one of several octavo printings from the period (the 1547 edition was in folio); whatever printing it is, it has very attractive woodcuts. **(3)** Our **King James Bible printed in London in 1649** has an attractively gilt binding, with repeating vase and floral tools framing the covers and floral tooling on the spine. Its endleaves contain handwritten birth, marriage, and death records for John and Martha Peer and their children, dated from 1798 to 1885. **(4)** Our **1679 English Bible with Book of Common Prayer and Psalms** has an intriguing set of statistics: early owner William Francis counted and recorded the number of books, chapters, words, syllables(!), and letters (3,139,429) in the Bible, and he also noted that a verse in Ezra contains all the letters of the alphabet. **(5)** The folio **1717 "Vinegar Bible" published by John Baskett** was so full of typographical misprints that it was dubbed "a Baskett-ful of Errors"; its most notorious mistake was titling Luke 20 "The parable of the vinegar" rather than "The parable of the vineyard." Our copy has some defects but is generally pleasing. **(6)** The final Bible in our group is a **1748 printing of Luther's German translation**. Also included in this group are three English works intended to assist the faithful in leading godly lives. **(7)** **John Calvin's "The Institution of Christian Religion,"** translated into English by Thomas Norton, is the oldest work in this second group, printed in London by Henry Middleton in 1582. **(8)** First published in 1650, **"The Saints Everlasting Rest"** was the most famous book by prolific evangelical writer Richard Baxter (1615-91); ours is the ninth edition of the popular work, published in 1662. **(9)** And finally, Richard Allestree's **"The Ladies Calling"** (Oxford, 1677) outlines the qualities--modesty, meekness, compassion, affability, and piety--that constitute a virtuous woman. (CJW1324)

***A Polemic against Quackery by an Alchemist Proponent of Pyrotechny(!) and Glass Vessels***

**73 BIGGS, NOAH.** MATAEOTECHNIA MEDICINAE PRAXEOS. THE VANITY OF THE CRAFT OF PHYSICK. OR, A NEW DISPENSATORY. WHEREIN IS DISSECTED THE ERRORS, IGNORANCE, IMPOSTURES AND SUPINITIES OF THE SCHOOLS, IN THEIR MAIN PILLARS OF PURGES, BLOOD-LETTING, FONTANELS OR ISSUES, AND DIET, ETC., AND THE PARTICULAR MEDICINES OF THE SHOPS. WITH AN HUMBLE MOTION FOR THE REFORMATION OF THE UNIVERSITIES, AND THE WHOLE LANDSCAP OF PHYSICK, AND DISCOVERING THE TERRA INCOGNITA OF CHYMISTRIE. (London: Printed for Giles Calvert, 1651) 189 x 135 mm. (7 1/2 x 5 1/2"). 16 p.l., 232 pp. FIRST EDITION. Contemporary sprinkled sheepskin, blind-ruled covers, raised bands, pastedowns lacking. Verso of title page with small round ink stamp of the Selbourne Library. Wellcome II, 166; Wing B-2888. ♦Small chip to head of spine, a bit of wear to joints and extremities, one corner rubbed to pasteboard, leaves a little yellowed due to age and inferior paper stock, four gatherings somewhat browned, other minor defects, but still an excellent copy, the text generally clean and fresh, and the binding sound and generally well preserved. **\$3,900**

*This is a polemic against quackery, intended to press Parliament to crack down on false practitioners, in compliance with Oliver Cromwell's directive to reform the professions. According to DNB, Biggs (fl. 1650s), a follower of Paracelsus and Flemish physician J. B. van Helmont, decried "the spiritually corrupt academicians [who] relied on ancient pagan sources for herbal medicines, sterile anatomical*





investigations, and the dangerous practices of purging and bloodletting. Instead, Biggs advanced the spiritual philosopher's alchemical operations, which focused on the purification of substances by fire, known as the art of pyrotechny." The book discusses the merits and disadvantages of various medical treatments and dietary practices, but the advice that no doubt saved the most lives is Biggs' admonition to use vessels made of glass rather than those containing lead when performing distillations. This is Biggs' only publication, and his identity remains a mystery beyond his authorship of this work. The book is quite rare, with just three copies listed at auction since 1974. Former owner Hugh Selbourne (1906-73) was a respected Manchester physician and a passionate bibliophile. (ST12902)

**74 (BINDINGS). [ALLESTREE, RICHARD]. THE GOVERNMENT OF THE TONGUE.** (Oxford: At the Theatre, 1702) 191 x 121 mm. (7 1/2 x 4 3/4"). 8 p.l., 224 pp. Sixth Impression. Pleasing contemporary black morocco, covers gilt in an intricate panel design with floral sidepiece adornments and oblique floral spray cornerpieces, raised bands, spine compartments gilt with either filigree lozenge or fleuron at center, gilt turn-ins, marbled endpapers, all edges gilt. With engraved allegorical frontispiece. Front flyleaf with contemporary ownership inscription of Ann Clarke. ♦Spine a bit faded, lower cover with a half dozen small patches of patina loss, title page lightly soiled, other trivial imperfections, but a really excellent copy, the text clean and quite fresh, and the unrestored contemporary binding entirely solid and with nothing approaching significant wear. **\$750**

*This is an attractively bound copy of one of a series of popular moral works by (or attributed to) the well-known clergyman and author Allestree (1619-81), professor of divinity at Oxford and provost of Eton College. The text warns against criticizing, complaining, and lying, and condemns flattery, boasting, and obscenities. As DNB notes, "Allestree's influence on the late seventeenth-century church may owe less to his preaching or his university lectures than to the series of moral and devotional works" containing "sober, orthodox, common-sense advice pitched at the level of ordinary Anglican parishioners." (ST12677)*



*A Binding of Great Historical Interest—for What it Is and What it Isn't*

**75 (BINDINGS - APOLLO AND PEGASUS, FORGERY). HOMER. ODYSSEA [and other works].** (Venice: [Melchiorre Sessa, 1540?]) 165 x 108 mm. (6 1/2 x 4 1/4"). 238, [2] leaves. Contemporary olive brown calf over pasteboard, ends of spine repaired (probably late in the 19th century), gilt covers framed with two sets of double rules, outer panel with broad foliate curl cornerpieces and sidepieces with trefoil of three rings between each, inner panel with 19th century decoration, including blind-stamped horizontal oval centerpiece of Apollo and Pegasus, the gilt collar with Greek motto touching rules at sides, large foliate sprays at head and foot curling to left and right and rising to a fleuron tool at ends, raised bands, spine panelled in gilt featuring broad rules and fleuron centerpiece, brown morocco label. Woodcut historiated initials, and charming cat-and-mouse printer's device. Leaves at front and back with various marks of ownership, including the signature of Francesco Suave at head of title page, and "proprieta di Carlo Balzi, 1884," on verso of first blank. Contemporary marginal annotations in Latin and Greek. STC Italian, p. 331. ♦Joints partly cracked (and wormed in two places), corners somewhat worn, some scuffing to the leather, but the binding completely solid, the gilt still distinct, the plaquettes (not surprisingly) bright, and the volume altogether pleasing even with its defects. Final leaf cropped at fore edge (with loss of the first [verso] or last [recto] letter on two-thirds of the lines), upper corner of two gatherings with small, faint dampstain, one minor paper flaw costing a half dozen letters, otherwise unusually well preserved internally, THE TEXT EXCEPTIONALLY BRIGHT, FRESH, AND CLEAN. **\$8,500**



*This is a convincing 19th century forgery of a celebrated type of Renaissance binding, used here to cover a rare edition of a translation of the "Odyssey" by Andreas Divus. The story behind the very intriguing binding begins about 1545, when a library of approximately 200 books came into the possession of a Genoese youth of noble birth named Giovanni Battista Grimaldi (ca. 1524 - ca. 1612), apparently a student at the Roman Accademia della Virtù. Each of these volumes was bound in goatskin to a certain design, the key feature of which was an oval plaquette showing Apollo and Pegasus (both associated with swift flight) at the middle of each cover, with a Greek motto ("Straight and not crooked") in gilt in a collar around the vignette. Produced by three eminent masters, these bindings had long been famous and their provenance much debated before G. D. Hobson identified their original owner in his authoritative "Apollo and Pegasus," published in 1975, so it is not surprising that attempts would be made to cash in on their celebrity. During the end of the 19th and beginning of the 20th centuries, at least two binders are known to have produced fraudulent replicas of the much sought-after Apollo and Pegasus bindings. The first of these binders—and the one almost certainly at work here—was Vittorio Villa (d. 1892) of Bologna and Milan, who typically started with plain or sparsely decorated 16th century bindings, which he then tooled more elaborately and to which he added the Apollo and Pegasus medallion. These expert forgeries are considered appealing alternatives to original examples of Apollo and Pegasus bindings not just because the latter now fetch extravagant prices, but also because the former are desirable curiosities as fakes and because, as binding specimens, they are fine pieces of work typically done for books with inherent value. Hobson in his "Maioli, Canevari and Others," examines in considerable detail the criteria for determining those Apollo and Pegasus forgeries that he says are anything but obvious fakes. According to Hobson, the present example would not be genuine because the wheels of Apollo's chariot have four spokes, and in the genuine article, they have six. Still, when compared to other fraudulent Apollo and Pegasus bindings, this volume would arouse little suspicion, especially because of the wear to the covers—which can only be genuine—and because of the modern repairs, apparently made at the time the leather was decorated. The volume looks absolutely authentic, a dignified Renaissance survival with the usual signs of age and restoration that today nearly always characterize the state of early books, even those that might have led privileged lives in the libraries of careful owners. In addition to our Divus translation of the "Odyssey" (first published in Venice in 1537 by Jacob de Burgofranco), our volume contains Latin translations of several shorter works falsely ascribed to Homer. Identifying our edition positively is difficult: the only edition of Homer in Latin issued by Sessa that we have been able to locate was printed ca. 1540, but we know our Homer was printed by Sessa because of his distinctive cat-and-mouse printer's device. It had to have appeared before 1555, when the printer died. (ST12847)*

*In Virtually Untouched Condition after 270 Years in its Case*

**76 (BINDINGS). BIBLE IN GERMAN. BIBLIA, DAS IST: DIE GANTZE HEIL[IGEN]. SCHRIFT, ALTEN UND NEUEN TESTAMENTS. TEUTSCH D. MARTIN LUTHERS. [bound with] GESANG-BUCH [and] GEBET-BUCHLEIN [HYMNAL and PRAYER BOOK].** (Ulm: Daniel Batholomai und Sohn, 1746; Braunschweig: Meyer, 1742) 168 x 94 mm. (6 5/8 x 3 3/4"). 8 p.l., 572 pp.; 355 pp.; [1] leaf (title) 269, [5] pp; 8 p.l., 430 pp.; 42 pp., [1] leaf. BEAUTIFUL CONTEMPORARY CRIMSON MOROCCO, RICHLY GILT, covers with outer frame of alternating floral and architectural tools, central panel enclosed by plain and decorative gilt rolls with ornate floral decoration extending obliquely from inner and outer corners, large central lozenge composed of botanical tools, raised bands, spine gilt in compartments with symmetrical design formed by drawer handle and floral tools, gilt titling, marbled endpapers, all edges gilt, with gaufering at the head and tail of the spine. IN A (slightly scuffed) CONTEMPORARY PULL-OFF BOX of colored Dutch paper. With engraved allegorical frontispiece featuring a tondo portrait of Martin Luther. ♦A scattering of tiny dark spots to covers, one leaf with torn corner, just touching text, flyleaves somewhat

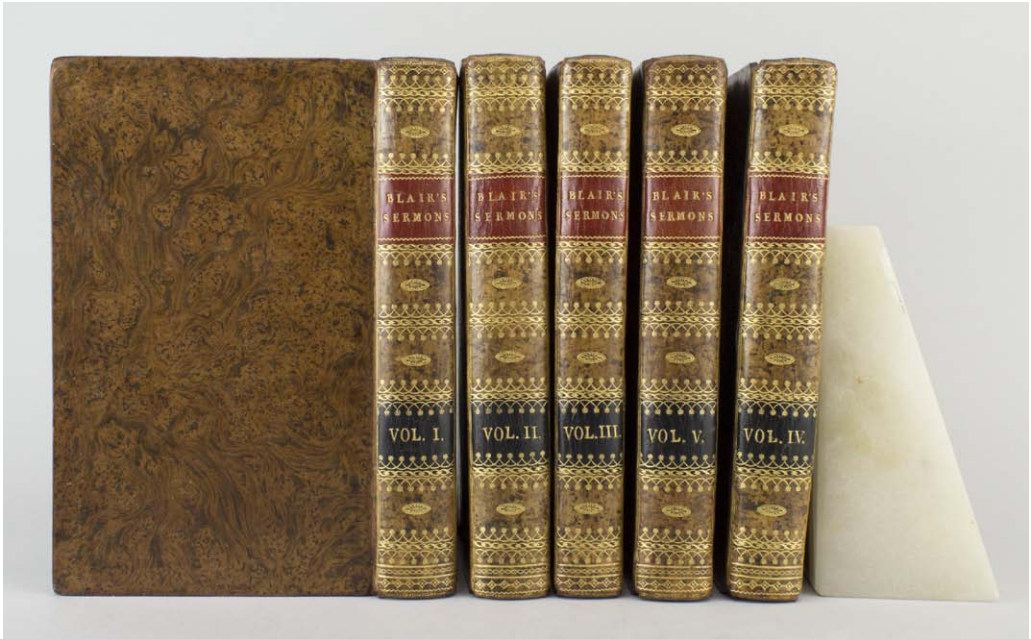




foxed, but the text very fresh and clean with only isolated rust spots, and THE BINDING IN REMARKABLY FINE CONDITION, especially lustrous, and showing virtually no wear, after having been protected over the years by its case. **\$1,250**

*This Bible, including prayer book and hymnal, comes beautifully wrapped in an exuberantly gilt binding that is more in the spirit of the German Baroque than the Protestant Reformation. No somber black leather and discreet blind tooling here, but rather a very gilded lily. The boards are almost covered with gilt tooling, and the thick spine provides an ample surface for a continuation of the intricate embellishment found on the covers. Designed and executed by binders of the first rank, our volume has been protected by its pretty pull-off case—and by lack of use—so that it looks now much as it did when it left the bindery. (ST13012)*

**77 (BINDINGS). BLAIR, HUGH.** SERMONS. (London: For A. Strahan; T. Cadell, Jun. and W. Davies, 1799-1801) 222 x 140 mm. (8 3/4 x 5 1/2"). **Five volumes.** VERY HANDSOME EARLY 19TH CENTURY TREE CALF, flat spines gilt in panels formed by multiple decorative rolls, each containing a central patera, crimson and black morocco labels. Front free endpaper of volume IV with contemporary ink inscription of "C. Chichester, Esq., Hull." Lowndes I, 215 (citing first edition). ♦ Joints a little rubbed, spines perhaps a shade lighter than covers, boards of volume V with a couple of patches of lost patina due to insect activity, but A VERY FINE SET, clean and rather bright internally, with few signs of use inside or out. **\$1,250**



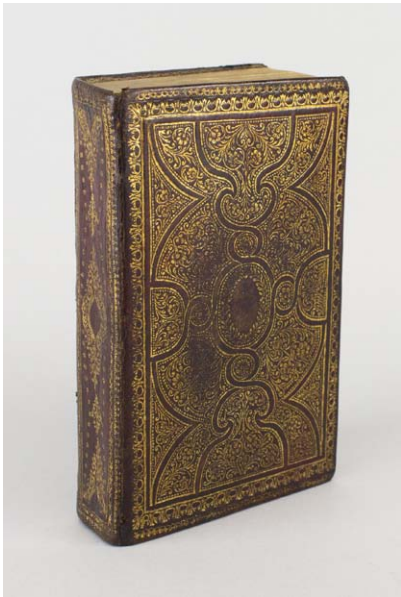
*This is a beautifully bound set of Hugh Blair's extremely popular sermons, one of the bestselling works of the late 18th century. "The Critical Review" in 1807 proclaimed it "the most popular work in the English language" excepting "The Spectator," and DNB attributes its success to "the combination of an elegant prose style, a reassuring philosophy of moral comfort grounded in Christian stoicism, and perceptive psychological insights into human nature." A Church of Scotland minister, Blair (1718-1800) was a man of letters as well as a man of the cloth, and he actively participated in the intellectual life of Edinburgh during the flowering of the Scottish Enlightenment. The first volume of his sermons was first published in 1777, and was immediately met with widespread acceptance, bringing its author fame, fortune, and the admiration of readers ranging from Samuel Johnson to the royal family. The four volumes published before Blair's death earned the author in excess of £2,000, which DNB notes was "a vast sum for any eighteenth-century author, but unheard of for an author of sermons." Our very attractive binding is an excellent specimen of bibliophilic taste, and is little changed from the time it graced Mr. Chichester's bookshelves. (ST12508)*

**78 (BINDINGS). THE BOOK OF COMMON PRAYER.** [and] **A COMPANION TO THE ALTAR.** [with] **A NEW VERSION OF THE PSALMS OF DAVID.** (Edinburgh: printed by the assigns of Alexander Kincaid, 1788, 1785) 178 x 108 mm. (7 x 4 1/4"). [216] leaves. VERY PLEASING CONTEMPORARY SCOTTISH CRIMSON MOROCCO, HANDSOMELY GILT, covers with single fillet outer border and entwined feather and bead gilt roll as inner border, smooth spine panels decorated with gilt curls at corners and one of three large and elegant centerpieces (spider's web within starburst, urn with garland, and urn with stylized bird alighting on its finial), black morocco label, marbled endpapers, all edges gilt. Verso of first preliminary blank neatly

signed in ink by early owner Helen Campbell. Griffiths 1788/9. ♦ Upper joint a bit rubbed and flaked, faint soiling to covers, one gathering trivially browned, but an excellent copy, clean and fresh internally, and in a solid binding that still gleams. **\$1,100**

*Looking very pretty on the shelf, this is an elegant Edinburgh binding with Neoclassical elements that hint at the influence of James Scott. Working outside the two traditional Scottish geometrical manners of decoration—the so-called "wheel" or "herringbone" styles—Scott (fl. 1773-84) made a significant divergent contribution to British bookbinding, and his work is highly prized. Whoever is responsible for our binding, (s)he has exhibited a measure of Scott's originality, and shows notable subtlety in the facile use of tools. (ST12675)*

**79 (BINDINGS). (PRINTED BOOK OF HOURS).** OFFICIUM B. MARIAE VIRGINIS. NUPER REFORMATUM, & PII V. PONTIF. MAX. JUSSU EDITUM. ([s.l., s.n.], ca. 1700) 165 x 98 mm. (6 1/2 x 3 7/8"). 637 pp. (lacking pp. 63-80). ANIMATED CONTEMPORARY "FANFARE" BINDING OF DEEP CRIMSON MOROCCO, LAVISHLY GILT, covers with palmette borders enclosing central panel with intricate strapwork forming geometric compartments densely tooled with floral designs, central oval encircled by floral wreath, flat spine framed by multiple decorative rolls, with repeating large and small floral lozenges accented with small star tools, red and gilt Dutch endpapers, all edges gilt. Woodcut vignette on title page, 14 headpieces depicting saints or sacred imagery, and 15 full-page woodcuts of Biblical subjects. Verso of front free endpaper with "HB" bookplate of Professor Heribert Boeder

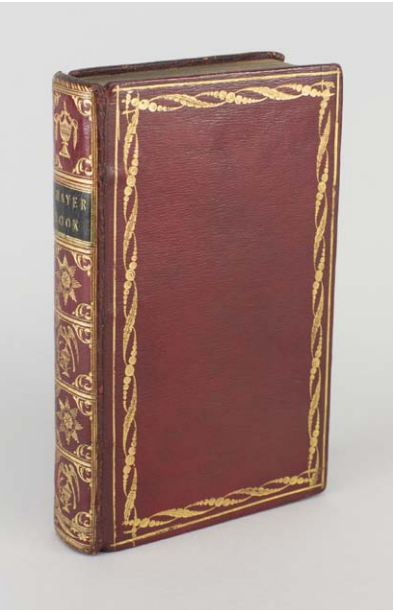


(see below) and with early ink signature; recto of rear free endpaper with early ink notation giving the page location of the "Dies irae" and "Stabat Mater." ♦ Joints a little worn, with short cracks at tail ends, extremities a bit rubbed, small rubbed patch on front cover with minor loss of gilt, first four quires a little browned, final gathering and endleaves with dampstain affecting about a quarter of the page, occasional stains or thumbing consistent with devout use; not without defects, but still a perfectly acceptable copy in a still-lustrous binding. **\$350**

*Although the text is defective, this is a very pretty example of a so-called fanfare binding, a style that first became popular at the beginning of the 17th century and enjoyed a revival in the 19th. The main feature of this style is an elaborate interlacing of ribbons that fill most of the covers, except for a central (usually oval) compartment. The fanfare style is perhaps most frequently associated with the work of Nicolas and Clovis Eve, court binders and booksellers to successive kings of France from about 1578 to 1634. It is generally believed that the term "fanfare" actually took its name from an early 17th century music book (the title of which begins with the word "fanfare") acquired by the bibliophile Charles Nodier in 1829.*

*The book was bound for Nodier by the famous Parisian binder Joseph Thouvenin, using an appropriately retrospective design in imitation of the Eves' style, which from that point forward came to be known as "fanfare." Heribert Boeder (1928-2013) was a professor of philosophy who had studied with Heidegger in his youth and who acquired a taste for book collecting while at Oxford. (ST12777e)*

**80 (BINDINGS-BROWN OF ABERDEEN). [FLORIAN, JEAN-PIERRE CLARIS DE].** THE ADVENTURES OF NUMA POMPILIUS, SECOND KING OF ROME. (London: Printed for C. Dilly, J. Stockdale, and W. Creech, 1787) 178 x 114 mm. (7 x 4 1/2"). **Two volumes.** Translated from the French. First Edition in English. ATTRACTIVE CONTEMPORARY TREE CALF BY A. BROWN OF ABERDEEN (his ticket on front pastedown), covers with gilt-rolled border, smooth spines in gilt-ruled panels with medallion centerpiece, red and green labels. Title pages with contemporary ink inscription of "F. F." Lowndes I, 812. ♦ Boards tending to splay just slightly, trivial wear to covers, but a very fine set, nearly spotless internally, and in gleaming bindings. **\$2,250**

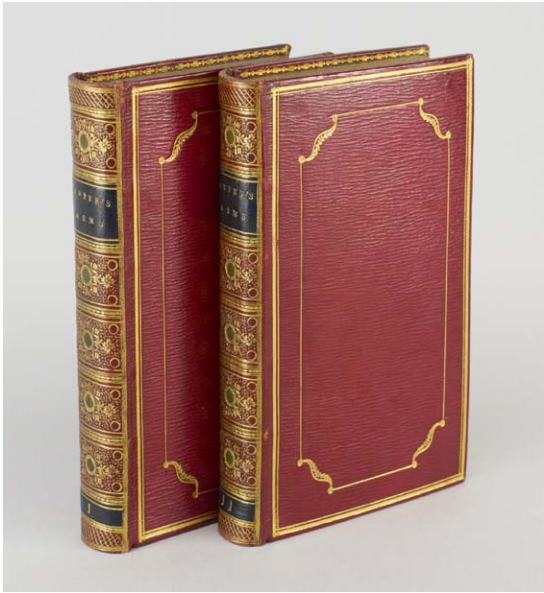




*This is an extraordinarily well-preserved example of quite pretty tree calf bindings produced by a little-known Aberdeen workshop, here covering the English translation of Florian's historical novel of ancient Rome, first published in French in 1786. Playwright, novelist, poet, and fabulist Jean Pierre Claris de Florian (1755-94) wrote the present epic novel in imitation of Fénelon's "Les Aventures de Télémaque," and dedicated it to Queen Marie Antoinette, with fateful consequences. Although he had been elected to the French Academy in 1788, he was arrested as a royalist sympathizer in 1794 during the French Revolution. He was released later in the same year, but confinement had wrecked his health, and he died shortly thereafter. Binder-bookseller Alexander Brown left few tracks: the British Library's database of bindings has no of examples of his work, and specimens are not to be found in the standard references (Aberdeen bindings in general are quite scarce). Ramsden records five locations for the firm of Alexander Brown (1766-1848), and notes that he began to ticket his bindings "A. Brown & Co." when his son, William, joined the firm. (ST12718)*



**81 (BINDINGS). COWPER, WILLIAM.** POEMS. (London: Printed for J. Johnson, 1798) 168 x 107 mm. (6 1/2 x 4 1/4"). **Two volumes.** VERY PRETTY CONTEMPORARY SCARLET STRAIGHT-GRAIN MOROCCO, covers with think and thin gilt rule border and a simple gilt-rule frame with garlanded corners, flat spines densely gilt in compartments formed by multiple plain and decorative rules, each with central circle of onlaid olive green morocco emanating gilt flowers on a stippled background, gilt circlets at corners, two blue morocco labels, turn-ins with gilt bead and lozenge roll, marbled endpapers, all edges gilt. With 10 engraved plates designed by Thomas Stothard. Front pastedowns with the armorial bookplate of Reginald Cholmondeley of Condover Hall. Russell 83. ♦ Just a hint of wear to joints and extremities, a couple of small (ink?) smudges to rear board of volume II, a scattering of faint dark spots to covers, light offsetting from plates, a couple of plates with mild marginal foxing, otherwise a fine set with few signs of use, clean and fresh internally, and in a lustrous binding, with spines that glitter on the shelf. **\$600**



*This is an attractively illustrated and handsomely bound edition of the finely crafted poetry of Cowper (1731-1800), the most notable English poet before the Romantics in terms of a tendency to be confessional in his verse. Given the fact that he was institutionalized and that he several times attempted suicide, these self-revelatory poems can easily be seen as a kind of therapeutic experience, and it is testimony to the complexity of his personality that so much of Cowper's verse is light, conversational, and epigrammatic. His poems range widely, from religious reflections to translations of Homer to poetry inspired by a lady's suggestion that he could write on any topic, including a sofa (see vol. II, p. 1). In the words of DNB, the artist at work here, Thomas Stothard (1755-1834), "illustrated almost the whole range of English literature with a taste that seldom failed and a sympathy that was often remarkable." Former owner Reginald Cholmondeley (1826-96) was a noted collector of art, furniture, and books, who counted Robert Browning and John Millais among his friends. He hosted Mark Twain and his wife at Condover Hall on two occasions, and gained a degree*

*of notoriety as the man who wrote Olivia Clemens to express sympathy on the (erroneously reported) death of her husband. When he wrote to Twain to apologize for the mistake, the humorist graciously replied, "It is odd that a letter containing the news of my own death should give me pleasure and a lively sense of relief." (ST12787b)*

**82 (BINDINGS - ENTRELAC). STATIUS, PUBLIUS PAPINIUS.** SYLVARUM LIBRI V. THEBAIDOS LIB. XII. ACHILLEIDOS LIB. II. (Lugduni: Apud Haered. Seb. Gryphij, 1559) 127 x 79 mm. (5 x 3 1/8"). 524 pp., [2] blank leaves. Once fine and still attractive contemporary calf, covers with elaborate entrelac design in gilt with painted elements, flat spine gilt in three compartments, the upper and lower adorned with azured floral swirls and the center panel with rows of small stemmed flowers, all edges gilt and gauffered with similar floral designs (joints expertly renewed). Wood engraved printer's device on title page and woodcut initials. Pages ruled in red. Front free endpaper with contemporary ink ownership inscription of Jesuit priest Marcus Antonius Romolus; verso of same with modern "HB" bookplate of Heribert Boeder (see item #79, above). Adams S-1676; Schweiger II, 964. ♦ Perhaps half the paint rubbed off the cover, corners a bit rubbed, a handful of small abrasions to covers, one leaf with long tear into text (no loss), overall light browning of leaves, other very minor imperfections, but generally a satisfactory copy, the binding retaining much of the original pleasure of its ornate design (despite its losses), and the text fresh and clean. **\$2,500**

*This is a modest (and modestly priced) example of a period entrelac binding adorning a selection of the work of the ancient Neapolitan poet Statius (ca. 45 - ca. 96 A.D.), who flourished during the Silver Age of Latin literature. As with other works published by Sebastian Gryphius of Lyon and (as here) by his heirs, this volume was issued for scholastic use, yet the attractive text is set in an elegant italicized font and enclosed by ruled borders. As suggested by its atypically lavish binding, we can only presume that the original owner of this volume was not a starving student but was perhaps a gentleman of taste and means. The intricate floral gauffering is an especially pleasing touch here. Statius is generally given a high place among heroic poets of the Silver Age, Dante and Scaliger placing him immediately after Virgil. The "Silvarum," a collection of 32 fresh and expressive occasional poems (written on everything from flattery of the emperor to the description of a garden), is generally considered to be his best work; the "Thebaidos," which occupied Statius for 12 years, is an heroic poem embodying the ancient legends with regard to the expedition of the Seven against Thebes; the "Achilleidos" is the fragment of an heroic poem that was to have comprised a complete history of the exploits of Achilles. This is a rare edition. Like the imprint, the binding here is likely to have originated in Lyon, where many of the best entrelac bindings were executed during the reigns of François I and Henri II. Partly influenced by Islamic models, entrelac decoration made its way through Italy and into southern France, where it came to adorn some of the finest bindings of the period, to be found in such major libraries as those owned by Henri II, Catherine de Medici, and Jean Grolier in France; by Marcus Fugger in Germany; and by Thomas Wotton in England. During this time, the use, as here, of painted inlays or onlays was considered to be the height of French bibliopegic fashion. Goldschmidt calls these bindings "great artistic creations" that represent "the highest achievements in the art of bookbinding in the Renaissance period." Examples of such binding designs include a Lucanus published in Lyon in 1547 (lot #74 in the Wittock sale, Sotheby's, 7 July 2004) and Broxbourne Library binding #29, a three-volume set of Cicero published in Lyon that same year. (ST12777a)*



**83 (BINDINGS). FAVORAL, SIEUR DU.** LES PLAISANTES JOURNÉES DU SR FAVORAL: OÙ SONT PLUSIEURS RENCONTRES SUBTILES POUR RIRE EN TOUTES COMPAGNIES. (Paris: Chez Jean Corozet, 1644) 148 x 86 mm. (5 3/4 x 3 1/2"). 191 pp. Third Printing. VERY ATTRACTIVE 18TH CENTURY CALF, ORNATELY GILT, covers with filigree frame forming two lobed compartments, each with a central lozenge composed of four fleurons surrounded by small flower tools, raised bands, spine panels with gilt starburst centerpieces, fleur-de-lys tools at corners, two small fore-edge clasps, marbled pastedowns, all edges

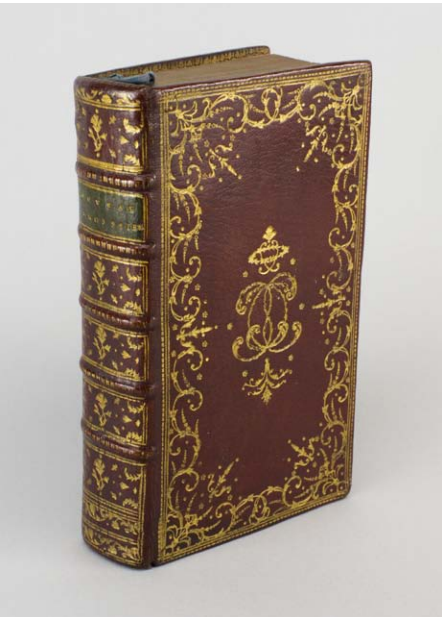


gilt (older repair to head of spine, just touching gilt). Front pastedown with engraved bookplate of Edward Cheney (probably the "E. Cheney" on Quaritch's honor roll of book collectors and the Edward Cheney whose library was sold at Sotheby's on 25 June 1886). Brunet II, 1197. ♦Boards lightly soiled, upper cover with two short scratches, a couple of corners slightly bumped, leaves a shade less than bright, isolated small rust stains or ink spots, but still a really excellent copy, clean and fresh internally, and in a solid binding glistening with gold. **\$1,900**



*This is a prettily bound collection of witty anecdotes that promises "laughter in all company" and that delivers by pointing out the foibles of the noble, the wealthy, and the pompous. First published in 1615 under the title "Les Contes et Discours Facécieux," the popular volume was reprinted three times in the 17th century, and revived by Gustave de Brunet in 1868. Nothing is known of the "Sieur du Favoral," whose only publications were this work and a translation of Ariosto's "Orlando Furioso." Brunet suggests that the name may be a pseudonym, chosen to protect some courtier from the objects of his mockery. The extremely appealing binding is quite feminine in design—all flowers and lace, like something out of Fragonard or Boucher. (ST12871)*

**84 (BINDINGS). LE PETIT PAROISSIEN COMPLET.** (Paris: Louis-Guillaume de Hansy, 1768) 171 x 102 mm. (6 3/4 x 4"). 6 p.l., 780 pp. ELEGANT CONTEMPORARY BURGUNDY CRUSHED MOROCCO, GILT, covers with rococo-style frame of curling floral vines accented with small tools, central cipher (of "CS"?)

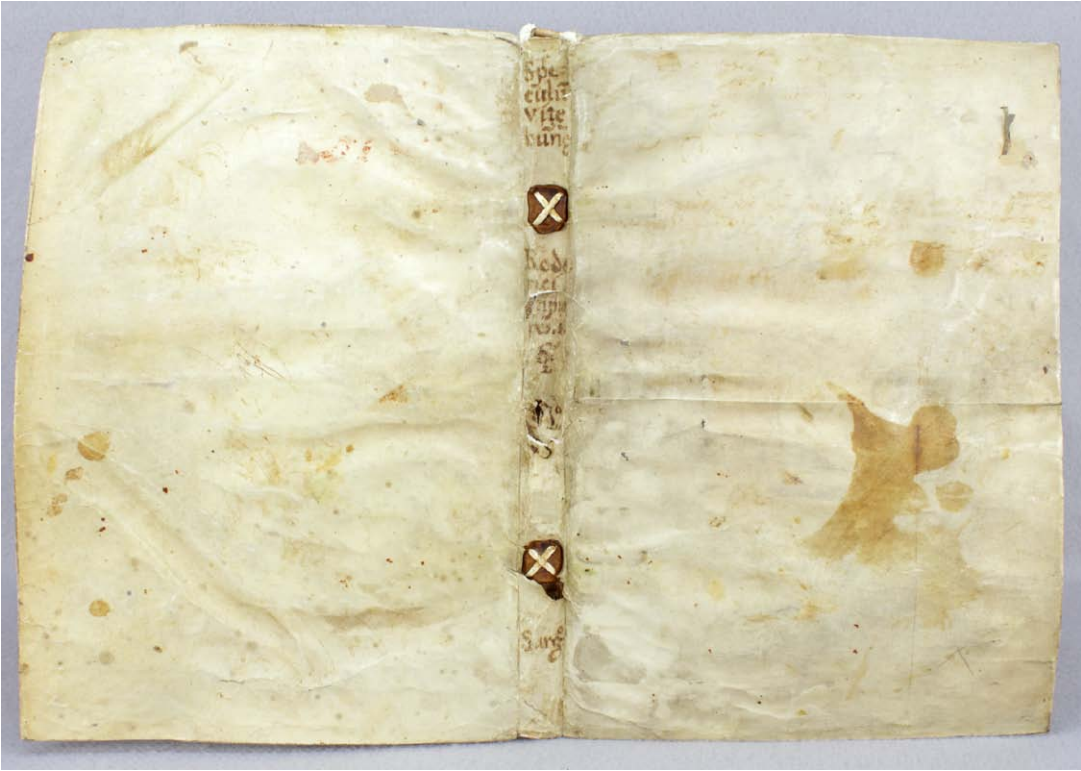


with heart and coronet above and a fleuron below, raised bands, spine compartments with central floral sprig surrounded by small tools, green morocco label, gilt-rolled turn-ins, endpapers printed with alternating gilt stars and dots, all edges gilt (small, neat older repair to head of rear joint). With small vignette on title page, three headpiece vignettes, and an engraved frontispiece of Saint Ursula. Text in French and Latin. ♦Two small dark stripes to lower cover, a bit of foxing or browning to a few gatherings (the paper stock generally a little less than bright), other trivial imperfections, but an excellent copy in quite desirable condition, the text fresh and clean, and the handsomely decorated original binding bright and scarcely worn. **\$950**

*This is an attractively bound 18th century French prayer book that remains much as it was in the 1760s. The delicacy of the decoration and tooling here are testament to the quality of the workshop that produced the binding, and the still-lustrous sheen of the leather is perhaps a reflection of the fact that the volume was more a carefully preserved gift, rather than an instrument of piety. (ST12314)*

*An Analysis of Early 16th Century Society, in a Period Binding of Historical Interest*

**85 (BINDINGS). RODERICUS ZAMORENSIS. [SÁNCHEZ DE ARÉVALO, RODRIGO]. SPECULUM VITAE HUMANAЕ.** (Strassburg: J. Prüss, 1507) 285 x 200 mm. (11 1/4 x 8"). 14 p.l., 91, [1] leaves (the last blank). Contemporary limp vellum, a single piece of recycled parchment (with faded ink writing on the covers) stitched to the text block through two brown leather squares on the flat spine, ink titling, bound without pastedowns (allowing a very good view into the binding structure). With large foliated and historiated woodcut initials throughout. Inner front cover with bookplate of the James V. Brown Library; front flyleaf with faded early ink library inscription in Latin and a number of calligraphic flourishes; head of title with heavily struck through early ownership inscription and still legible location markings, the iron gall ink used causing three small holes in the leaf. Adams R-646; Proctor 9981. ♦Vellum somewhat stained and rumped, two



small tears to spine, but the original binding sound and pleasing as an unlikely survival. Very faint browning throughout, more noticeable in three or four quires, occasional light dampstain to tail margin, intermittent minor foxing or smudges, last (blank) leaf trimmed an inch or so along fore edge, but still an excellent copy, the thick, textured leaves generally clean and crisp. **\$2,800**

*One of the most popular books in the early years of printing, this "mirror of the human condition" offers an intriguing sociological look at that period by examining the joys and consolations as well as the perils and adversities of every personal station and occupation. The first part of the book deals with laymen, from emperors to common folk, and the second discusses the various hierarchies of the Church, from pope to lowly monk. In perhaps the most interesting sections of the book, Sánchez discusses such varied occupations as soldier, judge, farmer, lawyer, notary, cloth maker, armorer, hunter, shepherd, physician, merchant, mathematician, astronomer, musician, and actor, presenting a fascinating analysis of contemporary society. Coming at his subject a different way, he also covers marriage, praising the institution in one chapter, but following this with another "On the Miseries of Spouses." In a piece of eternal wisdom, Sánchez observes that every station in life has its vicissitudes, suggesting that no one is completely happy, and everyone would be best off accepting whatever fate has bestowed. Rodrigo Sánchez de Arevalo (1404-70) was a lawyer in Salamanca before entering the church, a successful career move that culminated in a number of important positions at the papal curia. He became one of the first living authors to have a book published when Sweynheym and Pannartz printed "Speculum Vitae Humane" in 1468. Our edition of the work is of particular interest because it was prepared by two friends of Erasmus, Johann von Blotzheim and Jakob Wimpfeling, and enjoyed the support of the local Strassburg humanists. In an early version of the promotional blurbs that appear on today's book jackets, this work contains recommendations in verse from such prominent humanists as Sebastian Brant and Beatus Rhenanus, apparently solicited by the enterprising publisher. The simple, utilitarian binding here—perhaps done at the library whose faded Latin inscription and ink shelf number appear on the opening leaves—is similar to examples described in Monica Langwe's "Limp Vellum Bindings in the Vatican Library": a recycled piece of parchment is wrapped around the text block and attached to the bands with stitching that was exposed on the spine. Often, as here, small pieces of leather would be used to keep the stitches from tearing through the thinner parchment. Despite being designed for use rather than beauty, these bindings have their own visual appeal, and are even imitated by modern book artists. While one would probably consider this a modest book in terms of aesthetic values, its pleasing typeface—with unusually large, rounded, even elegant letters—and the liberal use of woodcut initials make it an attractive volume. Ours seems to be the first post-incunabular printing of this text and is rarely encountered. (CEH1307)*



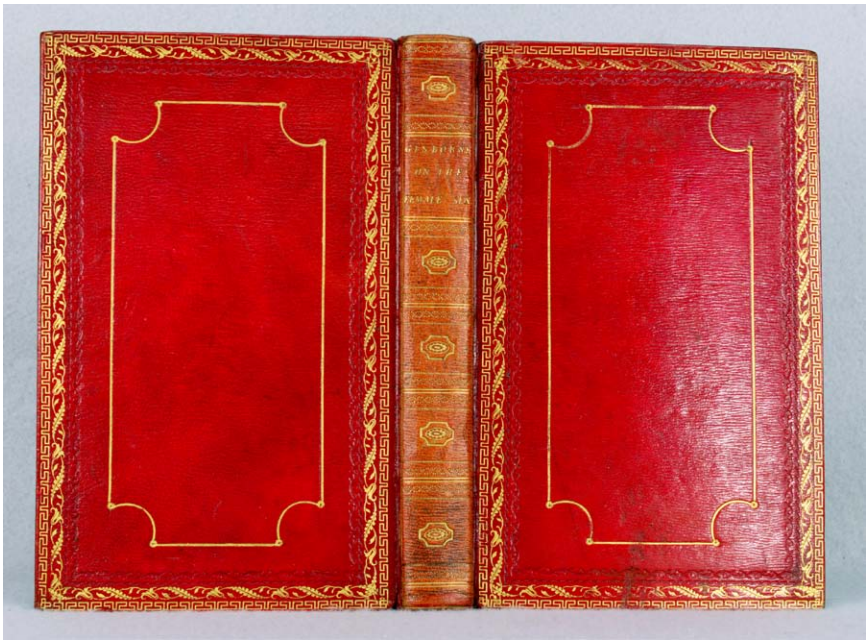
### A Seriously Serious Binding

**86 (BINDINGS - SOMBER). BIBLE IN GREEK. TESTAMENTUM NOVUM.** (London: A. & J. Churchil, 1701) 145 x 80 mm. (5 3/4 x 3 1/4"). 2 p.l., 419 pp. Excellent contemporary dark brown "somber" binding, covers blind-tooled in a cottage roof design with floral accents, the sides and corners densely azured, initials "J. H. H." in center panel of upper cover, front joint possibly very expertly renewed, raised bands, spine compartments with blind-tooled floral centerpiece, newer endpapers, all edges silver. Front free endpaper with ink stamp of Bibliotheca Ovarnforslana; title page with ink inscription of "Will Worth / his book / ye 11 of July 1708" and with the inscription of Tho. John [G or B—] dated September 28th, 1809. Darlow & Moule 4720. uA hint of rubbing to joints and extremities, otherwise a fine copy—clean, fresh, and bright internally, and in a virtually unworn binding, so little used as to resist opening. **\$750**

*This is a particularly well-preserved example of a so-called "somber" binding, an appropriately restrained design meant to match the content of the text and used on religious books of the 17th and 18th centuries. The initials on the cover and the inscriptions inside indicate a series of owners (one of whom, William Worth, bears the same name as an Anglican cleric and classical scholar of the day), but the book itself shows virtually no signs of use. (ST12670)*



**87 (BINDINGS). (WOMEN, BEHAVIORAL ADVICE FOR). GISBORNE, THOMAS. AN ENQUIRY INTO THE DUTIES OF THE FEMALE SEX.** (London: Printed for T. Cadell jun. and W. Davies, 1798) 216 x 133 mm. (8 1/2 x 5 1/4"). viii, 448 pp. Third Edition, corrected. FINE CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, covers bordered with gilt Greek key and elegant floral roll (as well as two blind rolls), central gilt panel with cusped corners, flat spine divided into compartments by plain and decorative gilt rules, patera centerpiece in each compartment, gilt titling and turn-ins, marbled endpapers, all edges gilt. ESTC T-32744. ♦Spine evenly sunned to a light pink, front board with minor abrasions, a hint of rubbing to joints and extremities, but the decorative original binding solid, lustrous, and with only minor wear. A VERY FINE, QUITE POSSIBLY UNREAD COPY INTERNALLY—especially clean, bright, and fresh. **\$950**



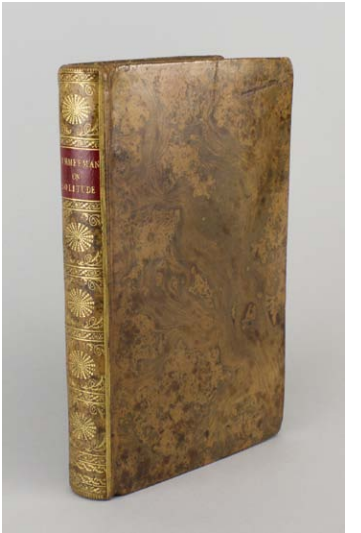
expected, the work spends a good deal of time exploring the proper education for females and especially the female's duties as a part of matrimonial life. At the same time, it also contains chapters on a great many other subjects, including "the mode of introducing young women into general society," female conversation and letter writing, dress, a female's "propensity to imitation," entertainments and amusements (including masquerades, Sunday concerts, dancing, gaming, and cards, all of

these being discussed primarily as dangers rather than recommended diversions), duties during parenthood and during one's declining years, and "the peculiar features by which the character of the female mind is naturally discriminated from that of the other sex." Gisborne (1758-1846) spent most of his adult life as curate of the church in the rural village of Barton-under-Needwood, where he authored a number of books with an obvious moral thrust. While the contents are certainly of interest as a reflection of the state of womanhood in England at the close of the 18th century, this particular copy is especially desirable because of its lovely contemporary decorative morocco binding. (ST12136)

### A Study of the Regenerative Effects of Periodic Quietude, in Virtually Untouched Condition

**88 (BINDINGS). ZIMMERMAN, [JOHANN GEORG]. SOLITUDE CONSIDERED WITH RESPECT TO ITS INFLUENCE UPON THE MIND AND THE HEART.** (London: Printed for C. Dilly, 1792) 216 x 137 mm. (8 1/2 x 5 3/8"). x, [2], 420 pp. Translated from the French of J. B. Mercier. Second Edition. VERY FINE CONTEMPORARY TREE CALF, flat spine gilt in panels formed by plain rules and decorative rolls, each with a starburst centerpiece and calligraphic flourishes at corners, red morocco label. With an engraved frontispiece. Front pastedown with the armorial bookplate of the Earl of Macclesfield's South Library, dated 1860; front free endpaper with pencilled South Library shelfmark; first few leaves with the embossed Macclesfield stamp. Lowndes IV, 3025. ♦Upper corners lightly bumped, two short grazes to upper cover, otherwise AN ESPECIALLY FINE COPY, immaculate internally, and in an unworn, gleaming binding. **\$650**

*This is an extremely pleasing copy of an early English translation of a very popular book on solitude, originally published in German in 1756. The author's chief work, "Solitude" does not recommend a misanthropic retirement from society, but rather periodic quietude as a way of regenerating one's heart and mind. A Swiss-born medical protégé and later biographer of Haller, Zimmermann (1728-95) was appointed His Britannic Majesty's Physician at Gottingen in 1768. The tree calf here features a dynamic pattern and a notable luster, the volume as a whole being as well preserved as any 18th century binding is likely to be. Until books from it recently came on the market, the Macclesfield library at Shirburn Castle had remained virtually untouched since 1764; as a result, works from the collection are often found to be in remarkable condition, as here. (ST12343)*



**89 (BINDINGS). HALL, JOSEPH. MEDITATIONS AND VOWES, DIVINE AND MORALL [and four other works].** (London: Humphrey Lownes, 1606-07) 127 x 70 mm. (5 x 2 3/4"). 4 p.l., 231 pp.; 4 p.l., 195, [1] pp. (last blank); 9 p.l. (first blank), 193, [5] (blank) pp.; 3 p.l., 229, [5] (blank) pp.; 4 p.l., 229, [3] (blank) pp., [26] leaves (last blank). **Five separately published works bound in one volume.** Very pretty contemporary calf, covers and spine elaborately gilt in the fanfare style (expertly laid onto carefully matching new calf), covers with strapwork border and central lobed ornament interlinked with azured foliage, flat spine in similarly decorated panels, all edges gilt and intricately gaufered (repaired holes for ties). Front pastedown with ticket of Pickering Booksellers; verso of front free endpaper with engraved bookplate of Robert S. Pirie. STC 12680.3; STC 12680.7; STC 12643; STC 12668; STC 12671. For the binding: Foot, Henry Davis Gift 90. ♦A few trivial signs of use to the leather, small inner margins because tightly bound, head and fore edges trimmed close, light browning to tail edges, occasional tiny rust spots or short marginal tears, otherwise an excellent copy, clean and fresh internally, and in a very carefully restored binding. **\$2,500**



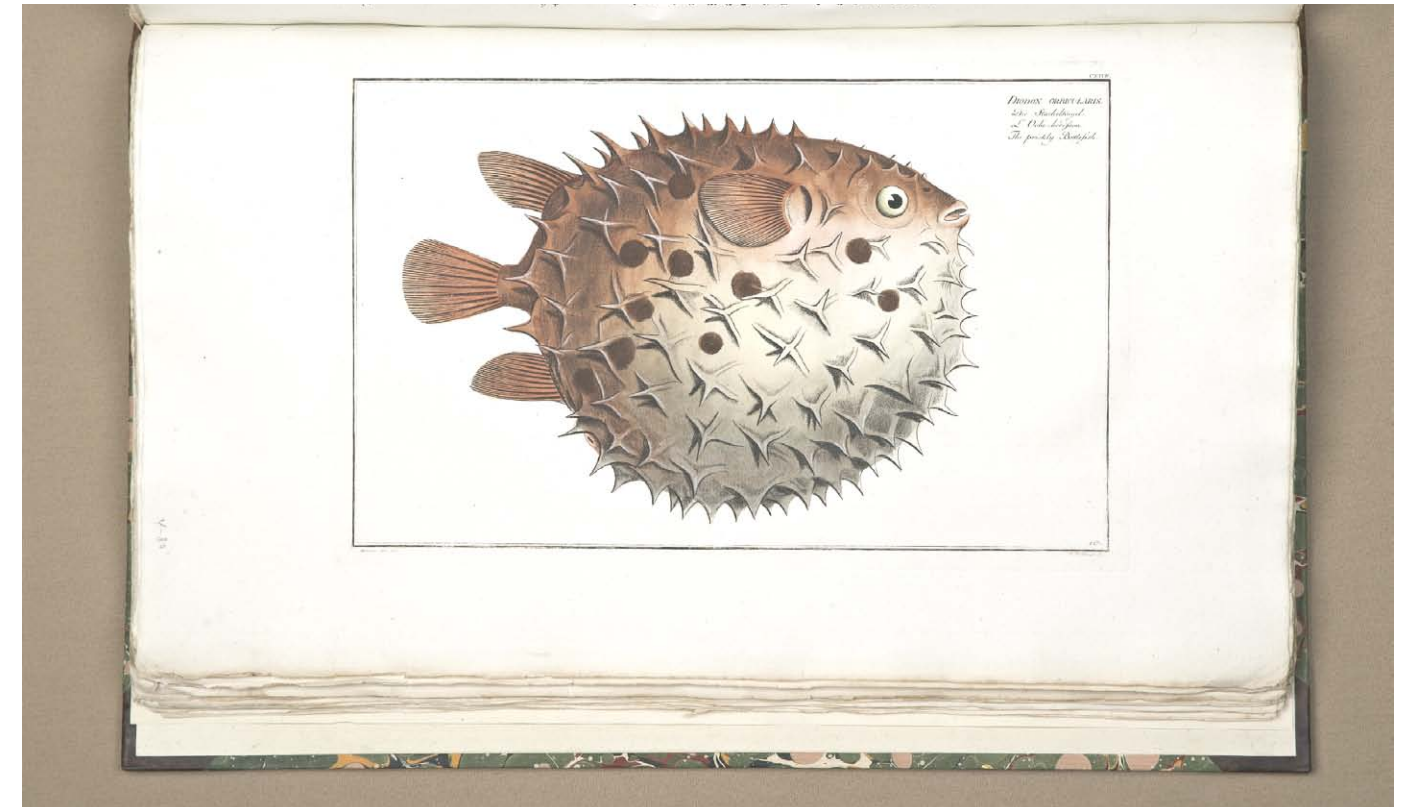
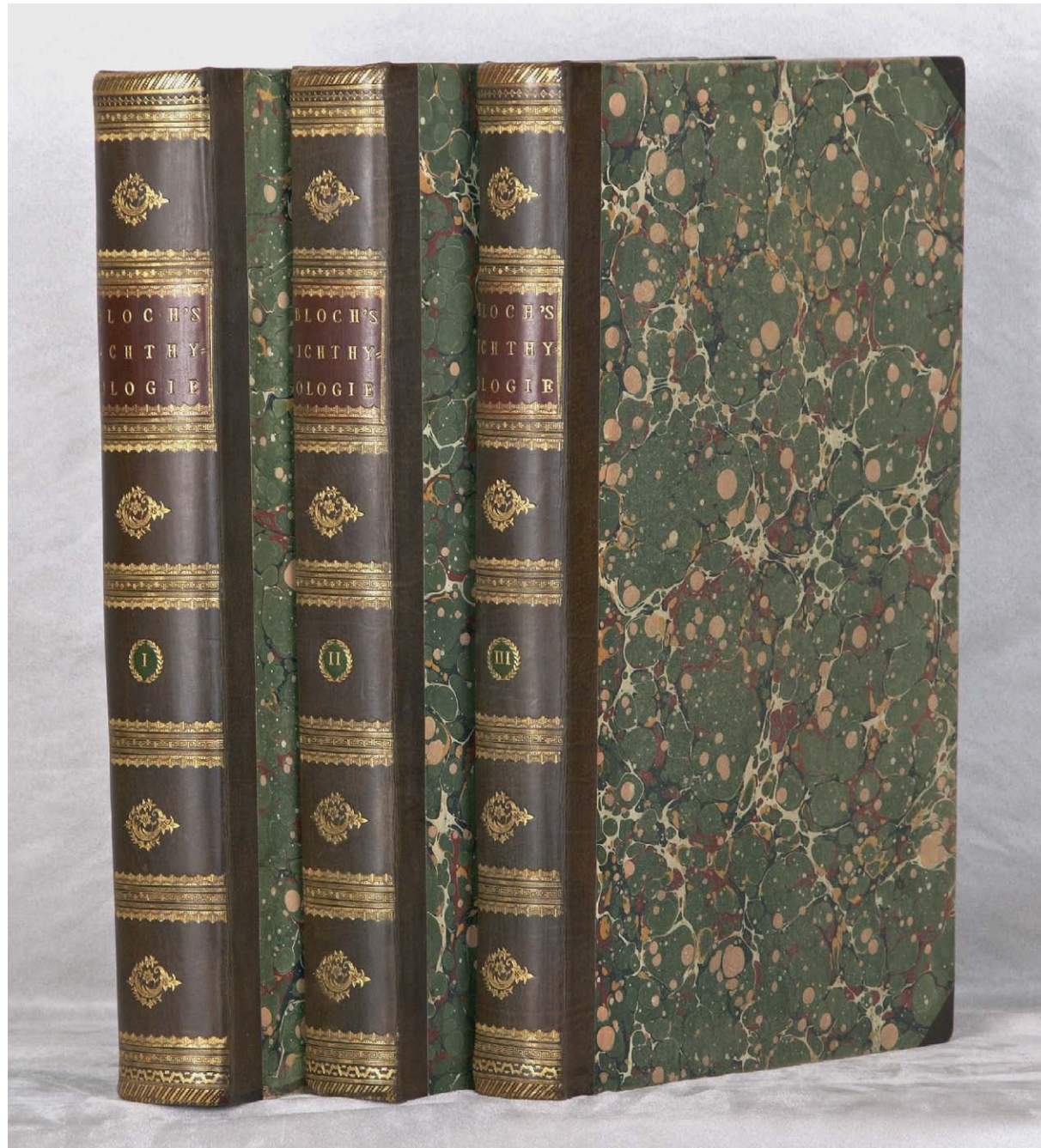
*Offered here in an attractive London binding, this collection of devotional texts by English divine Joseph Hall "served to introduce continental contemplative methods to an English protestant readership and strongly influenced the development of English religious verse." (DNB) The volume contains Hall's "Meditations and Vowes, Divine And Morall," "Meditations and Vowes: A Third Century," "The Art of Divine Meditation," "Heaven Upon Earth: or Of True Peace, and Tranquillity of Minde," and "Holy Observations."*



*A learned man who was a friend of John Donne, Hall (1574-1656) was the author of biting social satires and, according to DNB, was "one of the most noted, and imitated, preachers of the century." A theological moderate, he often ran afoul of both Archbishop Laud and the Puritans, including Milton, who published an uninhibited condemnation of the cleric's life and works. Though we do not know the identity of the binder here, this is certainly the work of an accomplished London workshop. The decoration is very similar to—though a bit more refined than—that on Henry Davis Gift 90 (New Testament and Book of Common Prayer, ca. 1639) and another Book of Common Prayer/New Testament combination (1630) listed in the British Library Database of Bookbindings under shelfmark c65b8. (ST13040)*

*One of the Great Ichthyological Works, with More than 200 Sometimes Silvery Fishes*

**90 BLOCH, MARC ÉLIÉSER.** *ICHTHYOLOGIE, OU HISTOIRE NATURELLE, GÉNÉRALE ET PARTICULIÈRE DES POISSONS.* (Berlin: Chez l'Auteur, 1795) 495 x 311 mm. (19 1/2 x 12 1/4"). **Six volumes (of 12) bound in three.** Translated by J. C. Thibault de Laveaux. First Edition in French. Very pleasing recent retrospective quarter calf over marbled boards by Courtland Benson, flat spines attractively gilt in panels divided by five



decorative gilt rolls, the panels featuring a central floral spray curling around a large volute, red morocco labels, EDGES UNTRIMMED. WITH ENGRAVED FRONTISPIECE PORTRAIT AND 211 (of 216) VERY FINE HAND-COLORED ENGRAVED PLATES OF AQUATIC LIFE, some heightened in silver. Nissen ZBI 416; Casey/Wood, p. 244; Dance, p. 56. ♦ "Avertissement" leaf at front of first volume a bit browned, isolated trivial smudges, but AN EXCEPTIONALLY FINE COPY, the beautiful plates in near-pristine condition with vivid colors and shining silver, the text clean, fresh, and bright with enormous margins, and the whole encased in an unworn convincing retrospective binding. **\$35,000**

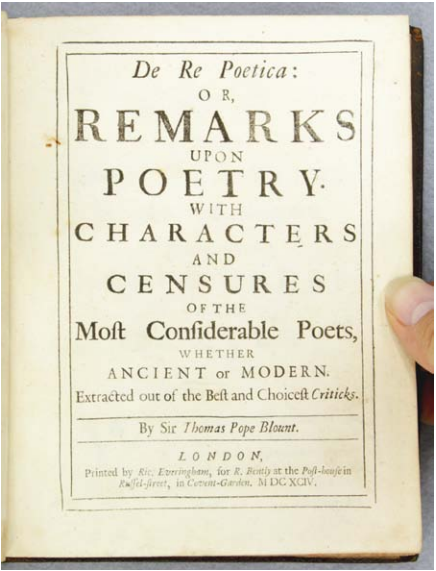


*The "Ichthyologie" is the masterpiece of Marc Éliésér Bloch (1723-99), one of the most important ichthyologists of the 18th century. It is an arresting publication famous for Bloch's use of silver to reproduce the sheen of his subjects, as well as for the overall beauty of the illustrations. Bloch adopted a Linnean arrangement as the basis for his work, but went further to establish 19 new genera and 176 new species. A German Jew who was born into poverty and who was illiterate in German until age 19, Bloch knew enough Hebrew to be hired as a tutor to the children of a Jewish surgeon. In that position, he learned to read German and some Latin, and began the study of anatomy and natural science that would be the passion of his life. He went on to attend medical school in Frankfurt, and became a practicing physician in Berlin, where he continued his scholarship in the field of ichthyology. He began publishing the present work at his own expense, but it soon proved so popular that princes and patrons of the sciences gladly contributed to the cause. Happily and atypically, the text and plates here are in superb condition, and the artful use of silver transforms even the most humble carp into a shimmering, iridescent beauty. The first French edition of what Dance calls "possibly the most beautiful book on fishes ever published" was produced by at least two different printers in Berlin: our set is composed of the first six parts, printed by Louis Philippe Wegener; Godefroy Hayn printed the second six parts, which are very seldom seen in the marketplace. The last complete set listed in ABPC sold at Bloomsbury in New York in 2010 for \$150,000. Accordingly, the cost of this item is meant to be advantageous. (CJW1004)*

***A Fine Contemporary Copy of the First Appearance  
Of a 17th Century Work on How to Write Poetry***

**91 BLOUNT, SIR THOMAS POPE.** DE RE POETICA: OR, REMARKS UPON POETRY. WITH CHARACTERS AND CENSURES OF THE MOST CONSIDERABLE POETS, WHETHER ANCIENT OR MODERN. (London: Printed by Ric. Everingham, for R. Bently, 1694) 203 x 159 mm. (8 x 6 1/4"). 6 p.l., 129, [3] pp.; 248 pp. **Two parts in one volume.** FIRST EDITION. Really excellent contemporary dark sprinkled calf, raised bands, spine gilt in compartments with central fleuron and filigree cornerpieces, gilt titling (portions of the joints apparently repaired with great skill). Front pastedown with engraved armorial bookplate of "Rolle" (see below). Lowndes I, 221; Wing B-3347. ♦Short crack at top of rear joint, front board just slightly tending to splay, minor wear to corners and covers, but the attractive period binding entirely solid and generally very well preserved. Most of the rear free endpaper torn away, isolated rust spots and marginal stains, but VERY FINE INTERNALLY, the text unusually clean and fresh and printed within ample margins. **\$1,900 (See illustration on page 48)**

*This is a beautiful copy, with important provenance, of a survey of various poetic forms, coupled with short biographies of major ancient and modern poets.* Politician and writer Thomas Blount (1649-97) begins by discussing things a poet should or should not do: he must keep his "wit and Fancy" within bounds, while still displaying a sense of humor; he should write about love but avoid "obscurity"; he should not be addicted to flattery. These admonitions are followed by an examination of various forms of poetry, from epics, elegies, and odes to burlesques, lampoons, and farces. The second half of the work, "Characters and Censures," contains 67 short biographies and critical evaluations of poets from Aeschylus to Shakespeare. The book relies heavily on prior scholarly works: Blount quotes Dryden so extensively that Macdonald includes the book in his Dryden bibliography, noting that it "is a laborious compilation of other people's opinions." Blount must, however, be given credit for citing his sources (as opposed to silently pilfering their words and ideas) and for weaving the writings of others into a very readable narrative. His article on Shakespeare is particularly valuable as a synopsis of 17th century opinion on the merits of that author, whose place in the literary pantheon was not yet secure. Our previous owner is almost certainly John, Baron Rolle (1751-1842), whose collection was described in a "Catalogue of the Library [of Lord Rolle] at Bickton House, Devon," published in 1850. Although a dedicated career politician and noted philanthropist, Rolle is best remembered as the aging peer who tripped and fell down the steps when approaching Victoria's throne at her coronation. The new queen inspired both admiration and affection by rising from her seat and walking down the steps to allow the elderly Rolle to pay his homage. More important from a bibliophilic perspective, books with the "Rolle" bookplate are renowned for being remarkably well preserved. (ST12334)



***A Major Large Format 16th Century Herbal,  
Fully Colored by a Contemporary Hand, and in Pigskin by a Known Binder***

**92 BOCK, HIERONYMUS.** KREUTTERBUCH. (Strassburg: Josias Ribel, 1 August, 1580) 348 x 225 mm. (13 5/8 x 8 3/4"). 30 p.l., 450, [23] leaves. Revised by Melchior Sebitz. First Edition with these illustrations. EXCELLENT CONTEMPORARY BLIND-STAMPED PIGSKIN BY Jakob Preisger (roll signed with initials "I. P."), covers framed by multiple decorative rolls, including one with putti, one with medallions, and one with the allegorical figures of Caritas-Spes-Fides-Justitia, central panel stamp of Justice, raised bands, metal corner guards, two original (and one later) brass catches, remnants of a later leather thong. WITH 577 WOODCUTS, ALL COLORED BY A CONTEMPORARY HAND, 19 of these the "Speiskammer" ["Pantry"] illustrations by Tobias Stimmer and Christoph Maurer, used here for the first time. Title page with partially removed early ownership inscription; 1681 ink inscription of a German monastery (Kloster Schwarzach?) regarding acquisition of the volume; rear free endpaper and rear pastedown with later (18th century?) German ink notations; rear pastedown also with neatly written contemporary Latin instructions for making vinegar from sour wine; occasional early ink marginalia; three pages with words or short passages marked through in ink by a later user. Nissen "Herbals of Five Centuries," pp. 66-67; Nissen BBI 182; Pritzel 866. For the binding: Haebler I, 332 #2 and 333 #IV. ♦A couple of small gouges to rear cover, spine rather soiled and crackled, but the binding quite sound, the stamps giving the impression of carved antique ivory. A3 with old repair obliterating seven words of text, leaves a shade less than bright, frequent but never serious marginal stains or thumbing, but about as pleasing a copy as one could reasonably hope to find of an often consulted 16th century herbal, with nothing approaching a serious defect, the text generally clean and fresh, and the hand coloring quite attractive. **\$19,000**



*This is an excellent copy of one of the most famous herbals of the 16th century, with pleasing hand coloring and with the first appearance of the charming "Pantry" woodcuts, in a binding by a known 16th century master.* Lutheran pastor and physician Hieronymus Bock (1498-1554) was, with Brunfels and Fuchs, one of the three founders of botany. Educated at the University of Heidelberg, he became physician to the Count Palatine and tended the kitchen garden at the palace, where he would have grown many of the plants described here. Bock surpassed Brunfels and Fuchs as a botanist, for rather than relying on the classical descriptions of Dioscorides and Pliny as the others did, he observed the plants in nature and wrote about what he saw. As a result, Bock's work has, for example, a detailed description of lily-of-the-valley, whereas Brunfels can only tell us that the classical authors are as "silent as fishes" regarding that plant. Bock's "Kreutterbuch"



["Herbal"] first appeared in 1539 with no illustrations, because the author had no money to hire an artist or to purchase existing woodcuts. This was, in Arber's words, a "blessing in disguise, since it stimulated him to deal with plant form as expressively as possible in words. His descriptions of flowers and fruits are sometimes excellent [as a consequence], and the way in which he indicates the general habit is often masterly." Still, the public demanded that herbals have pictures, so a Strassburg artist named David Kandel (1520-92) was retained by the publisher to provide illustrations under Bock's supervision for the 1546 edition. The herbs and flowers in the first two sections are largely copied from Fuchs and Weidnitz, but Kandel redesigned those in book III (on shrubs and trees), adding such whimsical touches as rabbits, monkeys(!), a stag and a squirrel, as well as an intriguing scene featuring a devil fleeing from a rooster. Strassburg physician Melchior Sebitz (1539-1625) revised the present edition, adding Bock's fourth book (the "Pantry"), which had first appeared in an unillustrated 1550 edition, but is here enhanced with delightful illustrations that give us a glimpse of food production and markets in the 16th century. Among its lively scenes, we see a dairy, a bakery, a beekeeper, a winery, a butcher's slaughterhouse, a fish market, and a "farmers' market" with large baskets of produce on display. The impressive binding here is the work of a binder identified by Heinrich Endres as the Würzberger Meister, Jakob Preisger (fl. 1576-1613). Preisger was also a bookseller, and he bound books for the university and bishop of Würzburg as well as for monasteries in the area. Among publications for adults, herbals received harder use than perhaps any other volumes except cookbooks, so most copies get used to death or show up now only in lamentable condition. We were able to trace just two other copies of the present edition at auction since 1975, and both were incomplete (the last complete copy sold in 1972). (ST13025)

