



IN THE BEGINNING GOD CREATED THE HEAVEN & THE EARTH, & THE EARTH WAS WITHOUT FORM, AND VOID; & DARKNESS WAS UPON THE FACE OF THE DEEP, & THE SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS.



Phillip J. Pirages

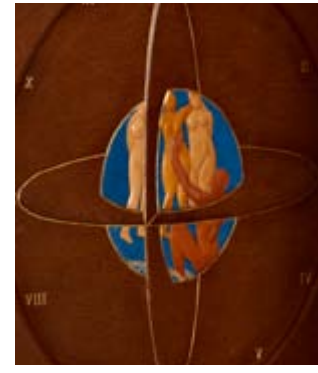
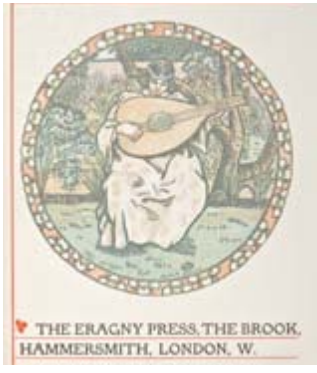
Catalogue 64



PHILLIP J. PIRAGES Catalogue Sixty-four



Incunabula and Private Press Books



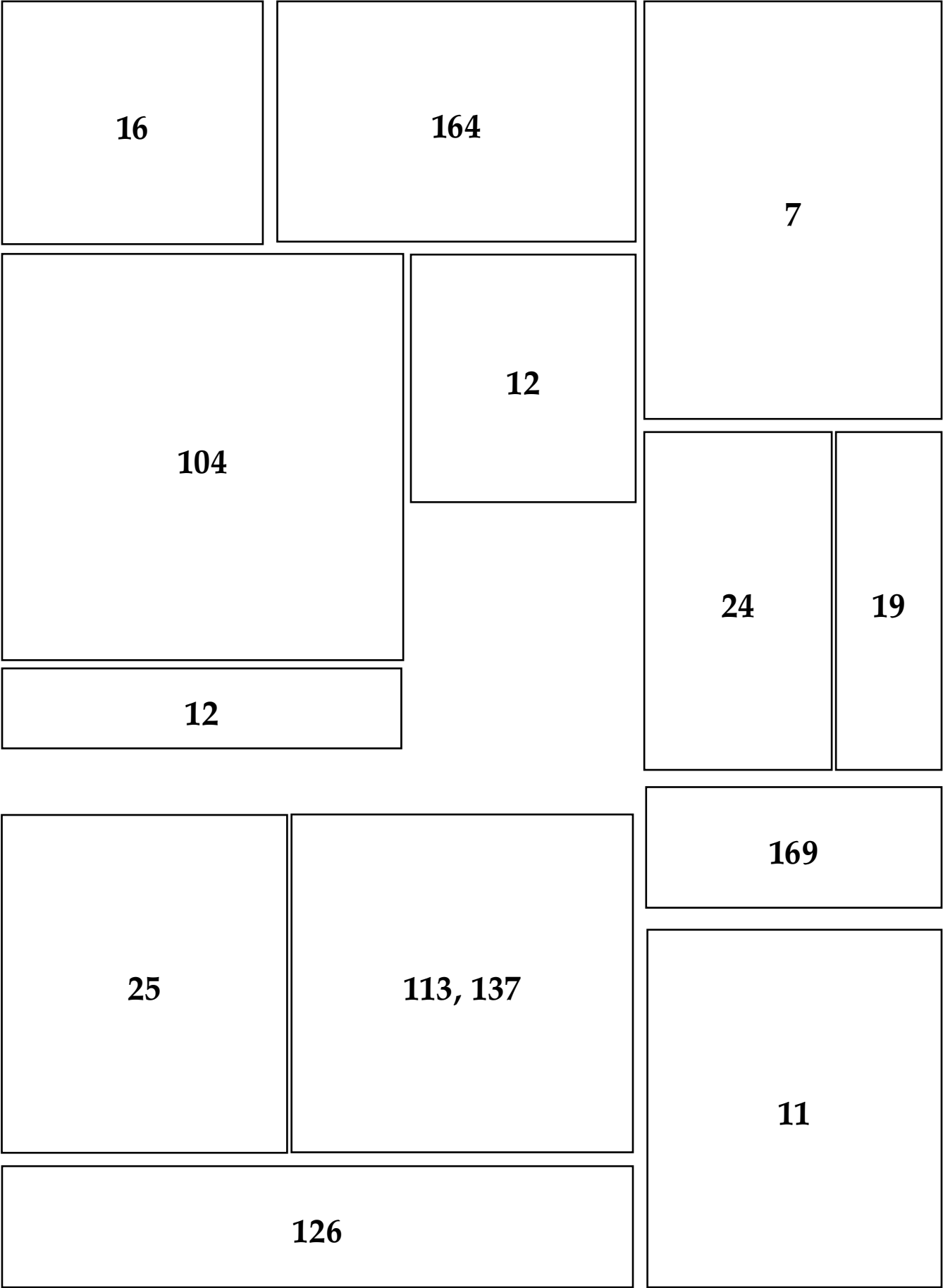
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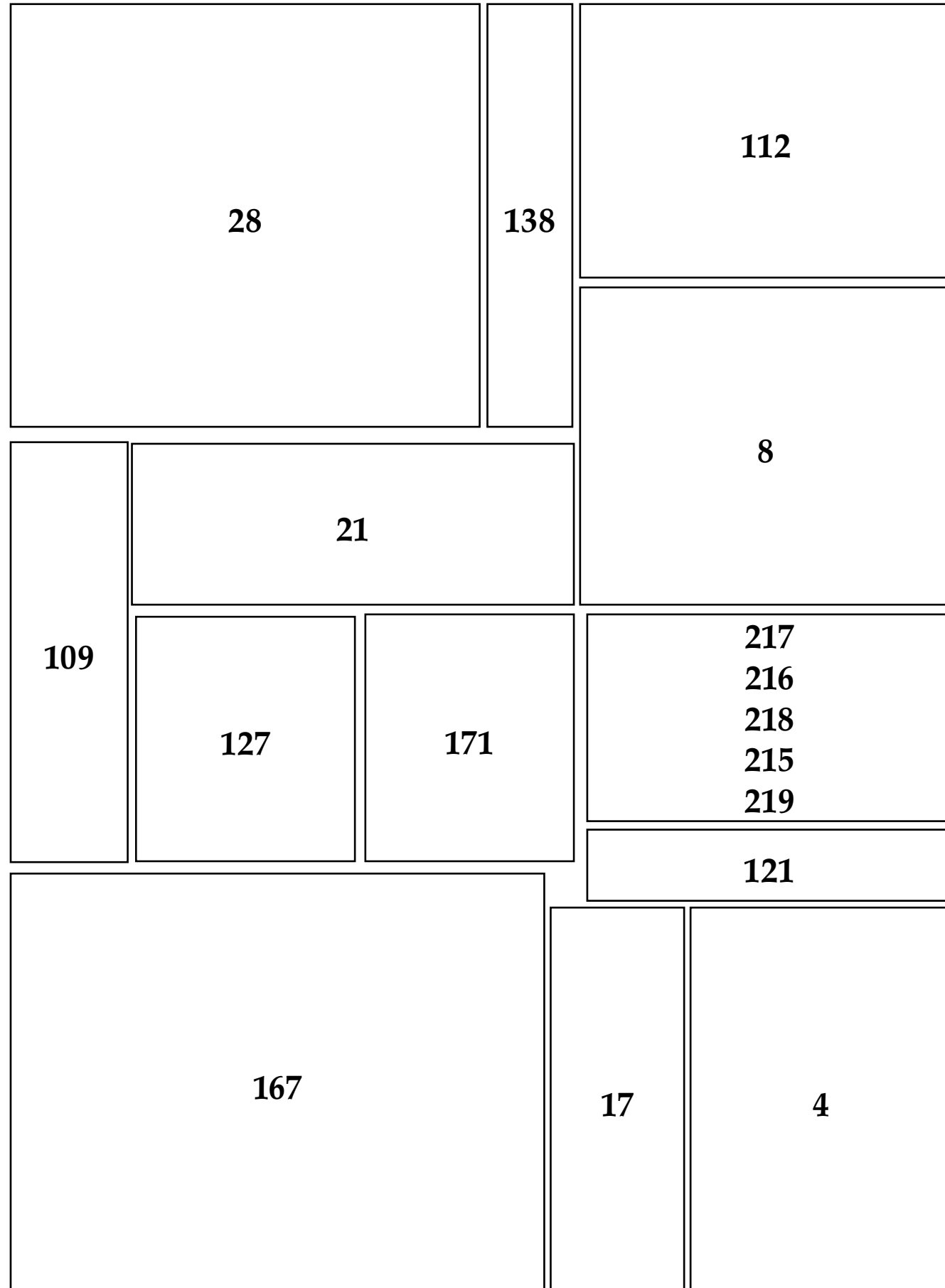
IN BOOKBINDING, THEN, AS IN OTHER crafts, I would recommend, for the work's sake and for man's sake, the union of the mind and of the hand,



Items Pictured on the Front Cover



Items Pictured on the Back Cover



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



Catalogue 64: Incunabula and the Private Press Books they Inspired

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Significant portions of the text of this catalogue were written by Cokie Anderson. David Clark designed and laid out the contents. Invaluable supporting assistance has been provided by Tammy Opheim, Michal Alkoff, and Jenny Johns. Proofreading help was provided by Ellen Summerfield. Photos were taken by Bill Enos of Emerald Light Photography (www.emeraldlight.com) with considerable additional photos by David Clark. Photos on p. 100 compliments of Shannon Struble.

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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THANK YOU FOR
SHARING YOUR
INTERESTS WITH US.

NAME:

ADDRESS:

PHONE (if you wish):

EMAIL:

AREAS OF INTEREST (Please be as specific as you can about limitations and constraints):

How far along are you in building your collection(s)? (e.g., just beginning, halfway, looking for the few remaining difficult items):

Can you list two or three specific titles of interest I might conceivably encounter?

How important is condition to you?

Would you welcome (not tolerate, but welcome) a phone call or email about things I see? Y / N

Is there a special way I can help you? (Would you like me to represent you at auction? To do an appraisal? To visit you and your collection in person? To discuss the possible purchase of books from your library? Is there some other service I can provide?)

Is there another collector or address I should send my catalogue to? (I am always most grateful for additions to my mailing list.) NAME/ADDRESS:

Foreword

In many ways, the first printers in the West were never excelled. Certainly one can say that, with notable exceptions, books produced during the four centuries after the incunabular era fell well short of the level of craftsmanship manifested in printed works created in the 50-year golden period after Gutenberg. William Morris and likeminded aesthetes deplored the impersonal, mechanized process of printing as they found it in the latter part of the 19th century. Using the work of 15th century printers as their models, they determined to recapture the satisfaction of issuing aesthetically pleasing books produced by hand in small quantities, using handset type, printed on high quality paper, and incorporating a design that reflected an intelligent purpose and a conscious conception of the beautiful.

The present catalogue is an acknowledgement of this renaissance in the history of printing. Suggested by Cokie Anderson, it contains a representative sampling of incunabular volumes and leaves (including works from all five decades, the first books produced in certain cities, important bindings, significant provenance, diverting annotations, and works with pleasing rubrication, illustration, illumination, and other kinds of decoration). These are followed by a variety of modern-day fine press books that more or less directly took their inspiration from the earliest European printers.