*Seven Beautifully Printed Bodoni Volumes*

**93 (BODONI IMPRINT). BOETHIUS.** DE CONSOLATIONE PHILOSOPHIAE LIBRI QUINQUE AD OPTIMARUM EDITIONUM FIDEM RECENSITI. (Parmae: Ex Regio Typographeo, 1798) 311 x 235 mm. (12 1/4 x 9 1/4"). cxvi, 271 pp. 19th century green half morocco over marbled boards, raised bands, spines with gilt-ruled compartments, gilt titling, marbled endpapers, top edge gilt, other edges untrimmed. A Large Paper Copy. Brooks 724. ♦Spine slightly sunned, joints and extremities a bit rubbed, marbled boards rather chafed, but the binding quite solid. Light freckled foxing to first and last gatherings, isolated marginal spots or smudges, one closed marginal tear, but a fine copy internally, clean, fresh, and bright, with smooth paper and vast margins. **\$1,500**

*This meditation on the vicissitudes of life is a very well-printed production by Giambattista Bodoni, with lovely typefaces, luxurious paper, and elegant design.* Born at the time of the final collapse of the Roman Empire in the West, Boethius (ca. 480-524) rose to the rank of chief secretary of Theodoric the Ostrogoth, but was maligned, imprisoned, and executed. While in prison, Boethius wrote his "Consolation," in which Lady Philosophy appears to him and urges him to embrace a sublime indifference toward suffering and death. Called by Gibbon "a golden volume . . . which claims incomparable merit from the barbarism of the times and the situation of the author," it has had an enduring popularity, never more so than during the Middle Ages. Its contemplation of the profound perplexities of existence (e.g., the presence of evil in the face of a loving God, the notion of free will in the face of God's foreknowledge) make it a book with the deepest of teleological consequences for believers of any faith. 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 that "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



▲ 99      ▲ 93      ▲ 96      ▲ 94      ▲ 95      ▲ sold      ▲ 98      ▲ 97 (bottom)

*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." This is a relatively uncommon Bodoni imprint in the marketplace, with ABPC recording five other copies at auction in the past 40 years. (ST12697c)*

**94 (BODONI IMPRINT). EPICTETUS.** [In Greek]: EPIKETOU ENCHEIRIDION. [In Italian]: MANUALE DI EPITTETO. (Parmae: In aedibus Palatinis, Typis Bodonianis, 1793) 305 x 229 mm. (12 x 9"). 2 p.l. (first blank), 40 pp.; 2 p.l. (first blank), 51 pp. Translated into Italian by Eritisco Pilenejo. ONE OF 100 COPIES. Late 19th century black quarter roan over blue buckram, raised bands, spine gilt in decoratively framed compartments, gilt titling, marbled endpapers, top edge gilt, other edges untrimmed. In Greek and Italian. Brooks 489; Dibdin I, 518. ♦Joints and extremities a little rubbed, corners lightly bumped, but the binding entirely sound, and A FINE COPY INTERNALLY, clean, fresh, and bright, with generous margins. **\$1,500**

*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. This special limited printing appears in the marketplace only very seldom. (ST12697b)

**95 (BODONI IMPRINT). HESIOD.** [In Greek]: HESIODOU TOU ASKRAIOU TA HEURISKOMENA. HESIODI ASCRAEI OPERA OMNIA. ([Parma]: Ex Regio Parmensi Typographio, 1785) 302 x 222 mm. (11 7/8 x 8 3/4"). 2 p.l., 110, XXV pp.; 2 p.l., 248 pp. Edited and translated into Latin by Bernardo Zamagna. Contemporary quarter sheepskin over marbled boards, flat spine divided into panels by thick and thin gilt rules, black morocco label. Title pages with engraved bust of the author. Brooks 290; Dibdin II, 38. ♦Tiny crack at head of front joint, extremities somewhat rubbed, paper boards a bit chafed, faint dampstain to head edge of first quire, first and last pages of text a little foxed, other very minor defects, but an excellent copy that is fine internally—the binding solid, and the text especially clean, smooth, and bright. **\$1,250 (See illustration on page 77)**

*This is a wide-margined copy of the first Bodoni publication of the works of the Greek poet Hesiod. Described by Dibdin as a "splendid and correct edition," it offers the connoisseur of great printing a satisfying combination of creamy, vellum-like paper, pleasing layout, and numerous handsome typefaces—among them Greek, roman, italic, and an elegant cursive-like font used for the editor's dedication to Ferdinand of Austria. The extensive notes by the Jesuit scholar Bernardo Zamagna (1735-1820) include extracts from noted works on astronomy and Greek history. Hesiod is, with Homer, one of the earliest of Greek poets, having lived ca. 700 B.C. Whereas Homer composes for the nobility, Hesiod, a shepherd and farmer, reflects the life of the lowly in his main extant work, "Works and Days." This famous piece contains four parts that set forth ethical, political, and economical rules in connection with agriculture, commerce, navigation, choosing a wife, and educating one's children, all of which feature disarmingly practical directives. In the second part, on the practical operation of a farm, there is a significant section devoted to viticulture and wine making. His "Birth of the Gods," the second and other major work in the present volume, concerns the mythical origins of the gods and heroes; it tells of the war between the Titans and the Olympic gods, gives the stories of Pandora and Prometheus, and examines the four ages of man (Golden, Silver, Bronze, and Iron). Our volume concludes with a short piece, ascribed with some doubt to Hesiod, entitled "The Shield of Hercules." (ST12697f)*

**96 (BODONI IMPRINT). HESIOD.** [In Greek]: HESIODOU TOU ASKRAIOU TA HEURISKOMENA. HESIODI ASCRAEI OPERA OMNIA. ESIODO ASCREO. ([Parma]: Ex Regio Parmesnsi Typographio, 1797) 300 x 210 mm. (11 3/4 x 8 1/4"). 1 p.l. (half title), 16, [2], 110 pp.; 279 pp.; 104 pp. Edited and translated into Latin by Bernardo Zamagna; translated into Italian by Giuseppe Maria Pagnini. Contemporary sprinkled calf, covers framed by triple gilt fillets, raised bands, spine gilt in compartments with acorn centerpiece accented with fleurons on the side and volutes at the corners, red morocco label, gilt turn-ins, marbled endpapers, all edges gilt (inexpert older repairs to head and tail of spine). Title page of each section with engraved portrait of Hesiod. Brooks 689, 690; Brunet III, 141-42; Dibdin II, 38. ♦Very short crack to head of front joint, boards a bit chafed, small patch of worming to front cover, extremities rather rubbed, upper corners somewhat bumped, light freckled foxing to first and last page, first two gatherings with faint dampstain to head edge, a couple of short closed marginal tears, other trivial imperfections, otherwise an excellent copy internally, crisp, clean, and bright with generous margins, in a serviceable binding. **\$950 (See illustration on page 77)**

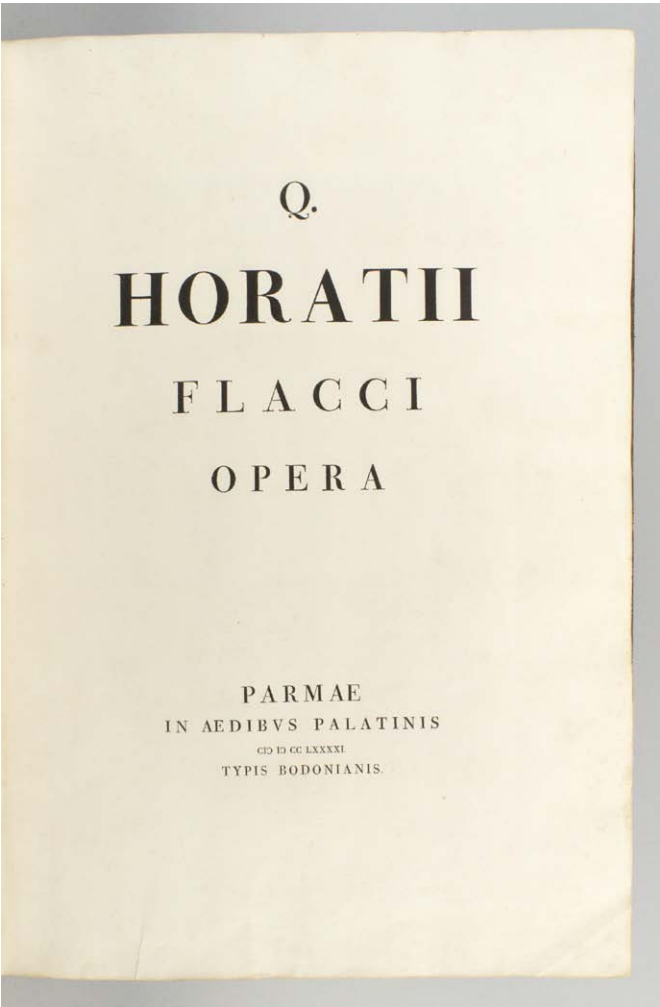
*This new edition of Bodoni's acclaimed 1785 printing of Hesiod is augmented with an Italian translation praised by Brunet for its beauty, and it is printed on paper that has a particular beauty of its own. The Carmelite scholar Giuseppe Maria Pagnini (1737-1814) translated for Bodoni a number of works into Italian from Greek, Latin, French, and English. Greek was his specialty (he held the chair at the University of Pisa in that subject), and he was responsible for Bodoni's Italian versions of Anacreon, Theocritus, Epictetus, and Callimachus, in addition to the present work. Although there is no disputing the glory of their typography and the elegance of their composition, one of the most striking things about Bodoni imprints is their thick, luxurious paper, which has withstood the ravages of time far better than that used in*

*most works of the period. T. M. Cleland gives us some insight into the phenomenon: "When it came to paper [Bodoni] preferred what was then called vellum paper and which was made on a woven wire screen invented in England. The paper thus obtained resembled vellum a good deal more than did the papers made on the laid screens which were commonly in use at that time. He had a way, too, of rolling his sheets after they were printed to smooth out the excess of impression left by the forms." The result is remarkably like vellum in look and feel, and in its resistance to aging. (ST12697e)*

**97 (BODONI IMPRINT). HORACE.** Q. HORATII FLACCI OPERA. (Parmae: In aedibus Palatinis, Typis Bodonianis, 1791) 435 x 305 mm. (17 1/8 x 12"). 2 p.l., xiv, [2], 371 pp. Edited by José Nicolás de Azara. ONE OF 125 COPIES on paper (and four on vellum). Contemporary marbled calf, covers framed by gilt rules and dogtooth rolls, floral tool at corners, raised bands, spine gilt in compartments with floral spray centerpiece, foliate cornerpieces, and small floral tools at sides, one red and one black label, gilt turn-ins, marbled endpapers, all edges gilt (older repairs to joints, to small gouges on boards, and to corners). Front pastedown with bookseller's ticket of Ulrico Hoepli; initial blank with evidence of removal of earlier ink inscription and with faded inscription dated 1886. Brooks 417. ♦Joints and extremities quite rubbed, joints with three-inch crack at head, a number of scratches and abrasions to boards, but the once handsome binding still solid and not without appeal. Occasional faint foxing to fore-edge margin, other trivial imperfections, but a fine copy internally—very clean, smooth, and bright, and with vast margins. **\$3,500 (See also illustration on page 77)**

*Dibdin calls this stately folio edition of Horace "one of the most beautiful specimens of Bodoni's typography," and it is "perfectly executed" in the opinion of Brunet. In addition to its elegant appearance, the book is notable for its scholarship and accuracy: editor Nicolás de Azara, the Spanish ambassador in Rome, collaborated with noted antiquarians to produce a carefully researched text based on manuscripts in Roman archives. A contemporary of Virgil, Horace (65-8 B.C.) has long been one of the most widely read Roman poets, and his influence on English poetry the Oxford Companion calls "all-pervading." His stature "rests on the perfection of his form, the sincerity and frankness of his self-portraiture, his patriotism, his urbanity, humour, and good sense. His poems give a picture of the Roman society, high and low, of his day." Our volume contains the well-known Odes, the Satires, Epodes, Epistles, and the literary essay "Ars Poetica." As a specimen of fine printing, the folio is nothing short of majestic, its elegant typography and flawless composition perfectly set off by its substantial size. It is not surprising that, as Brunet notes, it is one the most sought-after Bodoni pulications. (ST12697a)*

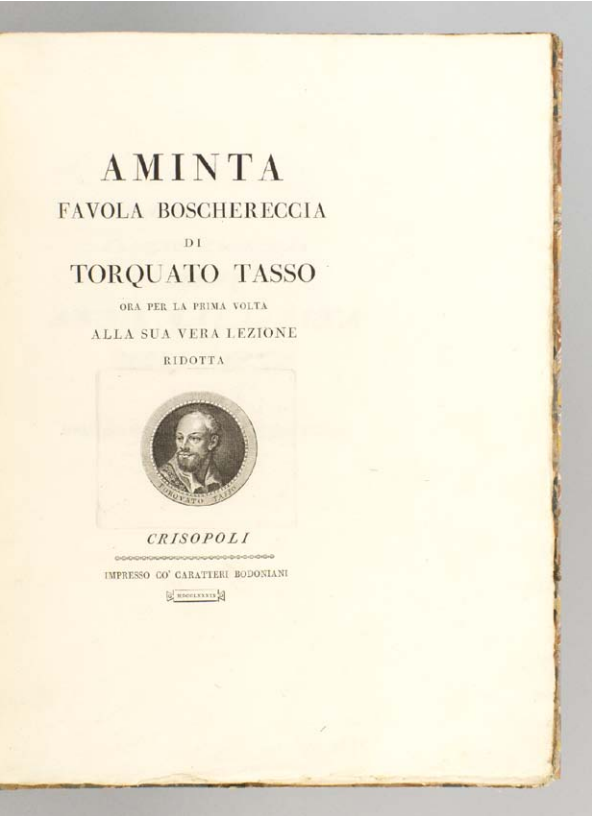
**98 (BODONI IMPRINT). HORACE.** Q. HORATII FLACCI OPERA. (Parmae: Ex Regio Typographaeo, 1793) 235 x 159 mm. (9 1/4 x 6 1/4"). xix, 376 pp. Edited by José Nicolás de Azara. Once lovely and still appealing contemporary green straight-grain morocco, gilt, covers with frame of floral and palmette rolls, flat spine in compartments with flower basket centerpiece and fleurette cornerpieces, red morocco label, marbled endpapers, edges untrimmed (repairs to hinges). Bookseller's stamp on front paste down. Brooks 494. ♦Spine somewhat faded, joints, edges, and corners a bit worn, minor scratches and spotting to boards, mild marginal foxing, occasional smudges, but still a very good copy, generally clean and fresh internally, with very spacious margins, and in a sound binding. **\$800 (See illustration on page 77)**





*In Brooks' words, this octavo version of Bodoni's Horace is "a beautiful edition, worthy of competing" with the printer's larger format issues (see previous item). Bodoni usually produced a large quarto and an octavo version of his Greek and Roman classics; the Horace is one of a few that also appeared in folio. Some experts consider that Bodoni's skills as a compositor outshone even his talent as a typographer, and the different sizes of his books lend credence to this claim. Under his expert hand, the printing in the octavo edition retains the same sense of spaciousness and the vast margins of his larger books. Bodoni cut his types in a wide variety of sizes, so the type size would be proportional to the page dimensions. While the octavo does not match the grandeur of the folio, one still enjoys the luxury and tranquillity of an uncrowded page, restful to the eye. For more on the contents here, see preceding item. (ST12697d)*

**99 (BODONI IMPRINT). TASSO, TORQUATO.** AMINTA FAVOLA BOSCHERECCIA, ORA PER LA PRIMA VOLTA ALLA SUA VERA LEZIONE RIDOTTA. (Crisopoli [Parma]: Impresso co' caratteri Bodoniani, 1789) 318 x 254 mm. (12 1/2 x 10"). 7 p.l. (first blank), 14, [2], 142 pp., [1] leaf (blank). First Bodoni Edition. ONE OF 100 COPIES on paper (and two on vellum). Contemporary marbled boards, flat spine (older reinforcement to tail of spine with matching paper). In a modern vellum-backed marbled chemise and matching slipcase. Engraved tondo portrait of the author on title, dedication with armorial headpiece by Lucatelli. Front pastedown with wood-engraved bookplate of Giorgio Fanan. Brooks 379; Brunet V, 673; Graesse VI, 37. ♦Head and tail of spine chipped, joints cracked at head, extremities a bit rubbed, boards with minor chafing and stains, but the early insubstantial binding generally well preserved and certainly still appealing. A SUPERB COPY INTERNALLY, with clean, bright paper so smooth and creamy that it is difficult to distinguish it from vellum. **\$2,900 (See also illustration on page 77)**



*This edition of Tasso's popular pastoral drama is generally acknowledged as among the handful of finest books produced by Bodoni; Renouard, Brunet, and Graesse all say it is one of the most beautiful of the works issued from his presses, and the present copy is especially attractive, being printed on the very finest paper available, virtually immaculate internally, and in a surprisingly durable contemporary paper binding. After the publication of his epic poem, "Rinaldo," Tasso (1544-95) became attached to the court of Alfonso d'Este, duke of Ferrara, by whom he was paid simply to write poetry and for whom he produced the pastoral drama "Aminta" in 1573. Its shimmering beauty marked its author as the most promising poet of the day, and the drama was staged repeatedly*

*to delighted audiences, although the work did not find its way into print until 1581. It was subsequently published in at least 50 different editions during the next two centuries, but none of those printings was more beautiful than the present uncommonly encountered large format version. (ST12697g)*

**Two 18th Century Giant Folio Volumes  
With Illustrations of the Female Reproductive Anatomy**

**100 BOEHMER, PHILIPP ADOLPH.** OBSERVATIONUM ANATOMICARUM RARIORUM FASCICULUS: NOTABILIA CIRCA UTERUM HUMANUM. (Halae Magdeburgicae: Ioannem Iustinum Gebauerum, 1752-56) 450 x 280 mm. (17 3/4 x 11"). **Two volumes.** FIRST EDITION. Contemporary mottled half calf over sprinkled boards. WITH 11 FINELY ENGRAVED ANATOMICAL PLATES. Goldschmid 246; Blake 52; Wellcome II, 188. ♦Spines somewhat rubbed, with a quarter-inch chip at the tail of one volume, short crack to tail of one joint, paper boards chafed, extremities rather rubbed, but the binding solid, and AN ESPECIALLY FINE COPY INTERNALLY, clean, crisp, and bright with splendid impressions of the plates. **\$4,250**

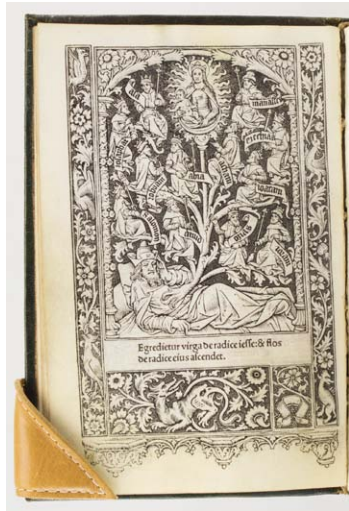


*This is a beautifully illustrated work on the uterus and female reproductive anatomy with large and vivid plates, including those depicting an ectopic pregnancy, a miscarried "monster" with four legs, and a healthy fetus, smiling gently in the womb. German physician and anatomist Philipp Adolph Boehmer (1711-89) studied medicine at the University of Halle, and was appointed professor of anatomy there just three years after he graduated. He eventually rose to the position of director of his alma mater's medical school, and he was named the court physician to the Prussian king Friedrich Wilhelm II. Boehmer's specialty was obstetrics and gynecology, and the present work was his major publication. The delicate engravings are the work of Gottfried August Gründler (1710-75), master engraver at the University of Halle. While the binding here has been a bit battered over the years, it has admirably done its work of protecting the contents, which are as fresh as the day they left the press. This is an uncommon work in the marketplace, with just five copies at auction since 1970. (ST12820)*

**With 84 Extremely Charming Original Painted Borders  
Containing Imaginative Outdoor Scenes.**

**101 BOOK OF HOURS PRINTED ON VELLUM, IN LATIN.** USE OF ROME. (Paris: Germain Hardouyn, 1533 [with Calendar covering 1520-32]) 207 x 125 mm. (8 1/8 x 5"). 92 (of 96) unnumbered leaves (without A1, C8, D8, and I1). Remnants of green brocade over old, thin (perhaps contemporary) wooden boards. WITH 12 SMALL MINIATURES AND 17 LARGER ONES (five of the latter full-page, and the others from a half to two-thirds of a page), ALL COLORED BY A CONTEMPORARY HAND (lacking a miniature on each of





three missing leaves); ALSO WITH EVERY PAGE (except those featuring a larger miniature) ENCLOSED BY A HAND-PAINTED DECORATIVE OR INHABITED FRAME, the frames always in pairs, with a conventional border of plants, fruits, and geometric shapes on one page and on the opposite page a border constituting an original painting of an outdoor scene, always containing humans and/or animals, MANY OF THE INHABITED FRAMES OF IMMENSE CHARM, even if essentially naïve in style. Front free endleaf with (illegible) early ink inscription. Not in Adams or Brunet. ♦ Binding quite worn but still (remarkably) sound, and not without a certain antique charm. A bit of worming to (slightly loose) endleaves, margins somewhat thumbled from devout use, paint occasionally rubbed or smudged without loss to decoration, last gathering with light dampstain to lower fore-edge corner (not affecting borders), other lesser defects, but an excellent specimen despite its imperfections, the text generally clean and consistently fresh on creamy vellum, and the richly colored decorations very well preserved. **\$60,000**

*In addition to containing 29 miniatures of various sizes, as intended by the publisher, this is a well-loved Book of Hours of very great charm because of its special added feature—what amounts to 84 original paintings in the form of distinctive borders depicting delightfully imaginative outdoor scenes. However quaint they may appear next to the work of the Limbourg brothers, these frames are remarkably diverting, showing as they do grotesques cavorting with woodland creatures, birds, or fearful humans; dogs dancing on their hind legs to the accompaniment of musicians with drums and pipes; animated hunts featuring hounds, archers, fleeing rabbits, graceful doomed deer, and fierce wild boar; a woman baking bread; a woodsman by a bonfire; a man charming a snake-like creature by playing a horn; a woman shearing sheep; shepherds serenading their flocks with bagpipe tunes; a rooster confronting a fox; Saint Jerome and his lion, and so on. The miniatures enclosed by these borders are themselves of considerable interest, being richly hand colored and lavishly heightened with gold, but their conventional elegance is outshone by the lively, whimsical frames, whose homespun immediacy forges a strong connection between us and the past. We are irresistibly drawn to speculate about the person for whom this was created—no doubt a seriously devout believer, as the book's signs of use indicate, and someone in touch with the elemental dimensions of life. This printed Book of Hours is rare: copies seem to have appeared at auction just twice, in 1969 and 2002. More importantly, in 40 years of bookselling, we have never seen original painted compositions of this sort comprising the borders, as here, in any Book of Hours, manuscript or printed. (ST12863)*

### A Fine Post Incunabular Book of Hours Apparently Owned by An 18th Century Sufferer with Kidney Stones

**102 BOOK OF HOURS PRINTED ON VELLUM, IN LATIN AND FRENCH.** USE OF ROME. (Paris: Thielmann Kerver, [colophon dated], 1505 [calendar covering the years 1497-1520]) 178 x 114 mm. (7 x 4 1/2"). [104], [4] leaves; single column, 26 line of text in roman type. Attractive 18th century Italian green morocco, covers gilt with border of drawer handle tools and plain and dogtooth rolls, central panel with

ornate cornerpieces of delicately tooled oval medallions framed by curving floral sprays, raised bands, spine gilt in compartments featuring beaded borders and central patera with floral sidepieces, three red morocco labels, marbled endpapers, all edges gilt. In a (lightly worn) marbled paper slipcase. Numerous one and two line initials painted in gold on a blue or red ground, title page with Kerver's first unicorn device (Renouard 499), and COPIOUSLY ILLUSTRATED, each page with engraved criblé border, these variously decorated with animals, grotesques, and rustic figures, or with scenes from the life of Christ with Old Testament parallels (138 subjects, besides repeats), a Creation cycle, and an Apocalypse set (17 subjects), the Calendar borders with cuts of the astrological sign and labor of the month, 33 small cuts of saints in the text, and 19 ELABORATELY DETAILED FULL-PAGE MINIATURES, six of them used here for the first time. With four 18th century vellum leaves bound in at the end, three with beautifully calligraphed prayers in Italian and Latin, embellished with five delicately drawn decorative initials (for content, see below). Front flyleaf with the neatly penned signature of Eustace Balfour (see below). Bohatta 810; Mortimer "French Books" 294; Fairfax-Murray 265 (May 1505 printing). ♦ Joints and extremities a little rubbed, half a dozen leaves with not serious soiling or yellowing of the vellum, isolated minor wrinkling, tiny spots, or marginal smudges, otherwise a fine copy, the margins unusually comfortable, the vellum always fresh and generally clean, and the binding solid and lustrous. **\$22,500**

*This is a rare and appealing edition of a printed Book of Hours from a major Parisian publisher renowned for this kind of prayer book. Seven of the large miniatures—the Betrayal, Tree of Jesse, Annunciation, Nativity, Annunciation to the Shepherds, Flight into Egypt, and David and Bathsheba—are based on those created by the printer Pigouchet for his 1496*



*edition. The scenes depicting the Coronation of the Virgin, the Instruments of the Passion, and the Virgin with her emblems were created by the Kerver workshop for an incunabular edition, as was the diagram explaining the concept of the Trinity, which is based on an entirely different conception than that used by Pigouchet and other publishers. The Kerver blocks new to this edition are slightly larger, and depict the Martyrdom of St. John, the Visitation, Presentation, Crucifixion, Pentecost, and Raising of Lazarus. According to Mortimer, "the figures seem slightly elongated in contrast to those in the earlier blocks, and the more sophisticated style shows a German influence." In addition to the Hours of the Blessed Virgin, the text includes prayers to prepare for Mass, Hours of the Cross, of the Holy Spirit, of the Conception of the Virgin, and of Saint Barbara, Mass of the Virgin, the Seven Penitential Psalms, Suffrages, prayers of St. Gregory and St. Bridget, and the Office of the Dead. Thielman Kerver the Elder (d. 1522) came from Koblenz to Paris around 1497, and began printing works for Jean Petit, the preeminent Parisian publisher for some 35 years, beginning about 1495. ISTC lists Kerver as the printer of 70 works, nearly half of them Books of Hours. Kerver's son Jacques married Petit's daughter and became a prominent printer in his own right. Bound in at the end—no doubt for the 18th century owner who commissioned the lovely binding—are three extremely pretty leaves of manuscript prayers: a prayer of*



confession and a prayer to Jesus in Italian, and a Latin prayer to Blessed Liborius for relief from painful kidney stones (no doubt reflecting the owner's particular need). The fact that Liborius was elevated to sainthood in 1702 corroborates our dating of the binding as 18th century. Our earlier owner, Eustace Balfour, is very likely the famously drunken husband of Lady Frances Balfour, née Campbell (1858-1931), a leader in the women's suffrage movement as president of the National Society for Women's Suffrage from 1896 to 1914; Balfour was both the nephew of Lord Salisbury, a three-term prime minister, and younger brother of Arthur Balfour, who also was British prime minister from 1902 to 1905. It is more and more difficult to find early Books of Hours printed on vellum that are complete, well preserved, and providing the kind of ample margins that are seen here. (ST12700)

*A Fine, Fresh Contemporary Copy of the First French Geometrical Treatise*

**103** **BOUELLES, CHARLES DE.** GEOMETRIE PRACTIQUE. (Paris: Imprimé par Benoist Prevost pour Guillaume Cavellat, 1555) 222 x 156 mm. (8 3/4 x 6 1/8"). 79, [1] leaves. Fourth Edition. Appealing period calf, covers with blind-ruled frame, gilt fleuron cornerpieces, and stylized floral centerpiece, raised bands, spine panels with small gilt fleuron at center, newer(?) tan morocco label. With numerous woodcuts in the text, including geometric diagrams, the tools of geometry (square rule and compass), and practical applications relating to bells, wagons, water wheels, and fortification. Front pastedown with the armorial bookplate of the Macclesfield library; title page with the embossed Macclesfield stamp. Brunet I, 1188; Mortimer 116. ♦ Three short cracks at top and bottom of joints, corners somewhat bumped, leather on covers rather pitted, with noticeable loss of patina and a scattering of tiny wormholes, but the binding still sound and not without substantial antique charm. About half the leaves with shallow, faint one-inch dampstain to head edge (barely perceptible, and well away from the text), other trivial imperfections, but A FINE COPY INTERNALLY, the text especially clean and fresh. **\$9,500**

*This is a very well-preserved copy, in an unsophisticated period binding, of the rare fourth edition of the first geometrical treatise in French. It is the most important mathematical work of Charles de Bouelles (known additionally as de Bouvelles, de Bovelles, and Carolus Bovillus, 1470-1553), a French scholar and canon of Noyon who also wrote books on philosophy, theology, and language. He studied arithmetic with the humanist Jacques Lefevre d'Étaples, and published the original edition of this work, in Latin, in 1503. His "Geometrie" is notable primarily for its discussion of stellated polygons, the star-like shapes formed by extending lines of geometric figures. (If, for example, the lines of a pentagon are extended, it becomes a pentagram, or five-pointed star.) He proved that the sum total of the angles in pentagrams, hexagrams (six-pointed stars), and octograms (eight-pointed stars)*



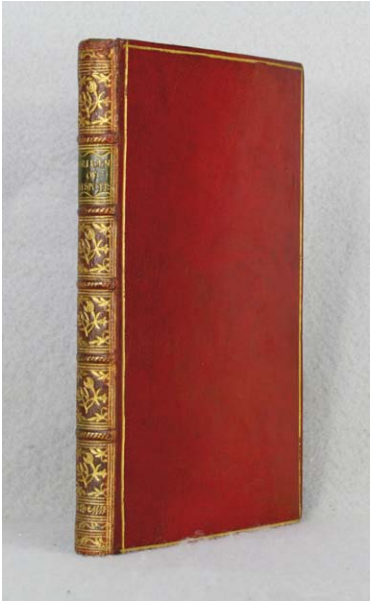
always equals 180 degrees. Another section of the book is devoted to the old problem of squaring the circle (the ultimately impossible task of constructing a square with an area equal to a given circle using just a compass and a straightedge). The first edition of "Geometrie" in French was published by Simon de Colines in 1542, with woodcuts designed by mathematician and cartographer Oronce Finé, those same woodcuts being repeated here. Additional illustrations by another artist were added to the second edition in 1547, and also appear in this fourth printing. There were two issues of this edition, both printed by Prevost, the present one for Guillaume Cavellat, the other for Gilles Gourbin. Both are rare, just as is every early edition of this work, no matter the language: since 1978, ABPC and RBH find just one other copy of our edition at auction and no copy of any earlier printing. (ST12159)

**104** **[BOULANGER, NICOLAS ANTOINE].** THE ORIGIN AND PROGRESS OF DESPOTISM: IN THE ORIENTAL, AND OTHER EMPIRES, OF AFRICA, EUROPE, AND AMERICA. (Amsterdam [i.e., London]: s.n., 1764) 184 x 117 mm. (7 1/4 x 4 5/8"). 1 p.l. (title), 285 pp. (BB and BB2 bound in reverse order.) Translated by John Wilkes. FIRST EDITION IN ENGLISH. Excellent contemporary crimson morocco, covers with gilt rule border, raised bands, spine gilt in compartments with floral spray centerpiece and foliate cornerpieces, green morocco label, gilt turn-ins, marbled endpapers. Sabin 6885; Minuti, Rolando. "Oriental Despotism." European History Online (EGO), published by the Leibniz Institute of European History (IEG), Mainz 2012-05-03. URL: <http://www.ieg-ego.eu/minutir-2012-en>. ♦ Joints and top of spine slightly rubbed (and carefully refurbished), occasional faint browning, half a dozen pages of text with rather light printing (but still entirely legible), one opening with offsetting from ribbon bookmark, but A VERY APPEALING COPY, the unsophisticated decorative binding bright and solid, with no serious wear, and the text fresh and clean throughout. **\$900**

*This is a pretty copy of the first appearance in English of an Enlightenment-era examination of the roots of despotism, a work that denounces religion and theocracy as key elements in tyrannical rule. As stated on the title page and in the text, "this theologico-political [work] is calculated for an introduction and key to Montesquieu's 'Spirit of laws,'" a treatise primarily concerned with the separation of powers. However, Boulanger and Montesquieu disagreed on a key point. Montesquieu saw religion, specifically Islam, as the potential ally of a despot, but he considered it an overall stabilizing force in society. Boulanger, on the other hand, saw little or no redeeming social value in religious institutions, and strongly emphasized the link between religion and despotism. As Rolando Minuti observed in "Oriental Despotism," "Boulanger did not define religion as socially useful but as the anthropological source of a fundamental mystification that creates power. Its political consequence, reinforced by superstition and idolatry, would then be despotism." Boulanger (1722-59) was a road and bridge engineer with a keen interest in philosophy, particularly in the area of politics and human rights. He wrote several articles on the rights of man for Diderot's "Encyclopedia," and several books critical of religion, all of which were published posthumously. The first edition of the present work, in French, appeared in Geneva in 1761; English politician John Wilkes (1725-97) privately printed another French edition in London in 1763, and is believed to have prepared this translation. While one can find copies of the 1764 English edition, they almost never show up in pleasing contemporary bindings, as here. (ST12475)*

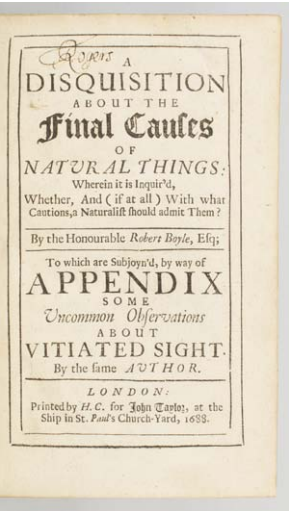
*Four Contemporary Copies of Works by or about Robert Boyle, England's Most Creative and Prolific Scientist of the 17th Century*

**105** **BOYLE, ROBERT.** A DISQUISITION ABOUT THE FINAL CAUSES OF NATURAL THINGS. (London: Printed by H. C. for John Taylor, 1688) 180 x 110 mm. (7 x 4 1/4"). [xvi], 96, 81-112, 129-274, [6] pp. (with numerous pagination errors, but complete). FIRST EDITION, issue with cancel title. Contemporary sprinkled calf, rolled panels with a floral tool in each corner, neatly rebacked, raised bands with morocco spine label and unobtrusive paper library label near the foot. Fulton 186A; Heirs of Hippocrates 367; Wellcome II, 224; Wing B-3946. ♦ A few small dings to the boards, extremities a little rubbed, one clean two-inch tear in the middle





of one leaf (due to paper flaw) affecting a couple of letters, two smaller marginal tears (one affecting three lines of text), otherwise a really excellent copy, clean and fresh in a sturdy binding. **\$4,250**



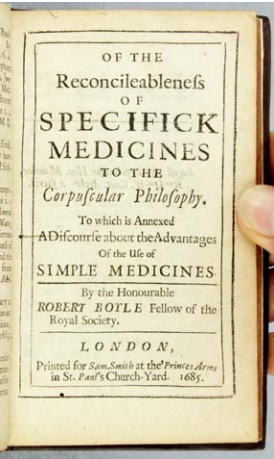
William Harvey on how he discovered the circulation of the blood . . . . Appended to the 'Disquisition' is a brief tract on disturbances of vision; Boyle describes cataract, and was aware of the location of the opacity. A variety of case histories are recorded, drawn from his own experience, and the tract appears to be one of the first in which this method of teaching was employed in an ophthalmological treatise." In all, there are 14 ophthalmological case histories given, including exophthalmic ophthalmoplegia and other degenerative and trauma-related conditions. (ST12799)

**106 BOYLE, ROBERT.** OF THE RECONCILEABLENESS OF SPECIFICK MEDICINES TO THE CORPUSCULAR PHILOSOPHY. TO WHICH IS ANNEXED A DISCOURSE ABOUT THE ADVANTAGES OF THE USE OF SIMPLE MEDICINES. (London: Printed for Sam. Smith, 1685) 168 x 95 mm. (6 5/8 x 3 3/4"). 16 p.l., 225, [1] pp., plus 13 pp. of ads at the back (also with two loose leaves from the end of Boyle's "Short Memoirs for the Natural Experimental History of Mineral Waters" [published 1684] laid in at front, and five leaves of ads from that work bound in before A1 here.) FIRST EDITION. Pleasing recent retrospective unlettered dark polished calf, raised bands. Rear flyleaf with seven lines of handwritten notes in red or purple ink. Fulton 166; Heirs of Hippocrates 366; Norman 306; Osler 949; Waller 1391; Wellcome II, 224; Wing B-4013. ♦Frequent faint browning, occasional minor foxing, isolated corner creases, one tiny round wormhole in bottom margin, but still an excellent copy (especially for a cheaply made book like this), the text quite clean and fresh, and the binding unworn. **\$2,500**



*These two treatises reflect the efforts of Boyle to reconcile his mechanistic view of nature with the practical art of medicine. In the text of the first work, we encounter six propositions, with accompanying experiments, which, in the words of the Robert Boyle website, are discussed within the context of Boyle's place in the world as champion "of the experimental philosophy espoused by the Royal Society in its formative years," a system of nature at odds with classical "theories, notably the worldview associated with Aristotelian scholasticism." The second part here constitutes a plea for physicians to stop prescribing extremely complicated*

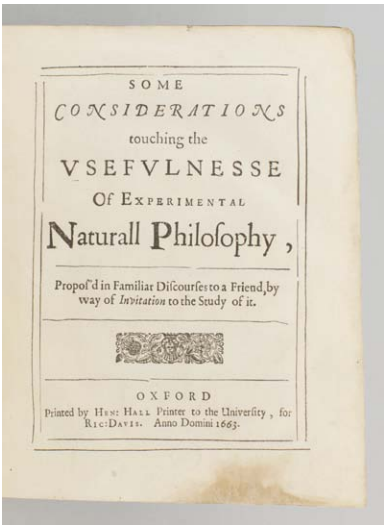
concoctions (some containing 20 ingredients) to treat their patients. While his theories represent marked modern departures from such notions as Aristotle's four "elements," Boyle nevertheless clings to some benighted Medieval ideas, such as the belief in the healing powers of gemstones. Of considerable interest in addition to the text here are the advertisements at the front and back of the book, containing in both places "A Catalogue of late Physick Books sold by Samuel Smith, at the Prince's Arms in Saint Paul's Churchyard" (seven pages at the front and nine in the back), followed by "Books Printed for, and sold by Samuel Smith" (three pages at the front [incomplete]; four pages [complete] at the back). The listings include dated books issued during the previous five years and a considerable number of others without dates, the latter being earlier publications, presumably undated so that Smith's inventory would not appear to be slow to sell. The ads at the front and the two loose leaves clearly were once bound in the same volume as our two complete parts, since all leaves share the tiny solitary wormhole in the bottom margin. The present work is now seldom seen in the marketplace: ABPC lists just one copy at auction since 1995. (CJM1201)



### One of Boyle's Most Important Medical Books, Bound with the Work Propounding His "Corpuscular Hypothesis," which Describes the Formation of All Matter

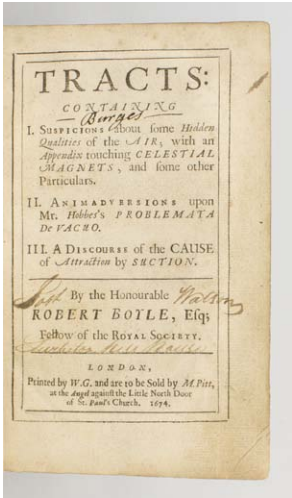
**107 BOYLE, ROBERT.** SOME CONSIDERATIONS TOUCHING THE USEFULNESSE OF EXPERIMENTAL NATURALL PHILOSOPHY. [bound with] CERTAIN PHYSIOLOGICAL ESSAYS. (Oxford: Printed by Hen. Hall, 1663; London: Printed for Henry Herringman, 1661) 195 x 160 mm. (7 3/4 x 6 1/4"). [20], 127, [9], 48, 57-417, [19]; [4], 36, [2], 37-105, [13], 107-249, [1] (blank) pp. (with several mispaginations but complete). **Two works in one volume.** FIRST EDITIONS of both works. Contemporary speckled calf, raised bands with lettering that was once gilt (but now rubbed away). Verso of title and recto of H2 with small ink stamp of the Selbourne Library (see item #73, above). First work: Fulton 50; Wing B-4029; Second work: Fulton 25; Heirs of Hippocrates 264; Garrison-Morton 665.1; Wing B-3929. ♦Front joint cracked about an inch at head and foot, extremities a little bumped and rubbed, calf torn at the tail edge of front cover showing a bit of the board underneath; pastedowns lifted, revealing binding structure, two-inch light brown stain (from a chemical?) affecting the tail margin and lower edge of the text in the first part of the first work, first few leaves of second work a bit browned, occasional mild marginal stains or rust spots, but still a very good copy with no fatal defects, the text mostly clean and fresh, and the binding solid. **\$11,500**

*The two works in this volume are greatly important scientific publications individually, and together they demonstrate the author's virtuosity as a natural philosopher and experimentalist, as they cover an impressive array of scientific subject matter including medicine, physiology, zoology, philosophy, and chemistry. Although Boyle is chiefly remembered for his contributions to chemistry (see later in this discussion), "Some Considerations" was among his most important in the field of medicine. According to the DNB, the text here "was to prove his most extensive medical work and . . . was widely cited in the debates on medical practice of the time." In it he describes a great many experiments, cures, observations, and case histories, with topics as diverse as limb regeneration in certain animals, using fright to cure ailments, and the preparations of tinctures, cordials, and other remedies. The second work here is of monumental importance to the history of chemistry because it is considered the precursor to Boyle's classic essay, "The Sceptical Chymist," which he published less than six months after the appearance of "Essays." These complementary works both promoted chemistry as a separate discipline from alchemy, but it is in Boyle's "Essays" that he first sets out his "corpuscular hypothesis," describing the basic formation of all matter. This theory would drive his subsequent experimentation and also influenced some of the era's finest thinkers, including Isaac Newton and, perhaps to an even greater degree, John Locke. In discussing corpuscularianism, Boyle also touches on an important physiological discovery when he describes digestion as observed in a dog, "thus giving recognition to the existence of the agents now designated the 'enzymes.'" (Fulton) (ST12903)*





**108 BOYLE, ROBERT.** TRACTS: CONTAINING SUSPICIONS ABOUT SOME HIDDEN QUALITIES OF THE AIR [*and other works*]. (London: Printed by W. G. and are to be Sold by M. Pitt, 1674) 165 x 105 mm. (6 1/2 x 4 1/8"). [6], 71, [3], 25, [3], 13, [7], 17, [11], 94, [6], 67, [3] (blank) pp., 1 leaf (the extremely rare "Advertisement to the Book-binder"). FIRST EDITION. Contemporary sheep, rebacked by an amateur hand, original red morocco spine label laid on. Pastedown with the remains of an unidentifiable armorial bookplate, title with ownership inscriptions of "Burges" and of Josh. Watson of Surbiton Hill House; verso of title and recto of E2 with small stamp of the Selbourne Library. Each tract with a separate title page. Fulton 119; Wing B-4054. ♦ Binding rather rubbed and scuffed, rear free endpaper loose, front free endpaper lacking lower corners and with upper corner and portion of head edge cut away, endpapers a bit stained around the edges from binder's glue, title and a few leaves slightly soiled, an occasional small stain or spot, otherwise a fine copy internally, quite clean and fresh, in a battered but solid binding that has protected it well. **\$4,500**



*This work 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 Effluvioms." He demonstrates this quality by describing the rust that occurs on certain metals when exposed to air and also through experiments on combustion in which 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. Our copy is particularly noteworthy for its retention of the "Advertisement to the Book-binder," with binding instructions that include omitting that leaf; it is therefore lacking in most copies. (ST12904)*

**109 (BOYLE, ROBERT). BIRCH, THOMAS.** THE LIFE OF THE HONOURABLE ROBERT BOYLE. (London: Printed for A. Millar, 1744) 210 x 135 mm. (8 1/4 x 5 1/2"). [4], 458, [14] pp. (without two ad leaves). FIRST EDITION. Pleasing contemporary polished calf, covers with decorative gilt roll border, raised bands, spine gilt in compartments featuring a crown and floral motif, morocco label. With diagrams in the text. Front pastedown with the bookplate of the Macclesfield North Library; first three leaves with the embossed Macclesfield stamp. Fulton 380. ♦ Joints and extremities a little rubbed, light offsetting to endpapers and flyleaves from turn-ins, but QUITE A FINE COPY, extraordinarily clean and fresh internally, and in a lustrous, scarcely worn binding. **\$875 (See illustration on page 86)**

*This is the earliest authoritative biography of the man considered by many to be the father of modern chemistry, seen here in what is very close to its original condition. Boyle's "New Experiments Physico-Mechanicall" and "The Sceptical Chymist" are both considered milestones in the history of science. Boyle carried out many of his most important experiments at Oxford, counting among his friends and correspondents many of the leading scientific figures of the day, including Locke, Hooke, Evelyn, and Newton. Much like his friend Mr. Newton, Boyle was deeply interested in theology and philosophy and wrote extensively about the subject in addition to his pioneering scientific work. Thomas Birch (1705-66) captures both sides of Boyle in this account of his life, including many valuable excerpts from Boyle's personal letters to family and colleagues. Birch was an historian and biographer whose writings, despite a certain dullness, are allowed as essential for students of the period. Boswell said of him that he "knew more anecdotes than any man," and his correspondence with the eminent literary figures of his day appears in a number of places, including Boswell's "Life of Johnson." Like many of the books that came out of the Macclesfield Library in Shirburn Castle, this one is very much as it appeared on the shelf there in the 18th century. (ST12975)*

**110 BOYLE, ROGER.** THE DRAMATIC WORKS OF ROGER BOYLE, EARL OF ORRERY. (London: Printed for R. Dodsley, 1739) 216 x 133 mm. (8 1/2 x 5 1/4"). Without the frontispiece portrait. **Two volumes.** FIRST EDITION. HANDSOME 19TH CENTURY POLISHED CALF BY FRANCIS BEDFORD (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, spines richly gilt in compartments with centerpiece of two birds perched on the rim of a chalice, one drinking, the other holding an olive branch in its beak, this surrounded by a lozenge of small tools, daisy sidepieces, and scrolling floral cornerpieces, each spine with a red and a green morocco label, densely gilt turn-ins, marbled endpapers, top edges gilt. ESTC T-67992. ♦ A small dark spot and a very minor abrasion on one cover, light flaking to joints, but the especially attractive decorative bindings lustrous and otherwise unworn. Internally very fine, with only the most trivial imperfections. **\$700**



*This is a very attractively bound set of plays by a Restoration politician and writer whose dramatic couplets were widely admired. Boyle (1621-79), first earl of Orrery, had literary interests that extended beyond his political activities, and he was actually better known to contemporaries for his dramas than for his court intrigues. According to DNB, the plays' "themes of honour, loyalty, and betrayal suggested that, despite their sometimes exotic settings—Sicily for 'The General,' Hungary for 'Mustapha,' and in 'Tryphon' the history of the Maccabees—they expressed the dilemmas that had beset him during*

*his tortuous career." Our set contains the last two as well as three other works with exotic settings—"Herod the Great," "Altemira," and "Guzman"—and two works about the Plantagenets: "The Black Prince" and "Henry the Fifth." A comedy written by Roger's grandson, Charles Boyle (1674-1731), fourth earl of Orrery, is also included. For five years our binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for the latter's widow, and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in fashionable West-End London, and his firm enjoyed prosperity not only until his death, but for a decade afterwards, under the ownership of Joseph Shepherd. Bedford bindings are almost always elegantly traditional in their design, as here, and they are consistently so well executed that their appeal to a wide audience has not diminished with the passage of time. (ST12623)*

*An Almost Untouched Contemporary Copy of an English Edition of Buffon's "Birds"*

**111 BUFFON, GEORGES-LOUIS LECLERC, COMTE DE.** THE NATURAL HISTORY OF BIRDS. (London: Printed for A. Strahan, T. Cadell, and J. Murray, 1793) 221 x 137 mm. (8 3/4 x 5 1/2"). **Nine volumes.** Translated from the French by William Smellie. First Edition in English. FINE CONTEMPORARY TREE CALF, smooth spines divided into panels by double gilt rules, red morocco labels. With 262 engraved plates. Front pastedown with engraved armorial bookplate of Sir Richard Bempde-Johnstone, Bart. ♦ Faint offsetting from engravings, occasional mild foxing, other trivial imperfections, but A VERY FINE SET, the text clean, fresh, and bright, and THE BINDINGS LUSTROUS AND UNWORN. **\$4,500**

*In immaculate "country house" condition, this is the second portion of Buffon's immense natural history to be translated into English, after the appearance of the volumes on mammals in 1780. The leading naturalist of the Enlightenment and the director of the Jardin de Roi (now Jardin des Plantes) in Paris, Buffon (1707-88) became the first person to present the*







natural world as one unified whole, entirely explicable in scientific terms, and in a popular form. His enormously influential "Histoire Naturelle" (1749-88) was one of the most widely read works of the period. Modern evolutionary biologist Ernst Mayr called Buffon "the father of all thought in natural history in the second half of the 18th century" and declared that the "Natural History" was read by "every educated person in Europe." The engravings here show birds at rest, usually perched on a branch or rock, in their natural habitat. Sometimes architectural features appear in the background: we see a pyramid behind the Egyptian ibis, and a gull contemplates a dockside tower. Buffon's bird engravings were so popular that the great porcelain manufacturer Sèvres produced a set of china decorated with his naturalistic representations. Former owner Sir Richard Bempde-Johnstone (1732-1807) was a member of parliament who resided at Hackness Hall in North Yorkshire. Our volumes are virtually unchanged from the time they first graced the library in that manor house. (ST12981)

*Italian Viticulture and the Raising of Other Fruit at the End of the 16th Century*

**112 BUSSATO, MARCO.** GIARDINO DI AGRICOLTURA. (Venetia: Bartolomeo Carampello, 1593) 202 x 142 mm. (8 x 5 3/4"). 4 p.l., 1-42, 51-54 (i.e. 43-46), 47-71, [3] leaves (misnumbered but complete). Second Edition. Contemporary limp vellum, rebacked to style, flat spine with gilt titling, new endpapers. Woodcut printer's device on title page, 12 woodcut vignette headpieces showing the labor of the month, and 20 full-page woodcuts, mostly of grafting techniques, one of these repeated three times. Simon BB II, 117; Wellcome I, 1164; Mortimer, Italian 95; STC Italian, p. 132. ♦ Boards a little soiled and rumpled, otherwise a fine copy, the text very clean and fresh with only the most insignificant imperfections, and in a neatly restored binding. **\$3,200**



*First printed the preceding year, this popular Italian work on gardening tools and techniques promises to explain all one needs to know to have the perfect kitchen garden, including the proper way to plant and graft trees. The present edition was expanded to 78 chapters from the 64 that appeared in the 1592 version, and the text also includes a revision of Bussato's 1578 work on graftings. Ravenna agronomist Marco Bussato (fl. 1578-98) resided in one of the most fertile regions of Italy, where the production of orchard fruits and wine grapes were important industries. Successful grafting techniques are key to the production of these crops, and Bussato's work would have been a valuable reference, especially with its clear illustrations showing how to cut and tie grafts. Simon notes that the author also addresses the wine harvest and the care that must be taken during the production of wine.*

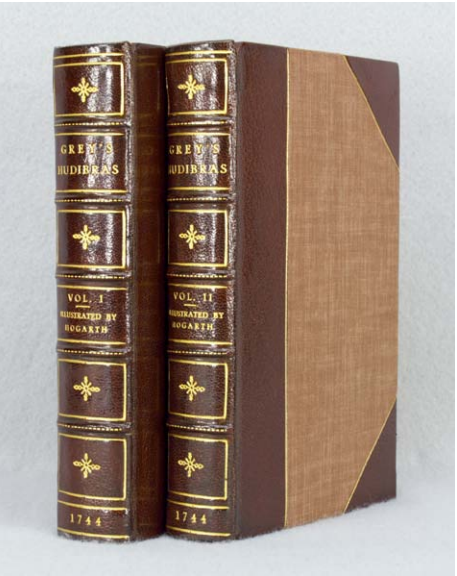
At the end of the book is a gardener's calendar, discussing tasks for each month. In the tradition of the book of hours, each month features a vignette showing the labor of the month. The "Giardino" was reprinted in 1599 and 1612. All editions are uncommon, and the 1593 printing appears less often than the other issues, with just one other copy sold at auction in the past 40 years (in 1999, a stained and foxed copy fetched a hammer price of \$1,400). (ST13026)

*A Bright, Fresh Copy of the First Printing of the Best 18th Century Edition of "Hudibras"*

**113 BUTLER, SAMUEL.** HUDIBRAS. (Cambridge: J. Bentham [spelled "Bettenham" in volume II], 1744) 203 x 133 mm. (8 x 5 1/4"). **Two volumes.** Edited and annotated by Zachary Grey. Recent dark brown half morocco over linen boards, raised bands, spine gilt in compartments with central fleuron, marbled endpapers, top edges gilt. With engraved frontispiece portrait of Butler after Soest, and 16 lively engraved plates after Hogarth, five of them folding. Title pages with early ownership inscription marked out with black ink; title of volume I with ink signature of Isaac Cookson. Lowndes I, 335. ♦ Isolated faint foxing, otherwise AN UNUSUALLY FINE COPY, the text extraordinarily fresh, clean, and bright, and the retrospective bindings unworn. **\$1,250**

*This is a remarkably well-preserved copy of the first printing of the major 18th century edition of "Hudibras," the version upon which most subsequent printings were based for many years, and simply "the best edition" according to Lowndes.*

Butler's mock epic in octosyllabic couplets was first published (in three installments) in 1663, 1664, and 1678. Modelled after "Don Quixote," the work satirizes the hypocrisy and self-seeking of the Presbyterians and Independents, represented by the title character and his squire Ralpho, whose humorous adventures provide ample opportunity to demonstrate their pedantry, greed, duplicity, and cowardice, as well as the ridiculous nature of their sectarian squabbles. Numbered among the relatively few illustrations Hogarth did for books, the engravings here were specially prepared for the 1726 edition of "Hudibras," and they were re-engraved for the present edition, resulting in especially rich impressions. Our early owner may well have been the Isaac Cookson (1705-54) who was a prominent gold- and silversmith in Newcastle-upon-Tyne, where he ran a flourishing business with a specialty in ecclesiastical silver. His obituary in the "Newcastle Courant" on 24 August 1754 proclaimed him a paragon of commercial and personal virtue. (ST12618)



**114 CALVIN, JOHN.** SERMONS OF M. IOHN CALUINE UPON THE EPISTLE OF SAINCTE PAULE TO THE GALATHIANS. (London: Lucas Harison and George Bishop, 1574) 202 x 150 mm. (8 x 5 3/4"). [20], 329, [1] leaves (last blank). First English Edition. Recent retrospective brown crushed morocco, covers with blind-rolled frame and diapered central panel stamped with a leaf design, raised bands, gilt titling. In brown cloth slipcase. Title page with ink inscription of Jane Lan[g?]; margin of first leaf of text with library stamp of St. Joseph's Seminary; a few marginal annotations in pencil. STC 4449. ♦ Small dent to back cover, title page a little soiled, first three leaves with tiny marginal wormhole, minor dampstain to lower gutter margin, more pronounced at beginning and end of text, leaves a little browned, isolated rust spots, other trivial imperfections, but an excellent copy, generally clean and fresh, in an unworn binding. **\$4,800 (See illustration on page 92)**

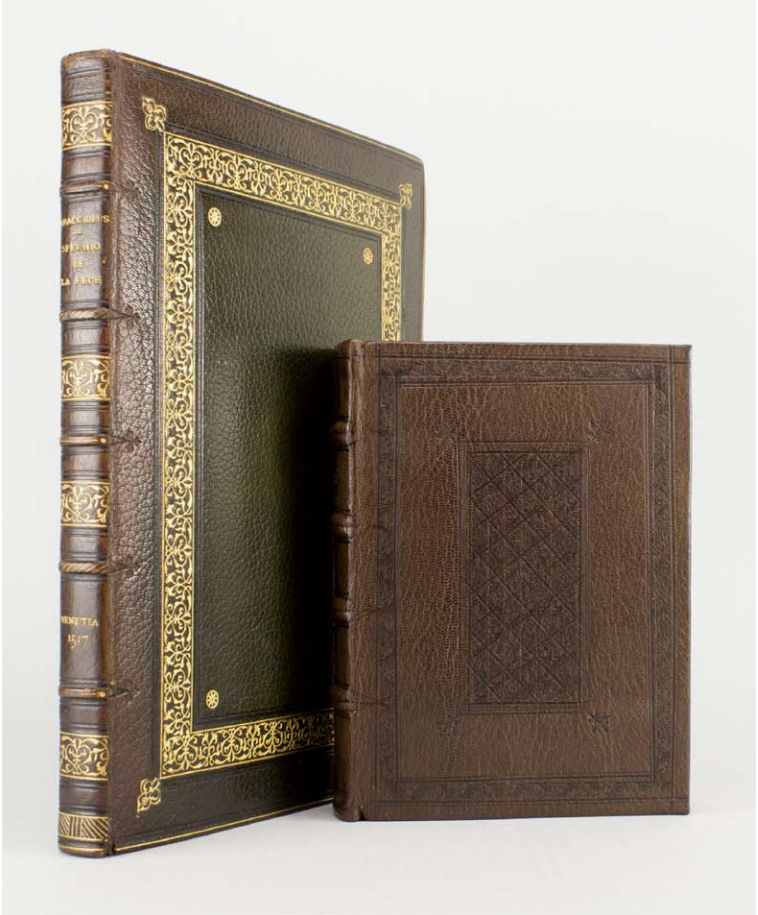
*This commentary on Galatians is one of Calvin's most-read works after the "Institutes," and is the premiere example of the scholarship that, in Thiselton's words, established Calvin as the "first 'modern' grammatical-historical biblical commentator." Maintaining that the Bible contained the literal as well as the figurative truth, John Calvin (1509-64) devoted*



much of his time to writing biblical commentaries at his residence in Geneva, where it is said that he often dictated, without hesitation or confusion, different works to different amanuenses at the same time. Although one might not agree with his theology, one cannot help but be moved by the rhetorical mastery (he trained as a lawyer) and deep learning that shine through in all of his commentaries. Calvin was a great classicist as well, and his first published work was actually a commentary on Seneca's "De Clementia." Calvin brought that same humanist inclination to his commentaries, choosing to elaborate on linguistic and historical topics, rather than digress into theological polemics as was typical of many early modern reformers. In this work, one also benefits from the elegant translation of Arthur Golding (1535/6–1606), who is best remembered for the first English translation of Ovid's "Metamorphoses" directly from Latin. This is an uncommonly seen item: just four copies have appeared at auction since 1975, none as well preserved as this one. (ST12873)

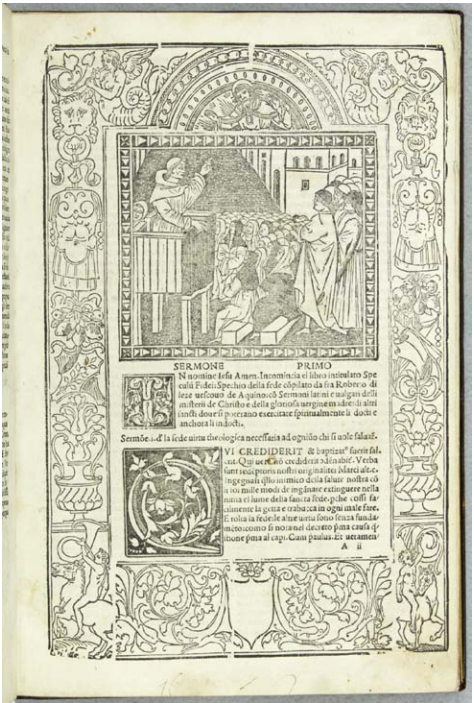
**115 [CARACCIOLUS, ROBERTUS].** *SPECHIO DE LA FEDE.* (Venetia: Stampato per Maistro Piero de Quarengis Bergomascho, 1517) 305 x 215 mm. (12 x 8 1/2"). 155 leaves (lacking the final blank). VERY PLEASING OLIVE BROWN MOROCCO BY LEIGHTON (stamp-signed on front pastedown), covers panelled in an antique style, with gilt and blind rules and a broad and intricate gilt foliate border, gilt trefoils as cornerpieces in outer panel, small gilt circular floral cornerpieces in inner panel, raised bands flanked by blind rules terminating in trifoliate leaves on both covers, spine panels repeating the gilt foliate border from the cover, gilt-ruled and decorated turn-ins, all edges gilt. Elaborate woodcut border on title and following leaf, decorative woodcut initials, FINE WOODCUT VIGNETTE OF THE MARRIAGE OF THE VIRGIN (amidst an elaborate woodcut frame) ON TITLE PAGE, LARGE WOODCUT SHOWING CARACCIOLI PREACHING preceding first sermon, AND 42 SMALL WOODCUT VIGNETTES IN THE TEXT. Isolated old (17th century?) marginalia. Front flyleaf with the pencilled signature of the well-known bookseller and author Alan G. Thomas. Essling 836; Sander 1709. ♦Only slight wear to joints and corners, spine faded (as always) to brown, a few superficial scratches and two small abrasions to lower cover, otherwise the bright and appealing binding in excellent condition. Six-inch tear artfully repaired in one leaf (readability just slightly affected), trivial losses due to a couple of holes in other leaves, occasional light stains, faint browning, smudges, and marginalia, but a very fresh and generally pleasing copy internally nevertheless. \$3,500

*The final book from the Quarengis press, this is a beautifully produced edition of the "Mirror of the Faith," a collection of 45 vernacular sermons by the celebrated preacher Caracciolus (1425-95), intended for the unlearned as well as the learned. This is one of the author's most important works, with sermons on such topics as the mysteries of Christ, the glories of the Virgin, the heroism of the saints, the role of guardian angels, the truth of the Christian faith in*



▲ 115

▲ 114



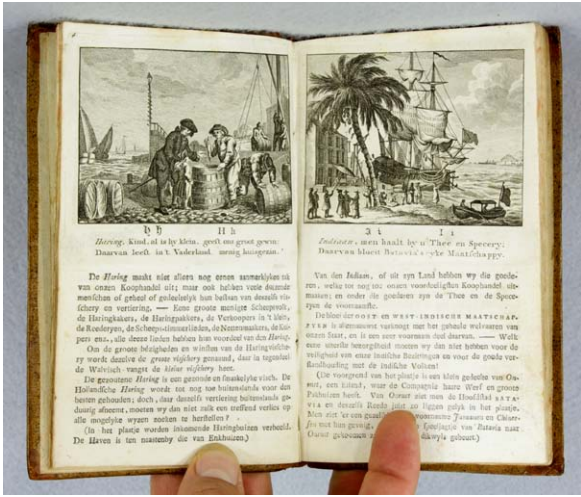
the face of accusations from the infidels, and so on. Essling indicates that the solemn and delicate title woodcut is taken from the Bible of 21 April 1502, and the historically interesting preaching scene is from an earlier edition of Caracciolus printed in that same year. Sander, citing Rappaport, notes that some copies of the work instead have a vignette of Saint George slaying the dragon on the title page and also a Florentine version of the preaching scene, but he indicates that these are inferior to what we have. The present collection first appeared in 1495 and was printed again in 1505; all editions of the work are very rare. The present copy is the only one recorded at auction of the 1517 printing, selling in 1967 to Alan Thomas. For a discussion of Caracciolus, see item #26, above. (CEH1304)

### *In a Lovely Tree Calf Binding by John Clarke*

**116 (CECIL, WILLIAM, LORD BURGHLEY). COLLINS, ARTHUR.** *THE LIFE OF THE GREAT STATESMAN WILLIAM CECIL, LORD BURGHLEY.* (London: Robert Gosling, Thomas Wotton, 1732) 235 x 152 mm. (9 1/4 x 6"). 3 p.l., xi, 118 pp. FIRST EDITION. Very attractive mid-19th century tree calf by John Clarke of London, covers with gilt pentaglyph and metope border, raised bands, spine compartments with central gilt ornament of birds sipping from a goblet, tan morocco label, turn-ins with Greek key roll, marbled endleaves, all edges gilt (neat older repairs to joints). Front pastedown with the white morocco bookplate of Archibald Acheson, 2nd Earl of Gosford, and armorial bookplate of Sir Herbert Henry Raphael; verso of front free endpaper with ink signature of Acheson. Lowndes I, 498. ♦Tiny crack to tail of front joint, a touch of rubbing to extremities, isolated mild marginal foxing or small stains, but A VERY FINE COPY, internally clean, fresh, and bright, and in a lustrous, scarcely worn binding. \$700



*This pleasing example of a tree calf binding covers a biography of the powerful chief advisor to Queen Elizabeth I. William Cecil, 1st Baron Burghley (1520-98) was an English statesman, counselor to Queen Elizabeth I for most of her reign, twice Secretary of State (1550-1553 and 1558-1571), and Lord High Treasurer from 1572. He was a key figure in moving Britain away from a dynastic monarchy, and in the opinion of DNB, he "has a rightful claim to a place among the architects and builders of the early-modern British nation state." Former owner Archibald Acheson, 2nd Earl of Gosford (1776-1849) was a British politician who served as Lieutenant-Governor of Lower Canada and Governor General of British North America. Sir Herbert Henry Raphael (1859-1924) was a barrister and Liberal Party politician. Binder John Clarke established a partnership with Francis Bedford in 1841, and during the mid-19th century he was one of the most prominent binders in London. This example of his work could hardly be in better contemporary condition. (ST12479y)*

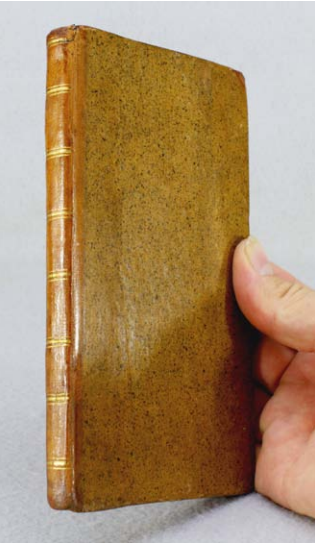


**117 (CHILDREN'S BOOKS). [SWILDENS, JOHAN HENDRIK].** *VADERLANDSCH A-B BOEK VOOR DE NEDERLANDSCHE JEUGD.* (Amsterdam: W. Holtrop, 1781) 178 x 108 mm. (7 x 4 1/4"). 18 p.l., 3-58, [2] pp. FIRST EDITION. Contemporary quarter calf over speckled paper boards. A TOTAL OF 33 VERY CHARMING ENGRAVED PAGES comprising the title page, the following page with calligraphic alphabets, four other full-page illustrations (comprising mathematical shapes, multiplication table and system using digits of hands, vowels and consonants with small exemplary pictures, and the solar system) and 27 half-page illustrations showing scenes of childhood, commerce, laboring, and domesticity, these and the first two leaves done on heavy stock, the engravings by L. Brasser, N. van der Meer, C. Bogerts, C. Brouwer, B. de Bakker, J. Condet, and H. Numan



after designs by the author in collaboration with P. Wagenaar den Jongen. Hesselink and Kerssemakers 87. ♦Small chip to head of spine with older repair, corners a little bumped, three leaves with short closed marginal tears, A1 lightly soiled, occasional mild browning or foxing, but still an extremely pleasing copy, the text clean and fresh, and the original insubstantial binding solid and showing no significant signs of use. **\$2,500**

*This is an utterly charming "A-B-C" book in remarkably good condition for a work intended for young children. The main source of delight is the group of 27 half-page engraved scenes used to illustrate the letters of the alphabet (apparently to show God's greatness, there are two engravings for the letter "G"). Given their emphasis, these scenes seem not so much intended to be charming as to stir up Dutch society (beginning with its youth) to embrace a sense of patriotism as part of a larger movement toward democracy, enlightenment, and industriousness. Even so, each vignette provides (at least to us) an abundance of pleasure: for "C," we see children in school learning arithmetic; for "D," laborers building a dike; for "Q," a night scene showing a quack plying his bogus wares on a lit-up stage; "L" stands for linen, as industrious women are shown outside their vine-covered cottage processing the plant and spinning the fibers. The perfect family appears in an elegant bourgeois interior, the mother nursing her baby and the father overseeing the deepening of character and the embrace of maturity on the part of his children. There are some exotic localities in these scenes, but mostly they picture comfortable households or laborers hard at work in spare workshops, neat cottages, or well-managed construction sites. A professor of law, Swildens (1745-1809) worked on the present book for three years, designing the illustrations after getting expert advice from many quarters about the best subject matter to use in order to achieve his lofty ends. The work is quite scarce outside of the Netherlands, with OCLC locating just five copies in U.S. libraries, and ABPC and Rare Book Hub listing only five more at British or American auctions since 1975 (just two in the past 20 years). (ST12567)*



**118 (CICERO). NIZOLIUS [MARIUS].** NIZOLIUS SIVE THESAURUS CICERONIANUS. (Basileae: apud Ioannem Hervagium, 1559) 333 x 216 mm. (13 1/8 x 8 1/2"). 8 p.l., 3,096 columns [misnumbered; actually 2,192 columns, or 1,096 pp.], [6] leaves. Excellent contemporary blindstamped pigskin over substantial bevelled wooden boards, covers with concentric frames formed by thick and thin rules and three decorative rolls, one featuring sheaves of grain, one with medallions and foliage, and one with four portraits (the Madonna and Child, David, Isaiah, and Paul), the latter signed with the initials "MB" and dated 1553; raised bands, ink titling on spine, lower third of spine painted red with library shelf location in black, remnants of two clasps. With printer's device on title page and in colophon, and with historiated woodcut initial. Front pastedown with ink inscription "Approbatus ['Approved by censor'] / 1578"; title page and introduction with printer's name and editor's name scratched out in ink, presumably by the censor (the obliterated words helpfully written in by a subsequent user); title page with ink ownership inscription of the Jesuit College in Innsbruck, dated 1563. Not in Adams or Schweiger. For the binding: Haebler I, 60. ♦Thin eight-inch crack to the middle of front joint, general rubbing and a few scratches to boards and extremities (wood exposed at corners), leaves a shade less than bright, with occasional minor tears, browning, stains, or foxing, but still an excellent copy, the text generally quite clean and fresh, and the pleasing contemporary binding with no fatal defect. **\$2,500**

*First published in 1535 under the title "Observationes in Ciceronem" and appearing in its present form in 1548, this massive work of erudition doesn't function like a modern thesaurus to find alternatives to pedestrian words or to help avoid repetition, but rather as a dictionary of words used by Cicero in his works. "Iuba," for example, might stump some scholars, but Nizzoli is standing by to tell us (in Latin, of course) that "iuba" is the hair that hangs from the necks of horses. Then, after the definition (as in the case of all the other words), Nizzoli quotes phrases from different works of Cicero in which "iuba" appears. To create such a work required an extraordinary effort, and the title page tells us that the augmenting of it by a fourth part was itself a Herculean labor. Like his beloved Cicero, Mario Nizzoli (1498-1566) was a humanist philosopher, and went so far as to denounce Saint Thomas Aquinas and other scholastics for their "monstrous ideas and barbarous [and of course un-Ciceronian] language." The names of our printer Johan Herwagen and our editor, the Italian Protestant theologian Celio Secondo Curio (1503-69), have been blacked out by the censor, perhaps a Jesuit displeased with their Protestant affiliations. Haebler suggests that our binder, "M.B.," is from Wittenberg, although he hesitates to identify him as the Wittenberger Matthias Bethinichen. (ST11836)*

### 18th Century Rustic English Calf in Outstanding Condition

**119 (CLASSICAL POETRY). TRAPP, JOSEPH.** PRÆLECTIONES POETICÆ: IN SCHOLA NATURALIS PHILOSOPHIÆ. (London: Henrici Lintott, 1736) 171 x 102 mm. (6 3/4 x 4"). **Two volumes.** Appealing contemporary polished calf, covers with blind-ruled borders and floral tooling along the joint, raised bands, gilt volume numbers. With an engraved allegorical frontispiece to volume I. Title page of volume I printed in red and black. Front endleaves with ink ownership inscription, "Chas. Chichester, His Book, 1741." ♦Three small, slightly discolored areas on boards, two short worm tracks to one board, a couple of tiny abrasions to another, but the binding tight and lustrous. A hint of offsetting from frontispiece, otherwise AN ESPECIALLY FINE COPY, clean, crisp, bright, and in as close to original condition as one could hope to find. **\$600**

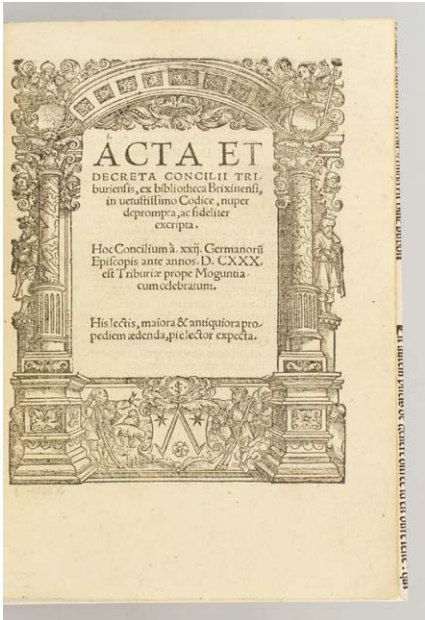
*This little set is of special interest because of its astonishing condition. These two volumes contain a series of lectures on poetry given at Oxford by Joseph Trapp (1679-1747). The lectures are in Latin, and his illustrations are taken largely from Latin poets, although he also discusses Greek poetry, and occasionally a phrase is given in Greek using a Greek font. His presentation is divided into such categories as tragic, lyric, epigrammatic, and so forth, and there is a lecture "On the Concept of Beauty; or Elegance, and Sublimity." An Oxford graduate, Trapp was that university's first professor of poetry; he was also an Anglican clergyman who wrote poetry himself. In addition, he was a polemicist for the Tory cause, and the Puritan rebellion which broke out at the end of his life filled him with horror. The pupil who owned these books was apparently markedly dilatory or even a dropout, because the volumes have clearly experienced no use and remain much as they were on the day of their issue. (ST12597)*

### Using the Elusive Ninth Century Council of Tribur as a Tool against Luther

**120 COCHLAEUS, JOHANNES.** ACTA ET DECRETA CONCILII TRIBURIENSIS. (Mainz: Johann Schoeffer, 1525) 210 x 146 mm. (8 1/4 x 5 3/4"). [26] leaves. FIRST EDITION. Modern boards covered with an early printed leaf. Wood engraved title page border, one large and numerous small wood engraved decorated initials, most inhabited. VD16 T 1852; Adams C-2850. ♦Minor browning or foxing to a few leaves, but a very fine copy, especially clean and bright in an unworn binding. **\$2,500**







took over printing operations and was the chief printer in Mainz, printing primarily for the diocese and the university. This is an extremely rare book. (ST12778-0002)

*A Very Fine Copy of a Scarce, Oddly-Shaped Book with More than 3,000 Woodcuts of Coins, for the 17th Century Dutch Merchant*

**121 (COMMERCIAL TRADING - CURRENCY).** ORDONNANCIE ENDE INSTRUCTIE NAER DE WELCKE VOORT-AEN HEN MOETEN REGULEREN DIE GHESWOREN WISSELAERS OFTE COLLECTEURS VANDE GOUDE ENDE SILVEREN PENNINGEN WESENDE VERBODEN, GHESCHROYT, TE LICHT OFT TE SEER VERSLETEN. (Antwerp: Hieronymus Verdussen, 1633) 308 x 98 mm. (12 1/8 x 3 7/8"). [126] leaves. Contemporary sprinkled sheep, raised bands, spine attractively gilt in compartments with floral lozenge centerpiece and volute cornerpieces, maroon morocco label. WITH 3,370 WOODCUTS depicting both sides of 1,685 coins in their actual size. ♦Minor rubbing to joints and extremities, faint stains to pastedowns (from glue?), other trivial defects internally, but AN UNUSUALLY FINE COPY, the binding with only negligible wear, and the text quite clean and fresh. \$6,500

*Printed on thick, high quality paper, this compendium of the coins in use in Europe during the 17th century is an excellent artifact of commerce in the Dutch Golden Age, when the Netherlands dominated trade in Europe as the most prosperous nation of the era. Our volume was printed in Antwerp, a major commercial center, and was intended for use by merchants, bankers, and money changers, all of whom needed to determine the legitimacy and value of the multitude of currencies then in circulation. Cities, duchies, principalities, dioceses, and other bodies issued their own coinage in addition to that minted by heads of state and the*



Holy Roman Emperor, and as leaders of these governments changed, so did the money. In short, it was nightmarishly complex for anyone conducting commerce that went beyond bartering, and the multinational trade of the Dutch presented a particular challenge. The present guide illustrates both sides of each coin, depicted in its actual size and sometimes accompanied by notations of weight and metallic content. The unusual dimensions of the book—which make the volume of interest even apart from its content—represent the size and shape of a ledger, which would have been carried by a merchant or banker in the pocket of a robe. While it seems unlikely that the present volume is unique in its content, this kind of book seems not to have been widely printed. In any case, ours appears to be the only edition under this or any similar title. It is uncommonly seen in the marketplace, and as a heavily consulted book, it is almost always found in poor condition. (ST12933)

*The First Appearance in Dutch of Cook's Three Voyages*

**122 COOK, CAPTAIN JAMES.** REIZE RONDON DE WAERELD. (Leyden, Amsterdam, and The Hague: Honkoop, Allart and Van Cleef, 1795-1809) 222 x 133 mm. (8 3/4 x 5 1/4"). **14 volumes (13 volumes of text, plus index).** Translated by J. D. Pasteur. First Edition in Dutch. Contemporary half calf over marbled boards, spines with orange morocco titling label and circular green morocco volume label (one volume expertly rebacked, using the original backstrip). WITH 199 ENGRAVINGS, including 13 title pages, 52 folding maps by C. van Baarsch, and 134 plates (mostly folding) by J. S. Klauber. First title page with paste-over at bottom presumably indicating a (late 19th century?) bookseller (this paste-over torn away in second volume and obscured by a second paste-over in the other volumes). Beddie 52; Tiele 268. ♦Some chafing and abrasions to paper covers, a small chip at the top of one spine, minor wear to joints, half the corners worn, but all of the volumes solid, and nothing approaching a serious external condition issue. Separation at hinges on all but two volumes (without any looseness), a few half titles vaguely soiled, the single-page plates faintly offset, two volumes with inoffensive freckled foxing to plate margins, but still AN EXCEPTIONALLY FINE SET INTERNALLY, the plates especially rich, and the text unusually bright, fresh, and clean. \$7,500

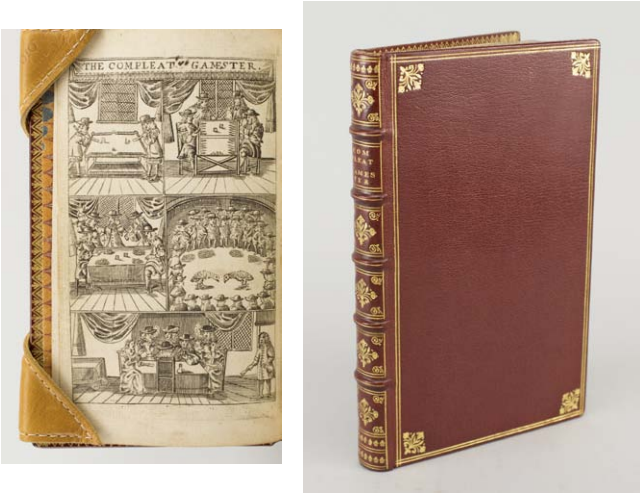


*This is a very desirable copy, with remarkably well-preserved text and plates, of the uncommon first Dutch edition of the collected accounts of the three great voyages by James Cook, voyages of exploration that provided the world for the first time with a virtually complete understanding of the Pacific Ocean and Australia. The son of a field worker, Cook (1728-79) began his career at sea as a ship's apprentice. Joining the British navy in 1755, he saw action against the French off the Canadian coast, and surveyed the shores of Newfoundland and Labrador. Having educated himself in mathematics and astronomy, Cook was made lieutenant and put in charge of a scientific expedition that reached Tahiti in 1769, and that explored New Zealand and Australia, the first of his three expeditions circumnavigating the globe. In the course of his second circumnavigation, he was at sea for more than 1,000 days, and saw the ice of Antarctica. For his third and most famous voyage, his crew set sail in two ships, and while proceeding northeast from Tahiti with the aim of discovering a*



Northwest Passage, they came upon the Hawaiian Islands. There, one of his rowboats was stolen, and Cook responded by seizing the person of the Hawaiian king to compel the boat's return. In the fracas that ensued, Cook received a fatal blow. Our set contains the life of Cook and the first voyage (1768-71) in Volumes I-III, the second voyage (1772-75) in Volumes IV-VII, and the third voyage (1776-80) in Volumes VIII-XIII. Peddie says that the Dutch edition, which is probably based on the German printing of 1781, is seen with an atlas volume, but the present set has all of the plates bound in, as is often the case. The plates are printed on especially thick, textured paper, and this copy has none of the expected tears at plate folds. ABPC lists this item just once since 1975 (though it does show up from time to time at Dutch or Australian auctions not monitored by ABPC). When it does appear, it is almost always in terrible shape. (ST12682)

**123 [COTTON, CHARLES]. THE COMPLEAT GAMESTER.** (London: Printed for J. Wilford, 1725) 159 x 102 mm. (6 1/4 x 4"). 6 p.l., 224 pp. Fifth Edition. Attractive later red morocco, covers with gilt double fillet borders and floral cornerpieces, raised bands, spine gilt in compartments with curl-and-dot cornerpieces and central fleuron, gilt titling, turn-ins densely gilt, marbled endleaves, all edges gilt. With a wood-engraved frontispiece featuring five depictions of games, including cards, backgammon, billiards, and cock-fighting. Lowndes I, 533. ♦Isolated marginal smudges, otherwise A FINE COPY, clean and fresh internally, in an unworn, lustrous binding. **\$3,500**



*This a very appealing copy of a work originally published in 1674 and once considered to be the standard English-language reference on table games and how to play them. It features "full and easy instructions for playing at above twenty several games upon the cards, with variety of diverting fancies and tricks upon the same," along with guides for playing backgammon and other board games. Its usefulness was not superseded until the publication of Edmond Hoyle's "Mr. Hoyle's Games . . . Complete" in 1750. With instructions for playing lanterloo, the "pleasant game of Bragg," bone-ace, ketch-dolt, and "the game at Gleek," as well as the "warlike" game of chess, along with lengthy disquisitions on the "gentlemanly" pursuits of riding and cock-fighting, this work offers an intriguing insight into leisure among the privileged classes of 18th century England. (ST12781b)*



**124 (COUNTER-REFORMATION). RUPERT OF DEUTZ.** VON DEM SIG DES WORTS GOTTES. (Dillingen: Sebald Mayer, 1567) 208 x 160 mm. (8 1/4 x 6 1/4"). 26 p.l., 416 leaves. Translated by Nicolaus Hug. First German Edition. Contemporary blind-stamped pigskin over bevelled wooden boards, inner medallion roll with Julius Caesar, Ovid, Cicero, and Virgil, outer roll with King David and Christ, raised bands, later paper label with manuscript title, original catch-plates and anchor-plates, remains of thongs (two small contemporary patches to boards). With full-page woodcut of the apocalypse with the Queen of Heaven and the Beast. Title page printed in red and black, and with ink inscription in a 17th century hand: "Ex bibliotheca Wisensteig, de[?] 1626." VD16 R 3806. ♦Significant splaying to front board, small patch of worming to lower cover, pigskin a little soiled, one-inch closed tear to front free endpaper, mild foxing to title page and six other pages, other trivial defects, otherwise an excellent copy, quite clean and crisp internally, in a sturdy binding. **\$3,500**

*Featuring a dramatic full-page woodcut of the Apocalypse, with the Queen of Heaven standing triumphant as Archangel Michael spears the Beast, this is Rupert of Deutz's account of the war between God and Satan (with God's assured victory), translated into German and presented for a Counter-Reformation audience. Rupert (ca. 1075-ca. 1129) was Abbot of Deutz and a major figure in*



Medieval scriptural commentary. First appearing in Latin as "De Victoria Verbi Dei" in 1123-24 and printed in that form once in the 15th century, our work puts the cosmic battle in the context of a commentary on the 12 minor prophets, and how they prefigure the accounts of the end times in the New Testament. The Apocalypse was a popular theme among Catholic officials, who saw the Protestant Reformation as potentially world-ending; this fact would account for the printing of the present work in the 1560s. This edition was produced at Dillingen, a center of the Counter-Reformation in Germany, by Sebald Mayer (active 1540-76), whose workshop was devoted to Counter-Reformation publications; with his son Johann, they produced nearly 800 titles. This is a rare book: OCLC lists only six copies, all in Europe, and no copies have appeared at auction in 40 years. (ST13022)

**Four Contemporary Copies of Cowley's "Works,"  
All in Pleasing Condition, one with Important Association**

**125 COWLEY, ABRAHAM.** THE WORKS OF MR ABRAHAM COWLEY. (London: Printed by J. M. for Henry Herringman, 1668) 290 x 183 mm. (11 1/2 x 7 1/4"). 22 p.l., 41, [1], 80, [4], 70 [i.e. 68], 154, 23, [1] 148 pp. FIRST COLLECTED EDITION, FIRST PRINTING (without the errata slip added quite late into the first printing, according to Perkin). Contemporary sprinkled calf, rebaked with most of original spine laid on, raised bands, spine compartments intricately tooled in gilt, red morocco label (two repaired patches on the front cover and one on rear). Frontispiece portrait of the author, title with printer's device, headpieces to each new section. Three sections with separate title pages as called for in Perkin. A PRESENTATION COPY FROM COWLEY'S BROTHER, with his signed inscription to John Farington dated Feb 7, 1668-9 on the front free endpaper; front pastedown with the bookplate of Sir Thomas Miller, Baronet; front free endpaper with the bookplate of Robert S. Pirie. Perkin B1; Wing C-6649 (conflating first and second printing). ♦Corners slightly rubbed, but the restored binding with little wear. Half-inch ink stain obscuring a dozen words over three leaves, two leaves rather wrinkled and smudged around the edges, probably during printing (text unaffected), other insignificant imperfections, otherwise an excellent copy internally, unusually clean and fresh with ample margins. **\$2,500**

*This is a significant association copy of the first edition of the collected works of one of the most precocious poets in the annals of English literature. Cowley (1616-67) was producing poetic works of inexplicable sophistication before he had settled into puberty; he published his first volume of verse at 15; and he went on to become one of the most popular poets of his day. Cowley was a staunch royalist who served in the exiled court of Charles I's queen, Henrietta Maria, where he helped to encode and decipher messages sent between the monarchy's supporters, including the royal couple themselves. Despite having been arrested and imprisoned as a royalist agent at one point, Cowley escaped the Cromwell years largely unscathed and retired to the countryside in 1663. Upon his death, Cowley was not only given the extraordinary honor of burial in Westminster Abbey (noted by the DNB as "the most lavish funeral which had ever been given to a mere man of letters in England") but was also afforded a privileged spot next to the graves of Spenser and Chaucer. Cowley's influence on contemporary poetry was demonstrably*



▲ 126 ▲ 127 ▲ 128 ▲ 125



deep; his funerary monument refers to him as "the English Virgil," and Perkin asserts that "[Cowley's] fame as a poet exceeded even that of Milton" during the waning years of the Restoration. Our first collected edition of Cowley's work was compiled by his friend and literary executor Thomas Sprat and published the year following the author's death. It includes reprints of his most popular works, among them "Poems" (which contained both "Davideis" and "Pindaric Odes"), "Verses," and "The Mistress," several lesser-known prose essays and poems (including one on Cromwell's government), and some hitherto unpublished material including his "Several Discourses by Way of Essays in Verse and Prose." Thomas Cowley, whose presentation inscription distinguishes this copy as being particularly desirable, was the executor and sole heir of his brother Abraham. It is likely that the recipient was John Farington, a gentleman connected to the family of Sir Thomas Miller, 1st baronet of Chichester, by both rank and marriage. John Farington the elder (ca. 1609-80) and Sir Thomas Miller (ca.1635-1705) both served as MPs in the House of Commons for Chichester after the Restoration. Parliamentary records note that a John Farington married Miller's daughter, though whether this refers to John the elder or one of his sons is unclear. (ST13039e)

**126 COWLEY, ABRAHAM.** THE WORKS OF MR ABRAHAM COWLEY. (London: J. M. for Henry Herringman, 1668) 324 x 197 mm. (12 3/4 x 7 3/4"). 22 p.l., 41, [1] (blank), 80, [4], 70 [i.e. 68], 154, 23, [1] (blank), 148 pp. (leaf G3 of final section misbound but nothing lacking). FIRST COLLECTED EDITION, second issue (see below). Contemporary speckled calf, raised bands, spine gilt in compartments with floral tooling, recent red leather label on spine. Frontispiece portrait of the author, title with printer's device, headpieces to each section. Three sections with separate title pages as called for in Perkin; front pastedown with bookplate of Robert S. Pirie and a paper label with the word "Minto"; preliminary leaves with contemporary signatures, one dated 1682. Perkin B2; Wing C-6649 (conflating first and second printings). ♦Front joint split but holding firmly, short crack to head of rear spine, spine a bit worn with rubbed gilt and shallow chip at foot, corners somewhat bumped, two quires rather browned, a hint of soiling along the top edge of the text block, other trivial imperfections, but a very appealing copy internally, clean, crisp, and mostly bright. **\$900 (See also illustration on page 99)**

*From a distinguished collection, in pleasing condition, and in contemporaneous bindings, this and the next two items (as well as the previous one) are first or early editions of the works of Abraham Cowley. The present volume is the second issue of the item described above, containing the final errata and distinguished by the crossed "W" on the general title and the section title of "The Mistress," though without the mispagination in "Miscellanies" described by Perkin. Like the previous item, all are from the collection of Robert S. Pirie (1934-2015), an extremely successful lawyer and investment banker who amassed the finest library of 16th and 17th century English literature in private hands during his lifetime. In 1984, he was elected one of the 40 members of the Roxburghe Club, the world's oldest society of bibliophiles. (ST13039d)*

**127 COWLEY, ABRAHAM.** THE WORKS OF MR ABRAHAM COWLEY. (London: J. M. for Henry Herringman, 1674) 292 x 188 mm. (11 1/2 x 7 3/8"). 22 p.l., 41, [1], 80, [4], 70 [i.e. 68], 154, 23, [1], 148 pp. Fourth Collected Edition. Contemporary sprinkled calf, raised bands, remnants of paper label with ink titling on one panel (neat repairs to joints and to head and tail of spine; lacking rear free endpaper). Frontispiece portrait of the author, partially colored by a later hand (as are the first two letters of the title), woodcut printer's device and headpieces. Three sections with separate title pages as called for in Perkin. Front pastedown with the bookplate of Robert S. Pirie; front free endpaper with a contemporary ownership signature of J. Lanford dated 1678 and several manuscript stanzas of verse; title page with a crossed-out ex libris signature dated 1676. Perkin B5; Wing C-6652. ♦Front joint cracked but still securely attached, corners a little bumped and rubbed, lower board with small patch of white residue; frontispiece with a one inch marginal repair, a few light marginal dampstains on the preliminary pages, two-inch dampstain to lower gutter just touching the edge of text (and

persisting through about half the book, with a couple of negligible wormholes in the same area), occasional marginal ink stains, a few leaves slightly foxed or stained, the last few pages a little creased, but despite these blemishes still a presentable copy with no fatal defects. **\$600 (See illustration on page 99)**

*The contents of this edition of Cowley's "Works" corresponds almost exactly to that of the first edition, with superficial differences in collation and the appearance of the headpieces, plus some corrections in the text. (ST13039b)*

**128 COWLEY, ABRAHAM.** THE SECOND PART OF THE WORKS OF MR. ABRAHAM COWLEY. (London: Printed by Mary Clark, for Charles Harper, 1681) 297 x 185 mm. (11 5/8 x 7 3/8"). 3 p.l., 161, [1] pp. (lacking front and rear blanks but otherwise complete). FIRST COLLECTED EDITION. Contemporary unadorned calf, raised bands (old two-inch repair to leather on rear board, free endpapers lacking). Frontispiece portrait of the author's funerary monument at Westminster, general title page with portrait vignette of the young author, section titles with printer's devices, headpieces at top of each section. With four additional section title pages as called for in Perkin. Front pastedown with bookplate of Robert S. Pirie; recto of frontispiece and title page with ownership signatures of John Jordan, dated 1700. Perkin B10; Wing C-6663. ♦Rear joint with two-inch crack at tail, adjacent leather on spine lifting slightly, joints and extremities a bit rubbed, leather torn from tip of one lower corner, other corners a little bumped, boards somewhat scuffed and scratched, but the binding still solid. Short curving tear into title page (no loss), opening four leaves a little soiled and chipped, leaves a shade less than bright, occasional marginal thumbing or minor stains, isolated rust spots, but none of this fatal, and still a presentable copy, generally clean and crisp with ample margins. **\$750 (See illustration on page 99)**

*This compilation, consisting mainly of Cowley's youthful poetical and theatrical work, was assembled by Charles Harper and Jacob Tonson as a supplement to the popular first volume of the "Works" edited by Sprat after the author's death. It commences with poems written when Cowley was but 10 and 12 years old, first published in 1633 as "Poetical Blossoms." A collection of poems entitled "Sylva" follows. To these are added two early plays: a pastoral comedy entitled "Love's Riddle," composed while the author was still at Westminster School, and a comedy in Latin titled "Naufragium Jocular," which was both written and performed during Cowley's early years as a student at Cambridge. The "Fourth Edition" printed on the general title here is misleading; it refers only to the reprint of the first work in this volume, which Harper and Tonson based the third edition of 1637. The section title for the second poem, "Piramus and Thisbe," designates it the "fifth edition" for similar reasons. (ST13039h)*

*An Unrestored, Internally Fine Contemporary Copy of a Major Anatomical Work, A Giant Folio Volume, this Copy as Large as one Could Hope To Find*

**129 COWPER, WILLIAM.** ANATOMIA CORPORUM HUMANORUM. (Leyden: Johann Arnold Langerak, 1739) 540 x 380 mm. (21 1/4 x 15"). [70] leaves of text. Translated by William Dundass. First Edition in Latin. Original quarter red vellum over marbled boards, raised bands, UNTRIMMED EDGES. Engraved printer's device on title, large decorative initials and tailpieces, EXTRA ENGRAVED TITLE AND 114 STRIKING PLATES OF ANATOMICAL FIGURES (three folding). Wellcome II, 401; Heirs of Hippocrates 468; Choulant-Frank, pp. 252-3; Russell 213. ♦Vellum on spine rather worn, with three one-and-one-half-inch pieces broken away revealing structure underneath, paper boards quite chafed, other minor problems externally, but an entirely solid unrestored binding. A couple of plates with short closed marginal tears, one folding plate with one-inch closed tear into image (no loss), untrimmed edges a little browned and brittle, with isolated small chips, occasional minor foxing or insignificant stains, three plates lightly browned, but still AN UNUSUALLY ATTRACTIVE COPY INTERNALLY, with the broadest of margins, with especially clean and fresh leaves, and with rich impressions of the plates. **\$11,000**

*With plates of notable visual impressiveness, this was the finest anatomy book in England during the first half of the 18th century; it also was largely a plagiarism, borrowing most of its engraved content from a work by the Dutch physician Govert Bidloo published in 1685. Bidloo's work was the first large-scale anatomical atlas to appear after Vesalius' epoch-making "De Humani Corporis Fabrica," and the plates, which are highly praised by Norman and Garrison-Morton, are characterized by startlingly detailed life-size depictions of the human body (both adult and infant), with figures flayed to*





reveal muscles, opened to show organs, and unfleshed to exhibit bones. According to Choulant-Frank, Bidloo's publishers sold 300 impressions of these plates to Cowper, probably to recoup some of their money after disappointing sales. Cowper took Bidloo's original 105 plates, added nine of his own, and produced an English translation of the original Latin text to accompany them. Discussing the original plates produced by Gerard de Lairesse (1641-1711), Norman says that the figures are displayed "in an emotional, almost tender manner, contrasting the raw dissected parts with the full, soft surfaces of

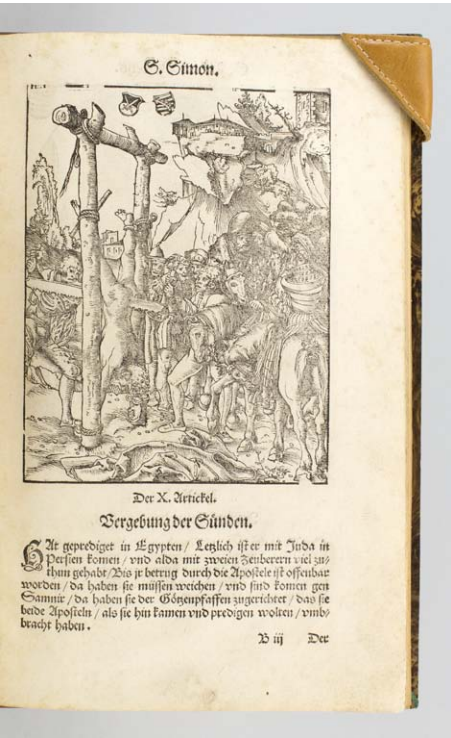


uncut flesh, placing flayed, bound figures in ordinary nightclothes or bedding, setting ordinary household objects such as books, jars, or cabinets in the same scene as cut-up torsos or limbs. His illustrations brought the qualities of Dutch still-life painting into anatomical illustration, and gave a new, darker spiritual expression to the significance of the act of dissection." When Cowper's version of the atlas first appeared as "The Anatomy of Humane Bodies" in London in 1698 (there was also a 1737 Leyden printing in English before our more scholarly Latin edition), Bidloo complained to the Royal Society



and accused Cowper of plagiarism and fraud, resulting in much acrimony and heated pamphleteering between the two physicians. Notwithstanding this scandal, Cowper's achievements and discoveries—including the pair of glands that bear his name—were considerable, and his text improved significantly upon the original work. Unfortunately, as the DNB notes, "the notoriety of this case has served to obscure a true appreciation of Cowper and of his many original contributions to anatomical illustration." The atlases of Bidloo and Cowper appear on the market regularly, but at 540 x 380 mm., the present copy is distinguished by its size, which is significantly larger than what is typically seen with this edition—we have not been able to trace a copy larger than ours from marketplace or institutional records. (ST12883)

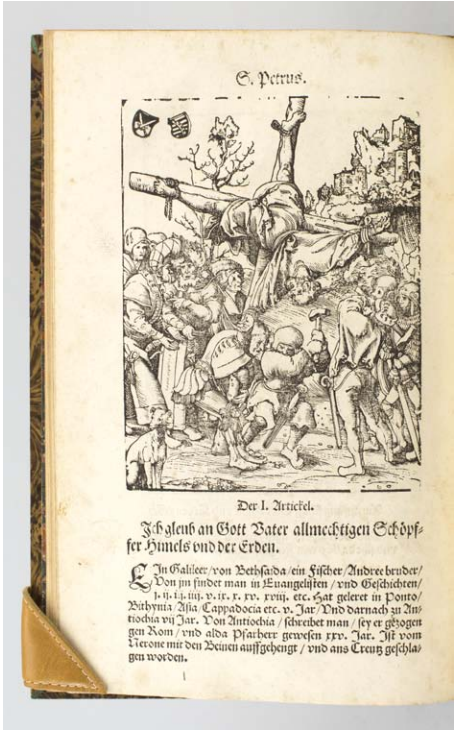
*A Very Rare Book, with Alternately Grisly and Poignant Cranach Woodcuts Showing the Martyrdoms of the 12 Apostles*



**130 CRANACH, LUCAS THE ELDER, Illustrator. POLLICARIUS, JOHANNES. DER HEILIGEN XII.** (Wittenberg: Georg Rhau, 1549) 285 x 192 mm. (11 1/4 x 7 1/2"). [11] leaves. FIRST EDITION. Recent unadorned retrospective calf by Courtland Benson. Title page framed by woodcut figures of the 12 Apostles, 13 WOODCUTS BY LUCAS CRANACH (signed with his shield) depicting the Apostles and Saint Paul, and two additional woodcuts of the Creation and the Resurrection. VD 16 P-4031. ♦Small portion of inner margin at bottom of title page renewed (well away from images and text), margins faintly smudged and thumbled, printed on paper not of the highest quality (or perhaps washed) and now no longer crisp, strength of illustration impressions varies, but a copy without any fatal flaws of an excessively rare book to be welcomed in any condition. **\$12,500**

*This elusive work features a major suite of wood engravings by a leading artist of the German Renaissance, vividly depicting the martyrdoms suffered by Christ's Apostles, the "Holy 12" of the title. Court painter to Frederick, elector of Saxony, and friend of Martin Luther, Lucas Cranach the Elder (1472-1553) is described by Britannica as the "chief pictorial propagandist of the Protestant cause in Germany." His reputation drew other artists to Wittenberg, and Muther observes that the city "achieved its position in the history*

*of book illustration by virtue of Martin Luther and Lucas Cranach." He is best known today as an engraver, and the present woodcuts demonstrate his merit. Originally designed in 1514 and used once before (in a 1539 work on the Apostle's Creed), they are full of movement and detail, showing the various brutal deaths of the Apostles—by crucifixion, beheading, and in the case of the unfortunate Simon, by being sawn in half—before jeering crowds. In the sermon printed here at the front of the volume, Lutheran preacher Pollicarius (1524-67) explains how the lives and deaths of the Apostles can be a source of inspiration and instruction to Christians (while Lutherans had abolished the cult of the saints, they were still devoted to the Apostles). Accompanying each plate is a line linking back to the prefatory sermon and then a brief passage describing the image, often including scriptural citations of the event portrayed. Pollicarius studied under Luther at Wittenberg and wrote the first biography of his teacher, which he published together with Luther's assembled writings after the latter's death. Wittenberg printer Georg Rhau (1488-1548) was important to the success of the Protestant Reformation. In addition to producing religious texts, he was a composer and one of the leading music publishers in Germany. This is an extremely rare book: apart from the present item, we were able to trace no copy on the market since 1947. (ST12892)*



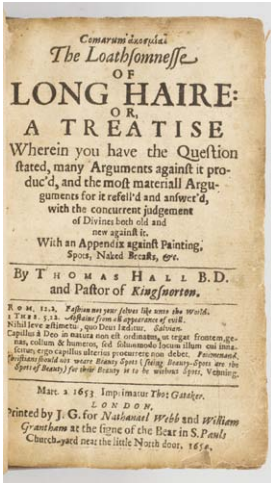
**131 CROOK, JOHN. THE DESIGN OF CHRISTIANITY, TESTIFIED, IN THE BOOKS, EPISTLES AND MANUSCRIPTS, OF THAT FAITHFUL SERVANT OF CHRIST JESUS, JOHN CROOK.** (London: Printed and Sold by T. Sowle, 1701) 197 x 121 mm. (7 3/4 x 4 3/4"). [26], 412 pp., [2] pp. (ads). FIRST EDITION. Once quite pleasing 19th century half calf, marbled boards and endpapers, raised bands, spine elaborately tooled with gilt in a dense floral pattern, red morocco label. Front flyleaf with ink presentation inscription from Edward Backhouse (see below) to Alfred Backhouse dated 1851. ♦Joints rather worn, spine rubbed and missing much of its gilt, other shelfwear, but the binding still perfectly sound and not without some appeal. First few gatherings a little soiled and faintly dampstained, occasional mild foxing, other minor imperfections, but the text mainly quite fresh and clean. **\$175**

*This is a compilation, issued two years after the author died, of 31 essays on several 17th century moral and theological questions, treated mostly from the Quaker perspective. Most of the essays seek to explain the Quaker faith and the Friends' reasons for not conforming to the worship of the official Church of England, and include appeals to bishops and to the restored monarch Charles II for understanding and tolerance. Most influential among these pieces is "Truth's Principles" (1662), which could easily have been entitled "Quaker Principles," a treatise that was often reprinted. The son of wealthy parents, John Crook (1616/17-99) was an officer in the parliamentary army during the English Civil War, an early convert to Quakerism, and an important apologist for the faith. He travelled with George Fox to Cambridge and Warwick, led a petition to Richard Cromwell for the release of incarcerated Friends, and suffered imprisonment on more than one occasion for his refusal to swear oaths. Our copy has an interesting provenance: it was a gift from Edward Backhouse (1808-79), a noted Quaker minister and historical writer, someone who, in the words of DNB, "devoted himself chiefly to the promotion of philanthropic and religious causes. He was a generous supporter of various institutions in Sunderland, including a mission hall which he founded in one of the poorer districts, and is said to have spent over £10,000 a year on charities." Our first edition of the present item is uncommon in the marketplace. (ST11462a-345)*

*Diatribes against Over-long Locks and Cosmetics, With Warnings of Bleeding Hair and Bodily Afflictions*

**132 (CULTURAL HISTORY - PERSONAL FASHION, HAIR AND COSMETICS). HALL, THOMAS. COMARUM [then, in Greek:] AKOSMIA. THE LOATHSOMNESSE OF LONG HAIRE. WITH AN APPENDIX AGAINST PAINTING, SPOTS, NAKED BREASTS, &C.** (London: Printed by J. G. for Nathanael Webb and William Grantham, 1654) 152 x 95 mm. (6 x 3 3/4"). 4 p.l., 125 pp. FIRST EDITION. Recent unadorned polished calf in the style of the period, raised bands. Front pastedown with engraved armorial bookplate of Edward Astle, Esq. (see below). Wing H-429; McAlpin III, 72; Thomason E. 1489(3). ♦Leaves somewhat browned, especially at edges (perhaps from fire?), occasional minor spots of foxing or rust, two pages with one-inch ink blot (one of these partially obscuring a sidenote), one sidenote just grazed by the binder, but still a very good copy of a book expected to be found in poor shape, with nothing approaching a fatal defect. **\$3,000**

*With warnings of acute consequences for libertine expressions of both sexes, this is first and foremost a puritanical diatribe against the fashion for long hair among men, backed by scriptural arguments and the 17th century version of urban legends. Described by DNB as "a man who fought all his life against popular revels and pastimes," Thomas Hall (1610-65) warns here of a dire disease in which matted "snakes" of long hair become infested with vermin and bleed when pricked with a needle. Not lacking in imagination, Hall claims that sufferers in Poland who cut off the offending hair "lost their eyes" or had some other body part grievously afflicted. His aversion to long hair on men is extreme: he mentions approvingly his fellow Puritan William Prynne's attack on "love-locks," but fears Prynne does not go far enough in condemning the scourge of hirsuteness. After 95 pages of lecturing men on their hairstyles, Hall turns his attention to the fashion crimes of women. Make-up is "the badge of the harlot," and a bare décolletage an invitation to adultery. When Charles II ushered in the Restoration, Hall's parishioners ushered out their joyless minister, whose sentiments and world view suddenly ran contrary to those fostered by the monarch, and he died five years later. Former owner Edward Astle (1770-1816) was the son of famous antiquary and major manuscript collector Thomas Astle (1735-1803), and was a bibliophile in his own right. The elder Astle also had a library of around*



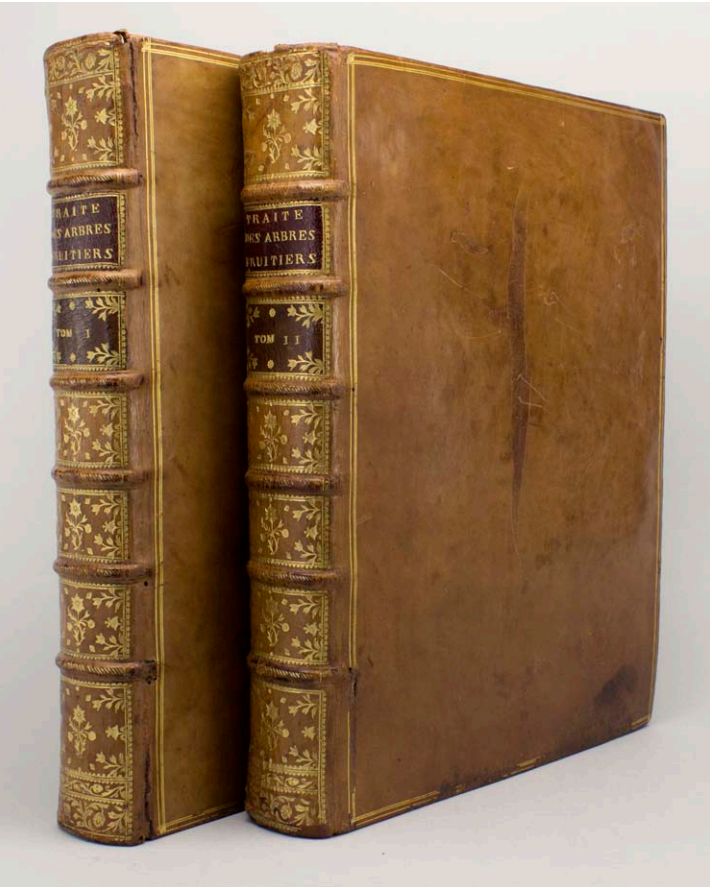
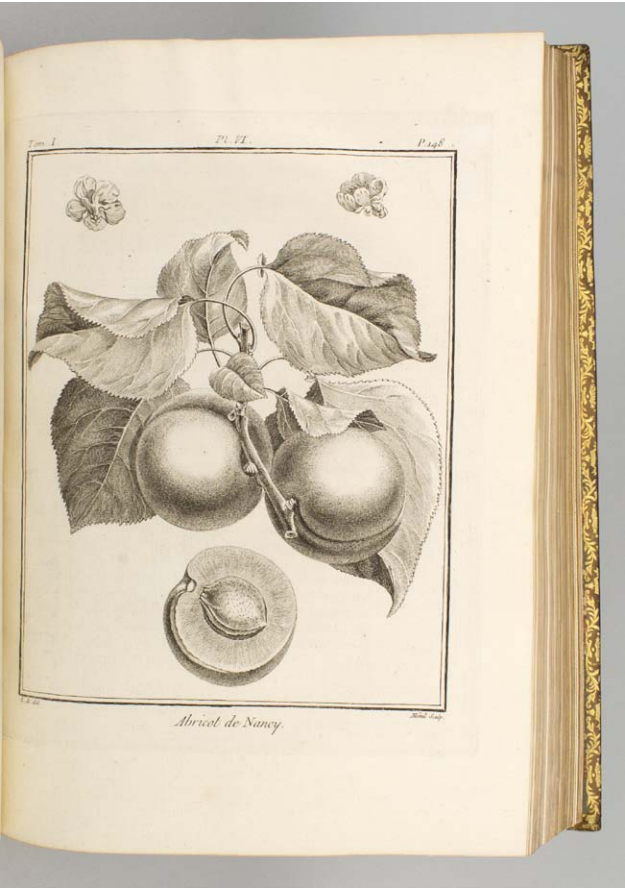


1,500 printed books in addition to his early manuscripts, and it is possible that our volume was once a part of his collection. This is not a common book: OCLC finds just nine copies in U. S. libraries, and just two other copies appear in auction records since 1975. (ST12493)

*A Classical Botanical Work in Original Decorative Calf,  
With More than 180 Finely Engraved Plates*

**133 DUHAMEL DU MONCEAU, HENRI-LOUIS.** TRAITÉ DES ARBRES FRUITIERS. (Paris: 1768) 343 x 267 mm. (13 1/2 x 10 1/2"). **Two volumes.** FIRST EDITION. VERY PLEASING CONTEMPORARY SMOOTH CALF, ATTRACTIVELY GILT, covers with French fillet border, raised bands, spine gilt in pretty floral compartments with tulip cornerpieces and a large floral spray at center surrounded by small tools, one burgundy and one brown morocco label, turn-ins with gilt foliate roll, marbled endpapers, all edges gilt. WITH 181 VERY FINE ENGRAVED BOTANICAL PLATES (including an engraved frontispiece depicting a man and woman picking pears) as called for, illustrating the seeds, blooms, and edible products of fruit-bearing trees, the plates designed by Magdeleine-Françoise Basseporte, Aubriet, and others and engraved by Catherine Haussard, P. L. Cor, Henriquez Herisset fils, Menil, Charles Milsan, Poletnich, and others. Title pages with small early circular monogram stamp. Nissen BBI 550; Dunthorne 100; Pritzel 2466; Raphael "Pomona" 28; Brunet II, 871. ♦One cover of volume II with a (well-masked) six-inch abrasion, joints of first volume beginning to crack along first compartment at top and bottom on front and at bottom on back, a few tiny wormholes and small patches of lost patina from insect activity, but the handsome original bindings entirely solid, quite lustrous, and generally well preserved. A dozen gatherings with faint overall browning because of paper stock (though the plates almost entirely unaffected), isolated rust spots and other trivial imperfections, otherwise a fine copy internally, the text especially fresh and clean, the plates richly impressed, and the margins remarkably ample. **\$15,000**

*With a fine contemporary binding that measures 343 x 267 mm., this is an extremely large as well as generally quite pleasing copy of a beautifully illustrated book by the man Raphael calls "one of the outstanding botanists of the 18th century" in the fields of plant physiology and agriculture. Henri Duhamel du Monceau (1700-82) was a justifiably*



celebrated Parisian polymath who 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. He cultivated trees on his own estates, authored a number of important books on topics as diverse as agronomy, marine architecture, and ichthyology, and was a member of all the important scientific academies. This treatise on fruit culture proved to be of considerable importance, and the plates were among the most beautiful botanical engravings of the period. The text begins by describing the appropriate methods for pruning and grafting fruit trees, and goes on to discuss the different varieties of individual fruits, including, for example, no fewer than 58 types of pears. The engravings show uncommon consistency from beginning to end in how substantial and skillfully executed they are. The images are faithful to nature, thoughtfully designed, and so finely wrought as to appear luscious. The work is uncommonly seen in an attractive contemporary binding, and is rarer still in the kind of tall copy offered here. (ST11764)

*A Remarkable Survival: 12 18th Century Sheets  
Featuring Amusing Monthly Scenes with Caricatured Lilliputian Figures*

**134 (DWARFS). BOWLES, JOHN.** THE TWELVE MONTHS OF THE YEAR REPRESENTED BY LILLIPUTIAN FIGURES. ([London: John Bowles, 1770?]) 285 x 186 mm. (11 1/4 x 7 1/2"). 12 plates, printed on recto only. Unbound and laid into a (slightly wrinkled and soiled) wrapper of handmade paper from the period. In a new folding cloth box. Each engraving with one central scene surrounded by a decorative border featuring additional figures and emblems. Sheila O'Connell "The Popular Print in England 1550-1850," pp. 159-161. ♦Leaves for January and December a little browned and soiled, the latter with two one-inch tears in the margins with early repairs, other leaves in very fine condition. **\$7,500**

*A remarkable survival, this delightful set of prints features an amusing array of dwarfen characters portraying various societal types in contemporary garb engaged in activities appropriate to each month. The month of May, for example, features "Miss Nightengale Quaver" and her probable suiter "Sr. Tweedle-dum Tickle" making (literal) music together, the gentleman strumming a lute and the lady singing along. Though fashionably dressed, both figures are caricatured, rendering the accompanying six lines of verse praising the beauty of the month—and how it "inspires new flames, revives extinguisht Loves"—more than a little humorous. Other characters like "Don Diego Surly-Phyz and his boy Dumplin," and "Beau Noodle and Mistress Simper ye Bar-keeper," give an idea of the range of types, trades, and human flaws on display here, all of which are depicted in a similarly whimsical manner. This particular genre of imagery owes much to the work of Jacques Callot (1592-1635), whose engravings of dwarves appeared in "Varie Figure Gobbi" (1616). In the 18th century the "Gobbi" figures were further popularized by German and Dutch artists, most notably in a work called "Il Callotto Resuscitatio" (ca. 1715), which features images that are extremely reminiscent of the present work. The anonymous artist who designed our suite of plates undoubtedly drew on this tradition while also borrowing from the work of Jonathan Swift, applying the word "Lilliputian" to these clearly dwarf-like characters. The original plates were probably published in the 1730s or '40s, and certainly by 1753, when the group appeared in John Bowles' catalogue alongside a number of other Lilliputian-themed prints. The presence of wove paper in this set—a material available from the 1760s but not in wide use until later in the century—suggests that this particular copy was published closer to 1770. Due to the ease with which they may be broken up and damaged, it is extremely rare to find a complete set of these plates on the market, and even rarer to find them in such pleasing condition. (ST12946)*

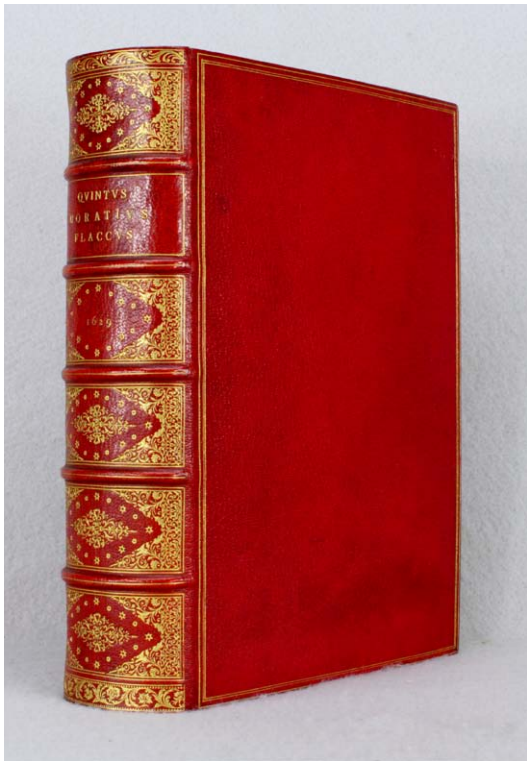




*A Small Octavo Elzevier Transformed into an Elegantly Engraved Quarto  
In a Lovely Decorative Binding*

**135 (ELZEVIER IMPRINT). HORACE. (BINDINGS - ARNAUD).** [OPERA]. (Lugd. Batav.: Ex Officina Elzeviriana, 1629) 257 x 187 mm. (10 1/8 x 7 3/8"). 16 p.l., 239, [1]; 296 [i.e., 286]; 250 pp. (no printed title to part II). **Three parts bound in one volume.** Edited by Daniel Heinsius. Second Elzevier Edition. HANDSOME 19TH CENTURY RED CRUSHED MOROCCO BY ARNAUD (stamp-signed on front turn-in), covers with gilt French fillet border, raised bands, spine gilt in compartments with central ornate fleuron enclosed in a lozenge of small star and circle tools and with densely scrolling foliate cornerpieces inhabited by a small bird, intricately gilt turn-ins, marbled endpapers, all edges gilt. Engraved title page showing a long-haired Horace strumming a lyre and flanked by two plump putti riding swans, the two printed title pages with Elzevier device, foliated initials. THE ORIGINAL SMALL OCTAVO LEAVES (measuring 116 x 65 mm.) INSET INTO QUARTO-SIZE LEAVES WITH FINE ENGRAVED BORDERS. Front pastedown with engraved bookplate of Harald Wiens; verso of front free endpaper with morocco bookplate of Léon Rattier. Willems 314; Rahir 285; Schweiger, p. 403 ("Best edition of Heinsius"); Moss II, 14; Dibdin 97-98; Brunet III, 317; Graesse III, 353. ♦A hint of soiling to boards, isolated rust spots and some faint browning to the original leaves, but A LUXURIOUS VOLUME IN VERY FINE CONDITION, the binding virtually unworn, and the leaves and their elegant frames entirely clean and fresh. **\$3,600**

*This is an impressively bound and beautifully presented copy of the esteemed second Elzevier edition of Horace, our copy with distinguished provenance. Louis Elzevier first published Daniel Heinsius' edition of Horace in 1612, but, according to Willems, it was "inferior in all respects to the edition published by Bonaventure and Abraham in 1629," the present second edition*

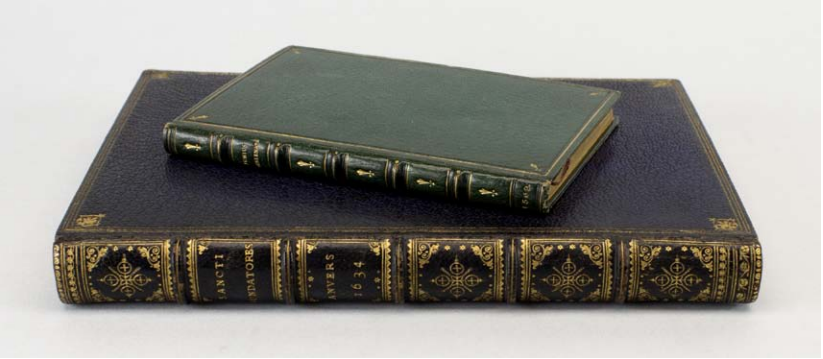


(which normally appears in three volumes). The first part (i.e., volume) here contains Horace's complete works—the odes, epodes, satires, epistles, and "De Arte Poetica." The second contains Heinsius' extensive commentary to Horace's "Satires," explaining not only matters grammatical, but also putting the author's delightful sketches into historical and philosophical context; the third part contains our editor's notes to all of Horace's works. A person of obviously gifted intelligence, Daniel Heinsius (1580-1655) was one of the most distinguished scholars of his day. He began giving lessons in Greek and Latin when he was 19, published a book at 20, and became professor of history and politics at Leyden when he was 26. He went on to become librarian and secretary of the university as well as official historian of Sweden. He left some Latin drama and poetry in imitation of the styles of various ancient authors, produced several new editions of Greek and Roman writers, and authored some humorous and satirical works. His study of the Latin satirical genre had considerable influence on Ben Jonson and other English dramatists (see P. R. Sellin's "Daniel Heinsius and Stuart England"). One of our former owners was the celebrated French bibliophile Léon Rattier, whose collection was renowned for its beauty and uniformly outstanding condition. Rattier was married to the cousin of Edmond Goncourt, one of the arbiters of taste in Belle Époque Paris, and works from his library are always aesthetically pleasing. Books from Rattier's collection made up much of the sale held at Drouot on 6 June 1984. The other owner here, Swedish collector Harald Wiens, had a magnificent collection of Elzeviers: "Impressions des Elzeviers," a catalogue issued by Lengertz Antikvariat in 1952, listed 804 Elzevier editions from his library. It is uncertain which of these eminent bibliophiles commissioned the elaborate mounting of the leaves and the lovely Arnaud binding, but to see an Elzevier in this kind of enlarged, luxurious dress is a distinct and unusual pleasure. (ST12235)

**136 (EMBLEM BOOK). JUNIUS, HADRIANUS.** EMBLEMATA: EIUSDEM AENIGMATUM LIBELLUS. (Antwerp: Ex officina Christophori Plantini, 1569) 125 x 85 mm. (5 x 3 1/4"). 243 (i.e., 143), [1] pp. Attractive 19th century green crushed morocco, covers bordered by a gilt fillet with small tool at corners, raised bands flanked by gilt rules, spine panels with small tool at center, gilt titling, gilt-ruled turn-ins, marbled endpapers, all edges gilt. Engraved printer's device on title and 58 WOODCUT EMBLEMS by Gerard Janssen van Kampen and Arnold Nicolai after designs by Geoffroy Ballain and Peter Huys. Front pastedown with bookplate of Lucius Wilmerding (see below); title page with small ink inscription. Landwehr "Emblem & Fable Books" 401; Voet "Plantin Press" 1479. ♦A breath of rubbing to extremities, very neatly repaired one-inch tear on one leaf, just touching text (no displacement), inky fingerprints (probably from the printer) on another leaf, occasional minor marginal spotting and smudges, paper slightly browned throughout, but still a very attractive volume, the plates in strong impressions, and the binding bright and scarcely worn. **\$1,900**



*The emblems featured here are among the most beautiful of any produced in the 16th century, both in terms of design and execution of engraving, and the volume features a text by one of the most learned men of the age as well as an imprint by one of the most eminent printers of the day.* Emblem books, featuring a combination of allegorical pictures and epigrams, established an enduring fashion in moral symbols. This singular category of illustrated books exerted a strong influence on both contemporary literature and the fine arts. Providing a doubly powerful composite of symbolical design and verbal expression, the emblem was intended to teach a moral truth in such a way that the reader's memory would grasp it, not as a formula, but as a genuine experience that would serve as an effective guide to understanding and conduct. In keeping with this formula, the 58 emblems in the present volume all have an accompanying legend that summarizes the illustration's meaning as well as a quatrain that restates and elaborates upon it. After the illustrated portion of the book comes a section devoted to extensive commentary further developing the meaning of the individual emblems and examining some of the problems of emblem illustration and interpretation; finally, there is a collection at the end of 45 "enigmata," or riddles in verse. The "Emblemata" was one of the first works of emblem literature published by Christopher Plantin (when he issued it in larger format in 1565); the printer clearly recognized in the 1560s that such material had considerable commercial



▲ 136 (top), 138 (bottom)



possibilities. Plantin also published the emblems of Sambucus and Alciato, which our artists van Kampen and Nicolai employed for some of the engravings in those books. The author of the text here, Adriaen de Jonghe (1511-75), was a practicing physician in Haarlem and a scholar who produced volumes of translations, criticism, lexicography, natural history, and poetry, as well as this emblem book, which is his best-known work. Lucius Wilmerding (1880-1949), a successful banker, was known equally for his outstanding book collection and his philanthropic work on behalf of various organizations, including the New York Public Library, of which he was a trustee. He was also vice president of the American Library in Paris and president of the Grolier Club. His library contained a substantial group of bindings and illustrated books, chosen with exacting discrimination for their historic interest, their beauty, and their consistently fine condition. (ST12889)

**137 (ENGRAVED BOOKS). MOREAU, PIERRE.** LES SAINTES PRIERES DE L'AME CHRESTIENNE. (Paris: Jean Henault, 1656) 164 x 109 mm. (6 1/2 x 4 1/4"). [106] leaves. Fifth Edition. Contemporary black morocco, covers with blind-stamped armorial device of the Buade family (three griffin legs, surmounted by a crown), raised bands, two silver metal clasps, marbled endpapers, all edges gilt. ENGRAVED THROUGHOUT in calligraphic script with elaborate borders and images of Christ, Mary, and the Seven Deadly Sins, all by Moreau. Front pastedown with bookplate of Roger Paultre. Guigard (1870) II, p. 130 (binding); Bonacini 1228 (1644 ed.); For the binding: Guigard II, 130. ♦ Joints and extremities minimally rubbed (and well masked with dye), fore margin of most leaves faintly thumbed (title page just slightly more so), lower right marginal corner of a dozen leaves with small, very weak dampstain, final page with adhesion at inner margin, other trivial defects, but still quite an appealing copy, the binding solid, lustrous, and scarcely worn, and the engraved text bright, smooth, and clean. **\$5,500**



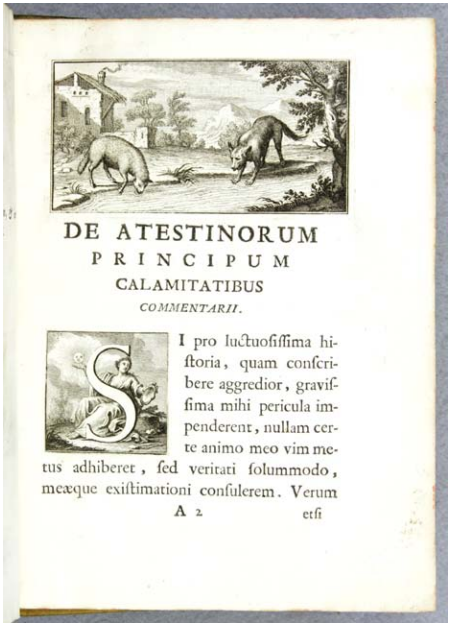
*This is an especially charming engraved prayer book that belonged to a very prominent 17th century French family. Moreau (ca. 1600-48) was a calligrapher and writing-master who also published writing manuals. He designed a special cursive type (see item #158) called "lettres financières," which he dedicated to Louis XIII, who made him a printer in ordinary in 1643. The present item does not use his moveable type, but employs engraved prayers done on separate copperplates, which were then fitted with any one of 16 ornamental borders, featuring birds, mermaids, cherubs, fruits, and flowers. In addition to the borders, there are also a number of engravings of flowers or fruit, as well as images of saints, scenes from the life of Christ, royal arms, and portrayals of the Seven Deadly Sins personified (envy is particularly powerful as a Medusa-like creature accompanied by a mangy dog). According to Guigard, this copy was bound with the arms of Antoine de Buade, Comte de Palluau, counsellor of state for Henri IV, and first steward of the royal household. He had a substantial library, but he died in 1633 (and his son Henri died in 1622), so this must have been bound for his grandson Louis de Buade, Comte de Frontenac et de Palluau (1625-98), who was known as a bibliophile himself and who served as Governor General of New France from 1672-82 and from 1689-98. Roger Paultre was both a collector and respected scholar of French emblem books and other illustrated works; his collection was sold in 1993 at Drouot. (ST12952)*

*With Fine Engravings Made from Portraits once in the Abbey of Liessies,  
But then Lost during the French Revolution*

**138 (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 SUMPTUOUS 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 (See also illustration on page 109)**

*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)*



**139 (ESTE, HOUSE OF). [VENTURINO, SALVATORE].** DE ATESTINORUM PRINCIPUM CALAMITATIBUS COMMENTARI. (Lugduni Batavorum: 1755) 238 x 168 mm. (9 3/8 x 6 5/8"). 155, [1] pp. FIRST EDITION. Contemporary stiff vellum, original brown morocco label, old restoration to head of spine. With engraved allegorical vignette on title page and similar vignette as well as historiated initial on opening page of text. Front pastedown with two engraved bookplates, one reading "Ex Libris Marchionis Salsae," and the other with the motto "Comme Je Fus" (see below). ♦ Boards a bit splayed, corners a little bumped, slight soiling and discoloration to covers, trivial worming to spine and rear pastedown, one inch crack to middle of rear joint, but the binding still sound and not without a certain antique charm. A couple of minor smudges to title page, one leaf with faint foxing, otherwise a fine copy internally, quite clean, fresh, and bright. **\$500**

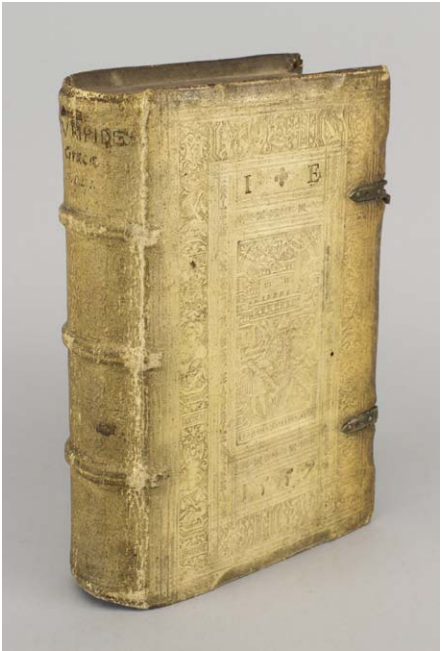
*This is a history of the House of Este, the noble Italian family that ruled Ferrara from the 13th through the 16th centuries, reaching its zenith of power and influence during the Renaissance. Borso d'Este, the duke from 1450-71, was a*



famously influential Renaissance art patron, and Britannica describes his successor, Ercole I (1431-1505), as a particularly important figure in "his dynasty's patronage of the arts, taking the poet Matteo Boiardo as his minister, extending his favour to the poet Ludovico Ariosto, espousing the theatre and musical arts, and enlarging and beautifying Ferrara to such an extent as to make it one of the first cities of Europe." Ercole's son Alfonso (1476-1534), in an attempt to improve relations with the Vatican, bravely became the third husband of the notorious Lucrezia Borgia, daughter of Pope Alexander VI—and managed to survive her. Our copy was owned by two other noblemen: Giovanni Domenico Berio, Marchese di Salza (d. 1791) and William Ward, 3rd Viscount Dudley and Ward (1750-1823), whose bookplates are found together on a considerable number of books. This is an uncommon work: OCLC locates copies in just seven libraries (two in America), and no copy is listed in ABPC since at least 1975. (CJM1122)

*A Very Pleasing Copy of Euripides, in a Fine Pigskin Binding by Frobenius Hempel*