There are some very happy connections between the two parts of the catalogue that emphasize the relationship between those who set an early example and those who determined to live up to it 400+ years later. There is, for instance, a 1486 Venetian printing of Augustine's "City of God" (item #13) and the same work done (in Latin and with design features that echo an incunable) by the distinguished German Bremer Press in 1925 (item #100). The typographic bridges between the end of the 15th and end of the 19th centuries show up in many places: the Subiaco typeface created at the Ashendene Press, for example, takes its name and design from Sweynheym & Pannartz, the first printers outside Germany, who set up shop at Subiaco, and the elegant roman type used at the Doves Press (see items #113-26) is clearly a descendant of that used by Nicolaus Jenson (see item #3) at the beginning of his career in 1470 in Venice. Even our own leafbook (#39) pairs a leaf from Sweynheym & Pannartz with a text printed by Henry Morris at the Bird & Bull Press, one of America's most long-lived and distinguished private presses.

And then there are the personalities that established and fostered the connections. Charles Harry St. John Hornby, who ran the Ashendene Press (see items #87-96) was an avid collector of incunabula, as was William Morris. One of the highlights of the catalogue is item #30, Morris' copy of Sebastian Brant's "Various Poems," printed in 1498. It is included in a list of 131 illustrated incunabula from Morris' library that is printed at the back of his Kelmscott edition of "Some German Woodcuts of the Fifteenth Century." And, finally, Laurence Hodson was an avid collector of both early printing and modern fine press books: the group of five immaculate Vale Press items printed on vellum that once were in his library (items #215-19) are another special highlight of the offerings here.

Whether you are interested in early books or in fine modern printing (or are happily blessed to like both), we hope you enjoy our Catalogue #64.

Phil Pirages and the staff at Phillip J. Pirages Fine Books and Manuscripts

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I. Incunabula (Complete Volumes), Arranged Chronologically

A Rarely Seen Copy, in Fine Condition, of a Book Issued ca. 1467-72 by the First Press in Cologne

1. GERSON, JOHANNES. DE EFFICACIA ORATIONIS; DE TENTATIONIBUS DIABOLI; DE EXERCITIIS DISCRETIS DEVOTORUM SIMPLICIUM. (Cologne: Ulrich Zell, ca. 1467-72) 206 x 137 mm. (8 1/8 x 5 3/8"). 38 unnumbered leaves (the three treatises occupying 4, 18, and 16 leaves). Single column, 27 lines in a very clean gothic typeface. FIRST PRINTINGS of all three tracts. Pleasing 18th century polished calf, covers with triple gilt fillet border, raised bands, spine gilt in compartments with central floral sprig and curling cornerpieces, a red and a green titling label, marbled endpapers. With hand-painted red initials throughout. Front pastedown with bookplates of A. de St. Ferriol and H. Legel. Goff G-227; BMC I, 184. ♦Boards slightly splayed, faint water spotting to head of front cover, joints and extremities slightly rubbed, but the binding solid and without any serious condition issues. Isolated trivial thumbing, but A FINE COPY INTERNALLY, the text quite clean, fresh, and bright, and with especially ample margins. **\$15,000**

Containing the original appearance in print of three short works, this is an early incunable from the press of the first printer in Cologne; it is among the earliest editions issued in that city, is a book seldom seen on the market, and is in remarkably attractive condition. The three religious tracts that make up the text discuss the efficacy of prayer, the temptations of the devil, and the role of humility in the leading of a devout life. The works reflect Gerson's concern with the mystical side of Christianity and the importance of cultivating a more meaningful relationship with God through prayer and meditation. He cautions against the devil's less-obvious temptations, such as the petty resentments that can cause divisiveness or the spiritual pride of arduous pilgrimages or fasting. He advises those who would lead devout lives to be humble and turn to God in all matters. Gerson (1363-1429) was one of the most prominent figures in the Church of his time. From his position as chancellor of the University of Paris, he became a renowned theologian, a spiritual writer of great importance, and a major figure in the attempt to bring unity to the schismatized Church. His works include 27 extant treatises on the Church, more than 60 works on the spiritual life, and more than 100 sermons and addresses. Though he was frequently chosen, because of his great reputation as an orator, to speak at great occasions and for noble audiences, he strove, especially in his informal works, to write in such a way as to bring problems within the grasp of even the least sophisticated of minds. Ulrich Zel (or Zell) was not only the first printer in Cologne, but (along with Peter Schoeffer) was

active longer than any other member of his profession during the incunabular period. He apparently printed his first book in 1464 and was still at work at century's end (suggested dates of his death vary from 1501 to 1507). He identified himself as "clericus" (one of the Church's minor orders) while in Mainz, where he was reported to have learned his craft under Johann Fust and Schoeffer, and both the nature of his typefaces and the high quality of his press work show a close connection with his masters. He is thought to have gone to Cologne because of the commercial opportunities offered by its university, and the majority of the books he produced were small quartos—like the present item—for student use. Although only a few editions contain his name, he is thought to have issued as many as 200 books, and he became greatly prosperous (he renounced his ecclesiastical orders in 1471, married a prominent heiress, and acquired extensive landholdings). In addition to his significance as a long-lived printer, Zel is important as an early commentator on the origins of printing: the Cologne Chronicle of 1499 contains his testimony that printing began in 1450, that Gutenberg was its inventor, and that Gutenberg's first book was the famous 42-line Bible. Our collection of Gerson tracts is infrequently seen: ABPC does not list a copy at auction since at least 1975 (the British Library "Incunabula Short Title Catalogue" lists six copies of the present book in American libraries). And while the volume was no doubt sold for a modest price, it was nevertheless printed on high quality textured paper that has happily remained bright and in altogether excellent condition over the years. (ST12313)

The Fine Broxbourne-Friedlaender Copy of The 1470 First(?) Printed Book from Nuremberg

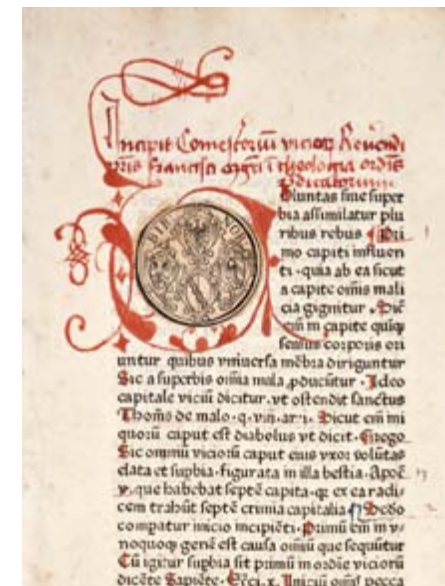
2. RETZA, FRANCISCUS DE. COMESTORIUM VITIORUM. (Nuremberg: [Johann Sensenschmidt and Heinrich Kefer], 1470) 438 x 286 mm. (17 1/4 x 11 1/4"). 287 unnumbered leaves; without five of the six blank leaves, the internal blanks having been cancelled, as in most copies (the intention to cancel these leaves being confirmed by the printed index, where the foliation assumes their absence). Double column, 49 lines in a fine, clean gothic typeface.