**140 EURIPIDES.** [In Greek:] TRAGODIAI OKTOKAIDEKA. [then:] TRAGOEDIAE OCTODECIM. (Basileae: Ioannem Heruagium, 1551) 203 x 130 mm. (8 x 5 1/8"). [464] leaves. Edited by Joannes Oporinus. Second Edition in the original Greek. VERY FINE CONTEMPORARY BLIND-STAMPED PIGSKIN over bevelled wooden boards BY FROBENIUS HEMPEL FOR JOHANN VON EXTER (panel stamps signed with initials "F H"), covers framed by multiple rules and Spes-Fides-Charitas roll, upper cover with central panel stamp showing David and Bathsheba, with the initials "I E" in a space above the stamp and the date "1557" below it, lower cover with panel depicting Judith and her maid with Holofernes' head; raised bands, spine panels decorated with foliate rolls, ink titling in head panel and on fore edge of text block, two original brass clasps and catches. Front pastedown with modern ink owner's signature of A. Stanley [illegible]; title page with neat ink inscription and ink stamp of M. Ioannes ab Exter, verso of title with an ink stamp of Exter's seal of office, with the motto "Disce mori, disce vivere" ["Learn to die, learn to live"] and the date 1567 (see below); verso of front free endpaper with early Latin inscription regarding the merits of Euripides and Sophocles; occasional early ink marginalia in Latin. Adams E-1033; Dibdin I, 536; Hoffmann II, 68. For the binding: Haebler I, 173 #II; I, 21 #I; I, 173 #IV. ♦Spine and edges somewhat darkened, extremities and joints a little rubbed, a short worm trail to front pastedown, leaves lightly browned, with isolated smudges or rust spots, but still A REALLY EXCELLENT COPY, the leaves clean, fresh, and well-margined, and the binding very well preserved, with the panel stamps in sharp relief. **\$16,000**

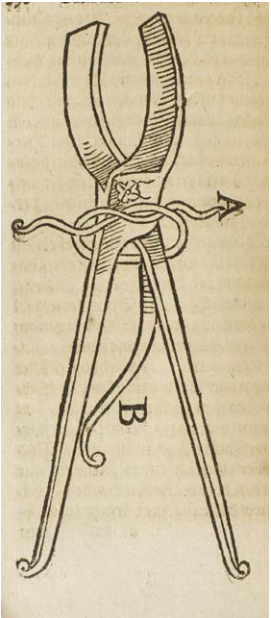


*This is the second collected edition of Euripides in the original language, and the combination here of text, annotations, provenance, and binding present us with a wonderful relic of 16th century humanism, scholarship, and aesthetics. Our edition follows the Aldine printing in 1503, and it is the first of a series of at least five editions of Euripides issued in Basel by Hervagius and/or Johannes Oporinus between 1537 and 1562. The present edition was adjudged to be "very correct" in Edward Harwood's "Biographia Classica" and is called by Dibdin "the most valuable of all the ancient editions of Euripides." Influenced by the new philosophy of Anaxagoras, Euripides (ca. 480-406 B.C.) was a sophisticated thinker who questioned traditional beliefs about the gods, and who as a consequence ended up changing the course of Greek tragedy from that charted by Aeschylus and Sophocles. In the world of Euripides, the gods are not always just, and crime sometimes pays. His characters strike moderns and even post-moderns as painfully true to life. Some of his dramas, such as the "Bacchae" and "Medea," end with shocking bloodshed, while others, such as "Helen" and "Alcestis," have happy endings, and point the way to the New Comedy of Menander. Our copy was bound in pigskin by Frobenius Hempel, identified by the Bavarian State Library's bookbinding database EBDB as the so-called "Wittenberg Master," known to have worked*

from 1549 until his death in 1575. The Protestant Reformation had made Wittenberg a center of book production as well as the home of Lutheranism, so it is no surprise that a learned Lutheran theologian like Joannes ab (or Johann von) Exter would have his books bound there. Exter was the spiritual leader of the Church of Lippe as well as General Superintendent of Detmold from 1566 to 1599. He must have been an erudite and well-to-do man: he read Greek well, as he has not only commented on the text here, but also corrected the printed Greek text in a couple of places. The Lippe Landesbibliothek in Detmold still holds 13 incunabula from his collection (mostly theological texts), all finely bound in blind-stamped calf or pigskin. Our volume is remarkably well preserved, the binding with its original hardware and with the intricate details in the panel stamps clearly visible. We can see a partially-clothed Bathsheba bathing with the assistance of her maid, while the lustful David watches from a tower, pointing to a map of the battle that will send Uriah to his death. On the lower cover, Judith triumphantly deposits the head of Holofernes into a sack held open by her smirking maid. (ST12884)

*A Sammelband of Early 17th Century Works of Great Interest to the Military Field Surgeon, All Written by the Doctor who Helped Transform Early Modern Medicine in Germany*

**141 FABRICIUS HILDANUS, GUILHELMUS.** NEW FELDT ARTZNY BUCH VON KRANCKHEITEN UND SCHÄDEN, SO IN KRIEGEN DEN WUNDARTZTEN GEMEINLICH FÜRFALLEN. [with] DE COMBUSTIONIBUS, QUAE OLEO ET AQUA FERVIDA, FERRO CANDENTE, PULVERE TORMENTARIO, FULMINE, & QUAVIS ALIA MATERIA IGNITA FIUNT LIBELLUS. [with] DE VULNERE QUODAM GRAVISSIMO & PERICULOSO, ICTU SCLOPETI INFLICTO, OBSERVATIO ET CURATIO SINGULARIS. [with] DE DYSENTERIA, HOC EST, CRUENTO ALVI FLUORE, LIBER UNUS. (Basel: Ludwig König, 1615; 1607; Oppenheim: Hieronymus Galler for the Heirs of Johann Theodor de Bry, 1614; , 1616) 165 x 102 mm. (6 1/2 x 4"). 16 p.l., 674 (i.e. 676), [8] pp., [2] leaves (blank) (lacking three preliminary leaves of text); 8 p.l., 107, [1] pp., [2] leaves (blank); 77, [1] pp., [1] leaf (blank); 22, [2], 157, [11] pp. **Four works bound in one volume.** Second Edition of the first work, FIRST EDITION of the second and third works; First Latin Edition of the fourth work. 18th century stiff vellum with blind-tooled fillets on covers, flat spine with faded ink title (older repairs to hinges). With a total of 25 full-page and 16 smaller illustrations within text; first work: 18 full-page, three in text; second work: three full-page, three in text; third work: two full-page, eight in text; fourth work: two full-page, two in text. Title page of first work printed in red and black. Front pastedown with bookplate of Dr. Kohlrausch; verso of title page with two ink stamps; third work with occasional ink annotations in a contemporary hand. First work: Garrison-Morton 2142; Krivatsy 3857; VD17 23:239593U; Second work: Garrison-Morton 2245; Krivatsy 3850; VD17 23:279196H; Third work: Norman 753; Krivatsy 3858; VD17 12:193224F; Fourth work: Krivatsy 3852; VD17 23:293027V. ♦Joints starting to crack at head and tail, but still strong, vellum lightly soiled, front cover with single wormhole, rear with two wormholes, creases to spine and a tiny closed tear at tail, but the binding entirely sound and not without appeal. Five leaves of first work with small tears at outside margin (no text affected), occasional light browning or foxing throughout (due to poor paper quality), but a pleasing copy of a book often found in rough shape. **\$19,500**



*This is an important and fascinating collection of works from the man sometimes called the father of German surgery, Wilhelm Fabry von Hilden (1560-1634). Fabry was the first well-educated German surgeon and a prolific author, whose applied research (like that of his contemporary,*



Antoine Paré) transformed early modern medicine. Norman notes that "although he did not reject traditional humoral doctrine, Fabry was ahead of his time in his attempts to explain disease and injury in terms of localized physical causes." This volume begins with the second edition of the first published description of the contents (and their applications) of a medical field chest for military use. Although he never served in a military campaign, Fabry made numerous innovations in battlefield surgery, notably in amputation. He was the first to successfully amputate at the thigh as well as the first to recommend amputation significantly above the line of gangrene. The second item is the first work devoted to the study of burns; Fabry was the first to classify burn severity into three degrees, and to describe how different heat sources resulted in different types of burns. He also set forth the first reasonable treatments for burns that specified the regular cleaning and treating of blisters, loose bandaging, and how to deal with conglutination (a particular problem with severe burns to fingers). The third item, while not the first published work on gunshot wounds, sets out Fabry's revolutionary approach to treating such wounds. Unlike his contemporaries, Fabry correctly understood that the greatest threat from a bullet was severe bleeding and tissue trauma. The second priority was removal of foreign objects from the body (including bone splinters) without causing undue additional damage to the patient (many other surgeons advocated digging around until the bullet could be extracted). Fabry designed minimally invasive (and easily portable) tools to extract bullets and other objects as well as devices to allow wounds to heal from the inside out, so as not to trap infection deep inside the body. Finally, the fourth item is Fabry's important work on dysentery. A plague survivor himself, Fabry was a keen epidemiologist who witnessed several plague and dysentery outbreaks in Germany and Switzerland. Through observation and patient interviews, he realized that dysentery could have a variety of causes, requiring different treatments. He also recognized that many dysentery cases were transmittable and emphasized the need to keep patients isolated until symptoms abated. Considering the contents—medical chest, burns, gunshot wounds, dysentery—this collection could well have been assembled by or for a military field surgeon; it clearly anticipated the numerous editions of Fabry's collected works that started appearing in the mid-17th century and were reprinted and used as medical manuals until the end of the 18th century. The present works are all of considerable rarity in these first and early editions. (ST12768)

Very Pleasing Copies of the First Editions of Fielding's Three Major Works

**142 FIELDING, HENRY.** AMELIA. (London: Printed for A. Millar, 1752) 171 x 102 mm. (6 3/4 x 4"). With the terminal blank at the end of volume I and the ads at the end of volume II. **Four volumes.** FIRST EDITION. Modern tan crushed morocco, raised bands, spines gilt in panels with large fleuron, gilt titling, densely gilt turn-ins, all edges gilt. Front pastedowns with morocco bookplate of Robert Hill Taylor. Cross III, 321-22; Rothschild 853. ♦A touch of rubbing to corners, one board a little faded across the top, leaves a shade less than bright, with occasional minor foxing or small stains, but an excellent copy, generally clean and fresh in lustrous bindings with very little wear. **\$3,000**

*This is an attractively bound copy of Fielding's final novel, the story of the penniless young officer, William Booth, and the virtuous and long-suffering Amelia who runs off with him against her mother's wishes. The two are variously subjected to imprisonment, dire poverty, illicit advances from unscrupulous admirers, and other indignities before it is discovered that Amelia, not her duplicitous sister, is the rightful heiress to the family property. Along the way, Fielding examines various social evils of the time, including the scandals of the prisons and sponging-houses. According to Day, Henry Fielding (1707-54) was "the first English author unashamedly and forthrightly to write novels—that is, imaginary delineations of character and circumstances designed primarily for the understanding of the human situation." Our prior owner was the noted bibliophile and enthusiastic collector of British authors, Robert Hill Taylor (1908-85), who served as president of the Grolier Club, the Keats-Shelley Association of America, and the Bibliographical Society of America, and as chairman of the Council of Fellows of the Pierpont Morgan Library and of the Friends of the Princeton University Library. (ST12780c)*

**143 FIELDING, HENRY.** THE HISTORY OF THE ADVENTURES OF JOSEPH ANDREWS, AND OF HIS FRIEND MR. ABRAHAM ADAMS. (London: Printed for A. Millar, 1742) 165 x 102 mm. (6 1/2 x 4"). With four pages of ads at the end of volume I and two pages of ads at the end of volume II. **Two volumes.** FIRST EDITION. Attractive 19th century polished calf, gilt, by Lloyd, Wallis & Lloyd (stamp-signed on verso of front free endpaper), covers with French fillet border, raised bands, spine compartments with central foliate ornament within a lozenge of small tools, volute cornerpieces, brown and maroon morocco labels, densely gilt turn-ins, marbled endpapers, all edges gilt. Front pastedowns with the morocco bookplate of Donald S. Stralem. Cross



▲ 142

▲ 143

▲ 144

III, 305; Rothschild 844; Tinker 1034. ♦Spines slightly (but uniformly) darkened, joints and extremities lightly rubbed, a couple of faint scratches to boards, title page of volume II with neatly repaired internal tear, occasional mild browning, rust spots, or other trivial imperfections, but an excellent copy, clean and fresh in lustrous bindings. **\$3,200**

*This is a pleasantly bound copy of the first appearance of a breakthrough work in the field of English literature. Fielding had a profound influence in determining the development of the novel, and this was the first great instrument of that influence. Although some of the names of the characters are facetious, the events, personalities, and settings are all characterized by verisimilitude. The book was begun as a spoof of Richardson's sentimental "Pamela," but it ended up, on its own, as one of the best novels of the period. Although "Tom Jones" (see below) will always command a higher price, this work is much more difficult to find, especially in decent condition. Former owner Donald Sigmund Stralem (1903-76) was an American investment banker and philanthropist. (ST12780d)*

**144 FIELDING, HENRY.** THE HISTORY OF TOM JONES, A FOUNDLING. (London: Printed for A. Millar, 1749) 165 x 102 mm. (6 1/2 x 4"). **Six volumes.** FIRST EDITION, First State, with all points noted by Cross and Rothschild. FINE LATE 19TH CENTURY MOTTLED CALF IN THE STYLE OF THE PERIOD BY RIVIERE AND SON (stamp-signed on the front flyleaf of each volume), covers with double fillet borders and rosette corners, raised bands with dotted ruling, spine compartments with palmettes within lobed panels at top and bottom, curled tool cornerpieces, and other small ornaments, densely gilt-rolled turn-ins with dogtooth border, marbled endpapers, all edges gilt (each volume very expertly rejoined). Faint contemporaneous owner's signature (of Richard Bayne?). Cross III, 316-17; Rothschild 850. ♦Very tip of corners worn, a bit of rubbing along edges, text a shade less than bright (isolated gathering with a little darker overall toning), but a very pleasing set, the decorative bindings with no serious condition issues, and the text fresh and smooth. **\$10,000**

*This is a tastefully bound copy of Fielding's 18th century classic and a landmark publication, here complete in the first issue of its first edition. As Cross says, "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 [of 1749] was sold out before its printing could be finished, and at least four more editions were published in the same year as the first." The work 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 because of 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. Our first issue has the errata uncorrected in the first five volumes, and volume VI is also in the first state because leaf [B5] is unsigned. The title to volume V is of the earliest setting, with the motto reading "Mores Hominum Multorum." (ST12780b)

**145 (FORE-EDGE PAINTING). TALBOT, CATHERINE.** THE WORKS OF THE LATE MRS. CATHERINE TALBOT. (London: John Rivington, 1780) 184 x 121 mm. (7 1/4 x 4 3/4"). 4 p.l., 336 pp. A New Edition. Contemporary stiff vellum, gilt, cover with bead-and-lozenge frame, central star ornament, flat spine in compartments with central patera bordered by star tools, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt (small early patch to front cover, neat repair to chip at head of spine). WITH A PLEASING FORE-EDGE PAINTING OF A COUNTRY HOUSE IN A FIELD OF GOLDEN GRAIN. Front pastedown with bookplate of Edward Francis Colston; verso of front flyleaf with ink presentation inscription to "Mrs. Jenkins" from Thomas Beale, dated 1791; title page with ink signature of Marianne Colston. ♦ Short crack to front joint, boards tending to splay slightly (as usual with vellum), gilt a little rubbed, vellum lightly soiled, occasional minor foxing, a bit heavier on half a dozen leaves, but still an excellent copy, generally clean and fresh, the fore-edge painting very well preserved. **\$950**

*This collection of devotions by the bluestocking Catherine Talbot is enhanced by a serene fore-edge scene rendered in soft pastels, a painting that may have been done near the time of publication. The house depicted here is more modest than the stately homes often pictured in these paintings, and its setting amidst fields suggests a working farm rather than an aristocrat's park. In the foreground we see just the edge of a blue pond, with the figure of a man heading towards it and a small black bird bobbing on the surface. Clouds are gathering in the upper right, casting a shadow across the house and threatening a summer shower. The hidden fore-edge painting was an adornment just beginning to gain popularity at the time this book was presented, apparently as a wedding gift, to Mrs. Jenkins, née Wathen, by Mr. Beale, who wishes her "personal, domestic, and everlasting felicity." Marianne Colston, who signed the title page, was Mrs. Jenkins' daughter. Though she refused to publish her own writing during her lifetime, Talbot (1721-70) was a respected scholar and editor who assisted her friend Samuel Richardson in preparing his "Sir Charles Grandison" for publication. After her death, her friend and fellow bluestocking Elizabeth Carter began to publish Talbot's essays, meditations, and poems. The present volume includes "Reflections on the Seven Days of the Week," "Essays on Various Subjects," allegories, dialogues, pastorals, and poetry; these works "mark Talbot as an early rational moralist." (DNB) First printed in 1771, "Works" went to seven editions by 1806. (ST12685a)*



***An Unusually Agreeable Copy of a Foxe's "Martyrs,"  
A Major 17th Century Book Virtually Never Found So Well Preserved***

**146 FOXE, JOHN.** ACTS AND MONUMENTS OF MATTERS MOST SPECIALL AND MEMORABLE, HAPPENING IN THE CHURCH, WITH AN UNIVERSALL HISTORIE OF THE SAME. . . . WITH THE BLOODY TIMES, HORRIBLE TROUBLES, AND GREAT PERSECUTIONS AGAINST THE TRUE MARTYRS OF CHRIST . . . AS NOW LATELY PRACTISED BY ROMISH PRELATES, ESPECIALLY IN THIS REALME OF ENGLAND AND SCOTLAND. (London: Printed for the Company of Stationers, 1641) 360 x 240 mm. (14 1/4 x 9 1/2"). Volumes II and III without initial blank, volume I with leaves in quire Dddd bound out of order, otherwise complete. **Three volumes.** Eighth Edition. Contemporary sprinkled calf, upper boards with late 18th or early 19th century gilt armorial device, recently rebacked to style with raised bands and spines gilt in compartments with intricate central lozenge and scrolling cornerpieces, endpapers renewed. WITH historiated woodcut borders to the three title pages, MORE THAN 150 WOODCUTS OF MARTYRS IN THE TEXT (a



number of them repetitions), AND FIVE WOODCUT PLATES, including a frontispiece portrait of Foxe and folding plates of Windsor Castle and the execution of Ridley. **Lacking the folding engraved plate** showing the Roman persecutions of early martyrs (as often). Recto of frontispiece portrait with ink signature of D. Taylor; title pages with ink inscription of M. Deane. Wing F-2035; Lowndes I, 829. ♦ Leather worn away at corners, covers a bit cracked and discolored, overall mild soiling to the title page of volume III, one tear across a leaf with early inexpert repair, another arching closed tear into the text (no loss in either case), a handful of other short closed tears, inconsequential tape repair to the fold of one plate, minor stains here and there (often from candle wax), a few small rust or burn holes, but actually IN REMARKABLE CONDITION as a whole for a work usually found in lamentable shape—the bindings solidly restored, the margins especially ample, and the text fresh, smooth, and surprisingly clean. **\$8,000**

*This is a particularly well-preserved copy of the substantially expanded eighth English edition of Foxe's famous horrific account of the sufferings of Protestants for their faith, commonly called his "Book of Martyrs." A compendium of supererogatory agony and terror, the work met with such popularity that its second edition of 1570 was ordered to be chained in all cathedral churches for the use of the congregation. Kunitz observes that for more than a century "it was practically required reading in every English-speaking Puritan household, often the only book owned except the Bible. Probably no single book has caused so many neuroses as has this one." Kunitz says that Foxe (1516-87) "was a fanatical Protestant, wrote with feverish energy, was completely credulous, and reveled in horror. No detail is too small or too dreadful to be described minutely, and no invective too violent to be applied to the Roman Catholics."*



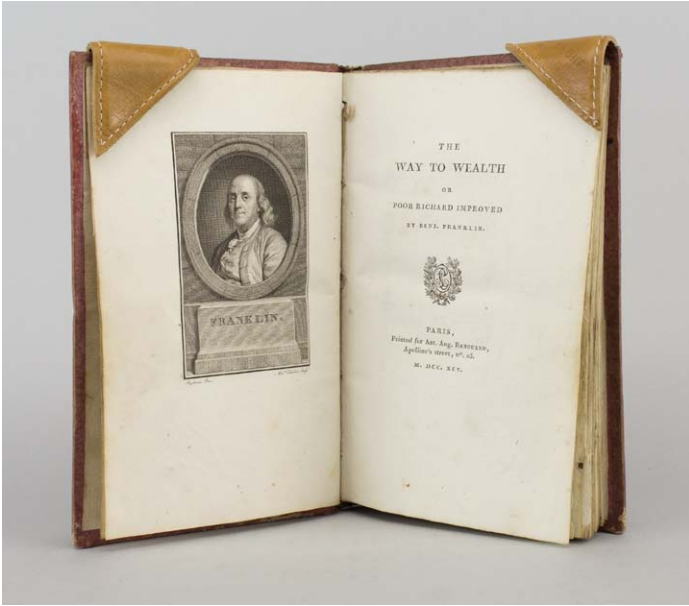


While some lesser-known martyrs are represented with a generic woodcut of a man being burned at the stake, illustrations of particularly notable executions are rendered in gruesome detail, like that of a pregnant female martyr whose unborn child bursts out of her womb, only to be returned to the flames to perish with his mother. "Acts and Monuments" begins with the earliest Christian martyrs and continues to the Reformation. In subsequent editions during his lifetime, Foxe continued to expand and enhance his account with new stories of Christian (i.e., Protestant) suffering, doubling the size of the work by the fourth edition. A series of abridged editions appeared after his death, but in 1641, with Parliamentary power on the ascendent in the English Civil War, a new edition appeared. This eighth edition followed the 1632 printing but was substantially expanded to three folio volumes and includes a biography of Foxe, written by his sons Samuel and Simeon. New woodcuts were used for this edition, as the previous woodblocks had worn out, and Lowndes notes that our edition has additional illustrations. Copies of one edition or another of Foxe appear from time to time in the marketplace, but inevitably the descriptions of their condition begin with a litany of defects, starting with how many leaves are missing. It is difficult to state how unlikely it is to find a copy of an early edition of this work in an appealing state; this is the best one we have ever seen. (ST13003)

*One of the Most Famous Works by an 18th Century American,  
This Luxury Version Issued by Renouard in Six Copies Only*

**147 FRANKLIN, BENJAMIN.** THE WAY TO WEALTH OR POOR RICHARD IMPROVED. LA SCIENCE DE BONHOMME RICHARD. LETTRES DE FRANKLIN. DIALOGUE ENTRE LA GOUTTE ET FRANKLIN. QUELQUES MOTS SUR L'AMERIQUE. AVIS A CEUX QUI VOUDROIENT ALLER S'ETABLIR DANS CETTE CONTREE. (Paris: [Printed at Dijon by P. Causse for] Ant. Aug. Renouard, , 1795) 185 x 111 mm. (7 1/4 x 4 3/8"). 2 p.l., 82, [2] (blank), [83]-181, [5] pp.; 31 pp. (publisher's catalogue). ONE OF SIX LARGE PAPER COPIES. Contemporary rose speckled boards, flat spine with remnants of paper label. With engraved frontispiece portrait. Front pastedown with bookseller's ticket of Theophile Barrois, Paris. Ford 135; Sabin 25596. ♦Spine somewhat darkened, paper a bit chafed and lightly soiled, but the insubstantial binding generally and surprisingly well preserved. A little thumbing to opening leaves, isolated spots of foxing, otherwise A VERY FINE COPY, the leaves clean, fresh, and bright, with margins that occupy more of the page than the text. **\$7,500**

*First published in 1768 as the follow-up to "Poor Richard's Almanac," "The Way to Wealth" became one of the most widely printed and translated works by an American author, and the present luxury copy is the most desirable form of what Ford says is "the prettiest edition yet printed." Our volume contains both the original English text and then the French translation of "Wealth," as well as three other important sections: the French versions of Franklin's "Letters," "The Dialogue between Franklin and the Gout," and "Some Words on America. Advice for those who wish to establish themselves in that Country." The vast margins here identify this as one of the six Large Paper Copies of the Renouard edition recorded by Ford. Printer, polymath, and Founding Father Benjamin Franklin (1706-90) was one of the most fascinating men of the 18th century. The present work no doubt found an appreciative audience in France, where Franklin was especially revered.*



He had served as the minister plenipotentiary to France for the United States from 1777 to 1785, establishing himself as "the most essential and successful American diplomat of all time." (ANB) His (rather jealous) compatriot John Adams noted that in France, "his name was familiar to government and people, to kings, courtiers, nobility, clergy, and philosophers, as well as plebeians, to such a degree that there was scarcely a peasant or a citizen, a valet de chambre, coachman or footman, a lady's chambermaid or a scullion in a kitchen, who was not familiar with it, and who did not consider him as a friend to human kind." Described by Furstenberg as "the father of the modern luxury edition," Renouard (1765-1853) set the standard for the period of the Empire as publisher, bookseller, bibliographer, and collector. At the time this item was published, he was among the leading Paris booksellers who were bringing out handsome printings of the best writers. Although Furstenberg says that "the significance of Renouard for the development of the modern book is . . . many sided," it seems that during his lifetime, he was best known as the person "to whom his age owed a number of the most beautiful editions." Of special note here is the luxurious paper used, which is as fine as the best employed by Bodoni. (ST12767)



*A Large Paper Copy in Period Red Morocco of  
"One of the Masterpieces of the Illustrated Book"*

**148 (FRENCH ILLUSTRATED BOOKS). BOCCACCIO, GIOVANNI.** IL DECAMERONE. (Londra [i.e., Paris]: 1757) 222 x 140 mm. (8 3/4 x 5 1/2"). **Five volumes.** Edited by Filippo di Matteo Villani. First Edition with these Illustrations. EXCELLENT CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, covers with gilt fillet border, flat spines divided into six panels by plain gilt rules, three panels with small floral tool at center, two with titling, and one with a rampant lion and saltire from the Longe family crest, gilt-ruled turn-ins, marbled endpapers, all edges gilt. Engraved title in each volume, many engraved vignette headpieces and tailpieces, and 111 VERY FINE ENGRAVED PLATES (including frontispiece portrait in first volume), primarily AFTER DRAWINGS BY GRAVELOT, but also after EISEN, BOUCHER, and COCHIN. Tissue guards (perhaps original) for all engraved matter. A Large Paper Copy printed on Papier de Hollande. Front pastedowns with engraved armorial bookplate of Francis Longe, Spixworth Park, Norfolk; final volume with ink monogram "ME" on last page. Two instances of ink marginalia noting reversed order of plates. Cohen-de Ricci 158 ("un des livres illustrés de plus réusis de tout le XVIIIe siècle"); Ray 15; Brunet I, 1003. ♦Boards just a shade brighter than the spines, negligible rubbing to joints and extremities, covers with a couple of small dark spots, occasional minor smudges to the (extremely wide) margins, other trivial imperfections, but A VERY FINE CONTEMPORARY COPY—unusually clean, fresh, and bright inside and out. **\$7,500**

*This is a very special Large Paper Copy in period morocco of one of the most famous and charming illustrated books of the 18th century, and it may be the supreme example of refined libertine illustration of the period. Owen Holloway calls this one of the four masterpieces of book illustration at the end of the Rococo period. And Ray is expansive in his praise, calling the work simply "one of the masterpieces of the illustrated book." Although he had as collaborators on this work some of the outstanding French artists of*



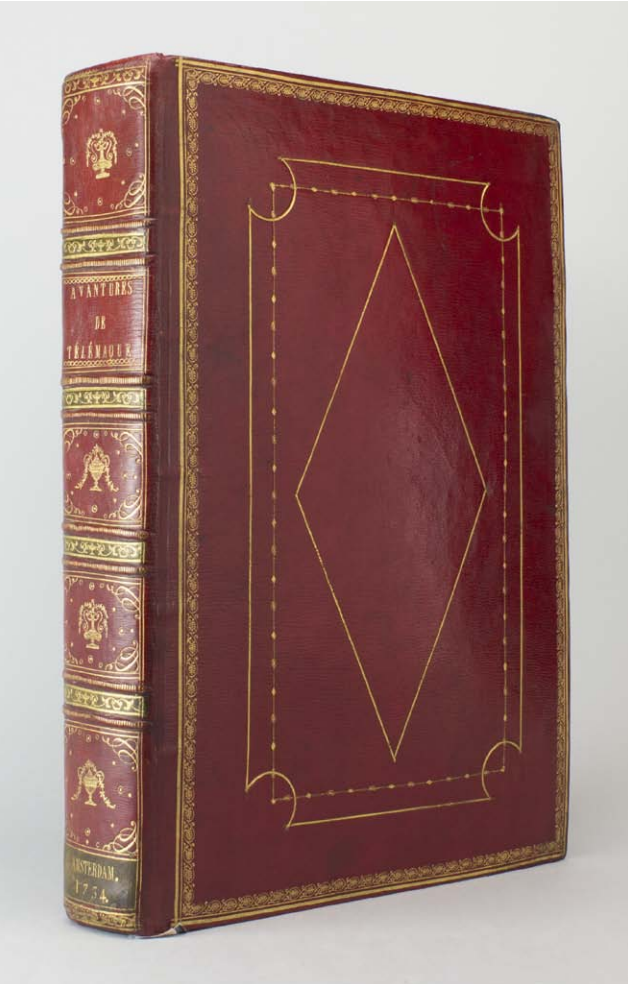


the 18th century, Gravelot (born Hubert-François-Bourguignon, 1699-1773) was chiefly responsible for its production, designing 89 of its 222 plates and all 97 of its immensely delightful tailpieces. In this, the most ambitious undertaking of his career, Gravelot gave Boccaccio's narrative the settings and costumes of 18th century France, and this transposition "made it possible for him to exercise his special talent for depicting the social world around him. For the most part, his figures are young, the women graceful and pretty, the men lithe and handsome . . . All levels of life are presented, from the peasant in his hovel to the king in his palace. Every variety of interior is there, from boudoirs and bedrooms to dining rooms and salons. Animated street scenes alternate with glimpses of gardens and farms, forests and river banks. The human condition has rarely been so attractively displayed. Yet this is only the beginning . . . Gravelot's tailpieces complete what his plates have begun. They are peopled by amusing children, who . . . usually play their parts in interpreting Boccaccio's text." (Ray) Our handsome set was bound for Francis Longe (1748-1812), a gentleman who served as sheriff of Norfolk and whose library warrants mention in Quaritch's "Dictionary of Book Collectors." The "Catalogue of British and American Book Plates" held by the British Museum lists two different bookplates for Longe (3385 and 3386). (ST12596)



**One of the Most Impressive French Illustrated Books  
Of the 18th century, Handsomely Bound and One of 150 Large Paper Copies**

**149 (FRENCH ILLUSTRATED BOOKS). FÉNELON, FRANÇOIS DE SALIGNAC.** LES AVENTURES DE TÉLÉMAQUE, FILS D'ULYSSE. (Amsterdam: Wetstein & G. Smith; Rotterdam: Jean Hofhout, 1734)



375 x 265 mm. (14 3/4 x 10 1/2"). 4 p.l. including portrait and frontispiece, x, xxvi (i.e. xvi), 395, [1] pp. Like most copies ours lacks the suppressed material designed to follow page 395. First Printing of this Edition. ONE OF 150 COPIES IN FOLIO FORMAT. FINE CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, covers with palmette roll border, central panel with gilt-ruled frame and lozenge accented with bead and lozenge roll, spine gilt and inlaid with olive morocco bands tooled with gilt chalice and leaves between the double raised bands, spine compartments with central urn ornament surrounded by small tools, calligraphic flourishes at corners, gilt titling, turn-ins with elaborate gilt roll featuring leaves and moths, blue watered silk endleaves, all edges gilt (lower board with three older repaired patches). In a modern marbled paper slipcase. Ornamental headpieces and tailpieces, title page decorated with vignette, author portrait by Drevet after Vivien, and 25 more plates illustrating the tale engraved by Folkéma and others, predominantly in classical style, three (including the frontispiece) designed by Picart, 16 by Dubourg, and six by Debrrie, with original tissue guards; 45 vignettes serving as headpieces (24) and tailpieces (21), designed by Dubourg and Shenk, one engraved folding map, and extra-illustrated with a portrait of Fenelon by Jean Coraboeuf dated 1920. Text with ornamental border throughout. Front pastedown with the bookplate of Arthur Meyer. Cohen-de Ricci 381-82; Ray 1; Brunet II, 1214; Graesse II, 564. ♦A few darkened patches on boards, small chip to olive band at tail of spine,



corners gently bumped, occasional minor foxing or light browning, otherwise QUITE AN EXCELLENT COPY, the binding altogether pleasing with only insignificant wear, the text clean and fresh, with rich impressions of the plates. **\$11,000**

*This is a very well-preserved copy of the luxury version of one of the most impressive French illustrated books of the 18th century, offered in a very pleasing Neoclassical binding appropriate for its contents. Ray says that in our volume "all the formal elements of the mid-18th century French masterpieces are present." He describes the 25 plates as "stately and elaborate" and singles out Picart's frontispiece (which he reproduces in one of the rare full-page illustrations in his book) as being "developed with exceptional spirit and inventiveness." Not only the handsome plates, but also the leafy frames of each text page, the large type, and the many charming headpieces and tailpieces make it an elegant object that provides for a visually memorable experience. Fénelon (1651-1715) wrote this utopian work for Louis XIV's grandson, whom he was employed to tutor. The book was designed to give the future ruler more farsighted political, social, and economic ideas than he might otherwise have met with. Unfortunately, the boy died before he could come to power, and Fénelon fell into disgrace, partly because "Télémaque" reflected badly on the government of the Sun King. According to Graesse, our "beautiful" edition, supervised by the marquis de Fénelon, is much more correct than previous printings, as a great many errors have been corrected and lacunae have been filled in. While the unsigned binding is not quite up to the level of emigré binders Kalthoeber and Staggemeier & Welcher, it is in their style and is certainly impressive enough to look handsome on the shelf. Former owner Arthur Meyer (1844-1924) was a French press baron whose collection focused on fine bindings and beautiful illustrations. (ST12855)*

**150 (FRENCH ILLUSTRATED BOOKS). IMBERT, BARTHÉLEMY.** LE JUGEMENT DE PÂRIS, POÈME EN IV CHANTS. [and] OEUVRES MELEES. (Amsterdam [i.e., Paris]: 1772) 225 x 146 mm. (8 7/8 x 5 3/4"). viii, 200 pp. FIRST EDITION. Pleasing early 20th century russet crushed morocco, covers bordered by double gilt fillets with three-dot cornerpieces, raised bands, spine compartments simply gilt-ruled, gilt dots in corners of compartments and on raised bands, gilt titling, orange ombré endpapers, top edge gilt (newer endpapers, but with earlier flyleaves bound in). Woodcut head- and tailpieces, ENGRAVED TITLE PAGE, AND FOUR



PLATES BY OR AFTER J. M. MOREAU (the younger), and FOUR ENGRAVED HEADPIECE VIGNETTES BY P. P. CHOFFARD. A Large Paper Copy. Front pastedown with book label bearing the initials "S C" inside an orb; front flyleaf with contemporary presentation inscription in French. Ray, p. 69; Cohen-de Ricci, pp. 506-07 ("very pretty illustrations"); Holloway 105. ♦Leather somewhat spotted (perhaps an original feature of the skin, but more likely a later development), the binding otherwise tight, lustrous, and virtually without wear. Two leaves with light brown streak to fore margin (from bookmark?), expert repair at the top of facing pages in signature L (well away from the text), occasional minor marginal spots, smudges, or overall faint browning, otherwise excellent internally, the leaves especially fresh, the margins vast, and the impressions of the cuts strong. \$450

*This first edition of Imbert's version of the "Judgment of Paris" is graced with engravings that combine the work of two of the most prominent figures in the illustration of French books of the day. Ray says that the work done by Jean-Michel Moreau le Jeune (1741-1814) during the 1760s "showed him to be the equal of the established rococo masters*



*Boucher, Eisen, and Gravelot" and that in his work during the 1770s, "he carried all before him." Less a book illustrator than a decorator, Pierre-Philippe Choffard (1730?-1809) came to prominence because of the decorations he produced for the 1762 edition of La Fontaine and the Ovid of 1767-71. He did a great deal of fine engraving, but very seldom from his own designs; the present work is distinguished by Ray as among the seven notable books with original Choffard creations. The headpiece and tailpiece vignettes that were his specialty can be seen here in the title poem's charmingly detailed little scenes depicting the apple of discord and the emblems and gifts of, respectively, Juno, Minerva, and Venus. The story here is a retelling of the incident that triggered the Trojan War: the decision by Paris, prince of Troy, to award the golden apple for the fairest of the goddesses to Venus, winning for himself the hand of the beautiful Helen and incurring the wrath of the*

*spurned Juno and Minerva. "Jugement" is the best work produced by Imbert (1747-90), one of a group of young poets who took Dorat as their model. With the publication of the present book, Imbert immediately placed himself beside his master. (CJM1003)*

**151 (FRENCH ILLUSTRATED BOOKS). MONTESQUIEU, [CHARLES DE SECONDAT].** LE TEMPLE DE GNIDE. [and bound in, with continuous pagination] CÉPHISE ET L'AMOUR. [and] ARSACE ET ISMÉNIE. (Paris: Didot jeune, l'An Troisième, [1795?]) 260 x 165 mm. (10 1/4 x 6 1/2"). xii, 153, [1] pp. Very attractive contemporary red straight-grain morocco in the style of Bozérien, covers with wide frame of multiple gilt rules, large gilt lozenge at center, flat spine divided into panels by gilt rules and chain roll, panels with patera centerpiece, heavily gilt turn-ins, blue watered silk endleaves, all edges gilt. WITH 12 FINE ENGRAVED PLATES, INCLUDING A FRONTISPIECE AND NINE PLATES BY LE MIRE AFTER EISEN (in the first work) as well as two engravings (in "Arsace") after Le Barbier, one each by Le Mire and Thomas; original tissue guards. A Large Paper Copy. Ray 32; Cohen-de Ricci 728-29. ♦Spine slightly sunned, corners a little rubbed, one page with small, light stain to text, one tiny marginal tear, other trivial imperfections, otherwise A FINE COPY—clean, smooth, and bright internally and in a lustrous period binding with only minor wear. \$3,500

*With illustrations by Eisen, printing by Didot, and a binding in the style of Bozérien, this item brings together three important sources of pleasure for the connoisseur of 18th century French book arts. Regarding the "Gnide" engravings, Furstenberg says that "the delicate sensuality of the women's bodies glorified in these illustrations was never outdone," and he indicates that they represented Le Mire's "lasting claim to fame." Ray ranks this elegant suite behind only Eisen's work on Dorat's "Les Baisers," the La Fontaine of 1762, and the Ovid of 1767-71. He says that, "with regard to suavity and grace, Eisen never surpassed" his "Gnide" engravings, and Cohen-de Ricci says the plates are "ravishing," both in terms of composition and engraving.*



According to Bryan, Charles Eisen (1720-78), Louis XV's court painter and drawing master to Madame de Pompadour, had a hand in "almost all the important [illustrated] books published in France in his time." His "exquisite plates [are] engraved with a light point and with striking originality." He "took his inspirations direct from nature, but add[ed] something of the ideal, after the manner of Watteau and Boucher." Noel Le Mire (1724-1801) was a much esteemed engraver who collaborated with Eisen on several books, including the aforementioned La Fontaine and Ovid, as well as with Cochin and Moreau. Attractively printed with enormous margins, the text of the first (and by far the most important) work here is a prose-poem on love (supposedly translated from the Greek) by one of the great political philosophers of the Enlightenment, Charles de Secondat, Baron de Montesquieu (1689-1755). Although the racy piece was popular in its day, it was not regarded as an important work in Montesquieu's oeuvre; modern scholars, however, are more inclined to see it as a philosophical fable. Our handsome binding is unsigned, but an imprint on the verso of the half-title lists "Chez Bozérien" as one of the two locations selling the work, and it is reasonable to assume they also bound some of the copies they sold. (ST12303)

**152 (FRENCH REVOLUTION). MACKINTOSH, JAMES.** VINDICIÆ GALLICÆ: DEFENCE OF THE FRENCH REVOLUTION AND ITS ENGLISH ADMIRERS AGAINST THE ACCUSATIONS OF THE RIGHT HON. EDMUND BURKE. (London: Printed for G. G. J. and J. Robinson, 1791) 210 x 133 mm. (8 1/4 x 5 1/4"). 2 p.l., xiii, [2], 16-\*205, [1], 203-342 [i.e., 378] pp. (p. 378 misnumbered "342"). Third Edition, with additions. Excellent contemporary speckled half calf over marbled boards, flat spine pleasingly gilt in compartments with urn and garland centerpiece and floral spray cornerpieces, red morocco label. Front pastedown with armorial bookplate of Sir Henry Paston-Bedingfeld, Bart. ESTC T-58807. ♦Paper on the covers a bit faded as well as chafed and abraded, isolated mild foxing, one page with small marginal stain, but AN ESPECIALLY FINE COPY, the text unusually clean, fresh, and bright, and in a remarkably well-preserved contemporary binding. \$700

*This is a virtually unused copy, in an inexpensive period binding, of an important rebuttal to Edmund Burke's "Reflections on the Revolution in France." Burke feared revolution within Britain and railed against any support whatsoever for the cause of the*



◀ 155

◀ 152

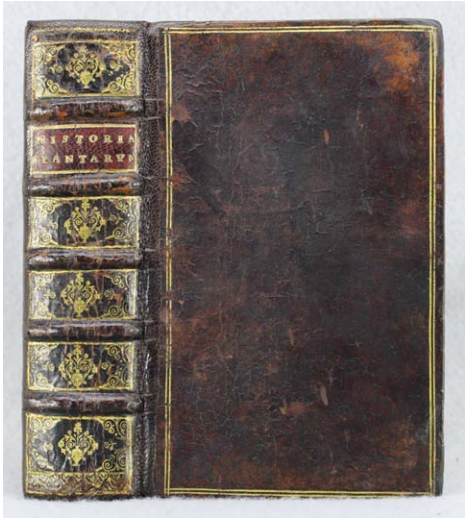
◀ 150



French rebels. In the present measured response, Mackintosh, a whig and a member of the Holland House circle, skillfully shows the weakness of Burke's analysis and evidence, at the same time arguing for reforms in Britain that would preclude the need for any rebellion. While a lifelong proponent of democratic reform, Mackintosh was understandably horrified by the excesses of the Reign of Terror and was reconciled to Burke before the latter's death. (ST12134)

*An Early Portable Fuchs Herbal, in Glorious Condition, with More than 500 Botanical Cuts in Contemporary Color*

**153 FUCHS, LEONHARD.** DE HISTORIA STIRPIUM COMMENTARIJ INSIGNES. (Lvgdvni: Apud Balthazarem Arnolletum, 1549) 165 x 108 mm. (6 1/2 x 4 1/4"). 16 p.l. (the last blank), 852 pp., [6] leaves. Second Lyon Edition. Excellent 17th century calf, double gilt fillet border on covers, raised bands (expertly rebacked, preserving most of the original attractively gilt backstrip). Woodcut printer's device, portrait, and IN EXCESS OF 500 WOODCUT BOTANICAL ILLUSTRATIONS, ALL COLORED BY A CONTEMPORARY HAND. Endpapers with bookplates of A. D. Stodeur, M.D., and the Horticultural Society of New York (Bequest of Kenneth Mackenzie, 1934); title page with mostly removed ink inscription in a contemporary hand; margin of bb7 with remnants of 17th or 18th century ink signature; e4 with light embossed stamp of the Horticultural Society. Nissen BBI 557; Hunt 61; Adams F-1102; Mortimer 240. ♦Leather a little cracked, neat repairs to title page and margins of two other leaves (no loss), isolated rust spots or light foxing, occasional faint offsetting from colors, but A REMARKABLY FINE COPY, unusually clean and fresh internally (for any 16th century book and particularly for an herbal), and in a solid binding with no significant wear. **\$17,500**



*This is an historically significant early octavo edition of Fuchs' celebrated herbal, published seven years after the work first appeared, offered here with uncommonly careful contemporary hand coloring and in almost amazing condition.* Professor of medicine at Tübingen, Fuchs (1501-66) sets out in this work to improve the knowledge of materia medica by showing the largest possible number of plants useful as drugs and herbs. Specifically, he describes 400 German and 100 foreign plants, and he illustrates them with more than 500 woodcuts. Our scholarly author draws heavily on classical learning in his text, but he also uses his knowledge of the northwestern European species and even American plants like maize (the fuchsia, when it was brought from America, was named after him). He expresses a keen appreciation for the beauties of nature, and he is enough of a true botanist to describe the characteristics of plants, their habits, habitats, and forms. It is this work that makes Fuchs one of the founders of botany (along with Bock and Brunfels), a science that had virtually stood still since Dioscorides. The clearest aspect of modernity in the work is seen in the woodcuts, based on firsthand observation of the living plant and establishing a standard of plant illustration which has been followed down to the present. Ours is the scarce second Lyon edition, distinctive as the first printing of a smaller version of the woodcuts used in the original edition, issued in 1542 in Basel. The early folio editions are

among the great illustrated books of the period, and the small woodcuts here share the detail and delicacy of those in the larger format printings. In the present copy, the coloring has been done with deftness and care, and the results are gratifyingly attractive. The small editions of these works would have been used in the field, the kitchen, and the apothecary shop, where they would have encountered hazards from dirt, damp, spills, and burns. To find a copy like the present one, with no such signs of use, is extremely fortunate. (ST12459)

**154 GENLIS, STÉPHANIE FÉLICITÉ, COUNTESS DE.** THEATRE OF EDUCATION. (London: Printed for T. Cadell et al., 1781) 216 x 133 mm. (8 1/2 x 5 1/4"). **Four volumes.** FIRST EDITION IN ENGLISH. Pleasing contemporary sprinkled calf, covers with double gilt fillet border, raised bands flanked by double gilt rules, each spine with one red and one green morocco label, round paper label at head of each spine with "18" written on it in ink. Front pastedown of volume I with engraved Dampierre bookplate. ESTC T-127391. ♦Extremities a little rubbed (one corner rather mashed), small chip at head of one rear joint, spine of second volume a bit dry and crackled, faint offsetting from binder's glue to edges of two or three leaves at the open and close of each volume, other trivial imperfections, but A LITTLE-USED COPY that is very fine internally, the text especially fresh, clean, and smooth as well as printed with expansive margins, and the volumes opening only reluctantly as a sign of being infrequently read. **\$1,500**

*This is a very appealing contemporary copy of the first printing in English of a collection of morality plays, mostly comic, for young people, written by one of the most prolific and popular female writers of the period.* The first work published by Genlis, "Theatre of Education" enjoyed considerable popularity in Britain (as did many subsequent books of hers), being read with special interest by those concerned with female education, including Mary Wollstonecraft, Hannah More, and Jane Austen, who references Genlis' writings in "Emma." The self-taught Stéphanie Félicité de Genlis (1746-1830) wrote the present work while governess to the daughters of Louis XVI's nephew, the duke of Chartres, as a teaching tool for her royal pupils. According to the editor's preface, the countess "laid it down as a rule, not to allow a male character to appear, nor a single sentence to be uttered, which was not of itself a lesson, or did not lead to some instruction." The limitation on male characters was relaxed after the first volume, perhaps because in 1777 Genlis was put in charge of the education of the duke's sons as well as his daughters, an unprecedented position for a woman at the French court (the boys' tutors promptly quit in protest). In addition to plays with moral teachings, Genlis' other innovative educational techniques included the use of magic lantern slides and the study of plants in their natural settings. An influential work throughout Europe, "Theatre of Education" was translated into six languages within a year of its initial publication. After enduring exile and hardship following the French Revolution, Genlis was able to return to France, and lived to see one of her former pupils crowned King Louis Philippe. Our copy was owned by another aristocratic French family, that of the ducs de Luynes at the Chateau Dampierre (see item #209). (ST12579-7)

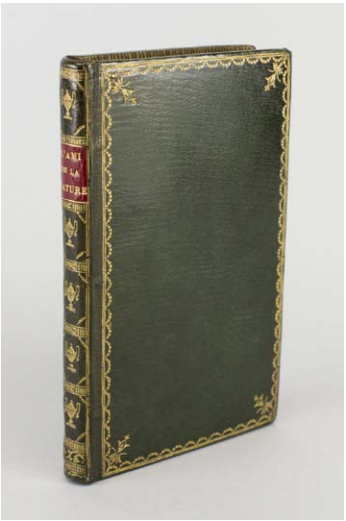


*A Lovely Copy of a Book Extolling the Countryside as Refuge from the Tumult of the World*

**155 GIRARD, JOSEPH FRANÇOIS HENRI DE.** L'AMI DE LA NATURE. (Paris: [Printed by Didot l'aîné for] Chez Buisson, 1787) 159 x 92 mm. (6 1/4 x 3 5/8"). 106, [4] pp. Second Edition. Extremely pretty contemporary dark green morocco, gilt, covers with plain double-rule and garland border as well as oblique inward-facing fleurons at corners, flat spine divided into compartments by pentaglyph and metope roll, classical



urn centerpieces, red morocco label, gilt turn-ins, endpapers printed with rows of gilt stars and dots, all edges gilt. Front pastedown with bookplate of "F. Raisin / Genevens. / Advoc." ♦Spine just faintly and evenly sunned, minor stains to endpapers from binder's glue, one opening with vague brown spots (possibly from a pressed botanical specimen?), but A VERY FINE COPY, the binding lustrous and unworn, the text clean, fresh, and bright, and the margins more than generous. **\$650 (See also illustration on page 123)**



*This attractively bound paean to Nature praises the joys of the countryside and the relief it provides from the turmoil of the world. One of a very few works by the little-known Marseilles civil servant Joseph François Henri de Girard, it enjoyed considerable popularity at its release; our second edition appeared in the same year as the first. Reflecting the influence of Jean-Jacques Rousseau, the work found an appreciative audience in the tense years leading up to the French Revolution, when the world became especially turbulent. Previous owner Frédéric Raisin (1851-1923) was a Geneva attorney, judge, and bibliophile who also wrote and translated poetry. The binding is elegantly restrained in its Neoclassical design, as well as remarkably well preserved. (ST12699c)*

*Goldsmith's First Important Work, the Finely Bound Isham Copy*

**156 [GOLDSMITH, OLIVER].** THE CITIZEN OF THE WORLD; OR LETTERS FROM A CHINESE PHILOSOPHER, RESIDING IN LONDON, TO HIS FRIENDS IN THE EAST. (London: Printed for the Author, and Sold by J. Newberry et al., 1762) 178 x 108 mm. (7 x 4 1/4"). Without the terminal blank in the second volume. **Two volumes.** First Collected Edition (the state of the text with "v" for "vii" in the Preface). HANDSOME MOTTLED CALF BY RIVIERE & SONS (stamp-signed on verso of front endpapers), covers bordered with triple gilt fillets and roundel cornerpieces, raised bands, spines attractively gilt in compartments featuring broad foliate cornerpieces and an oval sunburst centerpiece in a double-ruled frame with notched corners, maroon and black morocco labels, ornate gilt turn-ins, marbled endpapers, all edges gilt. Decorative headpieces. Front of each volume with the bookplates of Edward B. King and of R. H. Isham (see below). Scott, pp. 71-75; Williams, pp. 123-24; Rothschild 1021. ♦Joints slightly flaked, two very small round wormholes in head margin of second volume (the first through most of the text, the second just through last quarter), two lower corners torn off without loss of text, very faint overall browning here and there, a few other trivial faults, but A NEARLY FINE COPY, internally fresh and quite clean, and in solid and very pretty bindings showing little wear. **\$900**



*Originally published from 1760 to 1761 in the "Public Ledger" as a series of 123 letters purportedly from a bemused Chinese sage visiting England, this work first brought the young Goldsmith to the attention of the reading public. The book is an amiable satire on English society of the 18th century, with its class-consciousness, artificiality, and preoccupation with money, written with humor and perspicacity. Oliver Goldsmith (1730-74) was Irish born and educated at Dublin, before studying in Edinburgh and Leyden, where he seems to have been granted a medical degree. Unsuccessful as a London physician, Goldsmith turned to a life of miscellaneous writing, churning out books and essays for the publishers. He first met Dr. Johnson in 1761, and they became boon companions. Boswell describes Goldsmith as gauche, hapless, and a prattler, but clearly Johnson found the man amusing and lovable. And he was both talented and popular as a writer. His best-known works, both of them classics, are "She Stoops to Conquer" (a comedy about an awkward fellow who prefers the company of barmaids to ladies) and "The Vicar of Wakefield" (a novel with a hero as mild-mannered, garrulous, and improvident as the author himself). Dickens' novels—with their memorable characterizations, many coincidences of plot, and sympathy for the unfortunate—show the deep influence of Goldsmith. Ours is an attractive association copy. Ralph H. Isham (1890-1955) was best known for his determined pursuit and discovery of Boswell papers that existed at Malahide Castle near Dublin. It was a good*

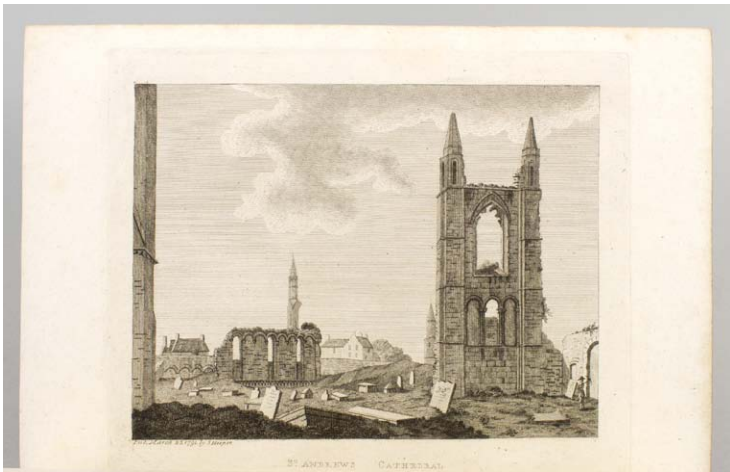
*thing that our collector started out wealthy, because he spent most of his fortune in purchasing this and related material in the first place, then in buying the rights to publish it, and finally in paying editorial and printing expenses. In order to keep financially afloat, he ended up having to sell, disadvantageously, to Rosenbach a number of original leaves from Boswell's manuscript of the life of Johnson. Finally, in 1949, Isham was able to sell what remained of the Boswell papers to Yale for \$450,000. Although his bibliophilic interest had always centered on Boswell's "Life of Johnson," Goldsmith, as Johnson's close friend, would naturally have been a part of Isham's collection. (ST10533)*

*A Fine Contemporary Copy in Red Morocco of All 16 Volumes of Grose's Major Antiquarian Works, with Nearly 700 Engravings*

**157 GROSE, FRANCIS.** THE ANTIQUITIES OF ENGLAND AND WALES. [bound uniformly with] THE ANTIQUITIES OF SCOTLAND. [and] THE ANTIQUITIES OF IRELAND. [and] MILITARY ANTIQUITIES RESPECTING A HISTORY OF THE ENGLISH ARMY. [and] A TREATISE ON ANCIENT ARMOUR AND WEAPONS. [and] SUPPLEMENT TO A TREATISE ON ANCIENT ARMOUR. [and] **DARELL, W.** THE HISTORY OF DOVER CASTLE. (London: S. Hooper, 1786-95) 285 x 220 mm. (11 1/4 x 8 5/8"); ("Scotland" 10 mm. shorter). **16 volumes.** FIRST EDITIONS of "Scotland," "Ireland," "Military Antiquities," "Supplement," and "Dover Castle." HANDSOME CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, GILT, covers with frame of plain and dotted rules and two decorative rolls, oblique fleuron cornerpieces, flat spines divided into compartments by decorative rolls, octagonal centerpiece containing a star tool, with lancets radiating toward corners, gilt titling, gilt-rolled turn-ins, marbled endapers, all edges gilt. With 56 vignette maps of the counties of England and Wales, hand-colored in outline, and 633 (of 635) plates, including a folding map; lacking the plates of Stanstead Place and Malmsbury Market Cross in "England." Front pastedowns with bookplates of Samuel Rodbard and Hugh and Frances Fattorini. ♦A hint of darkening to some spines, extremities just slightly rubbed, a few minor spots or stains to boards, but the bindings entirely sound, with very little wear, and making an extremely pleasing appearance on the shelf. Occasional marginal smudges, mild offsetting or minor foxing from some of the plates (more pronounced in half a dozen instances), but A REALLY EXCELLENT SET, clean and fresh inside and out, and with few signs of use. **\$14,000**







This is a very attractively bound set of all of the major publications—in their fully expanded form—of English antiquary Francis Grose. First published in six volumes in 1772, "Antiquities of England and Wales" was Grose's breakthrough work, establishing his name and reputation. It was released in expanded new editions and supplemented over the next dozen years; our 1787 edition contains the most complete text, with all additions and supplements. Grose followed up on this success with his works on military antiquities and on armor. These well-illustrated and useful works combine a history of the English army with a treatise on weapons and armor, "illustrated by plates taken from the original armour in the Tower of London, and other

arsenals, museums, and cabinets." "Military Antiquities" is not the history of battles, but the history of the development and organization of the army, examining such things as the requirements for military service, methods of mustering troops, rates of pay, and standard weapons and equipment for the various historical periods. "Ancient Armour" and its "Supplement" contain a discussion of English armor (with a small section on Asiatic armor) from the Norman conquest until it fell out of use after the general employment of gunpowder, along with a general history of the development of armor and weapons. Driven partly by insatiable curiosity and partly by the need for funds, Grose went on to publish surveys of the antiquities in Scotland and Ireland, and was working on the latter at the time of his death. Born and educated in England, Francis Grose (1731?-91) studied classics and art. At the death of his father (a Swiss jeweller resident in England who designed the crown used by George III), Grose inherited a substantial fortune, which he squandered in short order. DNB says that "Grose has been described as a sort of antiquarian Falstaff. He was immensely corpulent, full of humor and good nature." Grose died of apoplexy in Dublin, still hard at work ferreting out more fodder for his work. While his various "Antiquities" appear on the market with some regularity, it is uncommon to find such a complete set in such pleasant bindings. The final volume here is not by Grose, but fits in well with his antiquarian studies. Although author William Darell lived and wrote in the 16th century, producing a noted work on Kentish castles, the

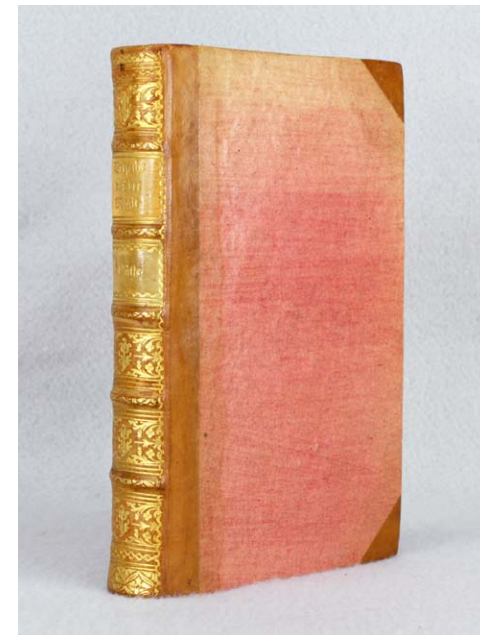
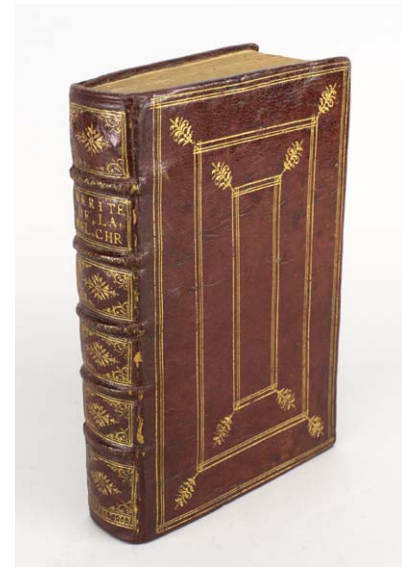
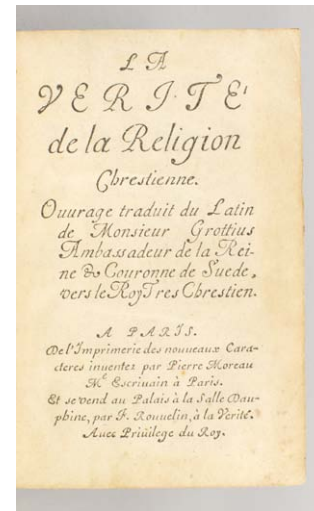
1786 publication of the "Dover Castle" portion of that work was his first appearance in print. Darell was a prebendary at Canterbury Cathedral and announced the election of Matthew Parker as archbishop, but he had a sharp fall from grace in the late 1570s when he was caught smuggling a lady of dubious reputation into his quarters in a laundry basket. (ST12944)

### Handsomely Bound, and Printed in a Cursive Typeface

Described by Updike as "a Careful and Lively Copy of the Agreeable Calligraphy of the Period"

**158 GROTIUS, HUGO.** LA VERITE DE LA RELIGION CHRESTIENNE. (Paris: De l'Imprimerie de nouveaux caracteres . . . par Pierre Moreau, [8 Juin, 1644]) 175 x 113 mm. (6 7/8 x 4 1/2"). 8 p.l., 541 pp., [1] leaf (privilege). Translated by François Eudes de Mezeray. First Edition of this Translation. Attractive contemporary burgundy morocco, gilt, covers with three French fillet frames, the two inner frames with oblique fleurons at corners, raised bands, spine gilt in compartments with central fleurons, curling cornerpieces, gilt titling, marbled pastedowns, all edges gilt. Updike I, 207-08. ♦ Boards a little spotted, leather a bit crackled, light wear to joints, minor offsetting on endpapers from glue used for turn-ins, leaves a shade less than bright with occasional small rust spots, but an excellent copy nevertheless, the text clean and fresh, and the solid, very pleasing binding with nothing approaching a condition issue. **\$6,500**

This edition of Grotius' famous treatise on the validity of Christianity features a lovely period binding and a charming cursive type invented by printer, engraver, and master calligrapher Pierre Moreau. According to Updike, the type is unusual in that it "really appears to be writing—a careful and lively copy of the agreeable calligraphy of the period. The ornaments used with it are reproductions of writing-masters' scrolls and whimsical figures, and here and there heavy flourishes are added to produce a further illusion of penmanship." Moreau (ca. 1599-1648) produced three very pretty engraved devotional books (see item #137, above) before developing a moveable type that could produce a calligraphic effect. He debuted his new fonts in 1643, calling his printing house the "Printer of new characters," and produced 30 books with them in the five years before his death. The binding here is also finely wrought, being made with high quality materials and adroitly decorated. In many ways a latter-day Erasmus, the renowned jurist and man of letters Hugo Grotius (1583-1645) was one of the most learned men of his time, and his landmark publication "De Jure Bellis et Pacis" earned him the title of the founder of the modern science of the law of nature and nations. First printed, in Latin, in 1627, the present book, far and away the most popular of Grotius' works, is a treatise maintaining the truth of the Christian religion, as opposed to other religions, rather than a polemic in support of a particular variety of Christianity at the expense of another Christian sect. The piece reflects the author's attitude toward the great schism: he dedicated himself to reconciling Catholic and Protestant by emphasizing a common piety, an approach for which he was obviously made to suffer greatly. Works printed in Moreau's cursive type are uncommonly seen in the marketplace, and they are especially rare in fine contemporary bindings like the present one. (ST13028)

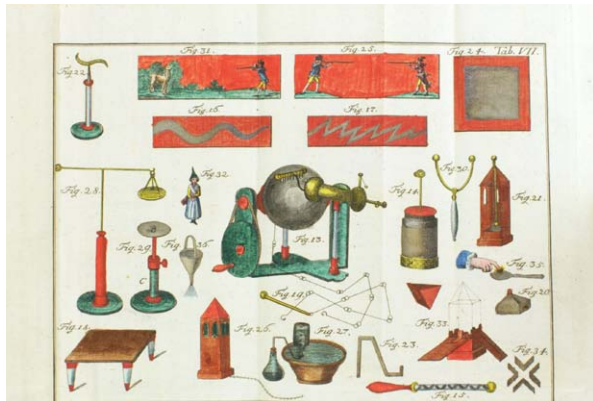
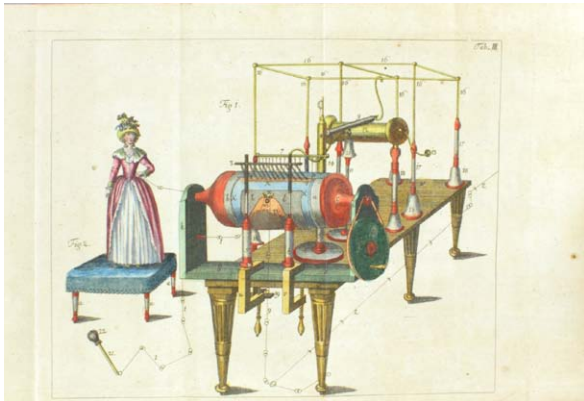


**159 GÜTLE, JOHANN CONRAD.** VERSUCHE UNTERHALTUNGEN UND BELUSTIGUNGEN AUS DER NATÜRLICHEN MAGIE. (Leipzig und Jena: bei Adam Gottlieb Schneider, 1791) 197 x 127 mm. (7 3/4 x 5"). 9 p.l., 358. FIRST EDITION. Attractive contemporary half calf over pink paper boards, raised bands, spine densely gilt in compartments with tulip centerpiece, fleuron sidepieces, and scrolling floral cornerpieces, two tan morocco labels, marbled pastedowns. With hand-colored title page vignette and 11 FINE ENGRAVED FOLDING PLATES, ALL COLORED BY HAND. ♦ Insignificant fading to covers, minor foxing confined to short portions of the text, other trivial imperfections, but AN OUTSTANDING COPY, the binding with virtually no wear, the text unusually clean and fresh, and the intriguing colored plates in a remarkable state of preservation. **\$7,500**

If there had been infomercials in 1800, the Nuremberg polymath Johann Gütle (1747-1827) would have been actively involved in this kind of promotion. Self taught in physics and mathematics, Gütle was an enthusiastic entrepreneur who fabricated and sold everything from etched glass to cleaning and beautifying

products (among them hair restorer and coloring) to lightning rods—including the first one in his home town. He wrote more than two dozen books dealing with, among other things, mechanics, electricity, surveying, and magic. He ran a busy distribution center for his books and products, and he was a travelling showman whose efforts to succeed in retailing had a component of entertainment—a significant fraction of his writings dealing with the diverting amusement of magic tricks. Despite evidence that he could justifiably be labeled a huckster, he was also a talented and versatile handworker mentioned by contemporaries as an important artisan and author (the poet Jean Paul, for example, alludes, with pleasure, to the use of his hair dye), and he made serious efforts to contribute to the scientific betterment of daily life. At the same time, Gütle