► 1,
5, 20



▼ 1

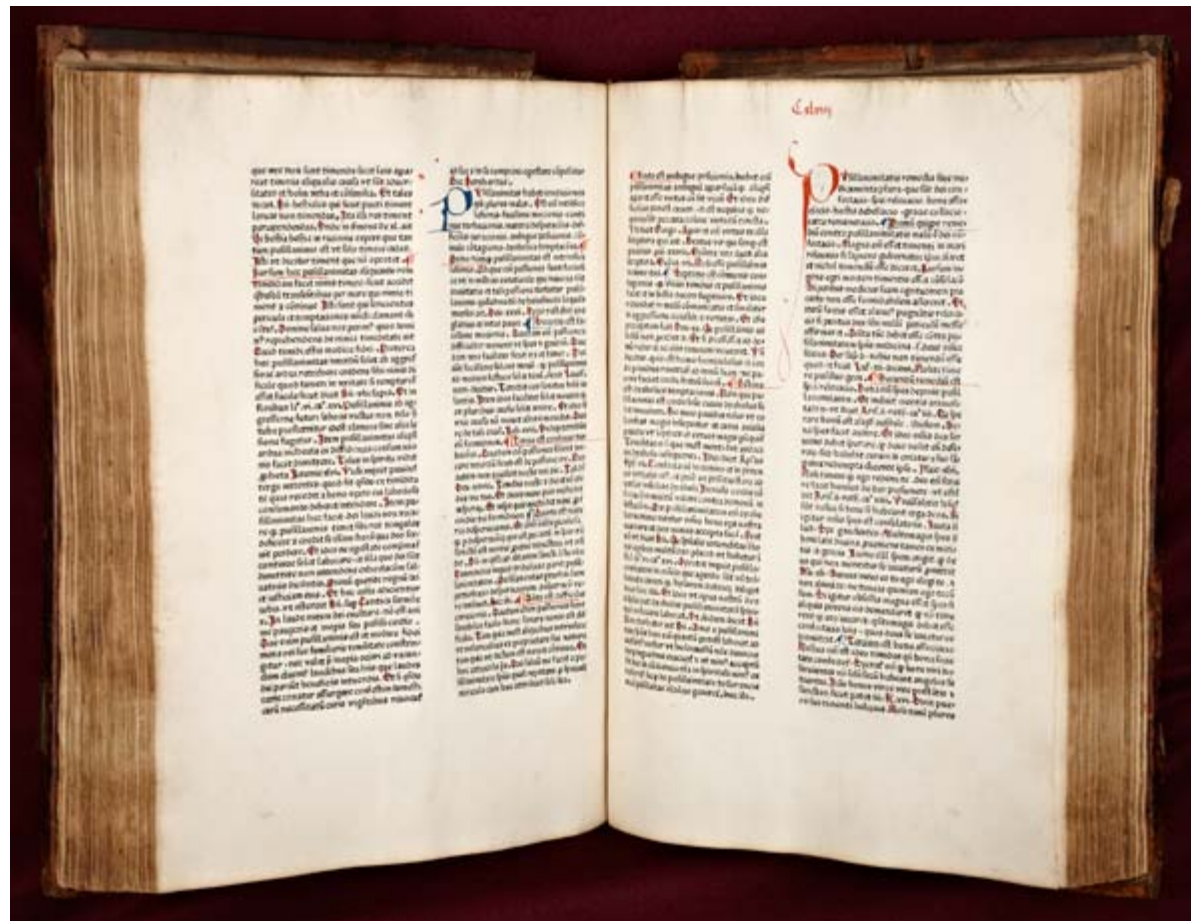
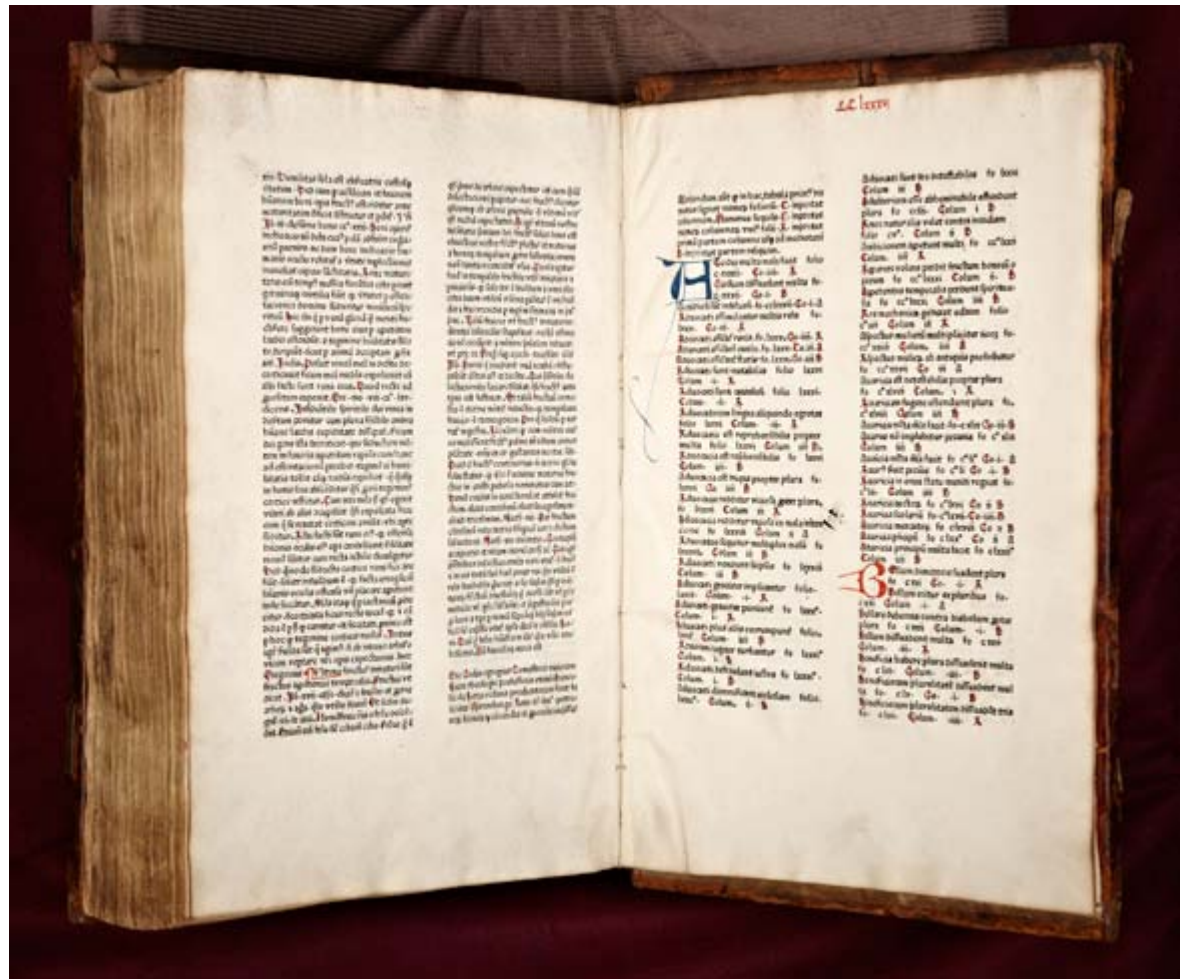
▼ 2