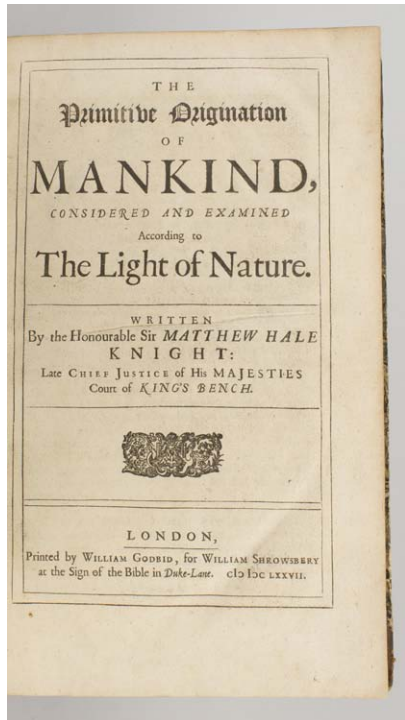


was decried in Heilbronn as a fraud for his unsuccessful medical applications of electricity, which had to have been viewed at the time as macabre. The present work contains sections on "Electrical Arts," "Mechanical Arts," and "Colorful Magic," with the plates at the end of the book depicting the various devices and experiments explained in the text (these plates, in addition to being very detailed and attractively colored, are in almost unbelievably fine condition for a work of this sort). All of Gütle's early publications are quite rare, including the present one: OCLC locates only a dozen copies of our book, and ABPC records just one copy at auction since 1975. (ST11830)

### Anticipating Malthus by More than 100 Years

**160 HALE, MATTHEW.** THE PRIMITIVE ORIGATION OF MANKIND, CONSIDERED AND EXAMINED ACCORDING TO THE LIGHT OF NATURE. (London: William Godbid for William Shrowsbery, 1677) 305 x 197 mm. (12 x 7 3/4"). 7 p.l. (including frontispiece), 380 pp. FIRST EDITION. Recent retrospective calf by Courtland Benson. Engraved printer's device on title, engraved portrait frontispiece. Front endpaper with signature of Samuel Bosanquet (see below); occasional annotations in ink and pencil. Garrison-Morton 215; Wing H-258. ♦Small, neat repair to short marginal tear on frontispiece, isolated mild marginal foxing or small stains, other trivial imperfections, but A FINE COPY, especially clean and fresh, with ample margins, and in an unworn sympathetic binding. **\$1,300**

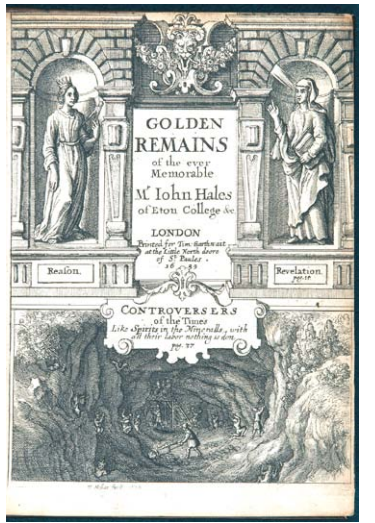
*A religio-scientific treatise dealing with population growth and written by one of England's greatest legal minds, this work sets forth ideas that anticipate Malthus by more than a century.* According to Garrison-Morton, Hale—who was the first to use the term "geometrical progression" to explain population growth—"believed that in animals, especially insects, various natural calamities reduce the numbers to low levels intermittently, so maintaining a balance of nature." Hale indicates that among humans, a population could double in just 35 years, were it not for the checking effects of such things as famine, wars, floods, and pestilence. Sir Matthew Hale (1609-76), Chief Justice of the King's Bench, was widely respected during his lifetime as a truly equitable jurist, one of few court officials to earn the respect of both Parliamentarians and Royalists. While well known for numerous important legal works during his lifetime, as he neared the end of his life Hale arranged for the publication of his other writings on natural philosophy, history, and religion, among which was included the present work. This particular copy was once owned by Samuel Bosanquet (1744-1806), a scion of the powerful Huguenot family that shaped the development of finance in modern Britain. Bosanquet served as Governor of the Bank of England, as well as magistrate, deputy lieutenant, and high sheriff of Essex. (ST12681)



**161 HALES, JOHN.** GOLDEN REMAINS OF THE EVER MEMORABLE MR. IOHN HALES. (London: Printed for Tim[othy] Garthwait, 1659) 200 x 152 mm. (7 7/8 x 6"). 6 p.l. (including the frontispiece), 188, 80, 48 pp. Edited by Peter Gunning. FIRST EDITION. Modern unlettered blind-ruled calf, raised bands. Engraved frontispiece and engraved title page, both by Wenceslaus Hollar and dated 1659. Wing H-269. ♦Spine uniformly

sunned and with one very small spot, engraved leaves closely cropped (with the tiniest of loss), text trimmed close at top (a few headlines just touched), leaves a shade less than bright, isolated minor stains, a very small hole through the gutter of two leaves (no loss), otherwise an excellent copy, the binding unworn, and the text still quite fresh. **\$650**

*The erudite John Hales (1584-1656) was Greek professor at Oxford and held other important academic positions; he is described succinctly in the preface written here by John Pearson as "a man of great sharpness, quicknesse and subilty of wit as ever this; or, perhaps, any Nation bred." Andrew Marvel described Hales as "one of the clearest heads and best prepared breasts in Christendom." And in a long tribute found in "Memoirs of Eminent Etonians" by Edward Shepherd Creasy, Hales is described as "respected by all who knew him for his erudition and integrity, and beloved for his cheerfulness and amiability." The present volume includes three sections: the first containing nine sermons, full of impressively brandished metaphor; the second containing Hales' early-career letters (1618-19) to Dudley Carlton, British ambassador to The Hague (whom Hales served as chaplain), reporting from the Synod of Dort; and the third containing the Dort Synod letters of Dr. Balcanqual, Hales' replacement at the council. Of special interest in the first section is a sermon against duels. (ST11199)*

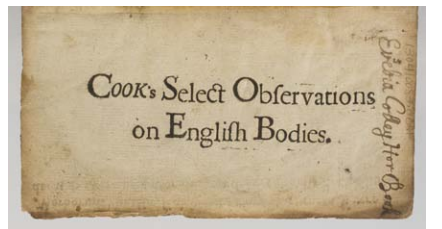


### Medical Advice from Shakespeare's Son-in-law

**162 HALL, JOHN.** SELECT OBSERVATIONS ON ENGLISH BODIES: OR, CURES BOTH EMPERICALL AND HISTORICALL, PERFORMED UPON VERY EMINENT PERSONS IN DESPERATE DISEASES . . . NOW PUT INTO ENGLISH FOR COMMON BENEFIT BY JAMES COOKE PRACTITIONER IN PHYSICK AND CHIRURGERY. (London: Printed for John Sherley, 1657) 145 x 80 mm. (5 3/4 x 3 1/4"). 12 p.l., 316 pp. (lacking final two blanks). FIRST EDITION. Contemporary sheep, flat spine with remnants of red label. Front inside cover with book label of Bent Juel-Jensen and with ink signature of John Lenro; rear inside cover with bookplate of Robert S. Pirie; front flyleaf with ink ownership inscription and biographical notes of Johannes Pither, M.D.; half title with ink inscription of Evebia Colley; verso of half title with neatly written Latin quotation from Herophilus; title page with ink signature of Thomas Smith at foot; occasional ink marginalia in Dr. Pither's hand. Wing H-356; Krivatsy 5217; Norman 971. ♦Short tear to head and tail of front joint, half-inch wormhole along tail edge of front board, front hinge open (but nothing loose), shallow chips to edges of endleaves, one quire a little proud, occasional minor stains or rust spots, other trivial defects, but still an excellent copy, with no serious problems, of a work usually found in lamentable condition. **\$6,500**

*This collection of case histories and remedies by a Stratford physician is of interest for its insights into 17th century medicine and for its connection to William Shakespeare.*

John Hall (ca. 1574-1635) was the only physician in Stratford-on-Avon, and he treated patients within a 20-mile radius of his home, and from as far away as Worcester. He recorded case histories in Latin, making note of the disease and symptoms, and of the successful method of treatment. Norman notes that "Hall had an excellent reputation as a physician, and the single extant volume of his medical diary (now in the British Library) records the wide range of diseases he was called upon to treat and the remedies he concocted for them." Although the modern reader will find some of these "cures" alarming, Hall was ahead of his time in his restrained use of bleeding and in his treatment of scurvy. Hall had married Shakespeare's daughter Susanna, the "Mrs. Hall of Stratford" whose bout with colic is recounted here on p. 24. After his death, she sold a couple of volumes of his medical diary to James Cooke, who had served as a surgeon in the English Civil War. Cooke translated the Latin into English and published the present work in 1657. At the beginning of this volume, our early owner, Dr. John Pither, noted the date of his birth (1679), his marriage (1731), and his 63rd birthday (1742), and he also made marginal notes about remedies he concocted. The number of ownership signatures here indicates the work's value as a medical reference during multiple periods, even into our own time, when it passed into the hands of physician and bibliophile Bent Juel-Jensen (1922-2006) and the distinguished collection of Robert S. Pirie (see item #126). This work is not commonly seen in the marketplace, and the heavy use to which copies were subjected makes it difficult to find one as well preserved as ours. (ST13041)





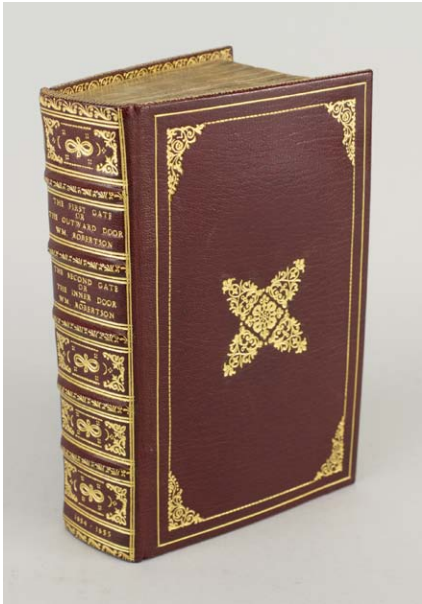
*A Very Rare Madrid Printing of a Jesuitical Treatise on Cultivating the Mind, based on the Tablet of Cebes*

**163 HALLER Y QUINONES, JUAN DE.** EL CULTIVO DEL ANIMO, ARREGLADO AL METHODO CON QUE EL INGENIOSO MASCARDI EXPLICA LA FAMOSA TABLA DEL THEBANO CEBES. (Madrid: Antonio Marin, 1738) 152 x 102 mm. (6 x 4"). **Two volumes.** FIRST EDITION. Contemporary limp vellum, flat spine with ink titling, one intact set of cord and bead fasteners, remnants of three others. Front free endpapers inscribed to Father Joseph Murphy by Carlos Ormaechea, Mayaguez, PR, 15 December 1931; title with evidence of earlier signature removal; title of volume II with the ink stamp of Mount Saint Alphonsus Library. Palau 112096. ♦Vellum a bit soiled and wrinkled, fore edge of one board with shallow chip, otherwise a fine copy, quite clean, fresh, and bright internally, in a well-preserved binding. **\$750**



*This is an excessively rare work by a little-known Spanish Jesuit that is based on the principles set forth in a first century work of Greek philosophy, the "Tablet of Cebes," which urges cultivation of the mind and pursuit of virtue as the path to true happiness. It is attractively printed on thick paper that today remains crisp and free of browning or foxing, and encased in utilitarian but charming vellum bindings. Antonio Marin was a respected Spanish printer who did a good deal of work for the crown, importing inks and papers of high quality. Perhaps his greatest contribution to the history of printing was the training he gave his nephew and apprentice, Joaquín Ibarra, recognized as the greatest Spanish printer of the 18th century. Our volumes somehow made their way to the New World, where in 1931 they were presented by a Puerto Rican priest to a Redemptorist missionary, and afterwards were in the library of the (now closed) Redemptorist seminary in New York. OCLC records just two copies of this work, in the national libraries of Spain and Chile. (ST12679)*

**164 (HEBREW-ENGLISH DICTIONARY). ROBERTSON, WILLIAM.** [Title in Hebrew, then:] THE FIRST GATE, OR THE OUTWARD DOOR TO THE HOLY TONGUE, OPENED IN ENGLISH. [bound with] THE SECOND GATE, OR THE INNER DOOR TO THE HOLY TONGUE. (London: Printed by Evan Tyler for Humphrey Robinson, and for G. Sawbridge, [1654-55]) 155 x 98 mm. (6 1/8 x/ 3 3/4"). 9 p.l., 131, [1] pp.; [2] blank leaves; 13 p.l., 551 pp. FIRST EDITION, Second Issue of the first title (with undated title page and with three additional preliminary leaves inserted between A1 and A2); FIRST EDITION of the second title. Attractive burgundy crushed morocco, gilt, by Lewis & Harris of Bath for Brent Gration-Maxfield (stamp-signed on verso of front flyleaf; owner's ex libris stamped in gilt at head of front turn-in), covers with gilt-ruled frame, scrolling cornerpieces, centerpeice of fleuron and small tools; raised bands, spine gilt in compartments with central calligraphic flourish surrounded by small tools, floral cornerpieces, turn-ins with elaborate cresting roll, all edges gilt. Front free endleaf with extensive neatly pencilled bibliographic notations of Gration-Maxfield; verso of last leaf with his pencilled instructions to the binder; title page with early ink ownership inscription of Robert Brooks; blank verso of fourth leaf inscribed in ink "Hannah Colborne/ was b[ought?]/ Sept 23 : 1721." Wing R-1611 and R-1618. ♦Fore margin of fourth leaf renewed by present binder, one leaf with small burn hole between text lines, occasional short closed marginal tears, rust spots, or minor stains, leaves a bit browned (due to poor paper quality), but a very good copy, generally clean and crisp, and in an unworn decorative binding. **\$3,500**



*This book is a 17th century English-Hebrew dictionary and grammar intended to make the ancient and holy language of the Old Testament accessible to every Christian.* Robertson (fl. 1651-85) is described by DNB as "a pedagogical revolutionary with an egalitarian message and a passionate and parenthetical style" who stressed "the importance of reducing Hebrew words to their roots, and teaching the language by alphabetical principles rather than by scriptural texts." He was a dedicated teacher who believed that Hebrew was not an arcane and difficult language to master and that almost anyone could learn it without assistance, even females(!). As evidence of this radical belief, he dedicated these works to his student and patroness, Katherine, Lady Ranelagh, sister of the great Robert Boyle. The first work here begins with the Hebrew alphabet, some rules of grammar, and lists of root words. We then jump straight into translation, with Hebrew passages from the Old Testament followed by "Resolutions" (i.e., step-by-step translations) into English. The second work contains a Hebrew-English dictionary with an appendix of root words and derivative nouns, followed by more Hebrew passages and translations. The work concludes with an explanation of more esoteric points, including servile letters and suffixes. The three leaves inserted at the beginning of the work contain testimonials and praise from clergymen, who stress the importance of learning the "original" language of God and man, which will surely be that spoken in heaven for all eternity. The Gration-Maxfield provenance is important in that this collector was fastidious and scholarly beyond all expectation, and anything from his carefully selected and annotated library is guaranteed to be in the very best condition possible. (ST12744)

**165 (HENRY III). [COTTON, SIR ROBERT].** A SHORT VIEW OF THE LONG LIFE AND RAIGNE OF HENRY THE THIRD, KING OF ENGLAND. ([London: J. Okes], 1627) 184 x 142 mm. (7 1/4 x 5 3/8"). 39, 42-49, [1] pp. (complete). FIRST EDITION, variant issue (with "gainst . . . Norfolk" on p. 4). 19th century brown roan over early paper boards, raised bands, gilt titling. Front pastedown with bookplate of Robert S. Pirie and ink inscription of Ewen Cameron; occasional ink annotations in a contemporary hand; occasional pencilled annotations in a modern hand. STC 5864.2. ♦One-inch abrasion to front cover, boards with mild staining, corners lightly bumped, faint dampstain to fore margin of about eight leaves; occasional slight foxing and browning, heavier on title and two other leaves, but a wide-margined copy with nothing approaching a serious defect. **\$450**



*The present work demonstrates that sometimes being a great historian can be risky, a lesson Cotton learned when Charles I's court read this history of Henry III. Published without Cotton's consent, this tract describes how Henry had been misled by a corrupt advisor (although he was able to overcome him and rule wisely). Charles' chief advisor, the Duke of Buckingham, took this work as an implicit but direct attack and wanted Cotton punished. In his defense, Cotton (1517-1631) claimed that he had composed it in 1614 for James I as a warning against the monarch's over-reliance on his advisor, the Earl Somerset. This placated Charles for a time, but by 1629, Cotton was in trouble for another tract. This time, he was imprisoned briefly and allowed only limited access to his beloved and important library, an immense collection that included the Lindisfarne Gospels and two copies of the Magna Carta. Cotton's grandson John (d. 1702) bequeathed his elder's library to the nation, and it became part of the foundation collection for the British Museum. (ST13043b)*

**166 (HENRY IV). HAYWARD, SIR JOHN.** THE FIRST PART OF THE LIFE AND RAIGNE OF KING HENRIE THE IIII. (London: John Wolfe [i.e., John Windet], 1599 [i.e., 1610]) 190 x 146 mm. (7 1/2 x 5 3/4"). 4 p.l., 149, [3] pp., last leaf blank. Second Edition. Slightly later limp vellum (perhaps a remboitage?) attached to text block by three leather stitches (one now lacking), flat spine with [library?] number painted on in red, no pastedowns, remnants of two ties. Title page with printer's device of John Wolfe. Front inside cover with bookplate of Robert S. Pirie; front free endpaper with neat ink inscription of W. W. Greg, Park Lodge, 1928



(see below); occasional annotations in pencil in a modern hand. Pforzheimer 457; STC 12996. ♦Mild rumpling to covers, vellum lightly soiled, one tiny hole to front cover, text block protruding slightly from binding fore edge (more so at foot), small tears to front and rear endpapers, occasional mild foxing, a couple of faint inky fingerprints, but in excellent condition internally, clean and fresh with ample margins. \$950

*This is one of several historical works Hayward (1564?-1627) wrote in the style of the great Roman historian Tacitus, but the only one that landed him in prison.* Apart from that unhappy fact, the book is quite important in that it represents the first history written in English to depart from the style of strict chronological accounts. Instead, it applies Tacitus' theory that the moral character of historical actors had a causal relationship on subsequent affairs of state, and this was a revolution in early modern historiography. The first edition was published by John Wolfe in 1599 with a Latin dedication to Robert Devereux, 2nd Earl Essex. Hayward arranged for this edition to be printed in 1610, and had Windet (Wolfe's successor) counterfeit the original edition, perhaps (according to Pforzheimer) so that he might pass it off as "one of a few remaining" first editions. Elizabeth saw Essex as a potential usurper, so the dedication convinced Elizabeth that Hayward must be a traitor. Both Wolfe and Hayward were arrested and questioned, and Hayward would have been hanged, had Francis Bacon not intervened with the droll observation that Hayward could not be guilty of treason, only felony plagiarism, since he had copied everything from Tacitus. Hayward was subsequently imprisoned in the Tower and remained there until after Elizabeth's death (Essex was executed for treason in 1601). At James I's accession in 1603, it seemed everything was forgotten—the same skills that landed Hayward in prison under Elizabeth earned him considerable favor under James. A close friend of A. W. Pollard, former owner W. W. Greg (1875–1959) was a literary scholar and bibliographer who was knighted for "services to the study of English literature." (ST13043c)

*A Exceptionally Well-Preserved Copy of the First Printing  
Of an Early and Influential Portable Herbal, with Excellent Period Coloring*

**167 (HERBALS). EGENOLPH, CHRISTIAN.** HERBARUM IMAGINES VIVAE. DER KREUTER LEBLICHE CONTRAFAYTUNG. (Frankfurt: Christian Egenolphus, 1535) 197 x 127 mm. (7 3/4 x 5"). 40, [4] leaves. **Part I, only, of two.** FIRST EDITION. Modern printed paper boards with blue floral pattern. WITH 226 BOTANICAL WOODCUTS, ALL WITH BEAUTIFUL CONTEMPORARY HAND COLORING. Two leaves with pencilled marginalia. Nissen BBI 2344; Fairfax-Murray 196; Pritzel 2626 (1536 printing); Adams H-293. Not in Hunt. ♦A couple of minor marginal stains, otherwise AN EXTREMELY FINE COPY, clean, crisp, and bright with saturated colors, in an unworn binding. \$36,000

*This is an outstanding copy, with notably pleasing hand coloring, of printer Christian Egenolph's first small format—and thus extremely practical—herbal, one of the most important and now highly sought after early editions of its kind. The text that appears here, in addition to the title and index, is the name of each plant, given in Latin (in roman type) and German (in gothic type). The woodcuts show us the entire plant, from roots to bloom, and from two to five specimens are*



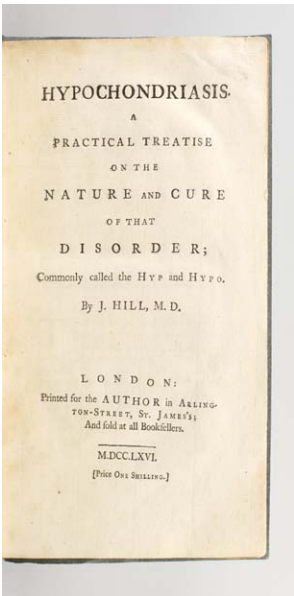
*artfully arranged on each page. There are familiar garden flowers (rose, iris, violet, columbine), medicinal and culinary herbs (Saint John's wort, rosemary, rue, mint), gourds and fruits, grains, and such potential intoxicants as wine grapes, hops, and cannabis. A second part of "Herbarum" with 65 woodcuts appeared in 1536; our first edition had proved so popular that it had sold out by then, and Egenolph found it necessary to print new copies to accompany part II. Egenolph [or Egenolff] (1502-55) was not a botanical writer, but had studied the humanities before entering the printing trade. He opened his Frankfurt workshop in 1530, and published about 400 volumes over the next quarter century, most of these popular vernacular works, many of them illustrated. The botanical cuts here are based on the illustrations by Weidlitz used in Brunfels' 1530 herbal, published by Johann Schott of Strassburg. Egenolph planned to use these woodcuts in a 1533 edition of Eucharius Rosslin's "Kreutterbuch," but Schott filed a lawsuit for plagiarism and succeeded in seizing the blocks. Undeterred, Egenolph ordered more woodcuts of the same design—those used here and in later editions of his herbals and those of his heirs. The printer's daughter Magdalena married Adam Lonicer, an employee of the press, who became director of the firm after Egenolph's death and produced a number of noted botanical books. Herbals tend to be heavily used books, and the present copy is remarkably free of the stains, thumbing, and tears that so often afflict such works. (ST12751)*

**168 (HERBALS - LEAF BOOK). (DODOENS, REMBERT). BLISS, CAREY S.** A LEAF FROM THE 1583 REMBERT DODOENS HERBAL PRINTED BY CHRISTOPHER PLANTIN, WITH A SHORT ESSAY BY CAREY S. BLISS. (San Francisco: The Book Club of California, 1977) 365 x 247 mm. (14 1/4 x 9 3/4"). 4 p.l., 28 pp., [2] leaves (blank, colophon). ONE OF 385 COPIES. Original pictorial cloth, gilt titling on spine. In the original plain dust jacket. Vignette in red on title, decorative initials, woodcut illustrations in margins throughout, as well as a few in the text, three full-page woodcut portraits, one half-page portrait, one full-page facsimile. Title in red and black. WITH A TIPPED-IN ORIGINAL LEAF CONTAINING THREE WOODCUT ILLUSTRATIONS of varieties of lettuce. Prospectus laid in at front. ♦In mint condition, the original leaf quite clean and crisp. \$350

*This attractive and useful production contains a leaf from Dodoens' important herbal, a publication containing more than 1,300 illustrations, originally issued by Jan van der Loe in Dutch in 1544 and first printed in Latin by Plantin in 1583. One of the great botanical names of his era, Dodoens (1518-85) is generally credited with making substantial advances in systematic botany by collecting and describing new species and by providing good botanical illustrations. In his essay here, Bliss gives a brief history of herbals and then expands on the work of Dodoens and Plantin in this genre. (ST12875)*

**169 HILL, [JOHN].** HYPOCHONDRIASIS: A PRACTICAL TREATISE ON THE NATURE AND CURE OF THAT DISORDER. (London: Printed for the Author, 1766) 210 x 127 mm. (8 1/4 x 5"). 1 p.l. (half title), 43, [1] pp. FIRST EDITION. Recent blue paper wrappers. ♦Variably foxed: conspicuous foxing on a couple of openings, but much of the text unaffected, and otherwise clean and fresh inside and out. \$450

*One of the many publications by apothecary, actor, physician, journalist, and editor Sir John Hill (1716?-75), this is a rare copy of the first printing of a significant pamphlet on the treatment of nervous disorders, a topic rather different from what the title suggests to our modern understanding. In Hill's time, hypochondriasis did not mean a healthy person's conviction that he is sick, as it does to a modern reader, but was a general term for "melancholy," "hysteria," nervous disorders, or mental illness. Hill attributed hypochondriasis to obstruction of the spleen, and recommended fresh air, exercise, a moderate diet, and a powder or tincture of the herb called "Spleen-wort," which he happened—conveniently—to sell. Despite publishing some worthwhile works on natural history and botany which were respected by Linnaeus, Haller, Gessner, and other scientists on the continent, Hill never got the recognition he craved in his native land, and was denied election to the Royal Academy. (And his knighthood was considered by some to be forced and dubious, having been conferred by the king of Sweden.) Whatever else is to be said of Hill, the present work, in the words of G. S. Rousseau, "offers the modern student of neoclassical literature a clear summary of the best thoughts that had been put forth on the subject, as well as an explanation of the causes, symptoms, and cures of this commonplace malady." Original copies of our first printing of this work are not well represented in institutional collections and are extremely rare in the marketplace. (CJM1120)*

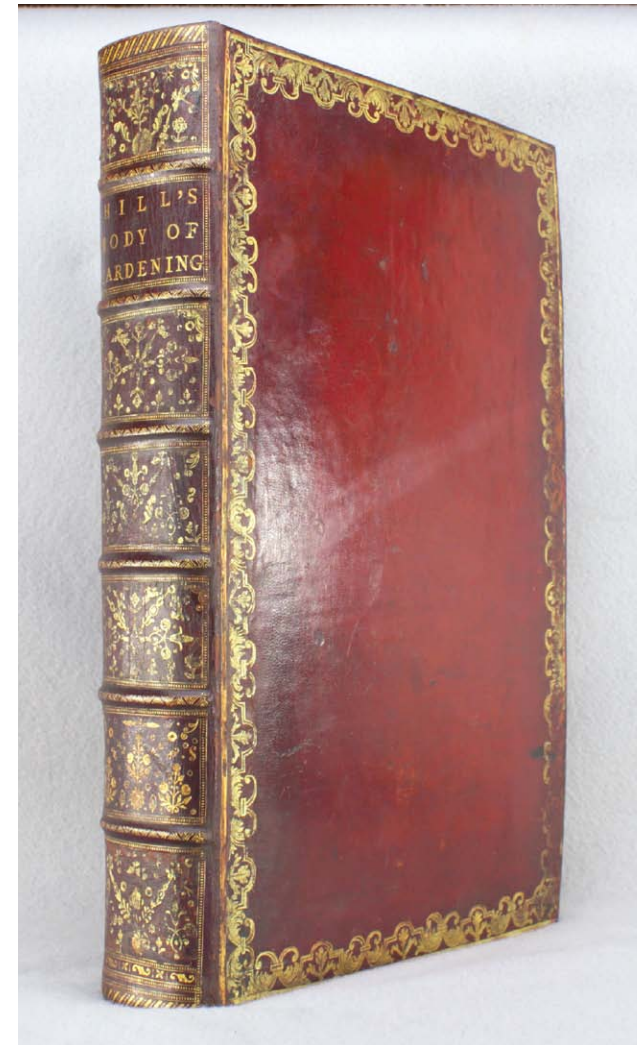




*The 60 Large Folio Floral Plates with Particularly Rich Hand Coloring*

**170 HILL, JOHN** (Attributed to, but perhaps by) **THOMAS HALE**. *EDEN: OR, A COMPLEAT BODY OF GARDENING*. (London: printed for T. Osborne; T. Trye; S. Crowder and Co.; and H. Woodgate, 1757) 410 x 260 mm. (16 1/8 x 10 1/4"). iv, ii, 714 pp. FIRST EDITION. Once very handsome and still quite appealing contemporary red morocco, covers with wide gilt frame of botanical tools in a repeating pattern, very expertly rebacked using the original spine compartments, raised bands, spine richly gilt with many charming floral and ornithological tools, marbled endpapers, all edges gilt (small repair to lower cover at the time of binding). WITH allegorical frontispiece and 60 ENGRAVED PLATES OF FLOWERS, ALL BEAUTIFULLY COLORED BY A CONTEMPORARY HAND. Henry III, 776; Nissen BBI 880; Dunthorne 129; "Great Flower Books," p. 100; Hunt II, 559; Johnston "Cleveland Collections" 442; "Oak Spring Flora" 53; Plesch 312. ♦ Spine a bit darkened, joints slightly rubbed and flaked, small scratches and abrasions to covers, but the expertly restored binding solid and generally pleasing. Isolated faint offsetting from plates, other trivial imperfections, but A FINE COPY INTERNALLY, the leaves clean and fresh, and the plates both richly and expertly colored. **\$28,000**

*Even though it was published originally as a practical weekly guide (and issued in weekly parts) offering information on plants that would be blooming, fruiting, or needing the gardener's attention in the following seven days, this oversized, profusely illustrated botanical work is a volume of considerable beauty and is of interest to us today mainly for its impressive plates. The content here addresses the needs of the flower garden, greenhouse and nursery, fruit garden, and kitchen garden, and each part is accompanied by an engraved plate depicting six or more plant specimens, the vast majority of them beautiful blossoms. As it was intended as a companion to "The Compleat Body of Husbandry" (London,*



1756) by Thomas Hale, it lists that obscure gentleman's papers as the source for the contents. But the true author was apparently the apothecary, botanist, and sometime actor John Hill (1716?-75). Although an autodidact in the field of natural science, he became acquainted with noted members of the Royal Society, including Martin Folkes, Sir Hans Sloane, Henry Baker, William Watson, and James Parsons, and acquired Lord Bute as a patron. With Bute's assistance, he published a number of significant works on plants and their uses, among them "The British Herbal" (1755) and his magnum opus, the 26-volume "The Vegetable System." Hill was a man of great energy and intelligence, but he was also a flamboyant character who did not hesitate to air his sometimes outrageous opinions. In addition to his scholarly writings, he published a steady series of usually abusive periodicals; he was also constantly scheming to make money and to raise his reputation above its rightful altitude; and he was always embroiled in controversies because of his ungovernable proclivity toward impertinence and derision as well as his overweening vanity. He made many confirmed enemies in important circles, a fact that thwarted his advancement. But DNB says that "his reputation has been somewhat reclaimed since [his own day]. At the end of the millennium, Hill was recognized as less of a quack and dilettante, and, to use George Rousseau's phrase, more 'a type of Renaissance man in the eighteenth century.'" This is an attractive book in its uncolored state and much more so when found—as here—with engravings that have been carefully painted by an expert hand using rich and convincing colors. Such copies, especially in well-preserved condition, are seldom seen for sale. (ST12422)

*A remarkable Survival in its Original Rustic Paper binding*

**171 HOMER**. *LA BATRACOMIOMACHIA DI OMERO*. (Venezia: Stampata da Gio Batista Albrizzi Q. Gir., 1744) 240 x 164 mm. (9 1/2 x 6 1/2"). [54], lxv, [7] pp. Edited and translated into Italian by Antonio Lavagnoli. FIRST EDITION. Original "alla rustica" paper wrapper, flat spine with ink titling and the number "77," edges untrimmed. In a dark blue buckram clamshell box with morocco spine label. With frontispiece engraved by Giuseppe Patrini after Francesco Zuccarelli, vignette on title page, 11 engraved vignette head- and tail-pieces, and seven engraved initials. Front pastedown with label of Libreria Antiquaria Mediolanum. Text in Italian, Latin, and Greek. Moss I, 539-40; Martineau and Robison "Glory of Venice" 169. ♦ Spine a little worn and with a one-inch split in the middle of the front joint, head of spine bumped, with short tears at head of joints, covers somewhat browned and with a few small inkspots, but the fragile original binding remarkably well preserved. Sewing slightly loose, a few negligible stains to the interior (all but one marginal), a half-inch tear to margin of one leaf, otherwise A FINE COPY INTERNALLY, entirely clean and fresh with generous margins. **\$2,400 (See also illustration on page 95)**

*This carefully edited, skillfully translated, and beautifully printed polyglot edition of a famous classical poem is still features the rustic paper wrapper into which it was loosely sewn shortly after it came off the press. Moss says that this edition is "held*

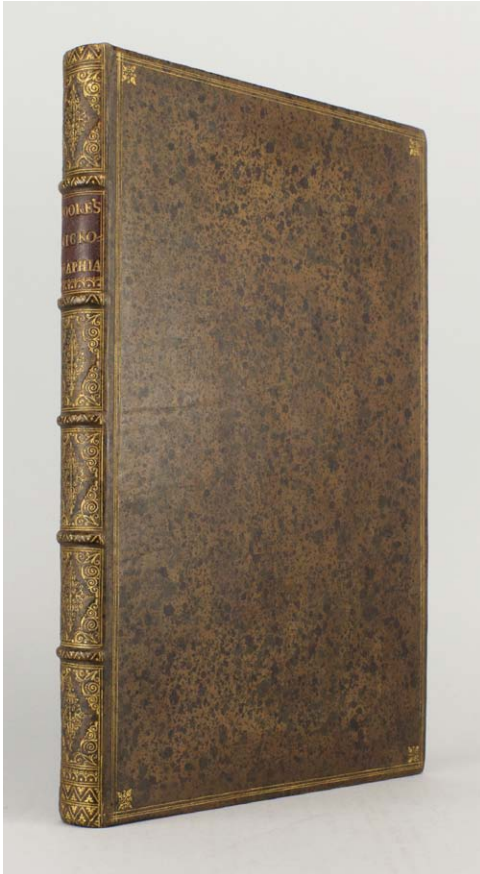




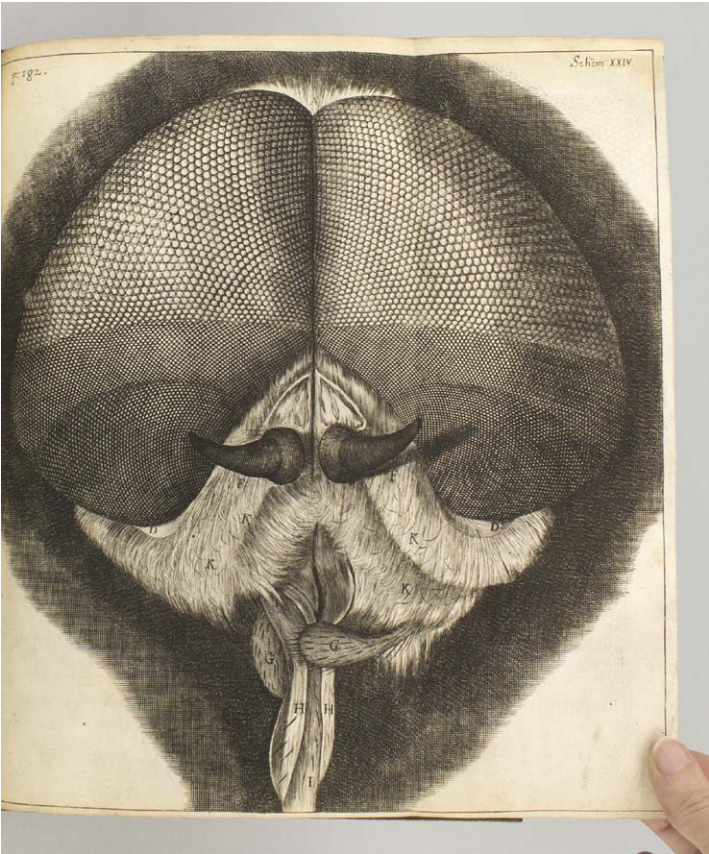
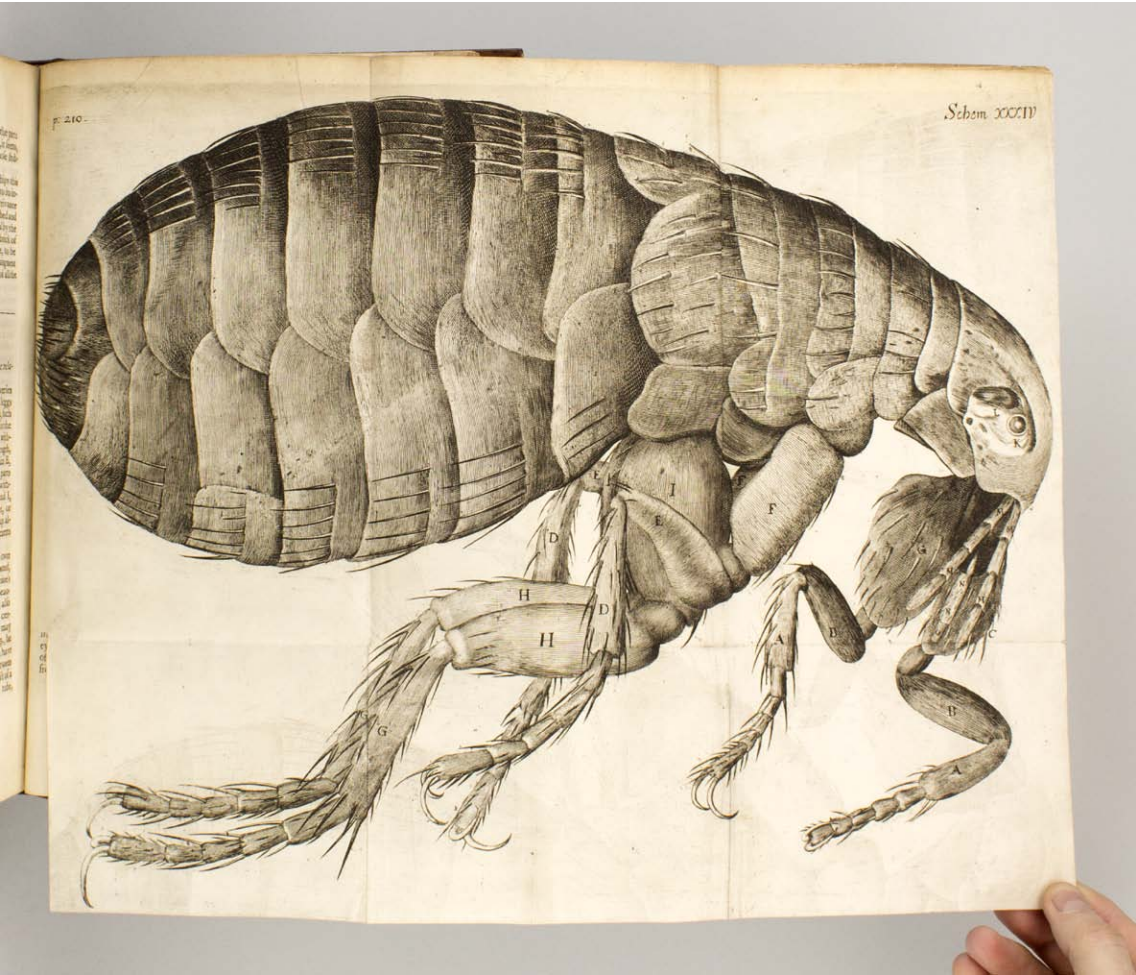
in considerable estimation," and according to Martineau and Robison, Lavagnoli took pains in researching and editing the Latin and Greek texts, demonstrating "the distinctive 18th century combination of scholarship and humour." Although many scholars now doubt whether Homer was the true author of this work, the Homeric association has largely stood the test of time due to its early attribution by the Romans. The reasons for such an attribution are obvious, the poem being a satiric version of the "Iliad," substituting a war between the King of Frogs and the King of Mice for that of the Trojans and the Greeks. With the mice on the verge of victory, Athena and Zeus become embroiled in the conflict, eventually sending an army of crabs to bolster the frogs' depleted forces. This edition is beautifully produced, featuring large margins, a pleasing typeface, rich impressions, and charming images. The great Florentine landscape painter, Francesco Zuccarelli (1702-1788) was renowned particularly for his bucolic country scenes, like that in the frontispiece here. According to Benezit, he was "very popular with the public, had powerful patrons, and [had] his paintings . . . reproduced by the best engravers of his day." The vignettes that follow, though unsigned, are well executed and contain delightful details relating to the story. The present copy has retained nearly all of its original appeal, remaining in a remarkable state, especially considering that it is housed in a binding obviously meant to be temporary. (ST12961)

A Desirable Tall Copy of the First Edition of Hooke's Ground-Breaking Work in Microscopy

**172 HOOKE, ROBERT.** MICROGRAPHIA: OR SOME PHYSIOLOGICAL DESCRIPTIONS OF MINUTE BODIES MADE BY MAGNIFYING GLASSES. WITH OBSERVATIONS AND INQUIRIES THEREUPON. (London: Printed for James Allestry, 1667) 303 x 198 mm. (12 x 7 3/4"). 18 p.l., 246, [10] pp. FIRST EDITION, second issue (imprint a). Recent calf in period style by Courtland Benson, covers with gilt and blind border, raised bands, spine elaborately gilt in compartments, marbled endpapers. WITH 38 SOMETIMES STRIKING ENGRAVED PLATES, most of them folding, principally showing microscopic views. Top of title page with 17th or 18th century signature of Daniel Thomas, and bottom corner with discreet blindstamped ex libris of Melville Eastham of Cambridge, Massachusetts (see below). PMM 147 (first issue); Keynes 7; Wing H-2621. ♦Tears (as often seen) in four folding plates (as long as five inches, but very expertly repaired without loss and almost invisibly), four other trivial tears (also with expert repairs), one plate with a few small brown stains, one (oversized) plate trimmed at bottom, costing a portion of a number of letters, a hint of thumbing and negligible fraying at the very beginning, otherwise AN EXTREMELY APPEALING COPY, the text within very ample margins, the paper unusually fresh and clean, the plates in dark impressions, and the retrospective binding unworn. **\$45,000**



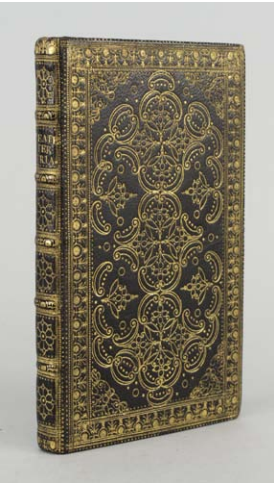
This is a very pleasing copy of one of the most iconic works in the history of science, revered equally for its remarkable images as for its ground-breaking scientific observations. "Micrographia" introduced the term "cells" into the scientific lexicon, offered an explanation for the refraction of light (which preceded and may have influenced Newton's own theories on the same subject), put forth an early theory of fossilization, and described a great number of ingenious, original scientific instruments and experiments. Most importantly, this work marked the beginning of microscopy, opening up a world heretofore unseen by the naked eye. Here, for the first time, the most minute parts of the natural world were on display: the compound eye of a housefly; the structure of feathers, hair, cork, and fossilized wood; and, of course, the famous flea and louse—all were articulated on a gigantic scale. "Micrographia" enjoyed commercial success, and it proved highly influential in the scientific community. PMM tells us that both Pepys and Newton read the work closely (Newton's heavily annotated copy is now at Cambridge), and it clearly set the stage for van Leeuwenhæk's own groundbreaking work in microbiology a short while later. Although Hooke (1635-1703) published relatively few works during his lifetime, PMM says that "his contributions to astronomy, optics and all branches of physics, mechanics, technology and architecture are innumerable." Among Hooke's many talents was evidentially that of draughtsmanship—the 38 fine plates are believed to have been executed by Hooke himself, though some have speculated that architect Christopher Wren may have collaborated. Keynes notes that our second issue is





actually just a reissue of the first with a new title page, and the plates (with the exception of Plate V, which was re-engraved) are exactly the same. In any case, the first issue seems to be exceptionally rare—ABPC lists 12 copies of "Micrographia" sold since 1975, and all are second issue. Given the size of the folding plates here and the particular manner in which they are folded, copies of this work almost inevitably incur damage; happily, most of those in the present copy are untorn, and the small handful that suffered injury have been mended with the greatest of professional care. Furthermore, the cropping that is a major enemy of this book is almost entirely absent in our amply margined copy. (ST13015)

**173 (IRISH POETRY). TEATE, FAITHFUL.** TER TRIA: OR THE DOCTRINE OF THE THREE SACRED PERSONS, FATHER, SON, & SPIRIT. (London: [s.n.], 1669) 145 x 90 mm. (5 3/4 x 3 1/2"). 4 p.l., 190 pp. Second edition. CONVINCING RETROSPECTIVE BLACK MOROCCO, EXUBERANTLY GILT, BY PHILIP DUSEL, covers with floral roll border and central panel with animated design of flowers and drawer handle tools in period style, raised bands, spine gilt in compartments with floral centerpieces, gilt titling, turn-ins with floral gilt roll, all edges gilt. Wing T-618. ♦The headline word on both sides of perhaps thirty leaves cut into, not infrequent minor foxing, but a perfectly acceptable copy internally, with no fatal defects, and with the very decorative retrospective binding unworn. **\$1,750**



*This curious volume holds two special sources of pleasure: the text, which is a poem by an Irish clergyman who backed Cromwell, and a binding that could easily be mistaken for a 17th century survival. The wonderfully-named Faithful Teate (ca. 1627–65/66) was born in County Cavan to a staunch Puritan family (his clergyman father was also Faithful and, one presumes, faithful). The younger Faithful followed in his father's ecclesiastical footsteps, eventually receiving a benefice in Sudbury, Suffolk, where he composed "Ter Tria." Critics now regard his verse, here in the style of the metaphysical poets, as being on par with Herbert; some, like Angelina Lynch, have even gone so far to label his work a "neglected masterpiece." Poetizing must have run in the blood, as Faithful's son Nahum Tate was appointed poet laureate of England in 1692. Our replica binding is remarkable, highlighting technical virtuosity, aggressively delicate touch, and notably high standards of craft and materials. Dusel's modern interpretations of classic binding styles impress with their fidelity, and they often innocently deceive all but the most sophisticated collector. When Bernard Middleton, the dean of British book conservators, saw examples of Dusel's work in California, he is reported to have said he was going to go away and shoot himself. Dusel's bindings are not signed, but this is certainly his work (the volume was formerly in the inventory of the dealer who is one of the binder's chief clients). This is not a common book: we could trace only three copies at auction since 1975. (ST12916)*

**174 (JAMES I). SPARKE, MICHAEL.** THE NARRATIVE HISTORY OF KING JAMES, FOR THE FIRST FOURTEEN YEARS, IN FOUR PARTS. (London: Richard Cotes for Michael Sparke, 1651) 189 x 145 mm. (7 1/2 x 5 7/8"). 6 p.l. [including engraved title and portraits], 74, [2] (title), 77-192 pp; 2 p.l., 72 pp; 1 p.l., 18 pp., [4] leaves. **Four parts in one volume** (with four title pages). FIRST EDITION. Once fine and still pleasing 18th century black morocco, flat spine gilt in compartments divided by Greek key roll, large fleur-de-lys centerpiece, smaller fleurs-de-lys at corners, gilt titling, all edges gilt. Additional engraved title page by John Droeshout, engraved portrait of Sir Thomas Overbury by Simon de Passe, engraved folding plate of Robert Carr, 1st Earl Somerset, and his wife, Frances; extra-illustrated with engraved portrait of Charles I with his parents by Simon de Passe, mounted on recto of Overbury portrait leaf. Front pastedown with bookplate of William Twopenny and pencilled note that this is the Bement copy; front free endpaper with 1923 Clarence Bement's auction catalogue description tipped in (auction house lot number tag laid in at front) and with 19th century ink bibliographical note; verso of front free endpaper with bookplate of Robert S. Pirie; verso of letterpress title page with armorial bookplate of Jacob des Bouverie. Wing S-4818. ♦Joints a bit worn, corners of front cover slightly bumped, eight tiny nicks to back cover, letterpress title page slightly rumpled (due to bookplate pasted to verso) and a bit foxed, mild marginal foxing throughout, minor browning to first third of book, two small closed tears to folding plate at creases, but still a fresh copy in a lustrous binding. **\$450 (See also illustration on page 133)**



*In this diverting compilation on Stuart court intrigue, Sparke promises to raise a "Torch-light . . . and discover all the Policies, Dissimulations, Treacheries, Witchcraft, Conjurings, Charmes, Adulteries, Poysonings, Murderings, Blasphemies and Heresies" of the Jacobean era. While the title indicates that the text will deal with the life of James I, much of it dwells on the murder by poisoning of Sir Thomas Overbury, for which four conspirators were hanged, and two—Robert Carr, 1st Earl Somerset (a favorite of James), and his second wife, Frances Howard—were imprisoned and disgraced. In Sparke's narrative, Overbury becomes a Puritan martyr and a symbol for all that threatened the realm: crypto-Catholicism, a corrupt court, and effeminate Scottish and pro-Spanish advisors ruled by their scheming wives. One of the earliest owners of this copy was Sir Jacob des Bouverie (ca. 1694-1761), an English politician of Huguenot descent. It later passed to William Twopenny of Woodstock, whose library sold at Sotheby's in 1902 for nearly £2,500. It was acquired by Philadelphia collector Clarence S. Bement (1843-1923), whose auction catalogue described it as "Exceedingly fine scarce first edition. Complete, with First Leaf of Verses, engraved title and all the special printed titles and table." Finally, it was part of the superb collection of 16th and 17th century English books assembled by Robert S. Pirie (1934-2015). (ST13043d)*

**175 (JAMES I). [SPARKE, MICHAEL].** TRUTH BROUGHT TO LIGHT: OR, THE HISTORY OF THE FIRST 14 YEARS OF KING JAMES I. IN FOUR PARTS. (London: For Richard Baldwin, 1692) 175 x 109 mm. (7 x 4 3/8"). 10 p.l. (including portrait and engraved title), 94, [2], 136, [2], 83, [3], 19 [i.e., 21], [11] pp. **Four parts in one volume** (register is continuous, but there are four title pages). Second Edition. Contemporary speckled calf, raised bands, recently rebacked, later red morocco label, marbled endpapers. Engraved portrait of Sir Thomas Overbury, additional engraved title page. Front pastedown with bookplates of Alfred E. Hamill and Robert S. Pirie; front free endpaper with inscription of John Moore; first gathering supplied from another copy. Wing S-4818C. ♦Corners lightly bumped, first gathering loose, moderate foxing and browning throughout (due to poor quality paper), two pages with mild soiling, two pages with inky fingerprints (likely from printer), but still a satisfactory copy, without fatal defects, in a neatly restored binding. **\$250 (See also illustration on page 133)**

*This is the second edition of the previous item, proving that—even 40 years later—Stuart court intrigue could still sell books. This copy was previously in the libraries of Alfred E. Hamill (1884-1953), collector and founder of the Centaur Press, as well as that of Robert S. Pirie. (ST13043f)*

**176 (JEWS, HISTORY OF). BURNET, GILBERT.** THE CONVERSION AND PERSECUTIONS OF EVE COHAN, NOW CALLED ELIZABETH VEERBOON, A PERSON OF QUALITY OF THE JEWISH RELIGION. (London: J. D. for Richard Chiswell, 1680) 203 x 156 mm. (8 x 6 1/8"). 3 p.l., 27 pp. FIRST EDITION. Modern quarter vellum. Front pastedown with bookplate of Alfred Rubens; letter from bookseller E. P. Goldschmidt to Rubens laid in at front; p. 25 with early ink correction of a typographical error. Wing B-5772. ♦Boards tending to splay, but the binding unworn; C1 with short marginal tear and two small holes (one affecting a word of text), two leaves with small light brown stain from ink correction, but AN UNUSUALLY FRESH, CLEAN, AND BRIGHT COPY. **\$1,250**

*Famous for his "History of His Own Time" and other works, the celebrated English divine Burnet (1643-1715) wrote this account of a Jewish heiress from Holland who braved her mother's pleas and her former co-religionists' persecution to convert to Christianity. Not wishing to embrace the "idolatrous" Christianity (i.e., Roman Catholicism) that was practiced in Brussels and France, she fled to England, where she was baptized an Anglican on 10 October 1680 at Saint Martin in the Fields by the Reverend William, Lord Bishop of Asaph. (ST12455g)*

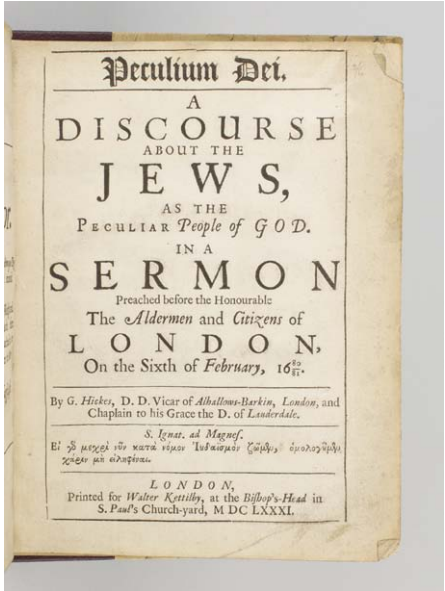


**177 (JEWS, HISTORY OF). HICKES, GEORGE.** PECULIUM DEI, A DISCOURSE ABOUT THE JEWS, AS THE PECULIAR PEOPLE OF GOD. IN A SERMON PREACHED BEFORE THE HONOURABLE ALDERMEN AND CITIZENS OF LONDON. (London: Walter Kittilby, 1681) 203 x 159 mm. (8 x 6 1/4"). 4 p.l.,

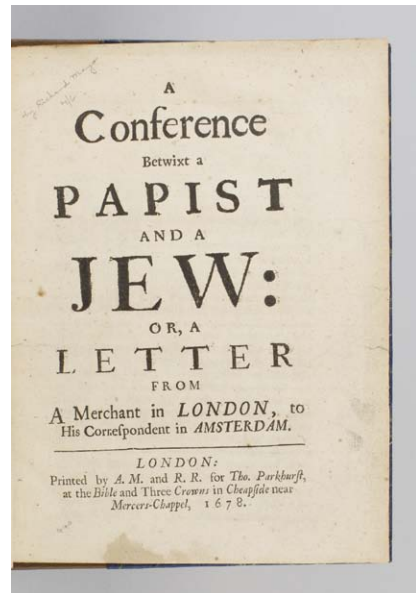
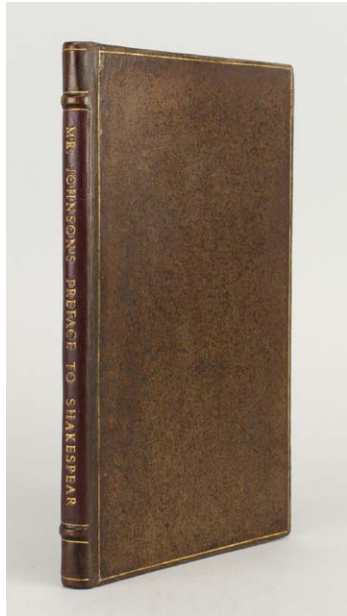
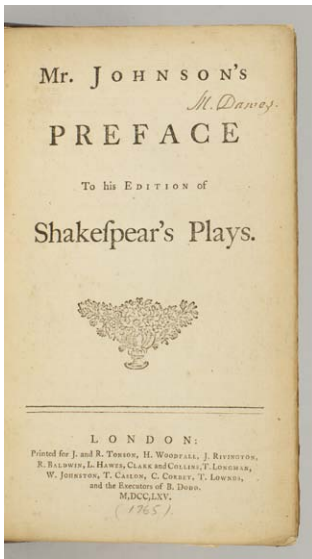


32 pp. FIRST EDITION. Modern burgundy quarter sheep over marbled boards. Front pastedown with bookplate of Alfred Rubens. Wing H-1858. ♦A little rubbing to extremities, first and last page a bit soiled, A1 with one-inch closed fore-edge tear and tiny hole at gutter, title slightly soiled, otherwise a very pleasing copy with only trivial condition problems, the text almost entirely clean and fresh, and the binding with little wear. **\$950**

This sermon delivered by Hickes, an early scholar of Anglo-Saxon languages as well as a contributor to Anglican theology, is less an indictment of Judaism than a condemnation of the misappropriation of Jewish practice and Jewish biblical importance in certain Christian faiths. Hickes describes the ancient Israelites as the "chosen people" of God who were given special "ceremonial and judicial statutes" that applied only to them, including dietary restrictions and circumcision of male infants. Hickes strongly disapproves of certain Christian sects—notably the Roman Catholic and Eastern Orthodox churches—continuing to follow this "Mosaic Code," which was negated by the coming of Christ. Hickes presents himself as an authority on Judaism because of the study of Hebrew he undertook in order to discuss rabbinical learning with his patron, the Duke of Lauderdale. This sermon was well praised by his fellow theologians and nonjurors Dr. Allestree and John Kettlewell. (ST12455e)



scope of the undertaking and partly because of his own procrastination. Courtney & Smith notes that "Adam Smith is said to have called it 'the most manly piece of criticism that was ever published in any country.'" Indeed, the "Preface" seems to have been the most highly regarded and influential section of Johnson's entire corpus of work and gave "great impetus to Shakespearian study." It is quite likely that the "Preface" was one of the last sections Johnson delivered to the printer, as suggested by the presence of bracketed signatures in the original printing. That the editors saw fit to publish a separate edition of the "Preface" so close on the heels of "The Plays" speaks to the immediate popularity and acclaim it generated when first appearing as part of the larger work. The half title is not infrequently missing, a fact that in the present case is more than usually significant since it contains the price (one shilling), showing that the work was separately published. It is more than conceivable that the "M. Dawes" who signed the title page was the miscellaneous writer Manasseh Dawes (d. 1829), known in particular for his "Essay on Intellectual Liberty," published in 1780. (ST12849i)



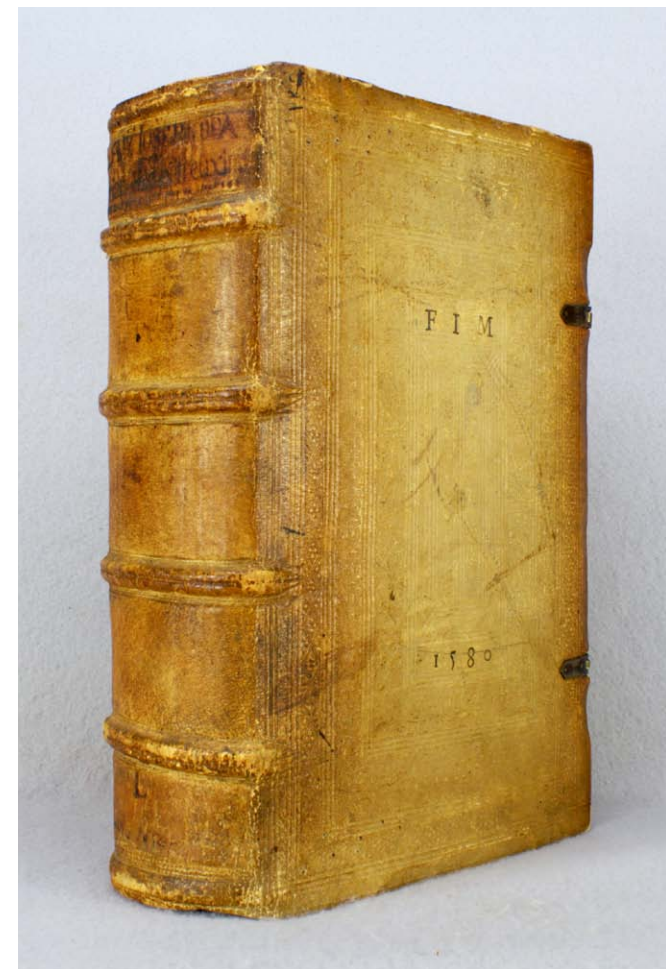
**178** (JEWS, HISTORY OF). [MAYO, RICHARD]. A CONFERENCE  
BETWIXT A PAPIST AND A JEW: OR A LETTER FROM A  
MERCHANT OF LONDON, TO HIS CORRESPONDENT IN AMSTERDAM.  
(London: A[nne] M[axwell] and R[obert] R[oberts] for Tho[mas] Parkhurst,  
1678) 197 x 152 mm. (7 3/4 x 6"). 2 p.l., 34 pp., [1] leaf (blank). FIRST EDITION.  
Modern quarter sheep over marbled boards. Front pastedown with bookplate  
of Alfred Rubens. Wing M-1522. ♦Imprimatur leaf a bit soiled and limp, a  
few closed marginal tears, other minor defects, but still a very good copy,  
with no fatal defects, in a binding showing only slight wear. \$750 (See also  
illustration on page 141)

*Attributed to the Rev. Richard Mayo, Minister of Kingston-upon-Thames, and sometimes to John Jacob, this "letter" is constructed as a friendly debate between a Jesuit priest and a Jewish rabbi in the home of "N. H.," who has also invited a learned gentleman to attend. The discussion revolves around the veracity of miracles performed by Christ, and what evidence tends to substantiate or refute them. After the priest's presentation, our writer is certain the Jews will be convinced to convert. He presents arguments against the credibility of the miracles, to which the priest has no response. The writer is not refuting the "false" miracles of the Papists, but also invalidating the basis of the rabbi's faith. In the end, he urges both Jesuit and Jew to embrace the Protestant faith. (ST12455i)*

**179 JOHNSON, SAMUEL.** MR. JOHNSON'S PREFACE TO HIS EDITION OF SHAKESPEAR'S PLAYS. (London: Printed for J. and R. Tonson et al., 1765) 218 x 130 mm. (8 1/4 x 5"). 2 p.l., v-lxxii pp. FIRST SEPARATE EDITION. 20th century speckled calf with a simple gilt border by Sangorski & Sutcliffe (with their stamp-signature on the front turn-in), raised bands on spine, red morocco spine title label with gilt lettering, and gilt edges (joints expertly repaired). Flower vase ornament on the title page. Ownership signature of "M. Dawes" on the title page. Courtney & Smith, p. 107; Fleeman 65.10SP/2b; ESTC T-6255. ♦ Corners and edges somewhat rubbed, but covers very well preserved, marginal loss to the upper corner of leaf a2, lightly toned throughout, but otherwise a very clean and appealing copy. **\$4,000**

*This is a well-preserved copy of the separate edition of Samuel Johnson's lauded "Preface" to "The Plays of William Shakespeare," complete with the half title. The "Preface" originally accompanied Johnson's eight-volume edition of Shakespeare (also published in 1765), a project that took the good doctor 20 years to complete, partly because of the*

**180** **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

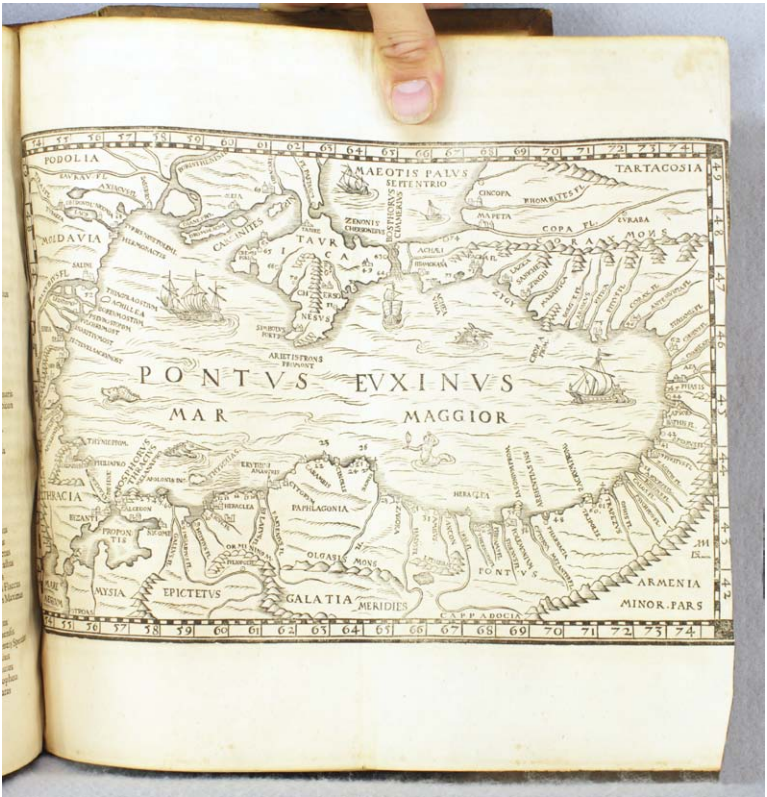


multiple frames of decorative rolls, including one of the Virtues (Faith, Hope, Patience, Prudence, Justice), upper cover stamped with initials "F I M" and the date "1580," raised bands, early ink titling on fore edge, brass clasps and catches incorporating pigskin thongs (all original). Arrianus with 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)

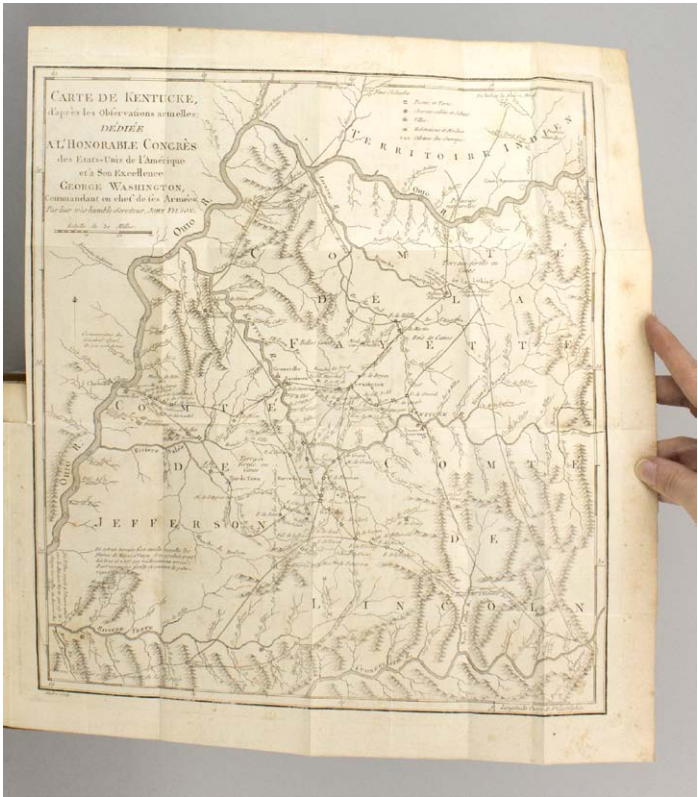


**An Outstanding Contemporary Copy of the First French Edition of the First Book on Kentucky**

**181 (KENTUCKY). FILSON, JOHN.** HISTOIRE DE KENTUCKE, NOUVELLE COLONIE A L'OUEST DE LA VIRGINIE. (Paris: Chez Buisson, 1785) 203 x 128 mm. (8 x 5 1/8"). 2 p.l., xvi, 234 pp. Translated by M. Parraud. First French Edition. Refined contemporary sheep, covers framed by plain and decorative gilt rolls, flat spine heavily gilt in compartments with alternating ribbon and star patterns, tail compartment with monogram of "J S G," red morocco label, marbled endpapers. With woodcut head- and tailpieces and a large engraved folding map of Kentucky. Howes 129; Field 537; Sabin 24338. ♦Minor spots of foxing in a few places, tiny closed tear at crease of map (no text affected), but still incredibly clean and fresh, and, in all, AN OUTSTANDING COPY, THE BINDING REMARKABLY WELL PRESERVED. \$4,500

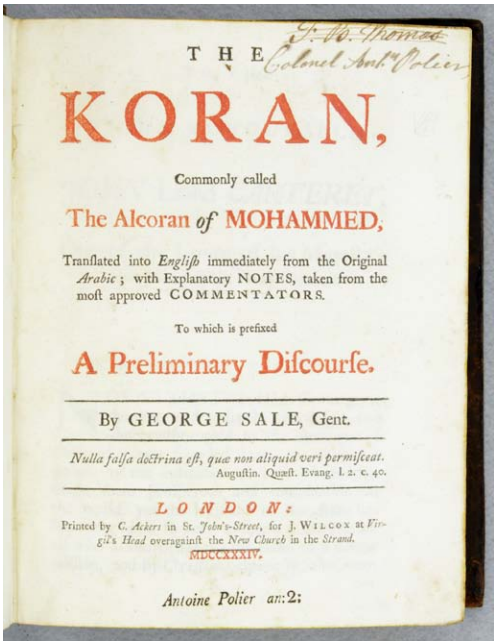
*This is an unsurpassable copy of the French translation of the first book on Kentucky, including the first published biography of Daniel Boone. A schoolteacher, historian, surveyor, and one of the founders of Cincinnati, Filson (1753?-88) had*

acquired some 13,500 acres in the Kentucky territory through purchase and military land warrants. Despite the fact that Crawford's Defeat was just two years before (a major rout of U. S. forces by American Indians in the region), Filson's first-hand account portrayed Kentucky as a peaceful and fertile land, ready for settlement (especially his land). The book sold well, but the accompanying map dedicated to George Washington (sold separately) flew off the shelves. Filson's work did much to encourage settlement to the Kentucky territory and he is credited with recognizing the region, especially the ports of Natchez and New Orleans, as essential to the future economic expansion of the country; in this, he anticipated the Louisiana Purchase by 18 years. No doubt the economic dimension was also what prompted his work to be translated into French less than a year later. The French still had extensive holdings throughout the North American West, still had a close relationship with the very young United States, and a significant number of "American" pioneers were French. The French edition expands on Filson's account, including Congressional records related to Kentucky and additional information on American Indians in the territory. It also includes the much-desired map bound-in. This book is not unheard of at auction, but to see a copy like ours, complete with half title and map, and in a contemporary binding that appears almost unused, is definitely uncommon. (ST13035)

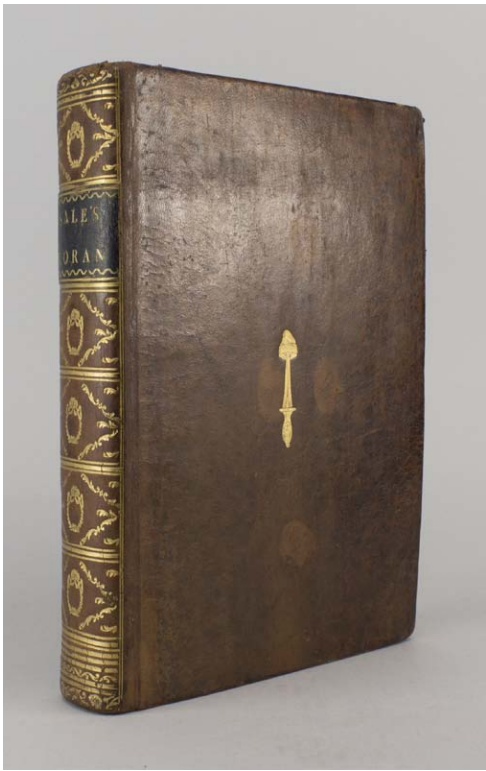


**First Printing of the Best Translation of the Koran, Owned by an Adventurer in the Employ of the Nawam of Oudh**

**182 (KORAN IN ENGLISH). SALE, GEORGE.** Translator. THE KORAN, COMMONLY CALLED THE ALCORAN OF MOHAMMED. (London: Printed by C. Ackers for J. Wilcox, 1734) 254 x 203 mm. (10 x 8"). 3 p.l., iii-ix, [3], 187, [1], 508 pp., [8] leaves (index). FIRST EDITION OF SALE'S TRANSLATION. Excellent late 18th century treated sheep, covers with gilt centerpiece of upturned sword topped by a Phrygian cap, the handle of the sword containing the initial "P;" flat spine with gilt compartments featuring a garland centerpiece within a lozenge of leaf tools, a smaller leaf tool at corners, black morocco label. With five engraved plates: a map of Arabia, a plan of the temple in Mecca (both folding), and three genealogical tables (two folding, and one of these incorporating the fifth plate as one of its panels). Top of title page with struck-through inscription of early owner J. B.(?) Thomas as well as ink ownership inscription of Colonel Ant[oine] Polier (see below); foot of title with "Antoine Polier an:2:" neatly stamped in black ink; front free endpaper and title page with embossed coat of arms, a shield with bend sinister and a fish hauriant in each field; front free endpaper with ink stamp of A. v. Hammerstein of Abentheuer bei Birkenfeld. Harris, p. 87; Lowndes II, 1290; Graesse IV, 44; Brunet III, 1309; Rothschild 1811. ♦Joints and extremities a bit rubbed (corners worn through), covers slightly marked, a short closed marginal tear to the map, perhaps 10 percent of the gatherings with overall faint browning (not at all noticeable), occasional minor foxing or marginal smudges, otherwise a fine copy, the text consistently clean and crisp, and the binding solid and generally well preserved, with nothing approaching a serious condition problem. \$5,500





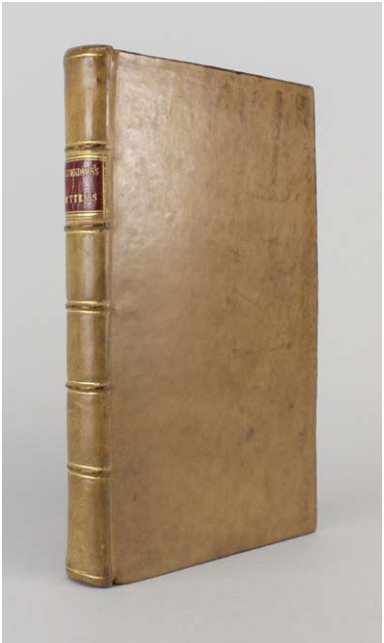


*This is the first accurate translation of the Qur'an, or Koran, into English, or indeed into any modern language, offered here in an attractive 18th century binding, and with intriguing provenance. Sale's Koran was the first version to be done directly from Arabic into English, and its magisterial qualities are still held in high esteem. A French translation by Du Ryer had appeared in 1649, a work that the normally restrained DNB characterizes as "despicable," and from this French translation, Alexander Ross had created an English version. The translation of Sale is in a different class. According to DNB, "Sale's translation is remarkably accurate." Partly because he has consistently "made use of native commentators . . . , his version remains the best in any language . . . . Sale's preliminary discourse and notes display a remarkable acquaintance not only with the works of European writers upon Mohammedanism and its history, but also with native Arab literature. The preface and notes are still reckoned among the best sources of information with regard to the faith of Islam and the Mohammedan peoples." A solicitor and collector of Oriental manuscripts who never left England, George Sale (ca. 1697-1736) was taught Arabic by Daidichi, a Greek from Aleppo, and probably also by the Syrian Christian Solomon Negri. Negri and Sale cooperated on a translation into Arabic of the New Testament, undertaken for the Society for the Promotion of Christian Knowledge, and Sale then employed the knowledge of Arabic he had gained to translate the Qur'an. Given the gilt emblem on the boards here, the present copy was probably bound for the adventurer and collector Colonel Antoine-Louis Henri de Polier (1741-95), a military engineer from*

*Lausanne who made a fortune in India. He had gone to that country in the employ of the British East India company, but entered the service of the wealthy and powerful Nawab of Oudh in 1772. His avocation was collecting manuscripts in Sanskrit, Persian, and Arabic, some of which he donated to the French royal library. Polier returned to France in 1788, just in time for the revolution. The symbol on the cover of this volume—the Phrygian cap with sword—indicates that he supported, or wished to appear to support, the revolutionary cause. (The "an:2:" ["year 2"] stamp on the title page refers to the revolutionary calendar year that ran from September 1793 through September 1794.) Polier was murdered in 1795, whether by robbers or political enemies is unclear. (ST12610)*

*The Colquhoun Copy in (Unsurprisingly) Outstanding Condition*

**183 LAUDERDALE, EARL OF.** *LETTERS TO THE PEERS OF SCOTLAND.* (London: Printed for G. G. and J. Robinson, 1794) 216 x 133 mm. (8 1/2 x 5 1/4"). 2 p.l., 318 pp., [1] leaf (errata). FIRST EDITION. Contemporary polished calf, raised bands flanked by gilt rules, red morocco label. Front pastedown with the bookplate of Sir James Colquhoun of Luss. Goldsmiths 16141. ♦A little (naturally occurring?) variation to color of leather, faint offsetting from turn-ins, otherwise A VERY FINE COPY, with virtually no signs of use inside or out. **\$800**



*From the library of a celebrated Scottish collector, this is an outstanding copy of a work setting forth the somewhat controversial political principles of a firebrand Scottish peer. James Maitland, 8th earl of Lauderdale (1759-1839) was a Whig politician and close ally of Charles James Fox, who railed against laws suspending habeas corpus, fervently supported the French Revolution, and fought a bloodless duel against Benedict Arnold. Former owner Sir James Colquhoun of Luss (1741-1805) was a friend and correspondent of Horace Walpole, and a connoisseur of paintings as well as a bibliophile. He formed a library of mostly 18th century imprints that remained undisturbed—in what must have been ideal conditions—at the family estate for nearly 200 years before coming on the market in the 1980s. Almost always bound in simply decorated calf, as here, Colquhoun copies are famous for their near-mint condition. (ST12663d)*

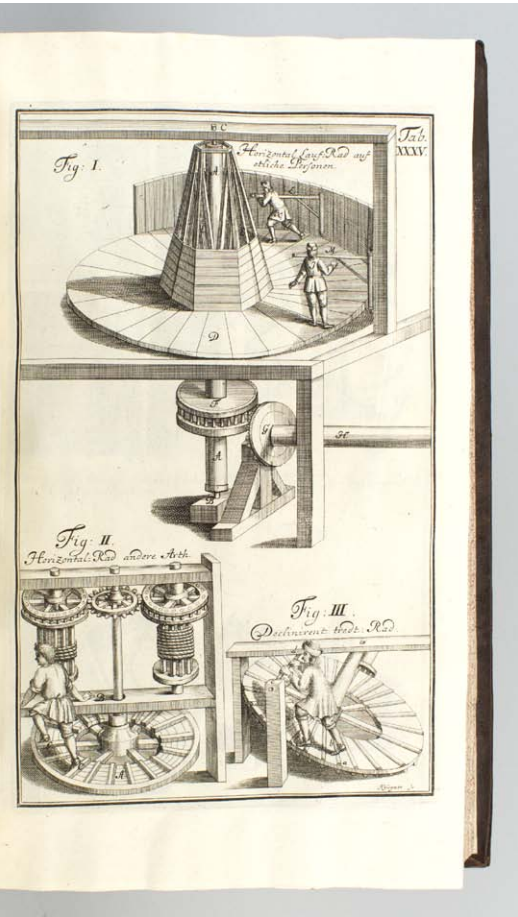
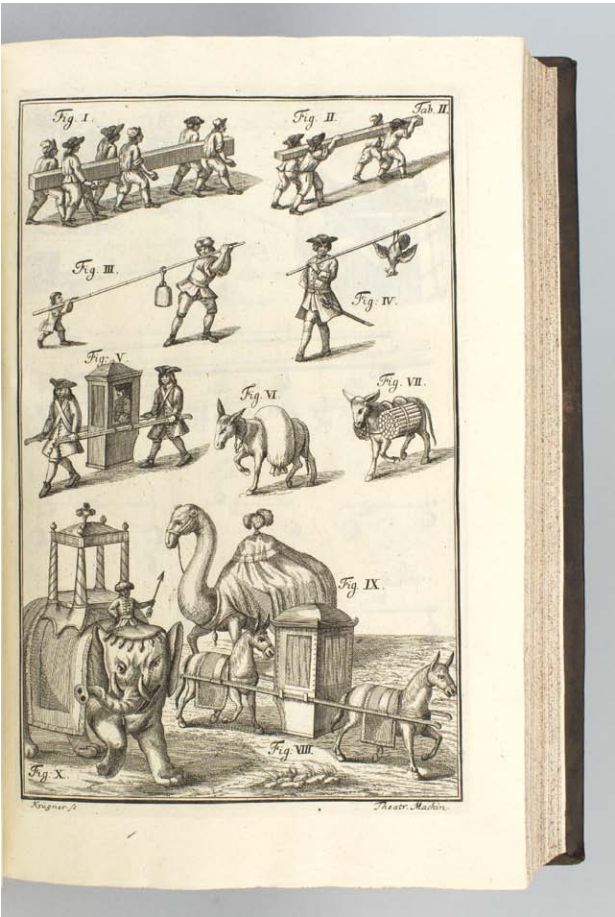
**184 LE BOSSU, RENÉ.** *TRAITÉ DU POÈME EPIQUE.* (Paris: Chez André Pralard, 1693) 165 x 102 mm. (6 1/2 x 4"). 6 p.l. (including the frontispiece), 420 pp. Contemporary mottled calf, neatly rebacked (apparently in the 18th century), gilt ruled spine with raised bands and stylized gilt floral ornament as a centerpiece. Engraved allegorical frontispiece, woodcut title vignette, headpieces, and tailpieces. Title printed in red and black. Bookplate of "Milton, Peterborough." Brunet VI, 731 (citing a later edition). ♦Leather a bit dry and flaking, small branching wormhole in lower margin of last four leaves, otherwise an excellent, remarkably crisp copy in a sound and pleasant binding. **\$200** (See also illustration on page 95)



*First printed in 1675, this treatise on the epic poem is the chief work (along with a book discussing Aristotle and Descartes) of the French critic Le Bossu (1631-80). His writing was praised by Boileau and Dryden and quoted in Congreve's "The Double Dealer" as well as in Macaulay's "History of England." His main thesis here is that the epic poet, epitomized by Virgil and Homer, creates a poetic allegory intended to teach moral behavior and belief. This doctrine runs counter to most modern notions of dramatic technique because Le Bossu argues that the theme of any work should be determined before the creation of characters, and that the action should proceed independently from those personages who participate in it. Early editions of this book are not commonly seen in the marketplace. (ST9498)*

*A Group of Eight Early 18th Century Large Format Technological and Engineering Works Containing nearly 450 Impressive Plates, All in Very Fine State*

**185 LEUPOLD, JACOB.** *THEATRUM MACHINARUM.* (Leipzig: Zufinden bey dem Autore und J. F. Gleditschens, 1724-27) 375 x 242 mm. (14 1/2 x 9 1/2"). **Eight works (of 10) bound in four volumes.** FIRST EDITIONS. Contemporary sprinkled calf, covers with gilt-ruled border and gilt superlibros of Franz Ferdinand, Graf und Herr zu Sprinzenstein, raised bands, spines gilt in compartments with intricate







lozenge centerpiece and filigree cornerpieces, two ivory morocco labels. WITH 447 FINELY ENGRAVED TECHNOLOGICAL PLATES. Ferguson "Bibliography of the History of Technology," pp. 45-46; Berlin Catalogue 1786, 1787, 1788. ♦Small chips to head or tail of a couple of spines, joints and extremities a little rubbed, boards with a handful of small wormholes and half a dozen short abrasions, but still IN VERY FINE CONDITION: the bindings entirely sound, scarcely worn, and quite lustrous; the text entirely clean, fresh, and bright, with only insignificant imperfections; and THE PLATES REMARKABLY CRISP AND RICHLY IMPRESSED. **\$29,000**

*This is an especially attractive copy of an important series that is considered the most comprehensive illustrated survey of engineering and technology published up to the date of its issue, surpassing all predecessors in scope and scale.* And considered apart from their scientific content, these volumes represent, as large format 18th century technological books, a visually impressive group of publications of very considerable interest. The present set contains the "Theatrum Machinarum Generale" (1724) with 71 plates illustrating a range of devices from weights and measures to water wheels; "Theatrum Machinarum Hydrotechnarum" (1724) with 51 plates of water-powered technology; "Theatrum Machinarum Hydraulicarum" volumes I (1724) and II (1725), with 107 plates illustrating very imaginative inventions, including one that looks like a "tilt-a-whirl" for cows; "Theatrum Machinarium [sic]" (1725) illustrating ways of lifting and hauling objects—from simple baskets to very complicated hoists—in 56 plates; "Theatrum Staticum Universale," parts I-IV (1726), with 57 plates that range from balancing poles for acrobats to scales and intricate mechanical toys; "Theatrum Pontificiale" (1726) with 60 plates demonstrating ways of crossing rivers, from rafts and stilts to sophisticated arched bridges; and "Theatrum Arithmetico-Geometricum" (1727) with 45 plates—including one with a volvelle—showing methods of calculating and measuring, from finger-counting and Napier rods to calculating machines and compasses. (Our set lacks the 1735 "Theatrum Machinarum Molarium" and the 1739 "Theatri Machinarum Supplementum," printed by a different publisher.) Norman remarks that each of the volumes is complete in itself and that "the volumes are more often found separately than together"; Ferguson notes that he has never seen a complete set. As a young man, Jacob Leupold (1674-1727) practised his father's trade of carpentry. He then studied mathematics and theology at the University of Wittenberg, and began to manufacture various

machines and instruments used by scientists, doctors, and miners. He became a commissary of mines for the state of Prussia in 1725. These volumes were bound for Count Franz-Ferdinand von Sprinzenstein (1671-1728), and remained in the family (where they were obviously treated very well) until sold as lot 138 in the auction of the Graf Sprinzenstein Library, held by Gilhofer and Ranschburg in Lucerne in 1937. (ST12783)

**Human Monsters and Deformities Resulting from Overpassionate Parents (and other Causes), All Displayed Here on Untrimmed Pages**

**186 LICETUS, FORTUNIUS.** DE MONSTRORUM CAUSSIS, NATURA, ET DIFFERENTIIS LIBRI DUO. (Patavii: Apud Paulum Frambottum, 1634) 240 x 160 mm. (9 1/2 x 6 1/4"). 8 p.l., 262, [26] pp. Second Edition. Recent unadorned retrospective flexible vellum by Courtland Benson, EDGES UNTRIMMED. With extra engraved title page and 58 SOMETIMES STARTLING ENGRAVED ILLUSTRATIONS OF HUMAN AND ANIMAL DEFORMITIES (conjoined twins, humans with body parts in odd locations, human-mammal hybrids, etc.), some of these repeated. Title page with early ink ex libris inscription of "Jacobi Grandii"[?]. Garrison-Morton 534.52; Krivatsy 6958; Nissen ZBI 2501; Brunet III, 1069; Graesse IV, 203. ♦Four quires a little browned, not infrequent (but inoffensive) thumbing, other trivial defects, but A VERY DESIRABLE COPY, the margins fully intact, the text entirely fresh, and the illustrations richly impressed. **\$6,000**

*This is a fascinating early work on teratology, profusely illustrated with engravings that alternately strain our credulity and move us to pity.* Fortunio Liceti (or Licetus, 1577-1657) was born prematurely as the result of the violent tossing that his mother experienced on a stormy sea. His miraculous survival gave him his name "Fortunio," and he proved a child prodigy. Devoted to Aristotelianism, Liceti was professor of philosophy and medicine at the University of Padua until his death at the age of 80. He was a prolific writer, and the present volume contains one of his best-known works. According to Garrison-Morton, "De Monstrorum," first published in 1616, is one of the earliest attempts at classifying deformities. The book is divided into 10 parts, eight of which consider various categories of human monsters: e.g., those lacking some body part, those with some part of abnormal size, those with a part conspicuously different from the natural form, and so on. Within these divisions are some 90 chapters, organized around the presumed cause of the deformity: a blow to the mother's body, a deformed uterus, poor nutrition, excessive animal passion on the part of the parents, the influence of evil spirits, etc. Liceti is particularly fascinated by creatures that are double bodied or have extra limbs. Early editions of this text appear with regularity in the marketplace, but one seldom sees an untrimmed copy like the present one. (ST13032)

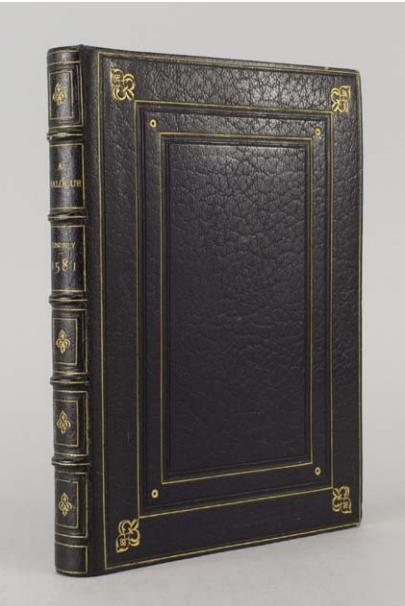


**A Key 16th Century Work in the Establishment of Protestantism in Scotland**

**187 LINDSAY, DAVID.** A DIALOGUE BETWEENE EXPERIENCE AND A COURTIER, OF THE MISERABLE STATE OF THE WORLDE. (London: Thomas Purfoote, 1581) 188 x 144 mm. (7 1/2 x 5 5/8"). 4 p.l., 140 (i.e. 148) leaves. Attractive 19th century black crushed morocco by Riviere and Son (stamp-signed in gilt on front turn-in), covers with panels framed by blind and gilt rules, gilt trefoil tool and anular dot at each corner, raised bands, spine in gilt-ruled compartments with trefoil centerpiece, gilt titling, gilt-ruled turn-ins, all edges gilt. Title within ornamental border, small decorative woodcut initials. Printed in black letter type. Front pastedown

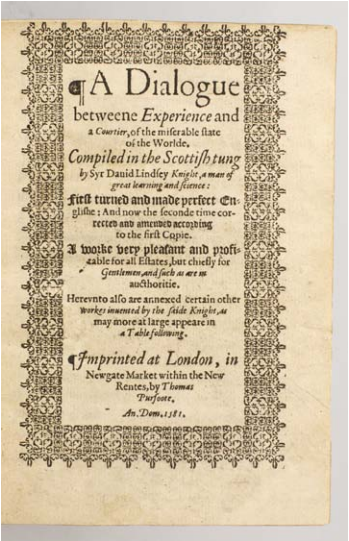


with bookplate of Robert S. Pirie; front free endpaper with armorial bookplate of Sir Richard Newdigate dated 1709; a few pages with ink annotations in a contemporary hand. STC 15678; See also: Longman "Bibliotheca Anglo-poetica," pp. 190-2. ♦Corners slightly rubbed, top margin trimmed a bit close, occasionally touching running title, leaves just a shade less than bright, a few spots of foxing and soiling, otherwise an excellent copy—with few signs of use—of a book expected to be found in poor condition. \$12,000

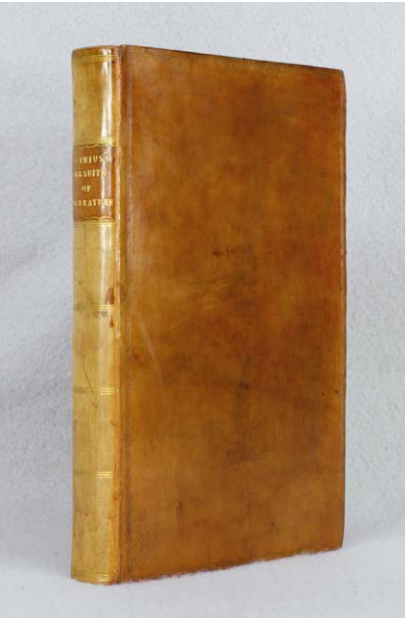


*Originally published in 1554 and commonly referred to as simply "The Monarchie," this didactic poem played an important role in the Protestant Reformation in Scotland. Lindsay here criticizes various doctrines and practices of the Catholic Church including the concept of purgatory, the popular custom of pilgrimages to venerate saints, and even the papacy itself. Longman (quoting Heron's "History of Scotland") notes that "this poem probably contributed in an eminent manner to inflame that spirit of religious reformation, by which the Papal establishment was within no long time after overthrown." Indeed, in the years and centuries following the author's death, this particular work became the subject of increasing interest and popularity as the reform movement in Scotland picked up serious momentum and created real change, with reforms adopted by Parliament as early as 1560. This publication includes four other poems by Lindsay that echo this same spirit; while none of them matches the length and ambition of "The Monarchie," many of them anticipate its strongly reformist overtones by emphasizing the responsibilities (and sometimes the abuses) of both the ruling powers and the clergy. A firm believer in*

*the power of the vernacular, Lindsay originally composed this work in the "Scottish tung," praising the language's "utility in making important matters accessible to the populace as a whole and not just a narrow educated élite." (DNB) Despite his populist leanings, Sir David Lindsay (ca. 1486–1555) remained largely in the favor of the Scottish Court, first under James the V and then under the Earl of Arras, regent to the infant Mary I. As a writer, Lindsay enjoyed popularity and respect in his own time, but his contributions have been somewhat overlooked by modern historians. Fortunately, as the DNB notes, "recent criticism . . . suggests that [he] may again be coming to receive due recognition as a gifted artist as well as one of the most popular and eloquent voices of the Scottish Reformation." Early editions of this work are extremely rare. (ST13044)*



***A Wide-Ranging Satire on Late 18th Century Authors,  
Probably Written by the Queen's Librarian***



**188 (LITERARY CRITICISM, 18TH CENTURY). [MATHIAS, THOMAS JAMES, attributed to].** THE PURSUITS OF LITERATURE: A SATIRICAL POEM. (London: Printed for T. Becket, 1798) 216 x 133 mm. (8 1/2 x 5 1/4"). 1 p.l., iii, [1], 443, [3] pp. **Missing half title and one leaf of ads.** Seventh Edition. Very pleasing contemporary polished calf, covers with blindruled border, flat spine divided into panels by triple gilt fillets, original tan morocco label. With occasional pencilled marginalia. ♦Spine lightly sunned and with a small water spot, occasional minor foxing, isolated rust spots or smudging, other trivial defects, but still quite an excellent copy, fresh and clean internally and in a sound, appealing binding that shows almost no use. \$300

*Published anonymously in parts between 1794 and 1797 and appearing in book form in 1798, this work is described by the DNB as "a wide-ranging satire with*

*extensive notes on the conceit and licence of contemporary authors." The work is political as well as literary, as DNB indicates: "The poem is confessedly of its political moment, declaring openly that literature is an important tool of government. Held up for censure are Sheridan, Fox, Priestley, Paine, Horne Tooke, and Godwin," and a "vehement distrust of Catholics" is expressed. The book inspired a number of responses to which our writer (anonymously) replied. Contemporaries guessed that the author was satirist and Italian scholar Thomas Mathias (1753/4-1835), who had given up his post as a lector at Trinity College, Cambridge, to follow in his father's footsteps as treasurer of the queen's household. He later took over the position of librarian at the queen's house. Although he published a number of political satires in support of the Tory party, he always denied having written this work. (ST11896a)*

***An Exceptionally Fine Copy of the  
"Next Great Advance after Harvey in the Physiology of Blood Circulation"***

**189 LOWER, RICHARD.** TRACTATUS DE CORDE, ITEM DE MOTU & COLORE SANGUINIS, & CHYLI IN EUM TRANSITU. (Amstelodami: Apud Danielelem Elsevirium, 1671) 165 x 98 mm. (6 1/2 x 3 7/8"). 8 p.l., 237, [1] pp. (without final blank). Third Edition. Extremely pleasing contemporary speckled calf, raised bands flanked by gilt rules, spine panels with central gilt palmette. Printer's woodcut device on title page and six folding woodcut anatomical plates. Front free endpaper with ink scribble (from a recalcitrant pen?) and three lines of notes in an early hand, apparently having to do with purchase details. PMM 149; Garrison-Morton 761 (these two for the first printing); Berghman 588; Waller 6048; Wellcome III, 552; Rahir 1534; Willems 1447. ♦Rear joint with one inch of worming at tail, tiny evidences of worming elsewhere in the leather, a little wear at top of spine, last plate with small, faint dampstain along head edge, text with vague overall browning in places, other trivial imperfections, but **AN EXTREMELY FINE CONTEMPORARY COPY**, the insubstantially made book still entirely solid, with little wear to the binding, and **THE TEXT AND PLATES VERY FRESH AND CLEAN.** \$3,600



*One of the most prominent English physiologists of his day, Lower (in Norman's words) "made the next great advance after Harvey in the physiology of blood circulation when he determined experimentally, with the assistance of Robert Hooke, that venous blood is changed to arterial blood in the lungs by virtue of its contact with air. The experiments leading to this discovery are reported in the third chapter of Lower's 'De Corde,' a work that also contains a number of other important observations, such as the scroll-like structure of the cardiac muscle (confirmed 250 years later by Mall), the heart's contractive and expulsive movements, the tamponade effect of pericardial effusion, and the limiting effect of pericardial adhesions on the heart." The fourth chapter here gives details of blood transfusions Lower (1631-91) made between dogs in February of 1665 and between humans in November of 1667, among the very first such operations to be performed. An edition appeared in London in 1669, and that "is usually considered to be the first." (Heirs of Hippocrates) All early editions are in Latin, and while none of them can be said to be extremely rare, it is difficult to imagine a contemporary copy in better condition than the present one. (ST12162)*

**190 (MACHINES, EARLY HISTORY OF). HERO OF ALEXANDRIA.** GLI ARTIFICIOSI E CURIOSI MOTI SPIRITALI DI HERONE. (Bologna: Carlo Zenero, 1647) 216 x 152 mm. (8 1/2 x 6"). 4 p.l., 103 pp., [4] leaves. Edited and translated into Italian by Giambattista Aleotti. Second Edition in Italian. Contemporary limp vellum, flat spine with ink titling, lower cover neatly ruled in ink with an enclosed initial "P" and the



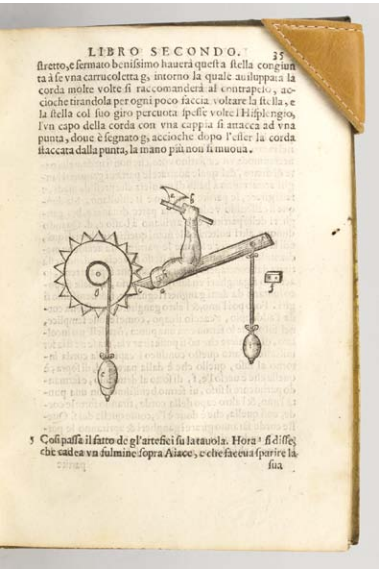


words "Scudi uno." Engraved armorial device on title page and 89 woodcut figures in the text. Title page with early inscription obscured by ink scribbles, occasional neat annotations in an early hand, pencil drawing of an heraldic device on rear free endpaper. Riccardi I, 21; Mortimer Italian 230, note; Brunet III, 129; Graesse III, 258. ♦ Vellum lightly soiled, two-inch tear to front pastedown, three leaves with a couple of small ink spots to text (nothing obscured), other trivial imperfections, but a fine copy--the text clean, fresh, and rather bright, and in a well-preserved binding. \$1,900

*Following the first edition of 1589, this is the second (and only obtainable early) edition in Italian of one of the most popular books on ancient technology of the Renaissance, highlighted with fascinating woodcuts of inventions that include the first steam-powered engine. "Pneumatics," as this book is commonly known, is the work of the first century Greek mathematician Hero (or Heron) of Alexandria, who here provides detailed instructions for building machines and practical scientific instruments to demonstrate his ideas. As Brittanica observes, the work "describes a menagerie of mechanical devices, or 'toys': singing birds, puppets, coin-operated machines, a fire engine, a water organ, and his most famous invention, the aeolipile . . . This last device*



*consists of a sphere mounted on a boiler by an axial shaft with two canted nozzles that produce a rotary motion as steam escapes." Like other Greek classics, "Pneumatics" arrived in Europe in the 15th century via Constantinople, the only major city of the ancient world to survive to the Middle Ages without being conquered and sacked. Its libraries, with their holdings of ancient Greek manuscripts, avoided the fate of other institutions in Alexandria and elsewhere. Hero's works were among those brought to Italy by the great Greek scholar Cardinal Basilios Bessarion (1403-72), who donated his substantial library to the Republic of Venice, the most stable Italian city-state, where it became the foundation of the Library of Saint Mark's. Hero first made it into print in 1575, when Federico Commandino's Latin translation of "Pneumatics" was published in Urbino, and, according to scholar James Bradburne, "the explosion of interest in Hero's 'Pneumatics' beg[an] in earnest. . . . Courts thirsty for innovation vied with one another in creating spectacles, pageants and gardens filled with hydraulic and mechanical wonders." While this book is not remarkably rare in one early edition or another, contemporary copies as inviting as the present one seldom appear in the marketplace. (ST12781c)*



### Ancient Greek Puppet Shows Using Mechanisms that Formed the Basis for Later Machines

**191 (MACHINES, EARLY HISTORY OF - PUPPET SHOWS). HERO OF ALEXANDRIA.** DE GLI AUTOMATI, OUERO MACHINE SE MOVENTI. (Venetia: Gio. Battista Bertoni, 1601) 203 x 140 mm. (8 x 5 1/2"). 47, [1] (colophon) leaves. Translated into Italian by Bernardino Baldi. Second Italian Edition. Contemporary limp vellum, flat spine with later (chipped) paper label, ink titling to tail edge of text block (lacking front pastedown). Title page with architectural border, 11 engravings of mechanical toys (six of them full-page) and 11 woodcuts in the text. Inside front cover with bookplate of Wigan Free Library; front flyleaf with that institution's embossed stamp and ink deaccession stamp; flyleaf also with (crossed-out) ink inscription dated 1636. Riccardi I, 67 (1st ed.); Singer II, 635; DSB IV, 312; Graesse III, 258. ♦ Vellum a bit soiled and (naturally?) speckled, front free endpaper with

old cellotape repair to horizontal tear, title page a little soiled, minor worming to fore margin (away from text and images), otherwise an excellent copy, the leaves clean, fresh, and rather bright, and the binding pleasant and sound. \$2,400

*Even though this work on early mechanics, especially as they relate to puppet shows, is a more whimsical book than the author's "Gli Artificiosi" (see previous item), it nevertheless made important contributions to the history of technology. First published in Italian in 1589, "Automata" describes two cabinet puppet theaters which perform without human manipulation. One shows Dionysus and his bacchantes worshipping at an altar, the other enacts the shipwreck from the myth of Nauplius, complete with leaping dolphins. The parts moved by means of strings and drums attached to a heavy lead weight, which rested on a sack of grain in which there was a hole. As the grain drained out through the hole, the weight was slowly lowered to the ground, pulling the strings, turning the drums, and operating the puppets. The illustrations here show both the audience view and the behind-the-scenes mechanisms of the puppet theaters. As DSB observes, this work "represents a marvel of ingenuity with very scant mechanical means." According to Singer, "The accounts of these automata are interesting as introducing for the first time mechanisms that formed the basis of later machines. Among them are the crank, the camshaft, and systems of rotation with counter-weights." (ST12766)*

**192 MANNERS, LADY.** [i.e., **HUNTINGTOWER, CATHERINE REBECCA GREY TALMASH, BARONESS.**] POEMS BY LADY MANNERS. (London: Printed for John Booth et al., 1794) 194 x 127 mm. (7 5/8 x 5"). 4 p.l. (including a blank and the half title), 152 pp. Apparently the First Octavo Edition (following two small quarto printings in the previous year). ORIGINAL PAPER BOARDS, EDGES UNTRIMMED AND UNOPENED. Jackson, p. 212. ♦ AN UNSURPASSABLE COPY, the original fragile binding amazingly free from wear and soil, and VIRTUALLY PRISTINE INTERNALLY. \$350



*This is a spectacularly well-preserved unopened copy in original boards of poetry by an aristocratic Irishwoman. Lady Manners, also called Catherine Rebecca Grey Talmash, Baroness Huntingtower (1766/7-1852), is known to us chiefly through this volume; from it, we learn that she was a native of Lehen, County Cork, and a great lover of her native land. She had a taste for the Romantic and the Medieval, and some of her poems are miniature historical tales; politics also stirred her, and one of her poems denounces the partition of Poland. Solitude, she tells us, appeals to her sensibilities, and she has a contempt for fashionable dress. The poems are dedicated to her husband, William Manners (later Talmash, Lord Huntingtower), whom she married in 1790. The appearance of our 1794 second edition suggests that the 1793 printing, issued by a different publisher and with a different collation, must have been well received. The*

*book is quite scarce at auction (only one copy of each of the two editions appearing in ABPC since 1975), and the present copy is the kind of freakish survival almost never seen--a volume in its original publisher's boards in condition that is virtually unchanged from the moment of its first purchase. (ST12008)*

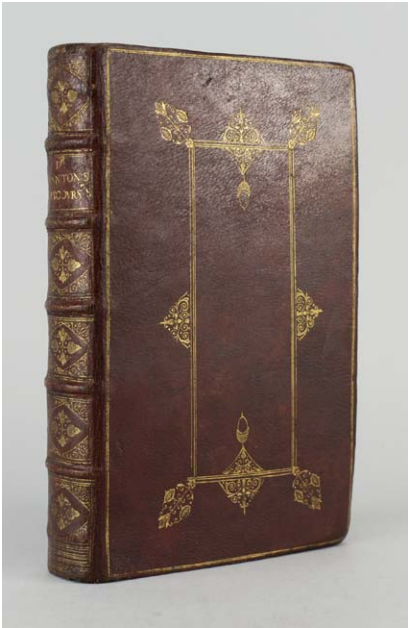
### An Attractive Contemporary Association Copy, With Provenance Related to Locke, Guy Fawkes, Mary Queen of Scots, and Deaf Education

**193 MANTON, THOMAS.** SEVERAL DISCOURSES TENDING TO PROMOTE PEACE & HOLINESS AMONG CHRISTIANS. (London: Jonathan Robinson, 1685) 184 x 114 mm. (7 1/4 x 4 1/2"). 4 p.l., 395 pp., [1] leaf, 95 pp. FIRST EDITION. Excellent contemporary burgundy morocco, very attractively gilt, triple rule frame on covers with fleurons extending obliquely from corners, filigree sidepieces and acorn accents, raised bands, spine elaborately gilt in compartments with fleuron of tulips and acorns enclosed by scrolling



cornerpieces, gilt titling, marbled endpapers, all edges gilt. Front pastedown with 19th century armorial bookplate of "Littlecote"; first flyleaf with ink inscription of A. Popham, Apr. 28, 1698; second flyleaf with ink inscription of Anne, Lady Wharton, 1685; isolated ink marginalia. Wing M-537. ♦Corners gently bent, leather slightly spotted, isolated trivial marginal stains, otherwise A FINE COPY, the unrestored binding scarcely worn, and the interior especially clean and fresh. **\$1,250**

*This is an attractively bound and remarkably well-preserved contemporary copy of a collection of sermons by a non-conformist minister, and a volume owned by a family closely associated with the author. The Pophams of Littlecote were a prominent English family for three centuries, producing such luminaries as Anthony Ashley Cooper (among other things, John Locke's patron), Lord Chief Justice John Popham (who presided at the trial of Guy Fawkes and Mary, Queen of Scots), and our former owner Alexander Popham (b. ca. 1650), the first born-deaf person to be taught to speak. The original owner of this volume was Alexander's mother, Anne, Lady Wharton (d. 1692), who was determined that her deaf son should learn to communicate. To accomplish this, she hired the music theorist William Holder (1616-98) and the eminent scientist John Wallis (1616-1703) to teach Alexander to speak. These efforts—documented in Wallis' recently discovered notebooks—were successful. According to DNB, Anne's second husband, Lord Wharton, was a key supporter of the presbyterian Manton (ca. 1620-77), a leading figure among the dissenters in the Church of England. Manton was often the preacher for dissenting meetings, or conventicles, held at the Wharton's house. Anne Wharton and her son no doubt took comfort in Manton's devotional writings, perhaps especially the chapter here entitled "The Faithful Followers of Christ must expect Troubles in this World." The binding here seems right for the content: decorative enough to suggest that the book is of value, but not so elaborately adorned as to seem inappropriate in a setting where one's pious restraint would be admired. (ST12269d)*



**194 (MARY II). BURNET, GILBERT.** AN ESSAY ON THE MEMORY OF THE LATE QUEEN. (London: Printed for Ric[hard]. Chiswell, 1695) 175 x 115 mm. (7 x 4 3/8"). 197, [3] (ads) pp. FIRST EDITION. Contemporary calf, covers with blind-tooled panels, raised bands, no pastedowns. Engraved frontispiece portrait of Mary II by Robert White. Front inside cover with bookplate of Robert S. Pirie; front free endpaper with inscription of Sir Daniel Fleming (see below). Wing B-5783. ♦Leather a bit crackled and rubbed, with patches of lost patina, occasional mild foxing, a couple of inky fingerprints (likely from the printer), two marginal paper flaws of no significance, but a clean and crisp copy internally, and the binding still sturdy. **\$550 (See also illustration on page 133)**



*This is Burnet's heartfelt encomium on Queen Mary II, of whom he wrote, I "never admired any person so entirely as I did her." Burnet begins by outlining Mary's impeccable virtue, notes her scholarly disposition and love of reading (especially English history), and then praises her effectiveness as queen regnant. Although Mary ruled alone for much of her short reign while William was at away at war, Burnet makes sure to highlight her wifely deference to William as king, along with her distaste for the trappings of power. Thanks to his extensive and detailed autobiographical writings, we know a tremendous amount about the Scottish-born Burnet (1643-1715), who had been offered four bishoprics while still in his twenties and became one of the most celebrated clerics of his time. Having weathered the storms of the Restoration and James II, Burnet emerged triumphant during the Glorious Revolution as chaplain to William and Mary and, eventually, Bishop of Salisbury. Our copy has passed through distinguished hands: its first owner seems to have been Sir Daniel Fleming (1633-1701), a well-respected antiquarian and collector who worked with Dugdale and other prominent historians. The volume's most recent owner was Robert S. Pirie (see item #126, above). (ST13043e)*

*A Diverse and Exotic Ladies' "Closet," with Recipes for Everything from Making Salubrious Cordials to Preventing Birth Defects to Whitening the Skin*

**195 (MEDICINE – HOME REMEDIES).** A CLOSET FOR LADIES AND GENTLEWOMEN. OR, THE ART OF PRESERVING, CONSERVING, AND CANDYING . . . ALSO DIVERS SOVERAIGNE MEDICINES AND SALVES FOR SUNDRY DISEASES. (London: Printed [by Thomas Purfoot?] for Arthur Iohnson, 1611) 120 x 72 mm. (4 3/4 x 2 7/8"). 1 p.l. (title), 190 pp., [44] blank leaves. **Two parts in one volume.** Second Printing. Contemporary limp vellum, flat spine with ink writing ("Delights ad —"), four small holes for ties, now lacking. In a modern half calf clamshell box by the Abrams Bindery. Inside front cover inscribed in ink, "Mary Squire / her booke"; foot of p. 29 inscribed "Mary Squire / Her Booke / 12." STC 5435. ♦Small chips at top of joints, vellum rather soiled, a number of leaves significantly stained and thumbled (as one would expect with a recipe book), one leaf with short repaired tear into text (no loss), other trivial defects, but still an excellent copy and a remarkable survival, the binding solid and not unpleasant, and the text surprisingly well preserved, given the use it has encountered. **\$12,500**



*Printed the same year as the King James Bible, this is a popular home medical guide with recipes for remedies requiring such exotic ingredients as coral, amber, pearls, and unicorn horn, as well as more prosaic herbs, egg whites, cream, and spirits.*



First published in 1608, "Closet for Ladies" went to 15 editions by 1656, but as a result of hard use, all of these printings are now quite rare. Then, as now, mothers had the primary responsibility for ministering to the family's ailments, and "closets"—the contemporary term for collections of household recipes—were indispensable to women like our former owner Mary Squire. The ink titling on the spine here suggests that this volume was perhaps confused with a similar book, Sir Hugh Platt's "Delights for Ladies" (some bibliographers also attribute our "Closet" to Platt). The present work begins with instructions for making preserves, candies, and cordials, but these concoctions were not for pleasure alone; they also had medicinal uses. For example, candy lozenges and cordials could be used to soothe coughs and sore throats. There are numerous recipes for treating common complaints like headaches, colic, and bruises, in addition to instructions for handling more serious matters, including infestations of intestinal worms (a frequent problem before modern sanitation and food safety standards) and potentially life-threatening complications of childbirth. The wide-ranging work even includes some cosmetics recipes, including one for whitening the skin that calls for mercury(!). Because nearly all of these early home remedy books have been destroyed, copies of any kind—let alone complete ones in anything like appealing condition—are seldom encountered. Our 1611 edition of this work is the earliest printing recorded at auction in at least 40 years, and it has appeared just once, in 1992. (ST12800)

*A Fine Copy with Superb Engravings of Merian's Substantial Work on French Topography*

**196 MERIAN, MATTHAEUS,** Illustrator. **ZEILLER, MARTIN.** TOPOGRAPHIA GALLIAE. (Frankfurt: C. Merian, 1655-61) 305 x 222 mm. (12 x 8 3/4"). **13 parts in three volumes** (one part with first few leaves bound out of order). **Lacking the index of plates in part IX (covering the final five parts) and in part V.** FIRST EDITIONS OF ALL PARTS. Modern half vellum over colored paper boards, flat spines titled in black. Woodcut decorative initials, headpieces, tailpieces, nine engraved title pages (the first part with an engraved title from the first Latin edition), and WITH A TOTAL OF 326 FINE ENGRAVED PLATES (CONTAINING, IN ALL, 413 ILLUSTRATIONS), THE MAJORITY BEING CITY VIEWS, but including also maps and plans, fortifications, chateaux and other buildings, landmarks, and so on), MORE THAN 200 OF THE PLATES BEING TWO-PAGE VIEWS, AND EIGHT OF THEM BEING FOLDING PANORAMAS, the plates all neatly mounted on stubs (**lacking five plates showing four plans and three scenes that are called for**, but with one additional plate not called for) and WITH SEVEN ADDITIONAL VERY FINE FOLDING PLATES, NOT CALLED FOR, SHOWING





VIEWS OF FOUNTAINEBLEAU, these extra engravings by J. Dankerts. Front pastedowns with bookplate of the Museum Alexandrinum, printed title pages of first and third volumes with ownership signature ("F. Weppen") dated 1689 and 1690. Stephan 83, 85-87, 91-94, 99-103; Schuchhard 71-83; Wüthrich 69, 71, 73, 75. ♦Volumes swollen at spines because of the use of stubs for mounting the plates, otherwise the utilitarian bindings unworn and inoffensive. Perhaps a dozen plates with old neat repairs or reinforcing on verso at bottom or along folds, a few text leaves with neat marginal repairs without loss (two made with unmatching paper), one leaf with slight damage to the text from adhesion (probably prior to being printed), leaves in latter half of the third volume a little less bright than elsewhere, other minor defects, but A NEARLY FINE COPY INTERNALLY, THE TEXT AND PLATES VERY CLEAN AND FRESH, AND WITH ESPECIALLY RICH IMPRESSIONS OF THE ENGRAVINGS. \$14,500

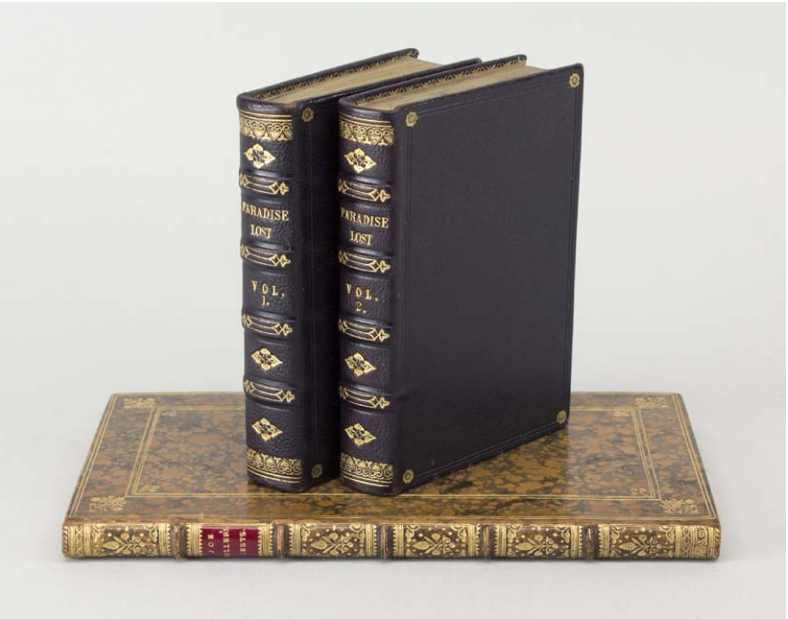
*Written, like a number of Merian books, by the German school official and miscellaneous author Zeiller (1589-1661), this beautifully illustrated publication is the 17th and largest of the splendid and justly celebrated "Topographia" series of books initiated by Merian (1593-1650), the famous Swiss engraver who became head of one of the prominent Frankfurt publishing houses of the period. The series, continued by Merian's heirs to a grand total of some 30 folio volumes issued between 1642-88, contains the largest number of engraved views of towns, villages, and castles ever assembled. It is of primary importance for the knowledge of Central European topography of the Baroque era, and it is of great interest because of the very considerable artistic value of its engravings. As with all of the Merian topographical works, this one is filled with views of many walled cities and towns that appear to be remarkable in the fidelity of their historical detail, impressive in the crystalline vividness of their engraved line, and pleasing emotionally in the luminous tranquility they project. In the present copy, these features seem to be heightened, both because there are considerably more images here than in the typical "Topographia" item and because of the richness of the engraved impressions. The plates are executed with considerable skill and charm, with the artist including details of costume and touches of daily life whenever scale permits. In this item, even the plates with less dramatic subject matter, showing towns, villages, bastions, and other edifices, are pleasing in their quiet radiance, and the large folding engravings here of Paris (the one showing Merian with his drawing book) and of Rouen are surely among the very best and most beautiful city views of the 17th century. The added plates of Fontainebleau are clearly by a different artist, but are extremely attractive as well, featuring animated scenes with very considerable detail in a more pronounced Baroque style than the engravings by Merian. (CJW1202)*

**197 [MILLER, JOE].** JOE MILLER'S JESTS; OR THE WIT'S VADE MECUM. (London: Printed and Published by J. Barker, [1796]) 188 x 114 mm. (7 1/2 x 4 1/2"). 1 p.l. (frontispiece), 164 pp. Pleasing 19th century mottled calf, gilt, by Jenkins & Cecil (stamp-signed on verso of front free endpaper), covers with gilt fillet frame, oblique floral spray cornerpieces, raised bands, spine compartments with central botanical ornament surrounded by small tools, leafy cornerpieces, red morocco label, gilt turn-ins, marbled endpapers. With frontispiece portrait.

Front pastedown with the armorial bookplate of Sir William Augustus Fraser; front free endpaper with that of Allan Heywood Bright. Lowndes III, 1203. ♦Joints a bit rubbed and flaked, the text slightly browned (with isolated minor foxing) because of inferior paper stock, but still a very appealing copy, internally fresh, and the decorative binding quite lustrous. \$750

*This is a classic collection of English humor, first published in 1739 and offered here in a charming Victorian binding. Joe Miller (1684-1738) was an English actor who trod the boards of Drury Lane, and was of such a humorless disposition that his drinking companions ironically attributed all jokes, old and new, to him. After his death, writer John Mottley (1692-1750) compiled "Millerisms" for what would become the first edition of this volume, a collection of ancient and contemporary broad English humor typified by the following quip: "A famous teacher of Arithmetick, who had long been married without being able to get his Wife with Child, once said to her, 'Madam, your Husband is an excellent Arithmetician.' 'Yes,' replies she, 'only he can't multiply.'" Former owners Sir William Augustus Fraser, 4th Baronet of Leadclune (1826-98) and Allan Heywood Bright (1862-1941) were both British politicians; perhaps their profession drove them to seek solace in levity. (ST12787c)*

**198 MILTON, JOHN.** PARADISE LOST. A POEM IN TWELVE BOOKS. (London: J. and R. Tonson, et al., 1746-47) 133 x 80 mm. (5 1/4 x 3 1/4"). **Two volumes.** With a life of the poet by Elijah Fenton. Appealing contemporary oxblood pebble-grain morocco by A. J. Elliott of Poole (stamp-signed in blind on front pastedowns), covers with double blind-ruled frame, gilt rosettes at corners, raised bands with gilt tooling, spine panels with small gilt fleuron, gilt titling, gilt-rolled turn-ins, all edges gilt. Engraved frontispiece portrait in volume I and 12 numbered engraved plates divided evenly between the two volumes; wood-engraved head- and tailpieces and initials. Front pastedown of volume I with the bookplate of R. J. W. Wickenheiser. Coleridge 107a, 107c; Wickenheiser 650. ♦Very light foxing here and there, otherwise an extremely fine copy with virtually no signs of use. \$450



▲ 197 (bottom), 198 (top)

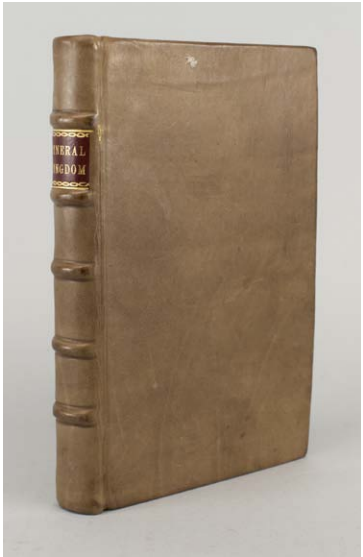
*This is an exceptionally well-preserved copy of a pleasing little edition of one of the most widely printed English poems, offered here in a charming provincial binding that comes from the library of a major Milton scholar and collector. Binder A. J. Elliott is not recorded by Ramsden, but he plied his trade in the seaside town of Poole at a time when it was the primary port for England's shipping trade with North America. This brought great prosperity to the town's merchants, affording them the ability to indulge in luxuries like finely bound books. Former owner Robert J. Wickenheiser (1942-2015) put together one of the most comprehensive collections of works by, and related to, John Milton that has ever been assembled, a library of more than 6,000 printed books, original illustrations, and other Milton-related items. The entire library—except duplicates like the present item—is now owned by the University of South Carolina, where the materials are being kept together as the Wickenheiser Milton Collection. (ST12776d)*

**199 (MINES AND MINING). S[TRINGER], M[OSES].** OPERA MINERALIA EXPLICATA: OR, THE MINERAL KINGDOM, WITHIN THE DOMINIONS OF GREAT BRITAIN, DISPLAY'D. (London: Printed for Jonas Brown, [1713]) 181 x 117 mm. (7 1/8 x 4 5/8"). 4 p.l., xii, 308 (i.e., 314) pp. FIRST EDITION. Very pleasing recent sympathetic polished calf, raised bands, red morocco label. Text with a foliated initial and a charming large woodcut of the seal of the Society of the Mineral and Battery Works, featuring a man and a woman holding tools and flanking a shield on which a smiling lion and dragon dance about a pillar. Patch on verso of title page no doubt to cover a library stamp. Title page with early signature of C. A. Travers. Hoover

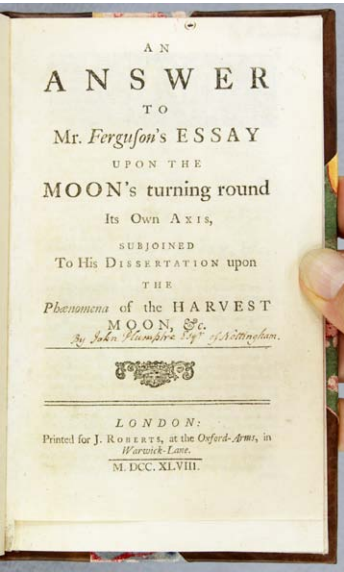


Collection 768. ♦Contents somewhat toned and occasionally with light foxing, one minor tear, one light stain, otherwise an excellent copy, the text without any fatal defect, and the retrospective binding unworn. \$650

*This rare work gives a history of mining in Britain from William the Conqueror down to the year of publication and details the activities of the Corporations of the City of London, to which the crown has granted mining rights over the centuries. A large number of documentary sources are included (some printed in gothic type) to support this history of mining concessions. Finally, the author proposes a scheme for sending the poor, currently a burden on their parishes, out to useful mining work not only in waste lands of England and Ireland, but also in British colonies overseas. We know very little about the author. Stringer calls himself an M.D. on the title page and a "Chymest and Mineral-Master-General" at the end of his book. That he was an apothecary is clear from his final remarks, in which he offers "advice in any Distemper gratis" as well as elixirs and "several other sovereign Medicines extremely Cheap," all to be had at his laboratory in "Black-Fryers." (CJM0701)*



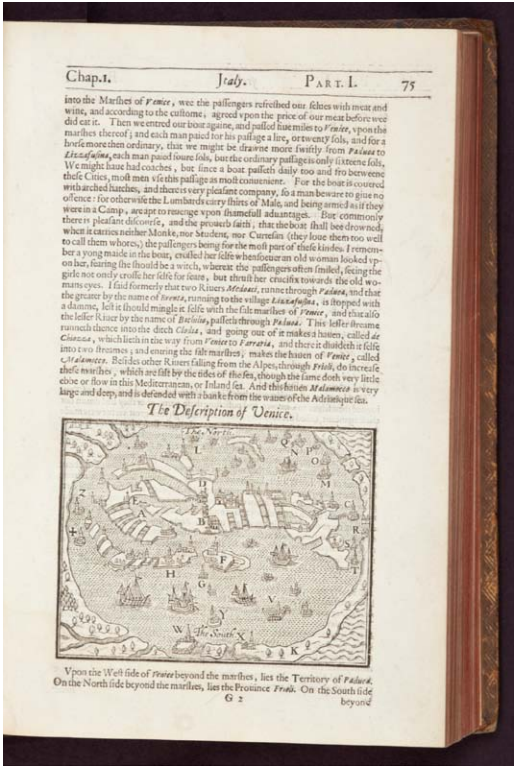
**200 (THE MOON). [GROVE, JOSEPH].** AN ANSWER TO MR. FERGUSON'S ESSAY UPON THE MOON'S TURNING ROUND ITS OWN AXIS. [bound with] A SUPPLEMENT TO THE ANSWER TO MR. FERGUSON'S ESSAY ON THE MOON'S TURNING ROUND HER OWN AXIS. (London: Printed for J. Roberts, 1748; 1751) 203 x 127 mm. (8 x 5"). 52 pp.; 24 pp. FIRST EDITIONS. Recent retrospective three-quarter calf over marbled boards, raised bands. With woodcut initials and headpieces and five folding plates (three in the first work; two in the second) of diagrams of rotation and orbits. With contemporary handwritten note on both titles (erroneously) attributing responsibility for the work to "John Plumptre Esqr. Of Nottingham." ESTC N-30410; ESTC N-69391. ♦AN EXTREMELY FINE, FRESH COPY, the text and plates especially crisp, clean, and bright, and the attractive replica binding as new. \$500



*This volume contains two very rare mid-18th century astronomical works written by an English lawyer who understood writs better than orbits. The two pieces were issued in response to "A Dissertation upon the Phaenomena of the Harvest Moon. Also . . . an Essay upon the Moon's Turning Round Her Own Axis," published in 1747 by James Ferguson (1710-76). Although Ferguson was a fellow of the Royal Society and an inventor of scientific instruments who enjoyed a considerable reputation for his work on astronomy, Grove (d. 1764) was unconvinced by arguments that the moon rotated on an axis as it revolved around the sun. Science was not his area of expertise—he had written biographies of Cardinal Wolsey and the Dukes of Devonshire—but he sets forth his arguments here like the successful attorney he was. Both of these pamphlets are rare: OCLC locates nine copies of the first and just three of the latter, and one virtually never sees them in the marketplace. There is no doubt a story behind the inaccurate attribution of the works to John Plumptre, Esq., of Nottingham, but we have been unable to unearth anything about him. (CJM1203)*

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

**201 MORYSON, FYNES.** AN ITINERARY VVRITTEN BY FYNES MORYSON . . . CONTAINING HIS TEN YEERES TRAVELL THROUGH 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. IN A VERY FINE REPLICA BINDING OF MOTTLED CALF, GILT, BY COURTLAND



*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 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 including 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. Of some use even for today's traveller, these sometimes humorous accounts provide a valuable window into the social history of 16th century Europe. (CTS1005)*

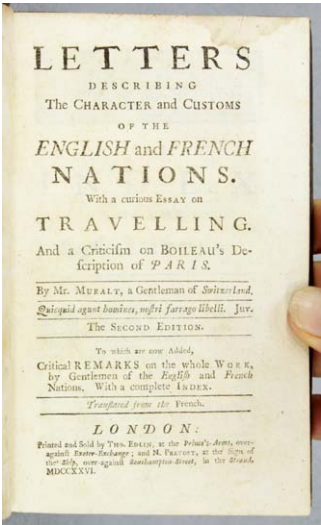
**202 MURALT, BÉAT LOUIS DE.** LETTERS DESCRIBING THE CHARACTER OF THE ENGLISH AND FRENCH NATIONS. WITH A CURIOUS ESSAY ON TRAVELLING. AND A CRITICISM ON BOILEAU'S DESCRIPTION OF PARIS. [bound with] REMARKS ON THE LETTERS, CONCERNING THE ENGLISH AND FRENCH . . . BY GENTLEMEN OF THE ENGLISH AND FRENCH NATIONS. (London: Tho. Edlin and N. Prevost, 1726) 200



▲ 201 ▲ 204



x 124 mm. (7 7/8 x 4 7/8"). 8 p.l., iii-viii, 1-312 pp.; [1]-74 pp., [4] leaves (index and ads). Without the cancelled title page. Second Printing of the First Edition in English (with the same sheets as the first printing, also done in 1726). Appealing contemporary Cambridge-style calf, raised bands, newer burgundy morocco label. With woodcut head- and tailpieces. With early ink initials on flyleaf. ♦Front joint cracked (board somewhat wobbly), a little wear and a tiny chip to head of spine, but the lustrous binding otherwise well preserved and pleasing; a bit of foxing to the first and last gatherings, title page of second work somewhat browned, two gatherings in that section with light dampstain to the upper right quadrant, other trivial imperfections, but still an excellent copy internally, with clean, crisp text (the leaves of the first work nearly immaculate). **\$350**

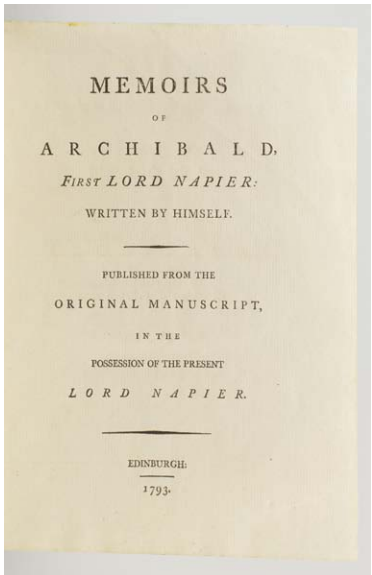


*This collection of 12 letters, equally divided between the two nations, is a revealing look—through the unbiased eyes of a foreign visitor—at French and English societies of the early 18th century. An entertaining book and an important source for the understanding of social customs of the period, it is still cited by historians today.* Originally published in French in 1725, "Letters" is the work of Swiss scholar B  at Louis de Muralt (1665-1749), who finds the English prosperous but corrupt. "Generally speaking," he says, "they have little Education, a great deal of Money to lavish, and all possible Incentives to Vice." They are redeemed, however, by their "good sense," which he attributes to their liberty and the consequent "Freedom of Thoughts and Sentiments" they enjoy. English women are praised for their beauty, their modesty, and the tolerance they display towards their husbands' mistresses. This contrasts with Muralt's view of French women as "expensive and noisy," although he does appreciate them as "agreeable Drinkers, Gamesters, and Lovers of Hunting." Muralt finds that "the Art of Living [is] looked upon by the French, as the Great Concern of Life." The second part of this volume contains letters written by English and French gentlemen in response to Muralt's sometimes unflattering characterizations. The English vehemently deny that husbands "frequently" keep mistresses, and they complain of the unfairness in comparing Shadwell to Moli  re when discussing which country produces the greatest dramatists. The men of both nations gallantly defend their booksellers against Muralt's criticisms, the English noting that theirs "prefer their Reputation to Profit," while the French sniff that the author found only "frivolous pieces" in the bookstores of the Palais because their sellers only show the finer works to those they discern to be "Persons of Understanding." (CJM1002)

### Another Immaculate Colquhoun Copy

**203 NAPIER, ARCHIBALD.** MEMOIRS OF ARCHIBALD, FIRST LORD NAPIER: WRITTEN BY HIMSELF. [bound with] **HAY, RICHARD.** AN ESSAY ON THE ORIGINE OF THE ROYAL FAMILY OF THE STEWARTS. (Edinburgh: [s.n.]; Stewart, Ruthven & Co., 1793) 210 x 159 mm. (8 1/4 x 6 1/4"). viii, 100 pp.; 2 p.l., 41 pp., [1] leaf (blank). **Two separately published works bound in one volume.** FIRST EDITION of the first work; Second Edition of the second. Handsome contemporary tree calf, flat spine divided into panels by plain and decorative gilt rules, red and black morocco labels. Front pastedown with the bookplate of Sir James Colquhoun of Luss, Bart. ♦Pastedowns and free endpapers with faint offsetting from turn-in glue (and from bookplate), but AN OUTSTANDING COPY, the text as fresh and clean as the day it was printed, and the binding unworn and extraordinarily lustrous. **\$700**

*From the renowned library of James Colquhoun, this is an extremely pleasing tree calf binding on a near-mint copy of two works dealing with Stuart monarchs. A favorite of James I, the Scottish courtier Lord Napier (ca. 1575–1645) ran into trouble in the intrigue-filled court of Charles I, and here presents his version of events. The other work in this volume defends the Stuart dynasty against charges that they had roots in Ireland, an assertion that clearly offended the author, Augustinian canon and noted antiquary Richard Hay (1661-1736). Like other volumes from the Colquhoun collection, the present item is little changed from the day it left the bindery. For more on the provenance here, see item #183, above. (ST12663e)*