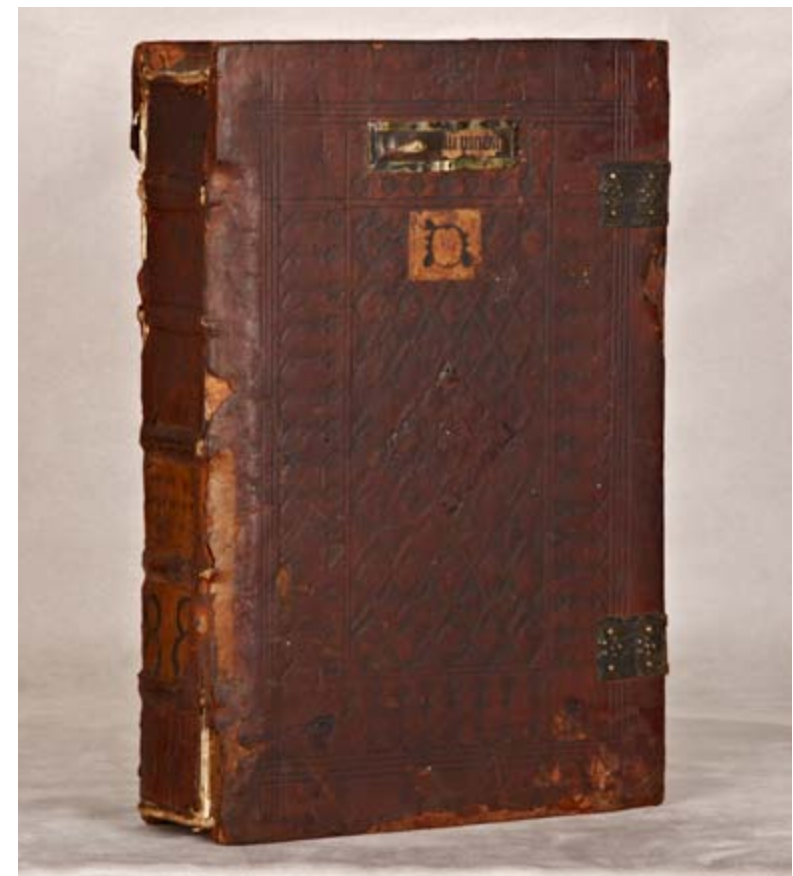
FIRST PRINTING. Contemporary Nuremberg blindstamped calf over thick wooden boards, covers paneled with contrasting designs, the front with a broad frame of palmettes enclosing a complex diapered central panel with unicorn, double-headed eagle, bird, and ornamental floral stamp, the back cover with single 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. Friedlander); rear pastedown with bookplate of the Broxbourne Library. Goff R-150; BMC II, 403. ♦Perhaps 10 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 done 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 Kefer to produce as many as 20 books and was financed by 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)