### A 16th Century Printing of the First, Finest, and Most Influential Early European Study of Turkish Costumes

**204 NICOLAY, NICOLAS DE.** LE NAVIGATIONI ET VIAGGI NELLA TURCHIA. (Antwerp: Willem Silvius, 1576) 201 x 144 mm. (8 x 5 3/4"). [8] p.l., 328 (i.e. 408), [30] pp. (lacking final blank). Translated by Fran  ois Flory. First Edition in Italian. Quite appealing late 19th century honey brown crushed morocco, covers with gilt fillet border and delicately tooled cornerpieces, spine richly gilt in compartments tooled in the style of Bozerian, with floral tools emanating from a central circlet on a densely stippled ground, gilt titling, turn-ins ruled in gilt with floral corner tooling, marbled endpapers, all edges gilt. Engraved printer's device on title and 60 FULL-PAGE COSTUME WOODCUTS by Assuerus van Londerseel after Nicolay. Front pastedown with bookplate of James Cowan, front free endpaper with bookplate of Allan Heywood Bright (see below). Colas II, 2203; Hiler, pp. 656-57; Blackmer 1196 (1580 ed.); Adams N-251. ♦Pressed and perhaps lightly washed (but with plenty of strength to the paper and the illustrations), approximately forty percent of the gatherings with small, inoffensive stain at lower outer corner, one leaf with candle wax spot, final leaf slightly soiled, otherwise a fine copy with only the most trivial imperfections, the text consistently fresh and clean, and the attractive retrospective binding very bright and entirely unworn. **\$9,500 (See also illustration on page 159)**

*This is a really excellent copy of a work that Colas says represents the finest and most influential introduction to Turkish costume, not to mention the first study of its kind to appear in western Europe.* Originally published in Lyon in 1567, this first edition in Italian reprises the original copper plate engravings of Louis Danet in slightly reduced woodcuts by Londerseel. The Royal Geographer to Henri II, Nicolas de Nicolay, Seigneur d'Arfeville & de Belair (1517-83), was ordered by his king to join a number of other scholars on an embassy to Istanbul and to complete a thorough survey of the trip and places visited. The resulting report includes detailed descriptions and intricate engravings of some of the earliest portrayals to reach the West of the inhabitants of Algiers, Tripoli, the Barbary Coast, Turkey, Greece, Persia, and Armenia. Nicolay depicts the clothing of numerous occupations (soldiers, merchants, lawyers) and social strata (slaves, ladies, paupers) along with descriptions of cuisine, manners, city life, and bathing customs. Previous owner Allan Heywood Bright (1862-1941) was a businessman and Liberal MP for Oswestry. Building on his family's long history of collecting, Bright specialized in esoteric and particularly rare books. His library sold for nearly   5 million at Christie's in 2014. While this book is not extraordinarily rare, it seldom appears in the kind of desirable condition seen here. (ST13029)

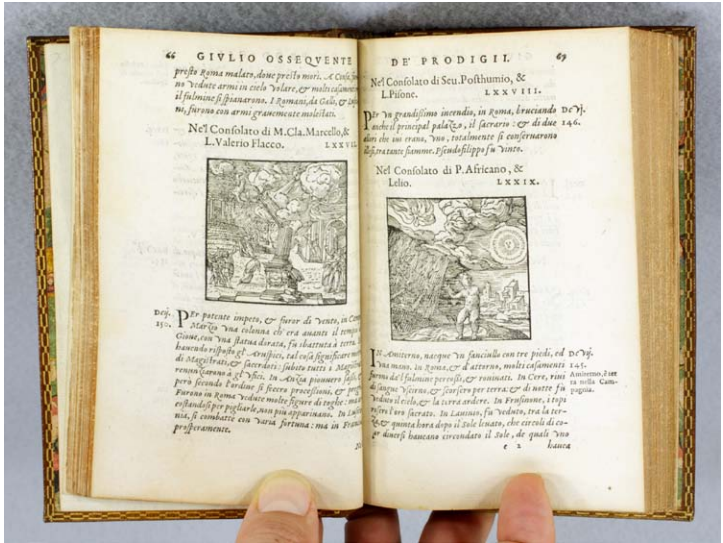


**205 OBSEQUENS, JULIUS.** DE' PRODIGII. [bound with] **VERGILIUS, POLYDORUS.** DE' PRODIGII. (Lyon: Jean de Tournes, 1554) 171 x 108 mm. (6 3/4 x 4 1/4"). 340, [18] pp. **Two** (continuously paginated) **parts in one volume.** Translated from the Latin by Damiano Maraffi. First Edition with these Illustrations; First Edition in Italian. Pleasing late 18th or early 19th century citron crushed morocco, cover with twining floral border, flat spine divided into panels by pentaglyph and metope rolls, these panels with gilt sunburst centerpiece, gilt turn-ins, marbled endpapers, all edges gilt. With ornate frame on title page, portrait of the translator, and 44 often dramatic woodcuts by Bernard Salomon ("Le Petit Bernard"). Cartier 281; Mortimer 388. ♦Spine uniformly darkened, covers with variation in color, title page a little soiled and with small repaired tears (a2 similarly repaired), leaves with overall faint browning, other trivial imperfections, but the text fresh and clean, and the binding showing almost no wear. **\$3,500 (See illustrations on next page and on page 168)**

*This is a rare and important edition of the fourth century writer Julius Obsequens (as well as two related works); it comprises intriguing accounts of 132 unnatural events and creatures recorded between 249 and 12 B.C., including storms, meteors, earthquakes, conflagrations, and various kinds of monsters, all intended to show miraculous manifestations of*



divine power and to be solemn warnings of coming events. Obsequens first appeared in an Aldine edition of 1508; then, in a 1552 Oporinus edition, the text was expanded by Conrad Lycosthenes, who had fashioned a substitute for the lost portion of Obsequens, based on Livy, Dionysus of Halicarnassus, Eutropius, and Orosius. De Tournes first issued the work (in Latin) in 1553, and the present Italian translation is his first edition with illustrations, which, of course, represent the volumes' chief appeal. Artist Bernard Salomon (fl. 1540-61) was de Tournes' chief designer, and his highly praised biblical woodcuts (among other productions), influenced several artists of the period. The second work here, by Polydore Vergil, is a refutation of the "science" of divination, first printed in Basel in 1531. A third work here (by Camerarius and not mentioned on the title page), is a dialogue mostly about comets and what their appearance signifies; it was published originally in 1532. The text here is set in a very appealing italic font, and Cartier praises our little book as a "très jolie volume imprimé en italiques." (ST12274b)



**206 (OPTICS). THOMIN, MARC.** TRAITÉ D'OPTIQUE MECHANIQUE. (Paris: Jean-Baptiste Coignard, Antoine Boudet, 1749) 203 x 140 mm. (8 x 5 1/2"). xii, 372 pp., [2] leaves (errata, privilege). FIRST EDITION. Attractive contemporary calf, covers gilt with French fillets, rose cornerpieces, and the coat of arms of Pierre Étienne Bourgeois de Boynes, Marquis de Boynes at center; raised bands, spine compartments with central floral sprig within a lozenge of small tools, volute cornerpieces, maroon morocco label, old repairs to joints, gilt-rolled turn-ins, endleaves patterned with alternating rows of gilt stars and dots, all edges gilt. With engraved title vignette and four folding plates containing 35 figures illustrating various optical instruments and their uses. Wellcome V, 258; Blake, p. 449. ♦ Joints and extremities a little rubbed, with lower corners worn to boards, minor spotting to covers, a small cluster of tiny scratches to upper board, dampstain to one-quarter of front pastedown, other minor internal defects, but still a very good copy, the text generally clean and fresh, the plates crisp and rather bright, and the binding sound and still appealing. **\$1,400**



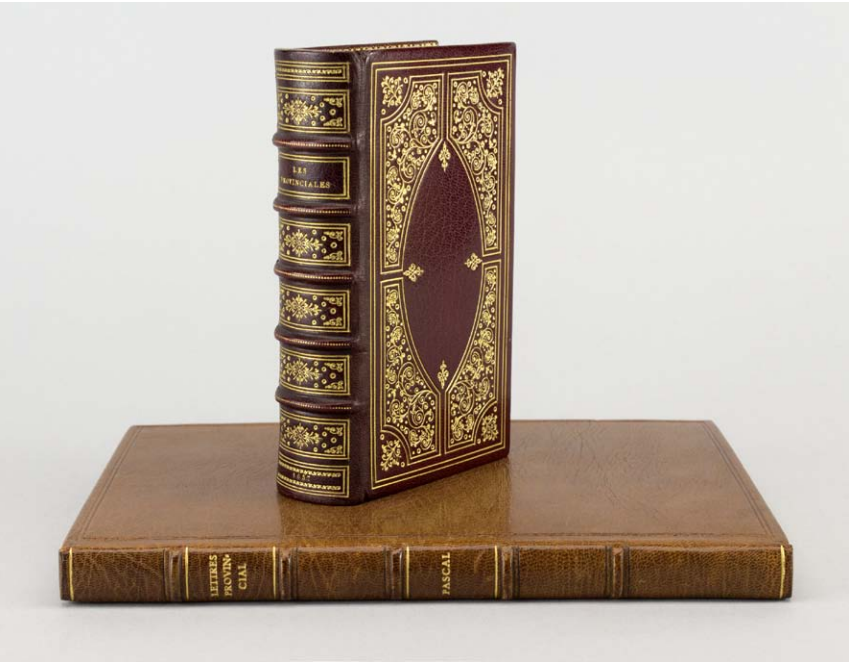
*In a binding featuring the armorial device of a distinguished French statesman, this is an attractive copy of a book on practical optics by the official optician to the Queen of France.* An engineer and maker of optical instruments, Marc Mitouflet Thomin (1702-52) was one of the first French artisans to offer eyeglass frames. In this work, he explains the principles and processes for crafting lenses, microscopes, telescopes, binoculars, and various other optical devices in a manner that could be grasped by the average layman. The second part of the work, on making eyeglasses to correct vision, was originally published in 1746 and was critical in making Thomin's fortune. Marie Leczinska, wife of Louis XV, suffered from poor eyesight, and upon learning of Thomin's devices for treating this problem, she became his most prominent customer, appointing him "optical engineer" to the queen. Our prior owner was another member of the court of Louis XV: Pierre Étienne Bourgeois de Boynes, Marquis de Boynes (1718-83), who served as Secretary of the Navy for France. It is possible his interest in this subject related to his own eyesight, or perhaps to his naval duties, as he undertook a number of reforms to modernize the French fleet. (ST12781d)

*The Original Quarto Version of Pascal's Landmark of French Literature*

**207 [PASCAL, BLAISE]. "LOUIS DE MONTALTE,"** Pseudonym. [LES PROVINCIALES] and related material. ([Paris or Leyden]: 1656-57; related material 1657-58) 235 x 165 mm. (9 1/4 x 6 1/2"). With 16 (of 18) letters (lacking letters IV and XVIII as well as general title and "Advertisement" leaf). 17 of 19 individually issued parts (including the "Refutation de la Réponse à la Douzième Lettre"). The original parts bound up in pleasing modern tan crushed morocco, blind-ruled border, raised bands, gilt titling, new endpapers. PMM 140; Tchemerzine V, 62-63. ♦ Light brown stain to head margin of the last quarter of the leaves, occasional faint browning or foxing elsewhere, more conspicuous on final gathering, minor worming in bottom margin of a few leaves, otherwise a very good copy internally, with nothing approaching a serious defect, and in a pleasing unworn binding. **\$3,500**

*In addition to related material normally not included, this volume contains 17 of the rare original(?) 19 separately issued letters, or "Provinciales," by the French polymath Blaise Pascal (1623-62), a series characterized by PMM as "the first example of French prose as we know it today, perfectly finished in form . . . on a subject of universal importance . . . [and] an expression of one of the finest intelligences of the seventeenth century."* Prompted by the Jesuits' condemnation for heresy of Pascal's friend Antoine Arnauld, the letters are "a magnificent sustained invective" (PMM) against the laxity and casuistry of his detractors and at the same time a defense of Jansenism, that theological movement and faction within Catholicism that grew out of the writings of Dutch theologian Cornelius Jansen (1585-1638) and that emphasized many of the Calvinist tenets of faith (human sinfulness, lack of free will, and the necessity of divine Grace). The additional material, apparently collected from a variety of sources, comprises letters Pascal wrote to parish priests seeking assistance with the controversy. There is also a copy of Noel de la Lane's "Recit de ce qui s'est Passé au Parlement au Sujet de la Bulle de Nostre S. Père le Pape Alexandre VII. contre les Censures de Sorbonne" (ca. 1665). Pascal (1623-62) was a man of many attainments in several fields, among them physics, philosophy, and mathematics. Above all, he was a profound thinker, a devout Christian, and the creator of memorable prose. Written simply, lucidly, objectively, and wittily, the "Provinciales" represents a landmark in French literature, an early expression of Enlightenment thinking. It was enormously successful, dealt the Jesuits a fatal setback, and influenced the prose of Voltaire and Rousseau. Not surprisingly, the book was put on the Index and ordered to be burned. Originally printed clandestinely by various printers as separate publications at various times during 1656 and 1657, the series is bibliographically complicated, but it is clear that our quarto format versions precede the duodecimo printing dated 1657 and, obviously, those editions with later dates. It is likely, given the small parts we are missing, that someone assembled the various letters found here as they were issued at the time. A complete set of these letters in first edition—which is rarely seen—would sell for a considerable amount of money. (ST12177-11)

▼ 207 (bottom), 208 (top)



*The First Edition in English of "Provinciales," in a Lovely French Binding*

**208 [PASCAL, BLAISE]. "LOUIS DE MONTALTE,"** Pseudonym. LES PROVINCIALES: OR, THE MYSTERIE OF JESUITISME . . . DISPLAYING THE CORRUPT MAXIMES AND POLITICKS OF THAT SOCIETY. (London: Printed by J. G. for R. Royston, 1657) 150 x 90 mm. (6 x 3 3/8"). 11 p.l., 409 (i.e., 509), [7] pp. (without the initial blank; including errata and ads at the end). First Edition in English. FINE EARLY 20TH



CENTURY CRUSHED BURGUNDY MOROCCO BY JOLY FILS (stamp-signed on front turn-in), covers with central mandorla formed by panels intricately tooled in gilt, fleuron cornerpieces, raised bands, spine gilt in compartments with central fleuron enclosed by a lozenge of circlets, volute cornerpieces, gilt titling, densely gilt turn-ins, marbled endpapers, top edge gilt. With extra engraved title page. Wing P-643; Graesse V, 146; PMM 140 (French edition). ♦Very small inner margins because tightly bound, otherwise A BEAUTIFUL COPY, the binding unworn and especially bright, and entirely clean and fresh internally. **\$3,500**

*This is the initial printing in English of Pascal's celebrated chief work (described in the previous entry), offered in a lovely elaborately decorated 19th century binding. Our unnamed English translator, writing during the period of Cromwell's rule, reveals himself in the preface as fanatically opposed to the Jesuit order, which suffered a serious blow to its power and reputation as a result of Pascal's adroit attack. The Joly name is one of the most distinguished in French bookbinding history. After having apprenticed with a provincial binder, Antoine Joly (1838-1917) moved to Paris, found employment with the celebrated Léon Gruel, later formed a partnership with Thibaron in 1874, succeeded him 11 years later, and, in 1892, turned the business over to his son Robert (1870?-1924). "An excellent gilder like his father, Robert designed and produced a range of classical covers. In World War I he was commissioned by Henri Vever to execute bindings decorated by Jules Chadel and Adolphe Giraldon." (Duncan and De Bartha) The present binding is made with the highest quality morocco, is full of animation and creativity, is executed with unflinching expertise, and is in remarkable condition. (ST12741)*

**209 (PHILIP II). WATSON, ROBERT.** THE HISTORY OF THE REIGN OF PHILIP THE SECOND, KING OF SPAIN. (London: Printed for S. Hooper, 1778) 222 x 140 mm. (8 3/4 x 5 1/2"). **Two volumes.** Second(?) Edition. Contemporary sprinkled calf, upper corners very neatly renewed some time ago, raised bands flanked by double gilt rules, each spine with one brown and one red morocco label. Front pastedown of volume I with bookplate of Dampierre (see below). ♦Significant water(?) spot and small gouge to one board, the slightest hint of wear to extremities, but the attractive bindings completely solid, lustrous, and otherwise showing few signs of use. First and last few leaves with offsetting from binder's glue used for turn-ins, otherwise very fine internally, the text unusually fresh, clean, and smooth. **\$500**

*The only publication by Scottish historian Robert Watson (1730?-1781), this study of Philip II of Spain (1528-98) earned the praise of Horace Walpole and achieved considerable popularity in its day, going through seven editions following its 1777 publication, and being translated into three languages. Philip's reign, which encompassed wars with France and with England (including the fateful defeat of the Spanish Armada), revolts in Spain's Lowland holdings, and fierce persecution of Protestants, was certainly a meaty subject, and Watson's account was the definitive one until superseded by Prescott's. After a failed career in the church, Watson became professor of logic at Saint Salvator's College and devoted himself to the study of Spanish history. He did not live to complete the work, which was finished by William Thomson (1746-1817), librarian to the eighth earl of Kinnoull. Our extremely attractive copy has an unusual imprint, the printer being unrecorded among those copies listed in OCLC. This volume comes from the grand library of the dukes de Luynes at the Chateau Dampierre, begun in the 17th century by the courtier and political schemer Marie de Rohan Montbazon (1600-79), Duchesse de Luynes and de Chevreuse, immortalized in Dumas' "Musketeers" novels as a calculating lady-in-waiting to Queen Anne. The Dampierre books in this catalogue were probably purchased by the 6th duc de Luynes, whose circle included the philosophes and physiocrats, and who managed to protect the library during the French Revolution (he was arrested in 1793, but released upon the supplication of his chateau's occupants). (ST12579-4)*

*Potentially Dangerous Writing about the Significance of  
Physiognomical Features, Including Beards (Male and Female)*

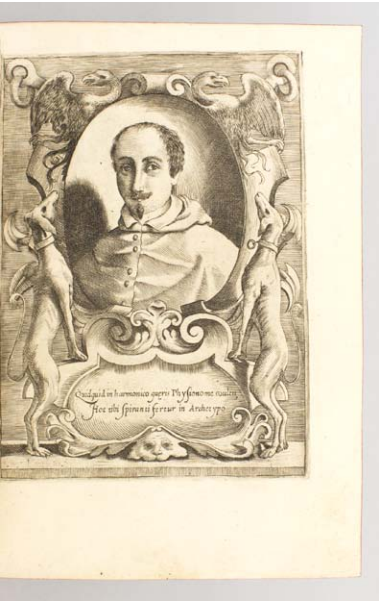
**210 (PHYSIOGNOMY). GHIRARDELLI, CORNELIO.** CEFALOGIA FISONOMICA DIVISA IN DIECI DECHE. (Bologna: Heredi di Evangelista Dozza e Compagni, 1670) 240 x 160 mm. (9 1/2 x 6 1/4"). 8 p.l., 628 pp., [10] leaves. Second Edition. Appealing contemporary burgundy morocco, gilt, covers with mitered frame of French fillets, central panel with fleurs-de-lys at corners and ecclesiastical coat of arms at center, smooth spine with similar mitered frame, the elongated center panel with an intricate filigree lozenge, boards with traces of small holes for ties, newer endpapers (neat repairs to joints, corners strengthened). With engraved allegorical frame on title page by Hieronymus David, engraved portrait of Lorenzo Campeggi, and 100 WOODCUT PORTRAITS IN

THE TEXT displaying the facial features discussed in the following chapter. Two portraits (p. 181 and p. 475) with faces printed on opaque pink paper and pasted over originals, as in other copies. Occasional ink marginalia. Thorndike VIII, 454-56; Krivatsy 4706; Cicognara 2440. ♦Leather on spine a little crackled, boards with a handful of spots and some variations in the depth of color, title page lightly soiled and yellowed, half a dozen gatherings a bit browned, occasional minor freckled foxing, other trivial imperfections, but an excellent copy, generally clean and fresh, and in a sound original decorative binding. **\$4,500**

*This is a fascinating work on the pseudo-science of physiognomy, written by a Franciscan cleric whose gift for politics was at least the equal of his talent for reading personalities. Based largely on classical literature and especially the writings of Aristotle, the text consists of 10 sections, devoted in turn to: the significance of different colors and textures of hair; the forehead's breadth and lines; the eyebrows and eyelashes; the shape and characteristics of the eyes; the nose; the mouth, lips, voice, and breath; the chin and beard (including women's beards); the size and shape of the ears; the shape of the face and the quality of the complexion; and the size and shape of the head. In each section there are 10 chapters, each preceded by a portrait displaying the facial traits to be discussed, with a Latin caption and an Italian sonnet casting light on their influence on personality. The final chapter in each section is devoted to physiognomy in women (all other examples being male). The author did all he could to insure, during an unsettled time, that his book would be accepted by the censors affiliated with the Catholic Church's Office of the Inquisition. The work was first printed (in 1630) when the plague was ravaging Italy, and censors were especially vigilant about any printed material that might be anger God and consequently tempt him to punish humanity through the use of fatal disease. Writings with occult overtones—such as astrological prognostications—were considered particularly dangerous in this respect. Because Ghirardelli (ca. 1572-1637) was an astrologer, and sometimes his discussions linked physiognomy to astrological influences, he had to exercise great care. He cleverly began the "Cefalogia" with a dedication to the chamberlain of the archduchy of Austria, proclaimed his affiliation with the prestigious Accademia Vespertini in his preface, and preceded the body of the work with a portrait of the influential advisor to Pope Clemens VII, Bishop Lorenzo Campeggi, whom he described as displaying the best possible physical physiognomy, denoting a virtuous man. As Thorndike tartly observes, "with such political, episcopal, literary, academic and university support and trappings, it is small wonder that the volume passed the censors with colors flying." The arms on the binding here indicate that our volume was owned by a cleric of high rank and considerable means (and someone who no doubt felt comfortable about the book's contents). (ST13027)*

**211 (PLANTIN PRESS). MURET, MARC ANTOINE.** VARIARVM LECTIONVM LIBRI XV. (Antverpiæ [i.e., Leyden]: Christophorum Plantinum, 1586) 175 x 108 mm. (6 7/8 x 4 1/4"). 325 (i.e., 425), [20] pp. Second Plantin Edition. Bound in very pleasant 18th century vellum, yapp edges, flat spine with title written faintly in ink. Plantin compass device on title page, historiated initials. Front pastedown with the armorial bookplate of Robert Shafto of Benwell; rear pastedown with the armorial bookplate of (Shafto's relative) William Adair. Voet 1724; Graesse IV, 628. ♦Text with light marginal browning (one margin with three small brown spots), crease and tear in one leaf from faulty trimming (no text loss), otherwise very fine, the binding with virtually no soiling and without any appreciable wear, and the text clean and quite fresh. **\$1,100**

*An intelligent and scholarly reader of the classics, Marc Antoine Muret (1526-85) makes suggestions in these "Various Readings" for emendations and interpretations of a number of ancient authors, principally Cicero, Horace, Plautus, and Aristotle. Within each of the 15 books are typically 20 different sections, with no discernible pattern in their arrangement; Muret seems to have written them down as the observations struck him. The first eight books were published originally*





in 1559 by Zilleti in Venice, and the final seven books appeared for the first time in the 1580 Plantin edition, of which this is a reprint done (despite what the title page says) in the Plantin office in Leyden. Voet indicates that Plantin and Muret were introduced by the Netherlandish Jesuit Joannes Gravius and that they began correspondence in 1574 about the publication of the "Readings." After many delays, impatient letters, and indecision over the proper dedicatee, the text finally was printed some six years later. A professor of literature at Bordeaux, Muret taught the young Montaigne. Harried in France on charges of Protestantism and homosexuality, Muret fled to Italy, where he was befriended by the publisher Paulus Manutius. Christopher Plantin (1520-89) set up shop in Antwerp as a bookbinder in 1549, but he turned to printing in 1555 and soon rose to the top of his trade, both as a printer and type designer. He produced, among a great many things, the celebrated Antwerp Polyglot Bible of 1569-72 and a steady stream of emblem books. In 1575, he employed nearly 150 workers, who helped to keep more than 20 presses going, and for a time, he established premises in Paris and Leyden. The owner whose 18th century bookplate appears at the front here is apparently the Robert Shafto of Benwell (1732-97) referred to in the famous song "Bonny Bobby Shafto." He was a handsome and cavalier M.P. who campaigned using the "Bonny Bobby Shafto" nickname, and the song's lyrics supposedly refer to his jilting of a certain Bridget Belasyse, who died at the time of Shafto's marriage to Anne Duncombe. Ours is quite a fine copy of an uncommon book. (ST11124)

**212 POPE, ALEXANDER.** AN EPISTLE TO THE RIGHT HONOURABLE RICHARD LORD VISC[OUN]T COBHAM: OF THE KNOWLEDGE AND CHARACTERS OF MEN. (London: Printed for Lawton Gilliver, 1733 [i.e., 1734]) 350 x 228 mm. (13 3/4 x 9"). 2 p.l., 13, [1] pp., [1] leaf (ad). FIRST EDITION. Recent gray marbled paper wrappers. Woodcut tailpiece. Griffith 329; Foxon P-920; Rothschild 1611. ♦Very slight foxing and browning, but a fine copy, the binding essentially as new, and the text with clean, fresh leaves and ample margins. **\$600**

*This is a very well-preserved copy of one of Pope's 13 famous Horatian epistles. These works were inspired by the "Satires" and "Epistles" of Horace, who, like Pope, had an uneasy tolerance for the foibles of his contemporaries. They are akin to, and from the same period as, Pope's so-called Ethic Epistles, which are essentially fragments of a book-length treatise on human morality that was conceived of but never completed. When the present piece is done examining human nature, its conclusions are not heartening. Pope recognizes the notion of a Ruling Passion as the chief clue to understanding human motivation, but he also sees that the human spirit is never static, is always unpredictable, and is full of dark mysteries. Any abstract system to explain the innermost nature of humans is, consequently, always going to be inadequate. (ST12891b)*

**213 POPE, ALEXANDER.** OF THE USE OF RICHES, AN EPISTLE TO THE RIGHT HONORABLE ALLEN LORD BATHURST. (London: J. Wright for Lawton Gilliver, 1732) 350 x 228 mm. (13 3/4 x 9"). 1 p.l., 20 pp. FIRST EDITION, First State (with the erratum at the foot of page 20 and the misprint uncorrected). Recent gray marbled paper wrappers. Title page with woodcut printer's device. Griffith 280; Foxon P-923; Rothschild 1605; Ashley IV, 32. ♦Minor foxing and browning, otherwise a fine copy inside and out. **\$400**

*In this moral essay, Pope examines what he sees as his age's appalling preoccupation with money, attacking among the well-to-do both the miser and the spendthrift. His ideal is the country gentleman who recognizes the public responsibility resident in his wealth and position and who consequently pursues a policy of constructive philanthropy. (ST12891a)*

*In Elaborately Gilt Contemporary Bindings*

**214 POPE, ALEXANDER.** THE WORKS OF ALEXANDER POPE ESQ. . . . WITH HIS LAST CORRECTIONS, ADDITIONS, AND IMPROVEMENTS: TOGETHER WITH THE COMMENTARY AND NOTES OF HIS EDITOR. (London: Printed for C. Bathurst et al., 1770) 229 x 146 mm. (9 x 5 3/4"). **Nine volumes.** Edited by William



Warburton. VERY DECORATIVE CONTEMPORARY SPECKLED CALF, covers with delicate gilt leaf border, flat spines lavishly gilt in compartments separated by metope and pentaglyph roll and filled with repeating rows of hatched ovals and floral tools, each spine with one green and one red label, marbled endpapers. With 24 engraved plates (including the frontispiece). Armorial bookplate of the library of the Duc de Luynes at Chateau Dampierre on front pastedown. Alston & Jannetta t005450. ♦Mild offsetting from plates, consistent (though not offensive) faint yellowing, occasional minor foxing, but very clean and fresh internally. Two joints with three-inch cracks at top (a half dozen other joints with very short, thin cracks), corners a little worn, other minor external imperfections, but the very pretty bindings quite lustrous and generally showing little use. **\$1,600**

*This is a handsomely bound set with noble provenance of an early reprint of Warburton's collected edition of Pope's "Works," issued during the editor's lifetime. Although an early detractor of Pope, Warburton (1698-1779) became an intimate friend of the poet in 1739 after he defended in a series of letters Pope's "Essay on Man," the orthodoxy of which had been attacked. When Pope died in 1744, he bequeathed to Warburton half his library and the copyrights of all his works, material valued by Johnson at the whopping sum of £4,000. Having been given Pope's final corrections and additions to his works shortly before the poet died, Warburton published the first collected edition, in nine volumes, in 1751. At the same time, Warburton added a considerable amount of his own philosophical and theological commentary to the voluminous notes, and it is generally thought that these additions effectively Christianized works that otherwise would have reflected the Deism embraced by Bolingbroke, the close friend of Pope whom Warburton supplanted. Given its excellent state of preservation, it is no surprise that this appealing set once graced the stately library of the dukes de Luynes at the Chateau Dampierre (see item #209). (ST12579-11)*

*Intriguing Woodcuts Predicting False Prophets, Turkish Invasions, And other 16th Century Adversities*

**215 (PROGNOSTICATIONS). LICHTENBERGER, JOHANNES.** PROGNOSTICATIO. ([Cologne]: Peter Quentel, 1526) 203 x 152 mm. (8 x 6"). 59 leaves (without final blank). Pleasing late 18th or early 19th century black straight-grain morocco, gilt, covers with blind-tooled Greek key border enclosing gilt frame of alternating floral sprig and swirling palmette tools, raised bands, spine gilt in panels with delicate wheel centerpiece, gilt turn-ins, all edges gilt. With attractive white-on-black decorative woodcut initials, portrait of the author on title page, and 44 ALMOST ALWAYS CURIOUS AND SOMETIMES STRIKING WOODCUTS, these usually attributed to Jorg Breu the Elder. Front pastedown with book label of Arthur and Charlotte Vershbow. Thorndike IV, 473-80; Adams L-659. ♦Blank corner of O2 with small (slightly darkened) old repair well away



from the text, isolated trivial foxing, but A VERY FINE COPY, the attractive binding quite lustrous and scarcely worn, and the text extremely clean and smooth. **\$11,000**

Featuring woodcuts that are by turns diverting and fascinating, this is a very appealing copy of an early edition of a popular series of predictions, embracing all manner of calamities and adversities, predictions that were prompted by a 1484 planetary conjunction and a 1485 solar eclipse. First printed in 1488, the work foretells baleful events up through the year 1567. Court astrologer to Emperor Frederick III, Johannes Lichtenberger (ca. 1444-1503) begins here by citing the divine inspiration for prophecies, both pagan and Christian, and this is illustrated by a woodcut showing God's divine radiance streaming down onto some of the author's favorite sources—Ptolemy, Aristotle, the Cumaean Sibyl, Saint Bridget, and Reinhard the Lollard. The first part of the book contains predictions for the pope and the Church, which will be shaken by false prophets; the second part covers the Holy Roman Empire, warning of an invasion by the Turks; the third foretells the conditions the common people will face (generally miserable). The work concludes with a series of prophecies for specific years. The charming woodcuts are usually attributed to Jorg Breu the Elder of Augsburg (ca. 1475-1537), a major artist contemporary with Dürer, whose output included frescoes and altarpieces as well as the woodcuts for which he is best known. The illustrations make a strong and memorable statement, comprising depictions closely following Lichtenberger's descriptions—a ship carrying a church and tossed on a rough sea, two bishops clutching at a single crozier, which is being bitten by a bear and a wolf. Given the fact that such an illustrated work would invite avid use, it is not surprising that all early printings of this book are scarce. (ST12554)

**A Curious Blend of English History Featuring Merlin  
And of Comforting Predictions for an Anxious Audience**

**216 (PROGNOSTICATIONS). (MERLIN). [HEYWOOD, THOMAS].** THE LIFE OF MERLIN, SURNAMED AMBROSIUS. (London: Printed by J. Okes, 1641) 180 x 130 mm. (7 x 5 1/8"). [70], 376 pp. (a few leaves mispaginated but complete). FIRST EDITION, First Issue (dated 1641 and with acorn border on title page). Contemporary speckled calf, covers with floral blind tool in each corner, raised bands, red morocco label. Frontispiece of Merlin in monk's attire sitting beneath a tree and writing in a book, with real and fabulous beasts frolicking around him and Thong Castle in the background. Front pastedown with bookplate of George Arnold Esqr. dated 1806 and an illegible contemporary(?) signature; front free endpaper with bookplate of Robert S. Pirie; rear pastedown with booksellers' tickets of Willaim Salloch and Harry F. Marks. Pforzheimer 478; Wither to Prior 448; Wing H-1786. ♦A bit of crackling along the lower part of the front board and along the spine, boards tending to splay slightly, a touch of toning internally (due to the quality of the paper), occasional negligible rust spot or light smudge, otherwise a fine copy, clean and fresh internally, in a binding with relatively few signs of use. **\$3,500**

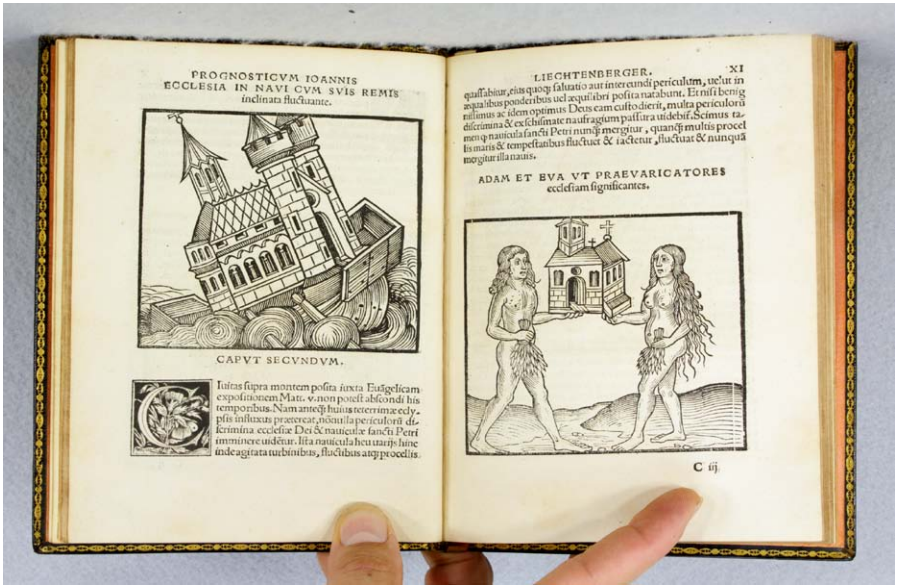
205 ▶

216 ▶

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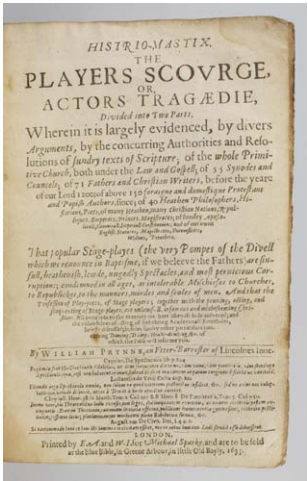
Published during a time of political upheaval, this is a book of prophesies intended for a popular audience that was concerned, confused, and looking for a hopeful future at a time when the world seemed to be crashing down around them. As Pforzheimer observes, its "farrago of prognostications" offered the same sort of illusory comfort as the economic forecasts eagerly seized upon by the public of today. It was an early entry in



what became a veritable flood of prophetic publications. The book gives a brief chronicle of the kings of England, from Brute of Troy, the legendary founder of the British monarchy, to Charles I. In the preface, Heywood describes it as a portable version of Holinshed or the "Polychronicon," which had served as sources for his work. Merlin's prophecies are interwoven with this history, with the author pointing out how the mysteriously worded predictions had been fulfilled by events. Heywood (ca. 1573-1641) was an actor, poet, and prolific playwright. According to DNB, his literary career is "astonishing not only for its length (nearly fifty years), but for the sheer range of Heywood's output, covering nearly all the genres available to him." A religious man, he resented the aspersions cast on the theatrical profession by William Prynne's "Histriomastix" (see following item) and engaged in a public dispute with the Puritan, satirizing him in plays and noting his downfall with satisfaction. Although it is not signed, according to Pforzheimer the frontispiece is "sometimes attributed to [Wenceslaus] Hollar" (1607-77), a versatile and prolific engraver whose work is much admired. (ST13043a)

**A Very Well-Preserved Copy of a Book that Cost its Author his Ears**

**217 PRYNNE, WILLIAM.** HISTRIO-MASTIX. THE PLAYERS SCOURGE, OR, ACTORS TRAGÆDIE. (London: Printed by E. A. and W. I. for Michael Sparke, 1633) 198 x 140 mm. (7 3/4 x 5 1/2"). 17 p.l., 512 pp., 513-568 leaves, 545-582, [2] blank, 831-1,006 pp., [20] leaves (obviously erratic numbering, but complete). FIRST EDITION, Second Issue, as virtually always (with "Errataes" on \*\*\*4v). Contemporary sprinkled calf, recently re sewn and rebacked by Courtland Benson. Pforzheimer III, 809; STC 20464; Brunet IV, 618; Graesse V, 468. ♦First few leaves with faint, inoffensive stain at lower inner margin, otherwise QUITE A FINE COPY, with only trivial imperfections—the expertly restored binding unworn, and the text consistently fresh, almost entirely clean, and with ample margins. **\$3,500**



The Puritan divine William Prynne (1600-69) loosed his moral lightning upon the theater of his time in the present diatribe, a work that could not have been more unrestrained nor more ill-timed. This was no precision ideological sortie, but an unbridled surfeit of castigation. In the words of the Norton Anthology of English Literature, "in this passionate . . . tirade of over 1,000 pages larded with authorities in the text and margins—classical philosophers, Church Fathers, Protestant theologians—Prynne denounced stage plays, cross-dressed male actors, court masques, mixed dancing in masques and everywhere else, maypoles, wakes and other rural festivals, country sports on the sabbath, Laudian ritual, stained-glass windows and much more, staking out the most extreme Puritan position on traditional recreations at court and in the countryside." Prynne was also outraged by the favor shown to Shakespeare by printers, ranting, "Shackpeers Plaies are printed in the best Crowne paper, far better than most Bibles." The book would have attracted much less attention if it hadn't contained a number of stories of rulers and magistrates whose support of, or participation in, theatrical productions seemed to bring about their demise. It happened that Charles and his queen, Henrietta Maria, often

danced in court masques, and Prynne's allusions to "scurrilous amorous pastorals" and to female actors as "notorious whores" struck way too close to the royal home. As a consequence, our author was imprisoned for life, eventually stripped of his academic credentials, disbarred, fined £5,000, placed in the pillory at Westminster and Cheapside, forced to watch his books being publicly burned (the first English books to go up in flames this way), and relieved of a portion of his ears. (This was before freedom of the press.) Like its author, this item (unlike the present copy) is almost always found in wretched condition. (ST12801f)

**A Charming and Wacky Look at Pulchritude**

**218 (PULCHRITUDE). VAENIUS, ERNESTUS.** TRACTATUS PHYSIOLOGICUS DE PULCHRITUDINE. JUXTA EA QUAE DE SPONSA IN CANTICIS CANTICORUM MYSTICE PRONUNCIANTUR. (Bruxellis: Typis Francisci Foppens, 1662) 170 x 107 mm. (6 3/4 x 4 1/4"). 4 p.l., 60 pp., [1] leaf (approbation).



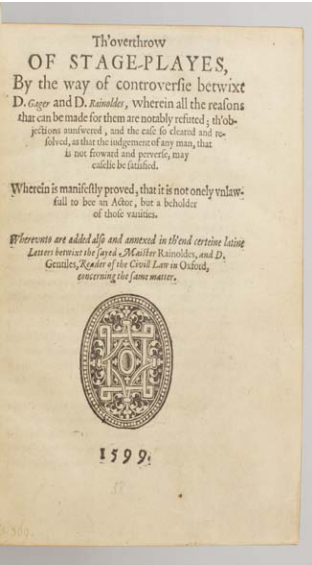


FIRST EDITION. Older limp vellum, spine with title and date written in ink. Woodcut initials and tailpieces, and 30 engravings on title and in text of female faces and animal faces to which some of them are compared. Front pastedown with stamp of A. Van Loock; each page of text within ink-ruled frame. Dorbon 5014; Wellcome V, 322; Brunet V, 1026 ("orné de jolies gravures au trait"). ♦Vellum a little soiled and rumpled, a portion of the title page with light offset from something previously laid in, isolated trivial soiling in the text, otherwise quite a fine, large, fresh, and clean copy. **\$2,900**

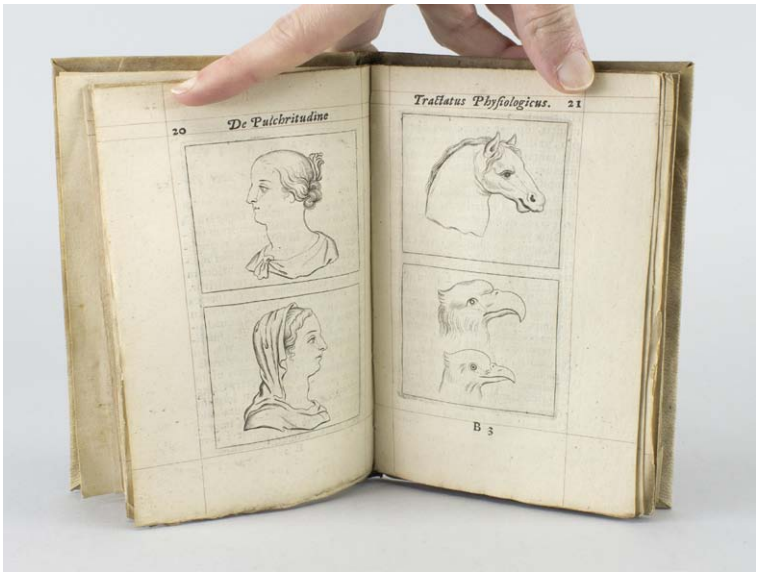
*This is the sole printing of a very imaginative treatise on the physiological manifestations and qualifications of femininity. The text is divided into 14 sections, each of which begins with a quotation from the "Song of Songs," followed by a visually reinforced explanation of how the quoted "mystic" words show that Solomon knew what perfect female beauty was. For example, in chapter 1, the quotation "your head is like the camel's" is used as evidence that a woman's head ought to be lofty, and juxtaposed engravings of a (wary) camel and a (despondent) woman give a graphic emphasis to the point. The chapter, like the other 13, ends with an appropriate short poem, presumably by the author. Brunet, in an understatement, says that the title of this charming, wacky, and scarce work "gives some indication of its singularity." This copy's singularity is further enhanced by the fact that every untrimmed page is ruled in brown ink. (ST12934)*

*Condemning Theatre the Year the Globe Was Built,  
By the Key Figure behind the King James Bible*

**219 RAINOLDS, JOHN.** TH' OVERTHROW OF STAGE-PLAYES, BY THE WAY OF CONTROVERSIE BETWIXT D. GAGER AND D. RAINOLDES. ([Middelburg: Printed by Richard Schilders], 1599) 183 x 142 mm. (7 1/4 x 5 3/8"). 4 p.l., 163, [1], 264 (i.e., 164)-190 pp. FIRST EDITION, First Title Page (a second title page was dated 1600). Pleasant 19th century mottled calf by Riviere & Son (stamp-signed on verso of front free endpaper), covers with French fillet border, raised bands, spine attractively gilt in compartments with arabesque centerpiece and curling vines at corners, gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. Woodcut initials, headpieces, tailpiece, and title page vignette. Front pastedown with bookplate of Marsden J. Perry; front free endpaper with bookplate of Robert S. Pirie. Occasional ink annotations in a contemporary hand. STC 20616. ♦Quarter-inch loss to head of spine, front joint cracked (but still holding firm), rear joint and extremities a bit rubbed, occasional light foxing or browning, otherwise an excellent copy, clean and fresh internally, and in a lustrous, solid binding. **\$7,000**



*This vigorous denunciation of stage plays was written by a Puritan academic who knew whereof he spoke: as a young man, he had been a cross-dressing actor, playing female roles in entertainments held before Queen Elizabeth.* A significant figure in the academic world during the last quarter of the 16th century, Rainolds, or Reynolds (1549-1607), is best known as perhaps the most important member of the team of translators employed by King James to produce the Authorized Version of the Bible. He was a Puritan of stringently virtuous and rigorously moral character, a fact that brought public notice successively from Elizabeth and James, who both appreciated the strength of his commitment and recognized its tendency toward excess. It is not surprising, then, that he wrote the present jeremiad against the performance of academic plays, "wherein [it] is manifestly proved, that it is not onely unlawfull to bee an actor, but a beholder of [their



performances]." The "Gager" of the title refers to William Gager (fl. 1580-1619), who wrote a series of Latin plays that were performed with considerable success at Christ Church, Oxford, sometimes in front of very distinguished visitors. Gager sent a copy of one of his most successful plays to Rainolds, then of Queen's College, to which Rainolds "replied by denouncing the practice [of performing plays at Oxford] and by condemning the excess to which it had lately been carried at Christ Church." (DNB) Gager protested, but following further correspondence during 1592-93, it is said that he accepted defeat in the controversy at the hands of someone whose reputation and moral ballast were considerably greater than his. Collier notes that the controversy relates only tangentially to popular theatrical performances since it deals primarily with plays performed in university precincts, but he suggests that the publication of our book, some six years after the feud had apparently concluded, made commercial sense "on account of the new interest attracted to the subject by the project of building the Fortune Theatre," erected by the actor Edward Alleyn. At least as important, 1599 was also the year that the Globe Theatre, famous for its association with Shakespeare, was built. Former owner Marsden Perry (1850-1935) was a wealthy financier who set out to amass the greatest collection of Shakespeareana in North America. Some of the most valuable items from his library were sold to Henry Clay Folger and now reside in the Folger Shakespeare Library. This work passed into the outstanding collection of Robert S. Pirie (see item #126, above). Not surprisingly, the present item is a rare book: we could trace just three other copies at auction in the past 40 years. (ST13045)

**220 (RALEIGH, SIR WALTER).** THE ARRAIGNMENT AND CONVICTION OF SR VVALTER RAWLEIGH, AT THE KINGS BENCH-BARRE AT WINCHESTER. ON THE 17. OF NOVEMBER. 1603 . . . COPIIED BY SIR THO: OVERBVRY. (London: Printed by William Wilson for Abel Roper, 1648) 191 x 133 mm. (7 1/2 x 5 1/4"). 1 p.l. (title), 38 pp. FIRST EDITION. Pleasant enough 18th or 19th century polished calf, rebacked (perhaps in the 1970s), flat spine with vertical gilt titling, new endpapers. Title page with early ink ownership inscription of W. Bayntun, Gray's Inn (see below) and with his ink initials "WB" at foot of last page. Rear pastedown with neatly pencilled notes relating to the purchase of the book at Sotheby's by William Stirling Maxwell in 1978: "Estimated at £80/120. I paid £200 + £20 (\$436.50)." Wing A-3744; Sabin 67545. ♦Extremities a bit rubbed, a hint of soiling and a handful of small scratches to the covers, faint darkening and minor fraying to edges of title, other trivial imperfections, but an excellent copy, quite clean and fresh internally, and in a solid, very satisfactory binding. **SOLD**

*This is a rare copy of a text relating to the accusation, in 1603, that Raleigh had conspired with fellow courtier Baron Cobham to facilitate a Spanish invasion to prevent James Stuart from inheriting Elizabeth's throne.* Raleigh, never adept at politics, had alienated Elizabeth's powerful secretary, Sir Robert Cecil, and the influential Howard family of Norfolk. Cecil and the Duke of Norfolk lost no opportunity to malign Raleigh to James, and seized upon an unfortunate and characteristically impulsive remark Raleigh made about thwarting the succession to try him for treason. Our "Arraignment" comes from that trial, in which the silver-tongued Raleigh argued so persuasively that at least he won the public to his side. He was convicted in any case and sentenced to be executed, but was instead imprisoned in the Tower to avoid bringing down public ire on the newly-crowned king. An educated poet, courtier, explorer, buccaneer, and one-time favorite of Queen Elizabeth, Sir Walter Raleigh (1552?-1618) lived a life full of adventure and controversy. Among many other things, he had an important intersection with American history as the person who attempted to found Roanoke Colony in Virginia in 1587. After being released from the Tower in 1616, he conducted his second expedition to the New World, sailing in search of the fabled City of Gold, or El Dorado. The venture did not succeed, and, worse, his troops (under the direct command of Lawrence Keymis) attacked and burned the Spanish outpost of San Tomàs after strict royal orders to avoid conflict with the Spaniards. Although he was not directly responsible for the attack, he was nevertheless arrested—for the second time—for treason. As a gesture of appeasement to the Spanish, he was executed on 29 October 1618, becoming a martyred hero ever after to a public antipathetic toward the Spanish (and remaining with unusual immediacy in the loving memory of his wife, who was known to have kept his embalmed head in a red leather bag next to her bed). Although we could find no record of a sale of his library, there is a "Catalogue of Books in the Possession of William Bayntun of Gray's Inn" (said to be created ca. 1768-70) in the Bodleian Library (MSS. Eng. Misc. e. 80-1). Bayntun seems to have been a serious collector: in his "Biography and Typography of William Caxton, England's First Printer," William Blades records an anecdote of our owner Bayntun unwittingly purchasing in the 1770s the only surviving copy of a Caxton incunable (unfortunately from a thief who had taken the book from Cambridge University Library). This is a rare book: since 1978, ABPC records just one other copy at auction. (ST12120)



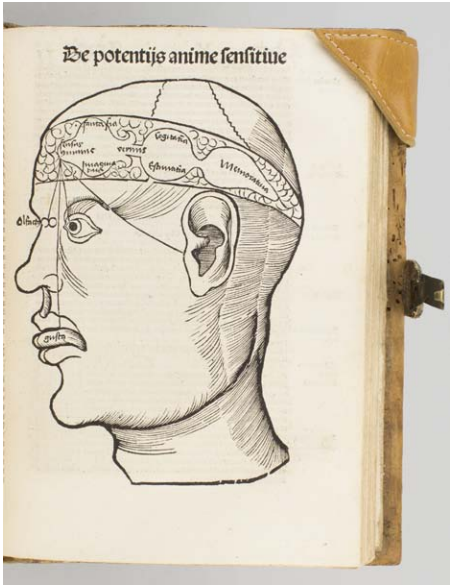
*A Mid-16th Century Edition with Delightful Woodcuts,  
And in a Contemporaneous Wallet Binding*

**221** (REGIMEN SANITATIS SALERNITANUM). CURIO, JOHANNES and JACOB CRELL, Editors. DE CONSERVANDA BONA VALETUDINE OPUSCULUM SCHOLAE SALERNITANAE, AD REGEM ANGLIA. (Franc[ofurti]: Apud Chr[istianum] Egenolphum, [1554]) 162 x 117 mm. (6 1/4 x 4 1/2"). [8], 183, [5] leaves. EXCELLENT PERIOD FLEXIBLE VELLUM WALLET-STYLE BINDING composed of a single sheet of vellum folded around spine and fore edge, the edges overlapping on the front cover (with no evidence of any kind of secure closure), covers laced through. Title page (with printer's device of a fiery heart on a pedestal) and frontispiece printed in red and black, numerous woodcut illustrations depicting human behavior, foods, and plants throughout text. Title page with three ownership signatures (illegible). Durling 3822; Heirs of Hippocrates 44 (1559); See also: Simon "Bacchia" 174 (1551). ♦Half-inch tear to bottom of upper joint, vellum a bit wrinkled and browned in places, front pastedown strengthened at one corner, small wormtrail affecting front pastedown and flyleaf, faint browning in the text, other trivial defects, but still a very well-preserved copy, the original binding entirely solid, and the text unusually clean. **\$6,900**

Offered here in an intriguing original wallet-style binding and with many charming woodcut illustrations, this is a rare edition of a famous work on health and diet that evolved from a rich Medieval tradition of medical literature geared toward a secular audience. "Heirs of Hippocrates" tells us that this work (and others like it) was based on the enormously influential "Regimen Sanitatis Salernitanum," a collection of medical advice, dietary suggestions, and remedies for good health, attributed to the School of Salerno, a renowned medical school located in southern Italy. Composed in the form of a poem with easy-to-remember maxims, the "Regimen" was likely produced in the 12th century and went on to become one of the most popular and widely dispersed medical books of the Middle Ages and beyond. "It was committed to memory by thousands of physicians and, after the invention of printing, was published in nearly three hundred editions, in Latin as well as in several vernacular languages." (Heirs) In addition to inspiring numerous iterations, this celebrated work also prompted a large number of commentaries over the years. One of the most prominent commentaries was that of the physician and alchemist Arnauldus de Villanova (c. 1235-1313), a man sought out by royalty, popes, and (unfortunately) the Inquisition during his lifetime. According to Simon, the editors of the present work "completely revised" the commentary of Arnauldus de Villanova for this publication (which first appeared in 1538), adding to it material by other authors as well as some delightful woodcuts. Many of the illustrations depict medicinal herbs, but some show scenes at the table, vomiting drunkards, and other depictions of daily life in homely settings, including a curiously dramatic illustration of spousal abuse under the heading "De Temperatura Cholericæ." Given that this book was probably used as a health reference in the home, its current state of preservation makes it a fortunate survival. (ST12971)



*An Excellent Copy of an Early 16th Century Compendium Featuring  
Important Pre-Vesalian Images and the Often-Lacking World Map*



**222** [REISCH, GREGOR]. MARGARITA PHILOSOPHICA: CU[M] ADDITIONIBUS NOVIS. (Basilae: Michael Furterius, 1517) 212 x 155 mm. (8 1/2 x 6"). [292] leaves (m8-n1 misbound, and o1 missigned p1). Fourth Authorized Edition. Contemporary elaborately blind-stamped pigskin over wooden boards, expertly rebaked in matching pigskin (in the 20th century?), original(?) metal clasp. WITH 21 FULL-PAGE WOODCUTS AND THREE FOLDING PLATES (two diagrams and a large map of the world), a few of the woodcuts neatly colored in part by an early hand, one full-page chart, several pages of musical notation, copious text illustrations, diagrams, and tables, and the printer's monogrammed device. With occasional early underlinings and redactions. Choulant-Frank, pp. 126-29; Smith "Rara" 82; STC German 731; Adams R-336; Sabin 69123. ♦Wooden boards with a handful of small wormholes (bevelled edges more noticeably wormed), pigskin a little darkened, but quite sound overall and with considerable antique appeal. Very occasional minor staining and soiling, light offsetting from colored woodcuts, map with some minor repairs to strengthen the central fold, but overall A FINE COPY, the text unusually clean and fresh. **\$29,000**

This important and widely-read compendium of knowledge features significant pre-Vesalian anatomical images and a notable world map. Smith asserts that the work, originally published in Freiburg in 1503, was "the first modern encyclopedia to appear in print." The demand for the book was sufficiently strong to warrant a second edition the next year, followed by over a dozen editions (both authorized and pirated) in the course of the following century. It seems to have been especially popular with universities, and the contents are accordingly divided into sections tackling a broad range of subjects of interest to university students. These include the seven liberal arts (grammar, rhetoric, logic, arithmetic, geometry, music, and astronomy), natural philosophy, moral philosophy, alchemy, theology, and other related disciplines. The considerable amount of information presented here is enhanced and elucidated through the aid of woodcut images. Several of these are allegorical scenes, with the requisite finely attired females representing several different branches of thought. The plate depicting Grammar, for example, features the goddess Nicostrata (also known as Carmenta, the inventor of the Latin alphabet), guiding a young boy toward the Tower of Knowledge, to which she holds the key. Also present are many non-allegorical illustrations, which include depictions of industry, natural disasters, heavenly phenomena, biblical scenes, and geometrical diagrams. Some of the most iconic images in this volume are medical. These include the Zodiacal Man, "the oldest printed illustration of the structure of the eye" (Choulant-Frank), an image of the internal anatomy of the thorax and abdomen, and an image of the brain adhering to the Medieval structure (which divides the mind into three cerebral "cells" or "venticals" for sensory information, reason, and memory). Our copy also contains the folding map of the known world, which is often lacking. According to Sabin, the map in this edition is exactly like that of the first edition, featuring 12 wind-heads, one of whom is especially delightful in eyeglasses (apparently representing the first wind-head to be bespectacled). Although it was based on the influential world map found in Ptolemy's "Geographia," the present map incorporates a particularly interesting line of text referencing the relatively recent discovery of the New World: "Hic non terra sed mare est: in quo mire magnitudinis Insule, sed Ptolemeo fuerut incognite" ("Here is not land, but sea: in which are islands, that were unknown to Ptolemy"). Although copies of the "Margarita Philosophica" can be found on the market with some regularity, it is unusual to find an early copy that is both complete and in outstanding condition, as here. (ST12922)







*A Spectacular Copy, with Three of the Most Magnificent Anatomical Engravings Ever Printed*

**223 REMMELIN, JOHANN.** PINAX MICROCOSMOGRAPHICUS. (Amsterdam: Justus Danckersz, 1667) 474 x 363 mm. (18 3/4 x 14 1/4"). 5 leaves. Third Dutch Edition. Original marbled boards, untrimmed edges, spine expertly repaired. In a new folding cloth box. Title leaf verso with three-quarter page engraving showing front and back views of the body's veins, and THREE VERY INTRICATE AND FASCINATING FULL-PAGE ANATOMICAL PLATES WITH MORE THAN 100 MOVABLE FLAPS TO REVEAL AND ELUCIDATE THE BODY'S VARIOUS PARTS (the plates mounted on recto of blank sheets, as issued, with text on verso). Text in Latin and Dutch. Front pastedown with 20th century bookplate of S. Van der Hoeven. Wellcome IV, 504 (variant-with the vein engraving printed, rather than pasted, on the title verso); Choulant, p. 233. ♦Original boards very worn, soiled, and abraded, but now very skillfully restored. Leaves with minor soiling and trivial fraying at fore edge, but THE FRAGILE ANATOMICAL PLATES IN EXCEPTIONALLY FINE CONDITION, WITH ALL FLAPS INTACT, and virtually no movable parts with any significant creasing or wrinkling. **\$15,000**



An almost breathtaking survival merely when it is found intact, this remarkably well-preserved copy is from an early edition of the first book to use superimposed flaps to show in a thoroughgoing way the internal organs of the human body; originally appearing in unauthorized versions (and then in the author's edition of 1619), it features three of the most magnificent anatomical plates ever printed. It is the major work of Johann Remmelin (1583-1632), a physician in Ulm and Augsburg. While at Ulm, he conceived the notion of producing an anatomy that could be used to reveal—in successive layers—the muscles, bones, and viscera of the human body. He employed one of the leading Augsburg artists, Lucas Kilian (1579-1637), to render the engravings, which were based on Remmelin's own drawings. This is not the initial anatomical book to use illustrations with movable parts—for example, Vesalius makes a rudimentary attempt to employ this technique in his "Epitome"—but we see here for the first time an intricate representation, using well over 100 flaps, some of them quite small. The work was printed using eight separate plates, which were then cut apart and pasted together to make the three large figures. In some cases a single illustration may have as many as 15 successive layers which can be teased apart to reveal both surface and deep structures. Whatever the original intent, the overall effect for us today of the large-scale plates is notable visual impressiveness and considerable charm. The first plate depicts a male and a female body, and the trunk of a pregnant woman; once the flaps of the woman are folded back, the fetus is revealed. The second plate shows a man, and the third a

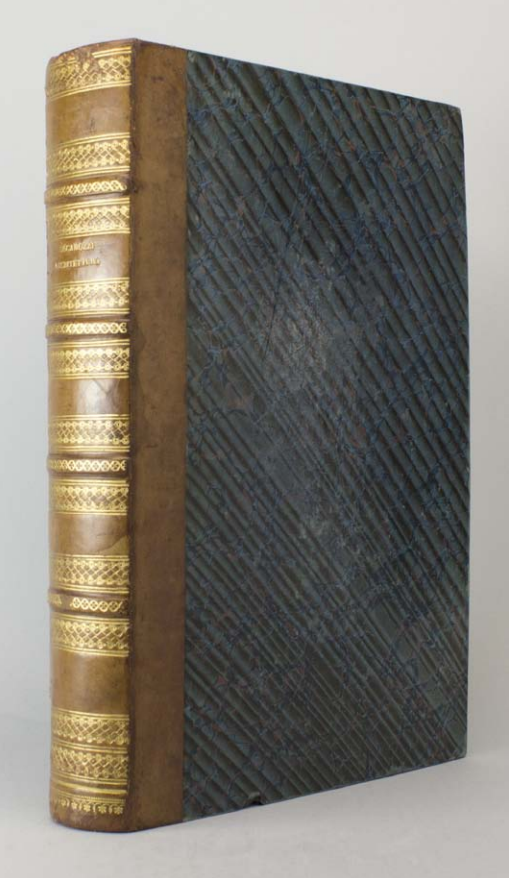


woman, both with complex structures to reveal. To say that the facing tables are detailed is a considerable understatement: together, they contain many more than 1,000 references in each language to body parts and locations as depicted on the various layers shown in the plates. The work was always intended as a teaching aid, but it was impractical as such, owing to the high cost of production and the fact that the overlays were so easily damaged and lost. The book was frequently reprinted, being issued as late as 1754, and various editions show up in the marketplace with regularity, but very few copies survive in anything remotely like attractive condition. (ST13048)

*A Beautiful Copy of one of the  
Great Illustrated 17th Century Treatises on Renaissance Architecture*

**224 SCAMOZZI, VINCENZO.** L'IDEA DELLA ARCHITETTURA UNIVERSALE. (Venetiis: [Printed by Giorgio Valentino for] Vincenzo Scamozzi, 1615) 348 x 230 mm. (13 3/4 x 9"). Part I: [12], 90, [7], 96, [4], 97-128, 125-190, 190 (misnumbered for 191)-193, [2], 194-218, [4], 219-240, 243 (misnumbered for 241)-352, [34]; Part II: [12], 1-44, 33-36 (misnumbered for 45-48), 49-108, 111-114, 109-110, 119-120, 115-118, 121-172, [4], 173-232, 235-266, 277-279 (misnumbered for 266-269), [5], 271-370, [22] pp. (complete). FIRST EDITION. 19th century honey-brown quarter calf over marbled boards, raised bands flanked by decorative gilt rolls. With woodcut initials and headpieces, woodcut printer's device on six section titles, and 89 ENGRAVED PLATES, including two title pages featuring a portrait of the author and an elaborate architectural frame, eight of the plates double-page. Millard Architectural Collection IV, 123; Avery Architectural Library, p. 904; Fowler 292. ♦ Joints and extremities just slightly rubbed, mild chafing to paper boards, minor stain to head edge of preliminary leaves, faint dampstain to fore edge of last six

gatherings, other trivial imperfections, but still A FINE COPY, the binding completely sound and with only minimal wear, and ESPECIALLY CLEAN, FRESH, AND BRIGHT INTERNALLY. \$15,000



*Despite its confusing collation, this is a complete as well as especially attractive copy of the first appearance of one of the great 17th century treatises on architecture of the Renaissance. In Wittkower's words, it is written by one who "enjoyed an undisputed international reputation and provided a direct link with Palladio." Scamozzi had been a student of, and then assistant to, that great master and took over his unfinished ventures at Palladio's death in 1580. One of two major works by Scamozzi (the other being "Discorsi Sopra L'Antichita di Roma" of 1582), "Idea" is based upon our author's study of ancient writers in concert with his personal investigation of the ruins of Rome, which he considered essential, the present always being informed by the past. The book is a lavish production with well-designed text, with illustrations that clearly reinforce the written content, and with an aesthetically pleasing overall appearance. Born in Vicenza as the son of a building contractor, and influenced in his early life by Serlio, Vincenzo Scamozzi (1552-1616) was a gentleman-scholar-artist-philosopher of architecture whose interest and understanding in his field was extremely broad. In the "Idea," he divides*

architecture into four aspects: humanist discipline, building, decoration, and preservation. He delves in detail into cities, public buildings, private houses, foundations, columns, vaulting, roofs, planning, design, tools, etc.—in short, the whole gamut of architectural theory, practicalities, history, science, and art. But according to Millard, the core of this book is that "the 'idea' of the architect rests on basic geometrical forms rather than the imitation of nature practiced by figurative artists. Offering a vast architectural horizon, both geometrically and historically, Scamozzi articulates an eclectic use of the history of architectural theory and practice." Though well represented in auction records, copies that have fallen under the hammer have typically been in varying degrees of distress, as the book was almost always heavily read and referenced by those possessing copies. We are fortunate that our copy was apparently owned over the centuries by armchair architects who apparently confined their building activities to fine book collections. (ST12809)

*The Final Edition before the Author's Death,  
In the Original (More than Usually Intriguing) Publisher's Boards*

**225 SMITH, ADAM.** AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS. (London: Printed for A. Strahan and T. Cadell, 1789) 230 x 135 mm. (9 x 5 1/2"). **Three volumes.** Fifth Edition. Publisher's blue paper boards (partly made up of the waste sheets from the advertisement for another publication), flat spines, edges untrimmed. Title page with early ink signature of J. Adams. Goldsmiths 13794. ♦ The expected wear to joints and extremities, minor soiling to covers, occasional corner creases, infrequent foxing and stains internally, but a remarkable survival—the text clean, fresh, and rather bright, and the fragile temporary bindings still sound and generally well preserved. \$7,500

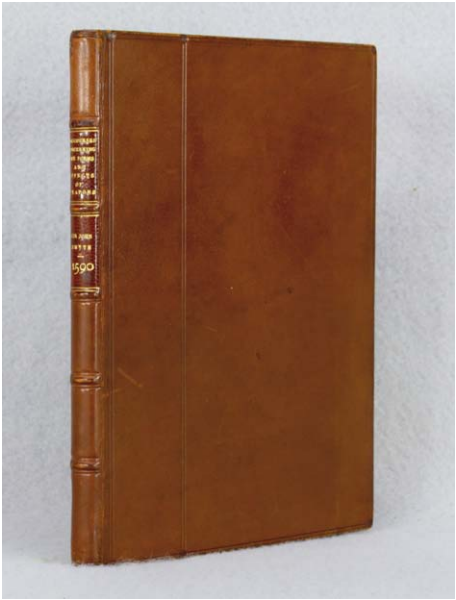
*This is the final lifetime edition of one of the 18th century's great works, offered here in the publisher's original boards that, in this case, intimate a curious publisher's secret. Smith (1723-90) did not create political economy with "Wealth of Nations," but the book is an immensely important achievement as the first major expression of the theory that the individual has the right to participate in economic activity without impediments. As an implicit ally in the struggle for personal freedom and natural rights, the work had a significant impact beyond its context of political economy. "The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought." (PMM) The present set, representing the last publication of this work to appear in Smith's lifetime, is of particular interest because of its bindings. Not only are the "temporary" 18th century paper boards intact, but their original wastepaper covers reveal what appears to be an advertisement (or the offset image of that advertisement) for James Dugdale's "The New British Traveller; or, a Modern Panorama of England and Wales," printed for Alex Hogg in 1784. (ST12864)*



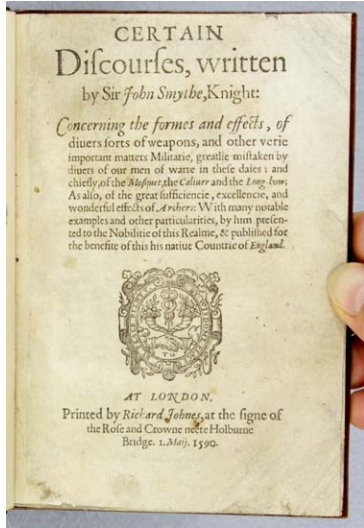


*Praising the Longbow, Contemning the Musket as Overrated, Cowardly*

**226** **SMYTHE, JOHN.** CERTAIN DISCOURSES . . . CONCERNING THE FORMES AND EFFECTS, OF DIUERS SORTS OF WEAPONS, AND OTHER VERIE IMPORTANT MATTERS MILITARIE. (London: Printed by Richard Johnes, 1590) 187 x 130 mm. (7 3/8 x 5 1/8"). 18 p.l., 50 pp. FIRST EDITION. Recent polished calf, covers with blind rules, two brown morocco spine labels, marbled endpapers, all edges gilt. Publisher's device on title page, woodcut headpieces and initials. Cockle 46; STC 22883. ♦Title leaf and final leaf with overall dust soiling and slight fraying at each edge, the four leaves following the title a bit soiled and with flattened creases at upper corner (several other upper and lower corners very slightly defective or also with flattened creases), one leaf with a short closed tear at bottom just reaching into text, but generally a surprisingly good copy internally (especially for a 16th century English book of this sort), with the vast majority of the text clean and fresh, and the retrospective binding essentially unworn. **\$15,000**



*This work is a panegyric upon the English longbow and the rank and file English soldier who had wielded the weapon with devastating effect in such famous 14th century battles as Crécy and Poitiers. It is also a condemnation of many features—virtually all of them new—of the way British military affairs were being conducted during Smythe's time. Although for him there were certain firearms that had stood the test of time, the author has little respect for the newly developed musket, which he thinks is sadly overrated and the weapon of cowards. He also denounces English policy in the Netherlands as ineffectual and misguided, and he criticizes the callous treatment which English officers mete out to their subordinates. His remarks were so stinging that within a fortnight of publication, the government of Elizabeth I suppressed the work. However much the author may have been out of step in his contempt for newly developed firepower, the work has much valuable information about 16th century weapons, military organization, and tactics. It is perhaps most interesting today for its support of the virtues and rights of the common soldier, whom Smythe never tires of extolling, and for its frankness about the imperfections of the war machine of Elizabeth. John Smythe (1531-1607) had served as a soldier of fortune and diplomatic envoy to Spain and Calais. After the suppression of his book, he became something of a desperado, and remarks made by him at a drunken banquet led to his arrest and imprisonment on charges of inciting a revolt (he was later pardoned by the queen). Smythe was not a crackpot, nor simply someone whom time had passed by. The first cousin to Edward VI, he is called by Cockle "an accomplished soldier" who had studied military arts abroad under Maximilian II and other princes. The suppression of the book surely accounts in part for its considerable scarcity (ABPC lists five copies at auction during the past 30 years). (CTS1206)*



*An Appealing Combination: a Poet Laureate's Copy  
Of a Book Revealing a Technique to Insure Happiness through Pleasant Dreams*

**227** **(SOUTHEY, ROBERT - HIS COPY). [FRANKLIN, BENJAMIN, Attributed to].** L'ART DE SE RENDRE HEUREUX PAR LES SONGES. C'EST A DIRE EN SE PROCURANT TELLE ESPECE DE SONGES QUE L'ON PUISSE DESIRER CONFORMEMENT A 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)*

*A 17th Century English Short-Hand Book that Never Should Have Lasted this Long*

**228** **(STENOGRAPHY). MASON, WILLIAM.** ARTS ADVANCEMENT OR THE MOST EXACT, LINEAL, SWIFT, SHORT, AND EASY METHOD OF SHORT-HAND-WRITING HITHERTO EXTANT. (London: Printed for the Author, 1687) 153 x 73 mm. (6 x 3"). 24 leaves, printed on one side and arranged as 12 openings. Third Edition, Corrected and Enlarged. Contemporary sprinkled sheepskin, blind-ruled covers, flat spine. ENTIRELY ENGRAVED by Ben Rhodes, with frontispiece portrait of the author, the text within decorative laurel leaf frames. Alston VIII, 147; Wing M-942. ♦Small dent near tail of spine, lower corners rubbed to boards, extremities a bit worn, two small patches of lost leather to lower board, but the original insubstantial binding still solid and generally quite pleasing; one leaf with a couple of small ink marks, a few corner creases, otherwise A FINE COPY INTERNALLY, quite clean and fresh. **\$4,800**

*This is a surprisingly well-preserved copy of a handbook of shorthand symbols composed by the man considered the most important 17th century stenographer. William Mason (fl. 1672-1709; d. 1719?) issued three influential treatises on shorthand: the present work, first published in 1682, and the more romantically titled "A Pen Pluck'd from an Eagles Wing" (1672) and "La Plume Volante" ("The Flying Pen") of 1707. Developed over half a century, Mason's system used 423 characters, and words were written as they sound—a fact that makes it of interest to modern linguists for the light it can shed on 17th century English pronunciation. Because Mason's system was adapted by Thomas Gurney for use as the official shorthand of the criminal courts at the Old Bailey, his influence on stenography stretched into the 19th century. Mason's one-shilling publications both supplemented his income and promoted his services as an instructor of stenography; the title page*





here advertises lessons available at his "Writing School, the Hand and Pen in Grace-Church Street." It is easy to imagine this slim volume slipped into the pocket of one of his pupils, perhaps a clerk in the City of London or at the Inns of Court. Due to their ephemeral nature and heavy practical use, all editions of "Arts Advancement" are uncommon, and existing copies are often dilapidated. (ST13008)

"Shandy" in Excellent Contemporary Gilt Bindings

**229** [STERNE, LAURENCE]. THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN. (London: various printers [see below], 1760-68) 159 x 102 mm. (6 1/4 x 4"). Half titles in volumes IV, V, VI, and IX, blank A1 in volumes II, V, and VIII (but no half title), A1 missing in volumes I, III, and VII, volumes V and IX with terminal blanks. **Nine volumes.** Sixth Edition of volume I (Dodsley, 1767); Fourth Edition of volume II (Dodsley, 1760); "New" Edition of volumes III and IV (Becket & De Hondt, 1768); Second Edition of volumes V and VI (Becket & De Hondt, 1767); FIRST EDITION, FIRST STATE of volume VII (Becket & De Hondt, 1765); FIRST EDITION of volume VIII (Becket & De Hondt, 1765); FIRST EDITION of volume IX (Becket & De Hondt, 1767). Very pleasing contemporary marbled calf, raised bands, spine gilt in double-ruled compartments filled with lattice-work, red and green morocco labels. Frontispieces after William Hogarth in volumes I and III, marbled leaf inserted after L4 in third volume. Head of first page of text SIGNED BY STERNE IN VOLUMES V, VII, and IX, as usual (see below). Cross, pp. 600-03; Rothschild 1970; Ashley Library V, 204. ♦Joints with very slight rubbing and flaking, corners a bit worn, two covers with small loss of patina from insect activity, one page with faint (watercolor?) blur, light stain on rear endpapers of one volume, a few other trivial imperfections, but A VERY NEARLY FINE CONTEMPORARY SET, the entirely unrestored original bindings completely sound and showing little wear, and THE TEXT UNUSUALLY FRESH AND CLEAN. **\$6,500**

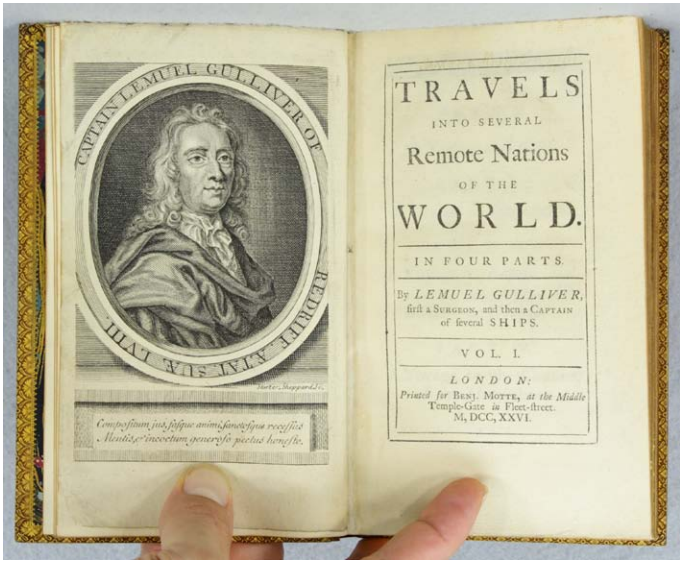
One of the great novels in English, and generally regarded as the first novel dominated by a conscious psychological theory, this is the chief work by Laurence Sterne (1713-68), an author whose scandalous personal behavior initially overshadowed his achievements as a writer. There were many reasons for his infamy, but the most notorious, perhaps, was Sterne's membership in good standing in the "Club of Demoniacks," a group of Yorkshire rakehells who met frequently in the half-ruined Skelton Castle to undertake heavy drinking and coarse jests. At least as outrageous, Sterne made no attempt to cover up his infidelities. Even DNB, which normally strains to put the behavior of its subjects in the best possible light, says that Sterne's "deficiency in self-control induced a condition of moral apathy." Still, none of this should diminish the importance of, or achievement represented by, "Tristram Shandy," the dynamic work that made Sterne famous. Full of digressions, and with very little in the way of a conventional plot, Sterne's outstanding contribution to the English novel consists mainly of an exposition of the author's personality and whimsical imagination. The first two volumes of the work were greatly (and surprisingly) successful, caused an immediate sensation, and generated several piracies and imitations. Partly to authenticate the copies issuing from the Becket & De Hondt press, Sterne decided to sign the later volumes as they appeared—both the 1762 first and our 1767 second edition of volume V (which was issued along with volume VI), the 1765 printing of volume VII (issued with VIII), and the 1767 printing of volume IX. It has been estimated that this precaution required Sterne to sign his name 12,750 times. Our copy of volume VII may be identified as the first state by the presence of the errata on the verso of the title page; corrections were made to the text for the later state. The work is normally sold in mixed editions, as here, because the first editions of volumes I and II numbered only about 200 copies and are, thus, very hard to come by. Sets combining one printing or another come into the marketplace with regularity, but one seldom sees excellent contemporary copies like the present one. (CTS0908)



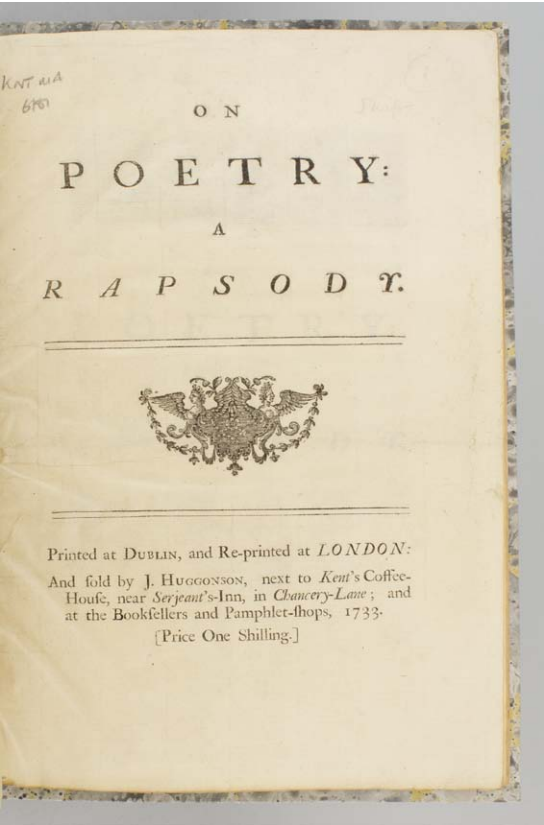
**230** SWIFT, JONATHAN. ON POETRY: A RAPSODY. (Dublin, and re-printed at London: J. Huggonson, 1733) 350 x 228 mm. (13 3/4 x 9"). 28 pp. FIRST EDITION. Recent gray marbled paper wrappers. Large woodcut printer's device, headpiece, tailpiece, and inhabited initial. Teerink 741; Foxon S-888; Rothschild 2147; Hayward 153. ♦Rumpling to title page resulting in a small tear near the gutter, spots of foxing throughout (never heavy), but a fresh, clean copy inside and out, with ample margins. **\$1,000**

This was probably Swift's most Pope-like work, a coolly contemptuous denunciation of mediocrity and sham, especially in poetasters and patrons. It was also politically explosive; more than 50 lines were cut out by the printer as too hot to print. Even with the publisher's excisions, the poem was Swift's favorite among his works. According to Teerink, despite what the imprint says, no earlier printing of the work exists. (ST12891c)

**231** SWIFT, JONATHAN. TRAVELS INTO SEVERAL REMOTE NATIONS OF THE WORLD. [GULLIVER'S TRAVELS]. (London: Printed for Benj. Motte, 1726) 197 x 127 mm. (7 3/4 x 5"). Usual misnumbered pages in volume I; 16-page publisher's catalogue at the end of volume II. **Two volumes.** FIRST EDITION, Third Issue (Teerink's "B" Edition). Quite pretty 19th century speckled calf by Lloyd & Wallis (stamp-signed on front turn-in), covers with gilt French fillet border, raised bands, spines gilt in compartments with central floral sprig surrounded by small tools and floral cornerpieces, one red and one green morocco label, densely gilt turn-ins, marbled endpapers, all edges gilt. With frontispiece portrait of Gulliver (in the second state), four maps, and two plans. Front pastedown with bookplate of Mrs. L. Bartlett. Teerink 291; PMM 185; Rothschild 2108. ♦Joints somewhat rubbed and flaked (though not with any cracks), extremities a bit worn, spines uniformly darkened a shade and with a hint of abrasion (the gilt also slightly dulled), minor marks and spots to boards, but the attractively decorated bindings entirely solid and still rather pretty. First volume with variable browning and offsetting throughout, noticeable in two gatherings (perhaps because of washing?), second volume much better, with only a hint of browning right at edges, isolated trivial defects like a rust spot here and there, but the text in both volumes otherwise fresh and clean. **\$6,500 (See also illustration on page 179)**

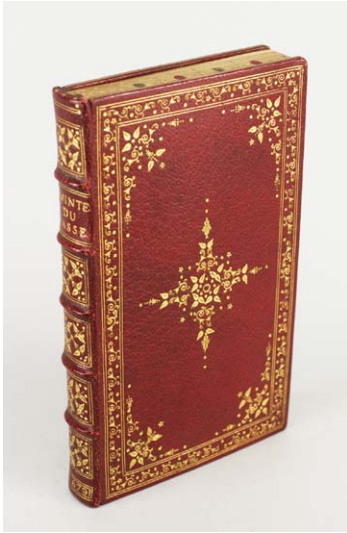


This is the third distinct issue (all printed within two months of each other) of the first edition of probably the greatest satire in the English language. A book with the special merit of appealing to readers of every age, the work ostensibly mocks the popular travel writings of the day, but "Gulliver" was in fact a subtle but potent attack on the contemporary political situation. While most works that rely on current fashions and politics quickly become dated, this one has transcended its time to give Swift immortality because of what PMM calls his two great gifts, "a sustained logic in invention and a facility for absorbing the reader till fiction becomes reality." When the first run sold out within a week of its October 28 printing, the publisher immediately went to work to satisfy demand, with two more issues appearing before the end of the year, ours being published in December. (CJH1301)





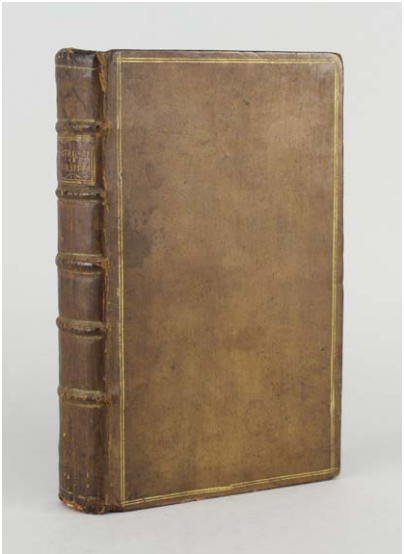
**232 [TASSO, TORQUATO].** L'AMINTE DU TASSE. PASTORALE. (La Haye: Levyn van Dyk, 1679) 146 x 86 mm. (5 3/4 x 3 3/8"). 6 p.l., 185, [3] pp. Charming scarlet crushed morocco, gilt, by Fletcher Battershall (stamp-signed on front turn-in with his distinctive bat device), covers with delicate frame of small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



*This is an appealing French edition of Tasso's pastoral drama, in an excellent amateur binding by scholar, collector, connoisseur, and binder Fletcher W. Battershall. A lawyer by trade, Battershall (1866-1929) was the author of "Book-Binding for Bibliophiles" (1905) and several articles on bookbinding. He was perhaps a pupil of Louis Kinder, head binder at the Roycroft Shop, as Kinder dedicated his own book, "Formulas for Bookbinders," to Battershall in admiration of the latter's "love for and unceasing labors in the study of artistic bookbinding." "Aminta" first appeared in a French prose translation just three years after its initial 1581 printing, and our verse translation, accompanied by annotations and the original Italian text, was published in Paris in 1666. For more on the contents here, see item #99, above. (ST12140a)*

**233 (THEATER HISTORY).** THEATRICAL BIOGRAPHY: OR, MEMOIRS OF THE PRINCIPAL PERFORMERS OF THE THREE THEATRES ROYAL. (London: Printed for S. Bladon, 1772) 160 x 95 mm. (6 1/4 x 3 3/4"). 2 p.l., vii, [1], 156, [4], 147, [5] pp. **Two volumes bound in one.** Contemporary speckled calf, raised bands, brown morocco label. Front pastedown with bookplate of Jonathan Pytts, Esqr. Lowe 2206. ♦Small chip at bottom of spine, light wear to joints and extremities, a few minor spots to leather, but the inexpensive original binding solid, generally well preserved, and certainly appealing. Endpapers with faint offsetting from glue used for turn-ins, a few places in the text with offsetting on facing pages because of insufficiently dried ink, one upper corner with tip torn off, otherwise a pleasing copy internally, with fresh and clean leaves. **\$500**

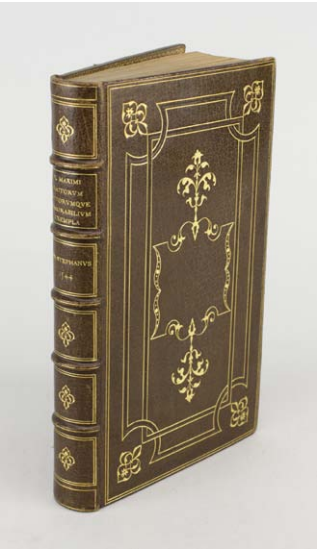
*Similar to current works that provide celebrity commentary, this is a delightful early Romantic era "tell-all" about Garrick and some of the other more prominent actors and actresses of the Theatres Royal (i.e., those theaters with a royal patent). A piece in "The Monthly Review" of May 1772 reported that these volumes "are penned with a freedom, and in some instances a licentiousness, of expression, perfectly congenial with the unrestrained manner of living for which the sons and daughters of Thespis are generally remarkable." However reliable the contents are (and one would expect and probably excuse uneven authenticity), this is one of those rare books that one can open to almost any page and find titillating or provocative commentary. One small sample: writing about the self-destructive behavior of Mr. (Joseph) Vernon of Drury-Lane, our author notes that "French wine, fine wenches, and an elegant chariot, work deep upon both" his purse and constitution. Such candid remarks may have encouraged our author to remain anonymous; in any case, later scholars have occasionally (but not conclusively) attributed this work to one William Cooke. This book appears on the market only occasionally, and is rarely found, as here, complete (with both half titles), in its original binding, and in appealing condition. (ST12870c)*



**234 VALERIUS MAXIMUS.** DICTORUM FACTORUMQUE MEMORABILIIUM EXEMPLA. (Paris: Robert Estienne, 1544) 169 x 109 mm. (6 3/4 x 4 3/8"). 446, [24] pp. (with final blank). REFINED 19TH CENTURY HAZEL BROWN CRUSHED MOROCCO, HANDSOMELY GILT, BY CAPÉ (stamp-signed on front turn-in), covers with interlacing frames surrounding an arabesque cartouche, raised bands, spine gilt in

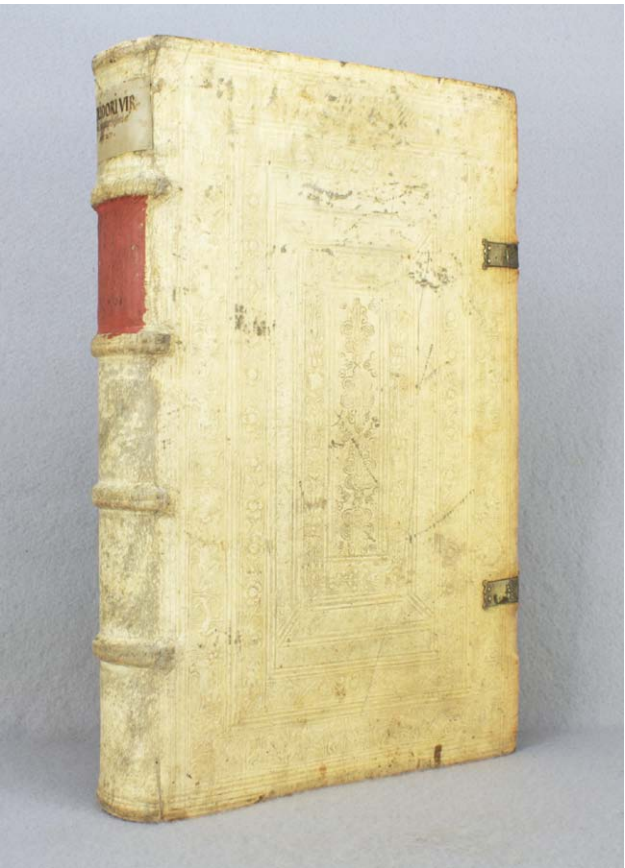
compartments with floral tool at center, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. Estienne's device on title page. Renouard 65/18; Adams V-108; Brunet V, 1049 (this copy?). ♦Pressed (and perhaps washed) in accordance with the practices of 19th century bibliophiles, but the leaves with plenty of life, and the volume entirely pleasing—the binding unworn and very lustrous, and the text especially smooth, fresh, and clean. **\$2,400**

*This is an elegant edition, in a very attractive binding, of Valerius Maximus' famous first century anthology collecting the memorable words and deeds of notable Romans. Compiled for the use of orators, the nine books of extremely miscellaneous information are here arranged under headings that show a good deal of order in some parts and disorder in others. The anecdotes usually have a moral, and many concern religion and social virtues, but their chief value today resides in the fact that they record many events that would otherwise be unknown to us. Our volume displays the expert work of French binder Charles-François Capé (ca. 1806-67). Capé was one of the most distinguished binders in France in the middle years of the 19th century, and he was especially well known for the delicacy of his work. He was the binder to the Empress Eugenie, and Béraldi calls him "the Bozérián of the second Empire." The printer Robert Estienne (1503-59) was perhaps the most learned of the famous Estienne family of printers, and he is described by Schreiber as "the most outstanding figure in the Renaissance booktrade in France." The texts here reflect, in Schreiber's words, Estienne's pressing desire to "produce editions of the Latin classics ever lower in price and ever compacter in form." Early editions of this book are not uncommon at auction, but one seldom sees copies as clean and attractive as this one. (ST12948)*

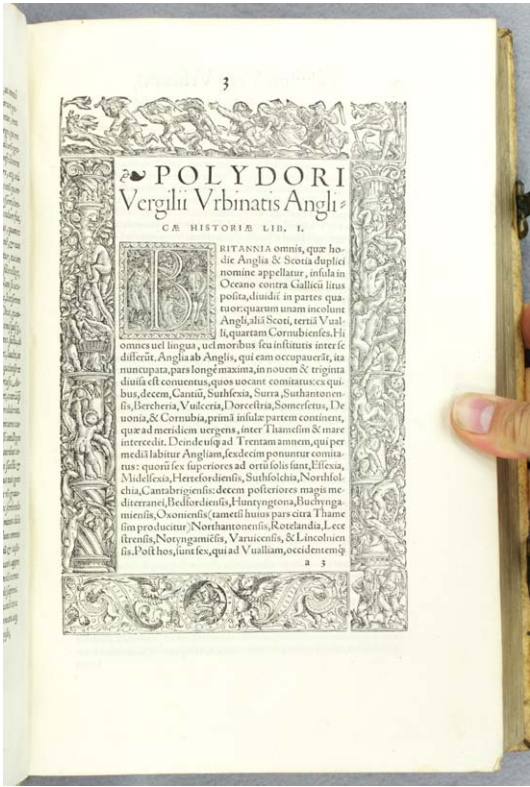


*A Major Humanistic English History, in Impressive Period Pigskin and Remarkable Condition*

**235 VERGILIUS, POLYDORUS.** ANGLICAE HISTORIAE. (Basileae: Mich. Isingrinium, 1555) 356 x 222 mm. (14 x 8 3/4"). 1 p.l. (title), 691, [37] pp., [1] leaf (colophon). Third Edition. EXCELLENT CONTEMPORARY BLIND-STAMPED PIGSKIN over bevelled wooden boards, covers with multiple frames of decorative rolls, including floral patterns, biblical scenes, and a hunting scene with a stag, dogs, and a unicorn; raised bands, second panel painted red, first panel with paper title label, original brass clasps. Printer's device on title page, very fine woodcut frames around dedication page and opening page of text, large and small decorative and historiated initials. Front pastedown with bookplate (dated 1640) of Christian Gobel von Hofgiebing (1590-1658, lawyer and bibliophile) and with bookplate of Gerard Mander of Tettenhall Wood (1885-1951, antiquarian and collector of early books). Adams V-448. ♦Pigskin a little soiled and a bit roughened and scratched, but the original binding completely solid, generally well preserved, and extremely appealing. Perhaps a dozen leaves with faint marginal yellowing or some other trivial imperfection, but IN VERY FINE CONDITION, the text especially clean, fresh, and bright, and printed within noticeably generous margins. **\$3,900**







*This is an exceptionally desirable copy, in an elaborately blind-stamped contemporary pigskin binding, of the best early edition of the first modern history of England, a book considered to be one of the finest humanist works to emerge from 16th century Britain.* Written over nearly a decade, finished perhaps in 1513, and first published in 1534, the work in its original form covered events down through 1509. A second edition had a somewhat altered text, but the period covered was the same. Our third edition updates the history through the reign of Henry VIII, in an account which reveals in fullest detail Vergil's personal biases, especially his antipathy toward Chancellor Thomas Wolsey. McKisack praises Vergil (1470?-1555?) for his careful discretion in his use of sources, a virtue predecessors like Fabian had not demonstrated. Bede, William of Malmesbury, and Matthew Paris were the only voices he really trusted, and his method was a big advance over previous writers partly because he sought out testimony of contemporaries and because he used philological evidence from surviving ruins and documents. As sound as it was in scholarly terms, it raised a storm of protest because Vergil's repudiation of the glorious myths propagated by more credulous writers (notably Geoffrey of Monmouth) was seen as the impudent incursion of a subversive foreigner. Like many of the folios issued in Basel during the first half of the 16th century, this item is a beautiful production. In the vertical panels of the Holbein border on a3, several cherubs climb branches twining a column in search of fruit; across the

top, a determined posse of country folk, each brandishing a menacing implement, chases a fox with a goose between its teeth; one could scarcely hope for a more animated or charming border, and it is not surprising that Johnson reproduces the top panel in his "First Century of Printing at Basle" (see plate 35). The present volume has been used so little that it hesitates to open. (ST12445)

*The Menzies-Lefferts Copy of the First Colonial History Printed in Virginia*

**236 (VIRGINIA, HISTORY OF). STITH, WILLIAM.** THE HISTORY OF THE FIRST DISCOVERY AND SETTLEMENT OF VIRGINIA. (Williamsburg: Printed by William Parks, 1747) 210 x 133 mm. (8 1/4 x 5 1/4"). viii, 304, 295-304, 305-331 [i.e., 341], [1]; v, [i], 34 pp. FIRST EDITION (Sabin variant "B"/Church edition "2," Church seeing no priority in the two states of the first edition, but Sabin speculating that corrections to "B" suggest a later printing). FINE DECORATIVE GREEN CRUSHED MOROCCO BY FRANCIS BEDFORD (stamp-signed on front turn-in), cover framed by gilt French fillets with oblique floral sprays at corners, raised bands, spine attractively gilt in compartments with large fleuron centerpiece enclosed by double fillets and cornerpieces of scrolling floral vines, turns densely gilt, marbled endpapers, all edges gilt. Woodcut headpieces, tailpieces, and initials. Front pastedown with leather bookplate of Marshall Clifford Lefferts and with bookplate of Mrs. L. Bartlett; verso of front free endpaper with Lefferts' small purple cipher stamp; front flyleaf with Lefferts' pencilled signature dated 26 January 1884 and a brief bibliographical note, saying the volume came from the Menzies sale (see below). Brinley 3796; Church 963; Evans 6071; Howes S-1014; Sabin 91860. ♦Spine uniformly sunned to olive, the vaguest hint of isolated browning or foxing, other trivial imperfections, but AN ESPECIALLY FINE COPY, the text very clean, smooth, and fresh, and in a handsome binding that is lustrous and scarcely worn. \$12,500 (See also illustration on page 179)

*With outstanding provenance, this is a fine copy in a lovely binding of the first edition of one of the earliest accounts of Virginia, one of the first American histories to be written and printed in the British colonies, and the first such book published in Virginia. It also was issued by the first press in that colony. The work covers the earliest days of the original*

permanent English colony in North America, from its establishment in 1607 through the dissolution of the Virginia Company of London in 1624. According to DNB, it has been "long regarded by later historians as a pioneering example of scholarship based on extensive research in original sources." Through his relatives, the prominent Randolph family, Stith (1707-55) had access to important early research material, including the library of William Byrd of Westover, records of the Virginia Company, and Virginia court proceedings (many of these documents being since destroyed). Born in Virginia and educated at Oxford, Stith served as president of the College of William and Mary and was an early critic of taxation without representation. William Parks (ca. 1698-1750) established the "Maryland Gazette," the first American newspaper south of Pennsylvania, before moving to Williamsburg in 1733 to begin printing in Virginia. According to ANB, he was considered "the most important colonial printer after Benjamin Franklin," and this is one of his most enduring works, as well as one of the earliest Virginia imprints available. The binding here is typical of the elegant work of Francis Bedford, discussed more fully in item #110, above. Our copy has a prestigious provenance: the earliest owner we know of, self-made businessman William Menzies (1810-96), assembled a library of Americana that the eminent bibliographer Joseph Sabin described as a "grand and probably unrivalled collection . . . replete with the best editions of the best authors, in the very best condition, selected and purchased . . . without regard to cost." Sabin prepared the catalogue for the Menzies sale in 1875 ("the bibliographical event of the season," according to "American Bibliopolist"), in which the present item appears as lot #1916, described in hyperbolic terms. Sabin told Frederick Goff that the condition of Menzies' books was unsurpassed by any other collection he had handled in his long and distinguished career. Our subsequent owner, Marshall C. Lefferts (1848-1928) travelled in a similarly lofty bibliophilic orbit as one of the great American book collectors of English and American literature. It is likely that our copy has been lightly washed, at least in part, because the gatherings which are described elsewhere as typically browned (X, Cc, Dd) are not noticeably darker here. (CJH1302)

*The First Printing in English, and in Unrestored Publisher's Boards*

**237 VOLTAIRE, FRANÇOIS MARIE AROUET DE.** MEMOIRS. (London: G. Robinson, 1784) 187 x 114 mm. (7 3/8 x 4 1/2"). 2 p.l., ii, 225 pp. FIRST EDITION IN ENGLISH. ORIGINAL PUBLISHER'S THIN BLUE BOARDS AND PAPER SPINE. In a modern blue cloth folding box with black morocco label. ESTC T-1128. ♦The expected wear to the temporary binding: paper flaking from spine, front joint cracked and tender, boards somewhat soiled, but everything still intact. Faint browning and foxing right at edges, otherwise an excellent copy internally, the text fresh and clean, with all of its ample margins preserved. \$1,250

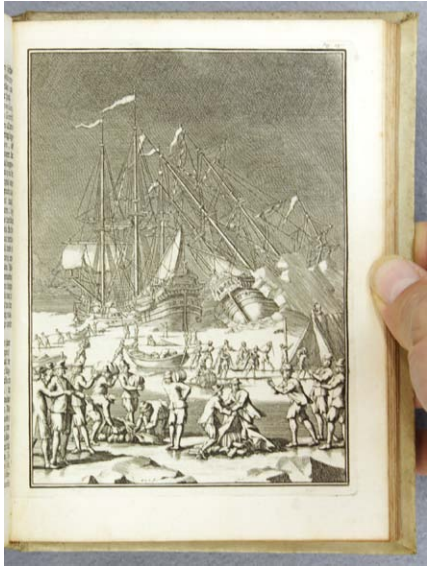
*This is an unsophisticated copy in its original temporary binding of the first English edition of Voltaire's "Memoirs," published in the same year as the French version.* Although he was one of the most influential leaders of the Enlightenment and a towering figure in French literature, in the present work Voltaire (1694-1778) writes a quiet, intimate account of the years 1733 to 1760, focusing on two of the most important relationships in his life--with the Marquise du Châtelet and with Frederick the Great of Prussia. Still, the book hardly escaped notice, being banned in Paris; the introductory letter here notes that seven booksellers had been jailed for distributing it. Most of the uproar was caused by Voltaire's unflattering portrait of the Prussian king and his criticism of the French monarchy. Émilie du Châtelet was arguably the most brilliant woman of her day; Voltaire declared that she was "a great man whose only fault was being a woman." In 1733, she and Voltaire retired to her chateau at Cirey, where they could study without the distractions of Paris. Together they tackled the works of Newton, which the Marquise translated into French for the first time, and accumulated a library of more than 21,000 volumes. Theirs was a calm, happy relationship, in contrast with the turbulent friendship between Voltaire and Frederick II, who made what the philosopher considered unreasonable demands on his time. The memoir ends while Voltaire was living in Switzerland, and he recounts with relish the freedom enjoyed in that republic. The "Memoirs" is not a common book to begin with, and is rare in a temporary publisher's binding, as here. (ST12487)





*An Extraordinarily Fine Copy of the Most Important Whaling Book of its Time*

**238 (WHALING). ZORGDRAGER, C. G.** BLOEYENDE OPKOMST DER ALOUDE EN HEDENDAAGSCHE GROENLANDSCHE VISSCHERY. (Amsterdam: Joannes Oosterwyk, 1720) 210 x 165 mm. (8 1/4 x 6 1/2"). 18 p.l., 330 pp., [7] leaves. FIRST EDITION. Contemporary stiff vellum, flat spine with ink titling. Tailpieces, initials, engraved allegorical title, six folding maps, and seven plates, one of them folding. Title printed in red and black. Sabin 106374; Tiele, p. 273 (citing a later edition). ♦A hint of splaying and light soiling externally, a few trivial imperfections in the text, but AN EXTREMELY FINE COPY with remarkably clean, fresh, smooth leaves, an unworn binding, and virtually no signs of use. \$6,500



*Coming out of the context of Dutch domination of the European whaling industry, this treatise by Zorgdrager, identified as a ship's commander in the Greenland fleet, is the most important account of whaling of its era. The book covers the entire area of the northern fisheries, from the Davis Straits to the Siberian Sea, and there are short histories of voyages of exploration, a good deal about the northern lands themselves, and considerable detail about ships, captains, provisions, paraphernalia, and catches. In addition to the general map of the northern regions, there are, among others, maps of Iceland and of Greenland as well as plates of various wildlife. Most impressive, there is a striking foldout plate of animated whaling activities taking place amidst the ice floes. The book is generally uncommon in this first edition, and it is obviously very rare in the remarkable condition found here. (ST12580)*

**239 WHITE, GILBERT.** A NATURALIST'S CALENDAR, WITH OBSERVATIONS IN VARIOUS BRANCHES OF NATURAL HISTORY. (London: Printed for B. and J. White, 1795) 192 x 120 mm. (7 1/2 x 4 3/4"). 1 p.l., iv, [7]-170, [5] (table of contents), [1] (advertisement) pp. FIRST EDITION. Late 19th century half calf over marbled boards by Worsfold of London (stamp-signed on verso of front free endpaper), raised bands, spine gilt in compartments with pomegranate centerpiece surrounded by small tools, curling cornperpieces, two tan morocco labels, marbled endpapers, all edges gilt. With hand-colored copper-engraved frontispiece of a hybrid pheasant. Front pastedown with the armorial bookplate of Allan Heywood Bright. Osleriana 4225; Lowndes IV, 2898.



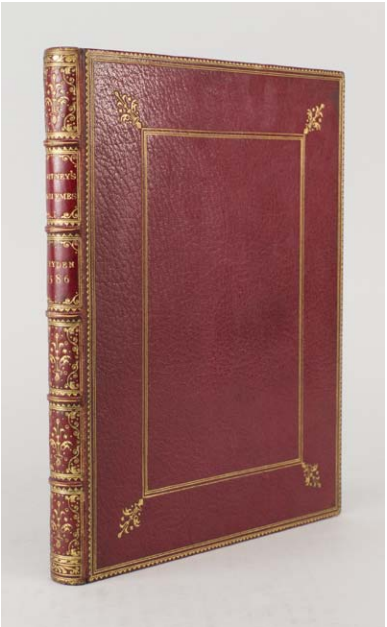
♦Spine mildly and evenly sunned, just a hint of browning and foxing to the text, but quite a fine copy, the binding essentially unworn, the text quite clean and fresh, and the margins ample enough to suggest a Large Paper Copy. \$450

*This is an extremely well-preserved copy of a posthumous selection of writings done by the popular naturalist Gilbert White (1720-93), who aimed to inspire the average person to pay closer attention to the natural world and to appreciate its subtle beauties. White is best known for "The Natural History and Antiquities of Selborne" (1789),*

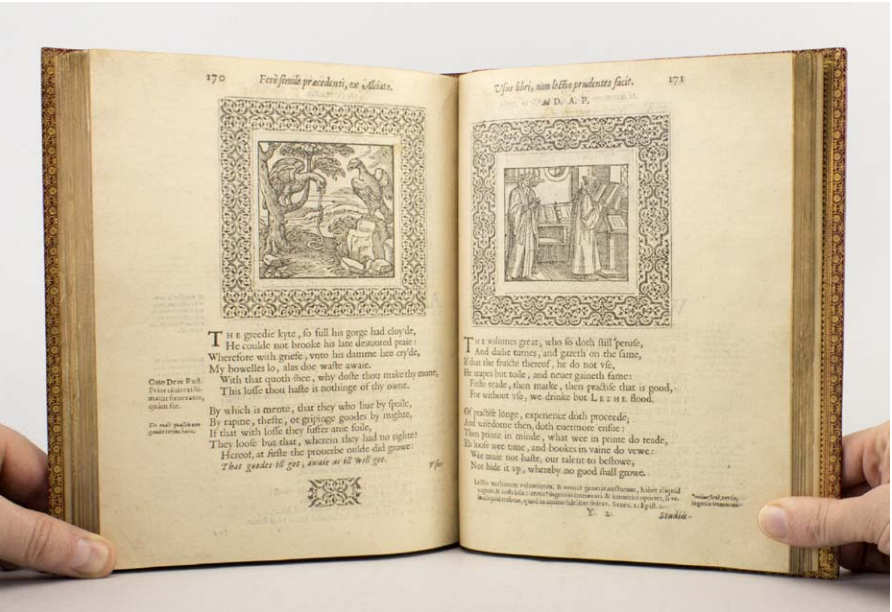
*which had wide appeal because, to quote the DNB, it "is open to everyone, for everyone has observed much of what it describes. Writer and reader each share the inheritance of the natural world, and delight in what is given, so that Selborne becomes an expression of universal thanksgiving, treasured by all." After White's death, his fellow naturalist John Aikin put together the present work from the former's notes and diaries, and thus offers us a glimpse of life in the English countryside in the late 18th century. In the first section, White records the dates when various flowers first bloom, birds first sing, and "bucks snort" (November 1). The second part contains White's observations on birds, quadrupeds, insects and worms, vegetables, and the weather, ending with summaries of the weather in the years 1768 to 1792. (ST12787d)*

*The Very Rare 1586 First Edition of the First Emblem Book Printed in English*

**240 WHITNEY, GIFFREY.** A CHOICE OF EMBLEMES, AND OTHER DEVICES, FOR THE MOSTE PARTE GATHERED OUT OF SUNDRIE WRITERS, ENGLISHED AND MORALIZED. (Leyden: In the house of Christopher Plantyn, by Francis Raphelengius, 1586) 212 x 170 mm. (8 3/8 x 6 3/4"). 10 p.l., 230 pp. (lacking final blank). FIRST EDITION. Very pleasing 19th century red crushed morocco by W. Pratt, gilt-panelled covers with French fillet borders, fleuron cornerpieces, raised bands, spine lavishly gilt in compartments with fleuron centerpiece surrounded by small tools, curling cornerpieces, gilt titling, turn-ins with floral gilt roll, marbled endpapers, all edges gilt. Title page with printer's devce and woodcut border, full-page woodcut coat of arms of Robert Dudley, Earl Leicester on verso, 248 WOODCUT EMBLEMS within ornamental borders. Front pastedown with bookplate of Harold Greenhill; front free endpaper with bookplate of Robert S. Pirie; front flyleaf with pencilled inscription of W. A. White; rear flyleaf with initials of Allerton C. Hickmott. Neat contemporary (somewhat faded) ink notation of the source for the emblem (e.g., "Ex Alciato") written beneath the heading for each. STC 25438. ♦Light wear to joints, a few dark spots on covers, gutter and upper margin of title restored, corners restored to thirteen leaves (no text affected), repairs to one-inch holes in the margins of quires a3-f3 (only affecting a few letters of four sidenotes), but a well-preserved copy of a very rare book that, whenever it is found, virtually always appears in wretched condition. \$25,000



*This is a copy with distinguished provenance of the scarce original edition of the first emblem book printed in English, with nearly 250 woodcut emblems. Whitney's collection of emblems is of great interest, as it first introduced English readers to a wealth of material gathered from earlier French and Italian emblem books published by Plantin, including*



*those of Alciati, Sambucus, Adrianus Junius, and Paradin. Just over 80 percent of the woodcuts were printed from blocks identical with the continental works, but Whitney went beyond simply translating the European interpretations, and whenever possible drew a moral from the emblem in his own original poems. In the words of DNB, "Whitney's verses are often of great merit, and always manifest a pure mind and extensive learning," and it is from the present book "that Shakespeare gained the knowledge which he evidently possessed of the great foreign emblematisers of the 16th century." This item served as inspiration for virtually every later English emblem book: Freeman says that while "none,*

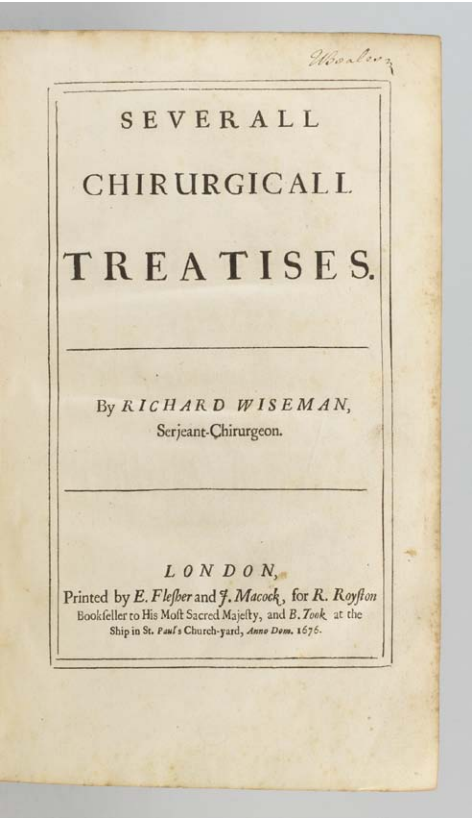


with the exception of [Henry] Peacham, can compare with Whitney in scale, all clearly showed themselves indebted to his work and all follow the lines which he laid down." As Whitney explains in his preface, the emblems here are of three distinct types: "Historicall, as representing the actes of some noble persons, being matter of historie[;] Naturall, as in expressing the nature of creatures, for example the love of the yonge Storkes[; and] Morall, pertaining to vertue and instruction of life, which is the chief of the three." Geffrey (or Geoffrey) Whitney (ca. 1548-1601) was educated at Oxford and Cambridge, and served as under-bailiff of Great Yarmouth. He studied at the University of Leyden in 1586, at a time when English troops under the Earl of Leicester were supporting the Dutch war for independence from Spain (some scholars have seen in the present book political overtones of that conflict). It was Whitney's presence in the Lowlands that led to his publishing with the Plantin press. Our copy has an important provenance: W. A. White (1843-1927) was perhaps the greatest collector of Blake in the U. S. and a leading collector of Elizabethan and Jacobean literature; Harold Greenhill (1893-1968) was a Chicago book collector, active in the Caxton and Grolier Clubs; Allerton C. Hickmott (1885-1977) was a prominent collector of early modern English literature, in particular Shakespeare; and Robert S. Pirie (1934-2015) was a connoisseur of 16th and 17th century English books (see item #126). (For a discussion of the emblem book as a genre, see item #136, above.) (ST13046)

A Large Paper Copy of a Major Work by the  
"Outstanding Surgeon in 17th Century England"

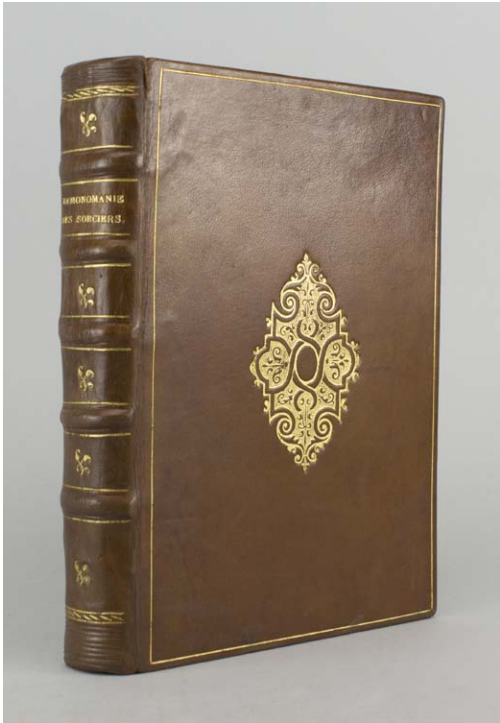
**241 WISEMAN, RICHARD.** SEVERALL CHIRURGICALL TREATISES. (London: Printed by E. Fletcher and J. Macock for R. Royston, 1676) 327 x 201 mm. (12 1/2 x 8"). 8 p.l., 498, 79 pp., [7] leaves. FIRST EDITION. New replica binding of speckled calf by Courtland Benson, raised bands, simple blind rules on covers and flanking bands. Title page with early ink signature of W. Boales; verso of title with small round ink stamp of the Selbourne Library (see item #73, above). "Heirs of Hippocrates" 350; Norman 2253; Garrison-Morton 5573; Krivatsy 13083; Osler 4258; Wing W-3107. ♦Very light foxing at edges of most leaves (a handful of leaves with slightly darker, but always small, spots), most of the volume with single wormhole at upper inner margin (well away from the text), a few other trivial imperfections, but generally a very pleasing copy, particularly for a book of this kind--the text consistently fresh and clean, the margins especially ample, and the retrospective binding unworn. **\$2,250**

Written by the surgeon to Charles II, this is a very well-preserved, quite tall copy of a work encompassing more than 600 case histories dealing with fractures and luxations, tumors, ulcers, diseases of the anus, scrofula, wounds (including gunshot wounds), and venereal disease. According to Norman, Wiseman (1622?-76) "was the first to advocate primary amputation of a badly injured or diseased limb rather than to wait until the onset of infection," and "he was the first to describe tuberculosis of the joints (tumor albus)." "Heirs of Hippocrates" calls Wiseman "the outstanding surgeon in 17th century England," and DNB gives him credit for being "the first to raise the surgical profession from its state of subordination to the physicians." Dr. Johnson admired Wiseman's books for their clarity, and drew on his terminology for his dictionary. Our author began as a military surgeon, and served the royalist cause as a young man during the Great Rebellion, finally making his escape from England with Charles, Prince of Wales. He was the prince's personal physician abroad, and was captured in 1651 during Charles' ill-fated expedition to Scotland. Such loyalty was not unrewarded: after the Restoration, Wiseman became principal surgeon to his sovereign, now Charles II, whose royal touch the surgeon believed could cure scrofula. Although by no means a commonly seen item, this important 17th century English book on surgery appears with some regularity in the marketplace, but most copies have been used until they are wrecked; ours, fortunately, seems not to have suffered much internal use. (ST12906)



A Landmark Work Intended as a Manual for Judges in Witchcraft Proceedings

**242 (WITCHCRAFT). BODIN, JEAN.** DE LA DEMONOMANIE DES SORCIERS. (Paris: Jacques du Puys, 1580) 229 x 152 mm. (9 x 6"). 14 p.l., 252 leaves. FIRST EDITION. 18th century brown calf, covers gilt with single fillet border and central arabesque, raised bands flanked by gilt rules, spine panels with gilt floral ornament, gilt titling. With woodcut printer's device to title page. Front pastedown with armorial bookplate of F. Renard; title page with ink notation dated 1609 and ink library stamp. Caillet 1269; Yve-Plessis 843. ♦Spine and head of rear board lightly sunned, joints a little worn, extremities a bit rubbed, leaves a shade less than bright, isolated minor foxing or rust spots, occasional wormholes in gutter margin (not affecting text), other trivial imperfections, but still an excellent copy, generally clean and fresh with ample margins. **\$9,500**

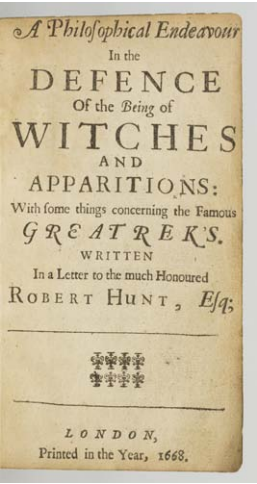


Reflecting the author's strong need to protect society from sorcery, this is the first appearance of a manual for judges in witchcraft trials and a landmark work notable for its particularly hard-line support of the prosecution and persecution of witches. French jurist Jean Bodin (1529-96) was highly educated in the humanist tradition, and his works on political philosophy and economics were much respected and highly influential--which makes his belief in witchcraft and strong support of witch hunting all the more puzzling and lamentable. As judge in numerous witch trials, Bodin formulated one of the earliest legal definitions of a witch: "one who knowing God's law tries to bring about some act through an agreement with the Devil." Robbins describes him as "an unmitigated bigot" who did not shrink from torturing women, children, or invalids in order to obtain confessions. According to Bodin, normal protections afforded criminal defendants must be dispensed with, as "not one out of a million witches would be accused or punished, if regular legal procedure were followed." Death by burning was the appropriate punishment, and any judge who did not impose a sentence of death on a sorcerer should, in Bodin's view, be put

to death himself. Because of his prominence as a scholar, Bodin's writings on witchcraft were persuasive at a time when skepticism about the supernatural was on the rise, and "Demonomanie" had appeared in 20 editions in four languages by 1600. Our sought-after first printing is rare in the marketplace: only seven copies have appeared at auction since 1975. (ST12781e)

Listening to a Ghostly Drummer in Wiltshire

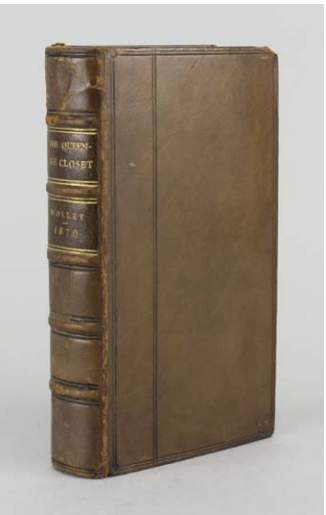
**243 (WITCHCRAFT). [GLANVILL, JOSEPH].** A BLOW AT MODERN SADDUCISM IN SOME PHILOSOPHICAL CONSIDERATIONS ABOUT WITCHCRAFT, TO WHICH IS ADDED, THE RELATION OF THE FAM'D DISTURBANCE BY THE DRUMMER, IN THE HOUSE OF MR. JOHN MOMPESON, WITH SOME REFLECTIONS ON DROLLERY AND ATHEISME. (London: E. C[otes]. for James Collins, 1668) 152 x 95 mm. (6 x 3 3/4"). 8 p.l., 160 pp. **Two parts in one volume** (with continuous pagination, but with three title pages). Third Edition. Contemporary speckled calf, rebacked preserving most of original backstrip, raised bands flanked by gilt and blind rules, panels with small gilt flower at center, black morocco label, marbled endpapers (corners of upper cover restored). Front free endpaper with ownership inscription of "J. H. C." dated 1849; title page with about half the letterpress in old inked facsimile. Wing G-799 and G-818. ♦Thin two-inch crack to tail edge of rear board, leather on upper board a little crackled, leaves trimmed close at head with running titles occasionally cut into, the text lightly browned, otherwise an appealing copy of a book expected to be found dilapidated--the restored binding solid and the text surprisingly fresh and clean. **\$2,250**





*This major publication on witches is divided into two parts, the first setting out a rationale for belief in witches and spirits, the second providing "palpable evidence" of their existence.* Joseph Glanvill (1636-80) presided as rector of the Abbey Church at Bath and was a chaplain to Charles II, but neither these lofty positions nor his membership in the Royal Society deterred him from embracing a belief in the existence of witches. (Glanvill was not unusual among natural philosophers in Restoration England for his belief in spirits and their ability to intervene in the material world.) Ultimately, he was less concerned with defending belief in actual witches than he was with discouraging the disbelief in demons and spirits that could lead to heresy and atheism. To this end, he was actively engaged in gathering evidence of spiritual and psychic phenomena, heading up, with Henry More (1614-87), an association for "psychical research" (a kind of prototype for the modern Society for Psychical Research). It was in this capacity that he ended up doing such things as listening to a ghostly drummer who was tapping out his vengeance in a house at Tedworth in Wiltshire, a rhythmic séance that is dealt with at length in the second part of the text here. Glanvill was known throughout Europe and the New World as one of the leading defenders of belief in witchcraft. Unfortunately, his influence reached Cotton Mather, who greatly affected the Salem witch trials and whose writings drew heavily from Glanvill's work. (ST12868)

**244 WOLLEY, HANNAH.** THE QUEEN-LIKE CLOSET; OR, RICH CABINET: STORED WITH ALL MANNER OF RARE RECEIPTS. (London: R. Lowndes, 1670) 141 x 82 mm. (5 1/2 x 3 1/4"). 5 p.l., 383, [1] pp, [17] leaves (lacking first and last blanks, as in the Cagle copy). FIRST EDITION. Later (19th century?) calf, covers ruled in blind, raised bands, two brown morocco labels. Engraved frontispiece with five vignettes showing women at work concocting recipes. Front pastedown with armorial bookplate of Charles Kilburn; verso of frontispiece with (quite faded) notes in an early hand; verso of p. 383 with early ink ownership inscription of Thomasin Francklyn. Cagle 1062; Vicaire 878; Wing W-3282. ♦ Joints and extremities significantly rubbed (but no cracking), tiny chip to tail of spine, title page lightly browned, head edge trimmed close with minor loss to running title, occasional small stains (as one would expect in a cookbook), small repair to leaf C11 with tape, paper imperfection causing half-inch hole in margin of F11, other trivial imperfections, but all of these defects minor, and, in the main, an excellent copy—especially for an antique cookbook—generally clean, fresh, and well preserved in a sound binding. **\$15,000**



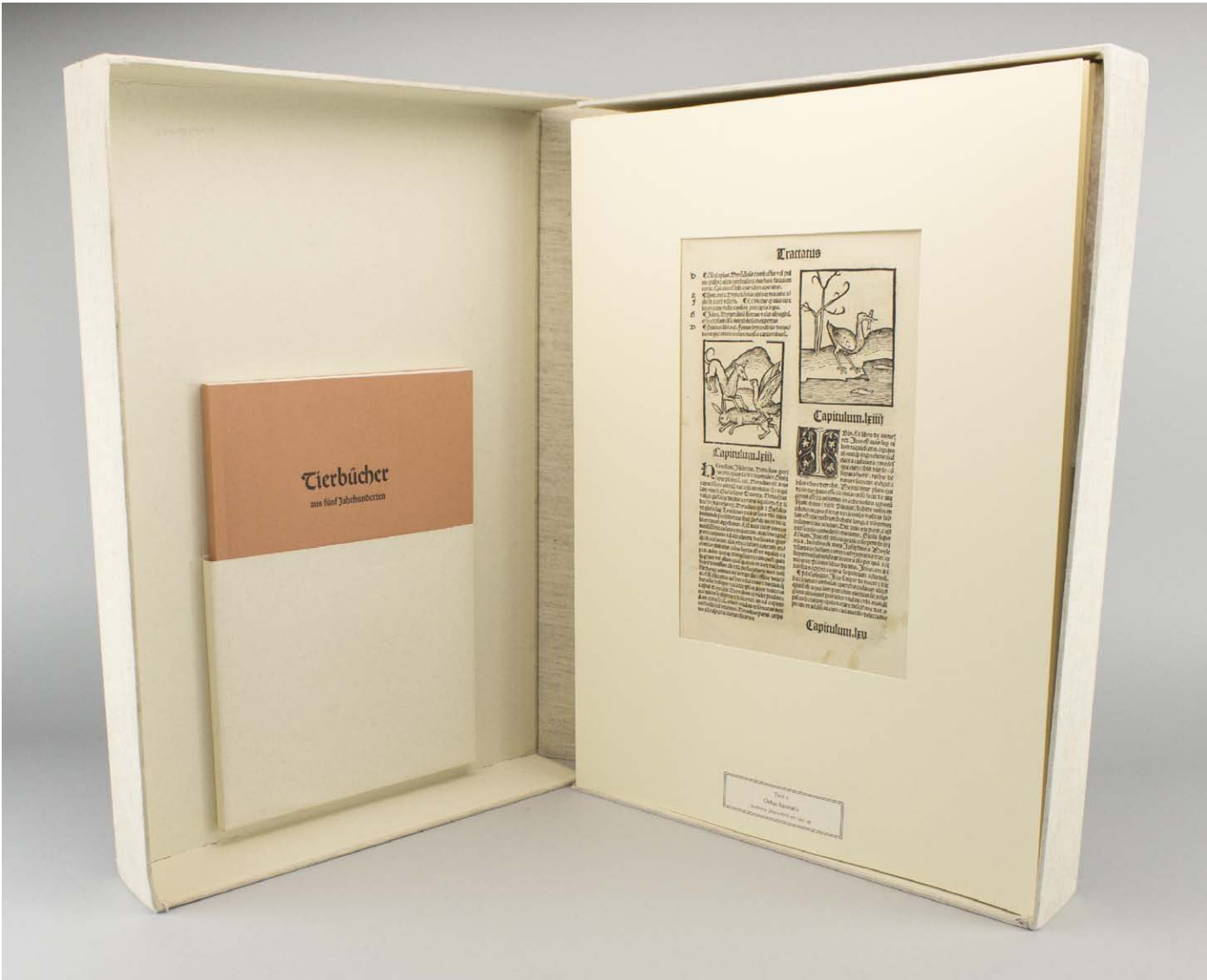
*This is the rare and sought after first edition of a popular book of recipes and home remedies by one of the first Englishwomen to make a living by writing.* Hannah Wolley (ca. 1622 - ca. 1674) had worked as a healer before becoming an author, using knowledge gleaned from her mother and sisters to prepare salves, syrups, and other treatments for the pupils at her husband's school and her neighbors in Essex. The present work begins with a series of healing waters for all manner of ills, including the plague that had recently ravaged England. Also, there is a discussion of consumption, a frequent—and often fatal—condition for which she recommends (what sounds like extremely unappealing) "snail water." Additionally, there are waters to be used externally, to diminish the scars of smallpox. She continues with more substantial concoctions, from ales, preserves, and syrups to cakes, breads, and savories. The second part of the work focuses more on cookery, with recipes for "fish, flesh, and pastry" and sample menus for "extravagant feasts," "lesser feasts," and "fish days." The work ends with an alphabetical index, an extremely useful feature not always found in early cookery books. Wolley was twice widowed, and it was the reduced circumstances of her single state that led her into publishing. She produced half a dozen works on the household arts, and gained an international reputation. The present work appeared in two German editions (1674 and 1678) under the title "Frauenzimmers Zeitvertreib." Early owner Thomasin Francklyn (d. 1721) was a Hampshire woman

of some property, who believed in passing her wealth on to the women in her family. Her will, on file at the National Archives, lists bequests of five to 10 pounds to her sons, grandsons, and other relatives, the considerable sum of 20 pounds

to each to her two granddaughters, and the balance of her estate to her two daughters. Later editions of Wolley's "Closet" show up in the marketplace from time to time, but our first edition is rarely seen: there seems to have been only one other copy of the 1670 printing at auction in the past 40 years. (ST12890)

**245 (ZOOLOGY). NISSEN, CLAUS.** A LEAF BOOK ENTITLED "TIERBÜCHER AUS FUNF JAHRHUNDERTEN." (Zurich: L'Art Ancien S.A. Antiquariat; Munich: Robert Wölflé Antiquariat; Olten: Weiss-Hesse Antiquariat, 1968) The leaves of various sizes, put into mats of uniform size and contained in a case measuring 495 x 362 mm. (19 1/2 x 14 1/4"). 2 p.l., 5-108, [1] pp. No. 42 OF 100 SETS in German (there were an additional 100 sets in English). The leaves uniformly matted; text in original paper wrappers (housed in a pocket in the inside upper cover) and leaves contained in the original folding rough-textured linen case, printed paper label on front cover and spine. WITH ILLUSTRATED ZOOLOGICAL LEAVES FROM 60 DIFFERENT BOOKS, as called for, including woodcuts and engravings of all manner of animals (including two incunabular leaves, and 28 WITH CONTEMPORANEOUS HAND COLORING). ♦ Some browning and dampstaining to half a dozen leaves (mostly the earlier ones), other minor imperfections, but in excellent condition as a whole, and with the majority of the leaves in fine or nearly fine condition. **\$5,500**

*There are 60 leaves here showing woodcuts, engravings, and lithographs of a wide range of species from the animal kingdom—wild, domestic, and imaginary. The majority of these leaves come from the 18th and early 19th centuries, but there are two incunabular leaves and 14 leaves from the 16th and 17th centuries.* Works represented include Pliny, Gessner's illustrations of fish and fowl, Audubon's "Birds of America," and Meyer's "British Birds." (ST11799)





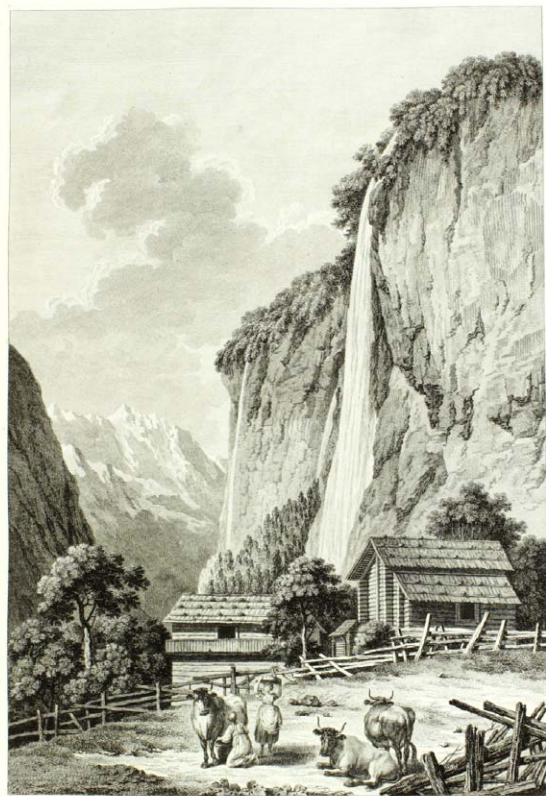
*Five Giant Folio Volumes in Original Boards, with  
More than 400 Very Pleasing Engraved Swiss Scenes*

**246** ZURLAUBEN, BÉAT FIDEL ANTOINE DOMINIQUE, and JEAN BENJAMIN DE LABORDE. TABLEAUX TOPOGRAPHIQUES, PITTORESQUES, PHYSIQUES, HISTORIQUES, MORAUX, POLITIQUES, LITTÉRAIRES, DE LA SUISSE. (Paris: Imprimerie Clousier [vol. I] et Lamy [vol. II-V], 1780-86) 540 x 360 mm. (21 1/4 x 14 3/16"). **Five volumes.** FIRST EDITION. Contemporary blue marbled paper boards. Allegorical frontispiece engraved by Née after Moreau the Younger in the first volume of plates, half titles and titles engraved, a large folding map of Switzerland, and 277 (of 278) PLATES CONTAINING 428 IMAGES (of 430) engraved by Née and Masquelier after designs by Perignon, Le Barbier, and others (missing plate no. 278, with two vignette portraits of the authors, intended to be the frontispiece to volume I). Brunet V, 1546; Cohen-de Ricci 1075-6. ♦Paper boards chipped at the edges and quite chafed, two spines with noticeable tears (though all paper still present), corners bumped, but the apparently original bindings remarkably solid and otherwise very well preserved, especially given their insubstantial materials. Occasional minor foxing or marginal smudges, isolated mild toning (a couple of plates a bit browned), otherwise A FINE SET INTERNALLY, the plates clean, fresh, and richly impressed. **\$26,000**

*This set of striking Swiss views comes to us from an unusual team of authors: Zurlauben (1720-95) was a military historian from Zug in Switzerland and a lieutenant general in the French army, while Laborde (1734-94) was the hunchbacked valet of Louis XV and a great favorite of the monarch. The first two volumes of text, describing the geography and history of the country, have their origin in Zurlauben's "Histoire Militaire des Suisses," published in Paris in 1751. The third volume of text—frequently absent from sets on the market—is an in-depth index to the work prepared by François Antoine Quetant. (Quetant calls for frontispieces in the two text volumes and in the second volume of plates, but the list of plates in the directions to the binder does not include these items, nor are they mentioned in any description of copies sold at auction in the last 25 years.) The engravings are striking to begin with because of the dimensions of the book, are well set off in our volumes by vast untrimmed margins, and range from the dramatic and impressionistic to the (less frequent but quite lovely) tranquil and lifelike. Since 1975, just five complete copies of this work are listed in ABPC, none after 1997. (CJW1001)*



MARTIN-LOCH, TROU S. MARTIN.  
Vues de la nature dans un Rocher percé par lequel le Soleil éclaire en Suisse et en Septentrion le Clocher de  
l'Eglise d'Épône au Canton de Glaris.  
A. P. D. R.



VUE DE LA CASCADE DE LAUTERBRUNN.  
dans le Parc de l'Abbaye d'Auterlach, Canton de Berne.  
A. P. D. R.