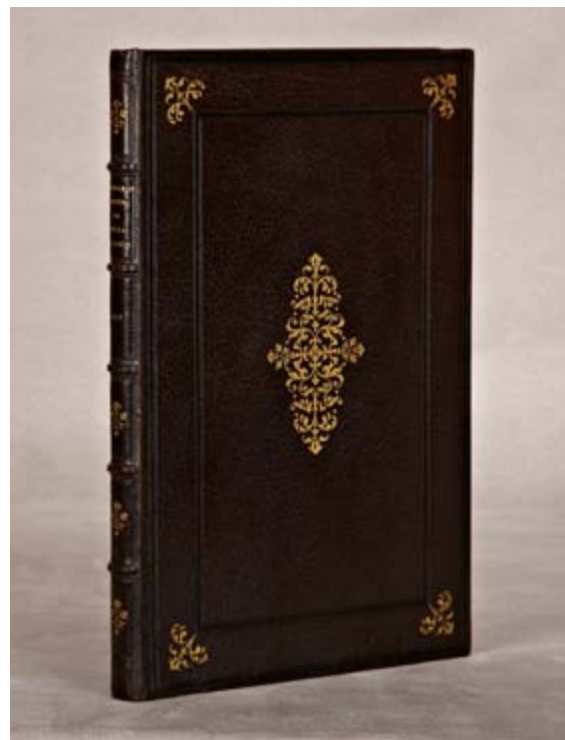


The Broxbourne Copy of a 1471 Jenson Imprint

3. 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; and with a hand-colored escutcheon featuring a black tower in the tail-edge margin. Front pastedown with armorial bookplate and rear flyleaf with monogram stamp of Albert Ehrman (see below). 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 superb 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 owned in the 20th century by one of Britain's greatest collectors. 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

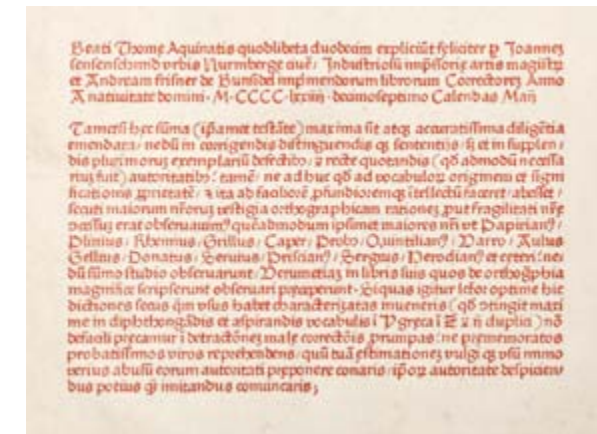


of many later generations, including those at work in the Arts and Crafts movement at the end of the 19th century. William Morris and Emery Walker considered that "he carried the development of Roman type as far as it can go," and Walker's elegant Doves type was clearly influenced by Jenson. According to D. B. Updike, "no other man [in Renaissance Italy] produced quite so fine a font, or had

better taste in the composition of a page and its imposition upon paper." Unsurprisingly, this copy comes from a fine modern home, the celebrated Broxbourne library of Albert Ehrman (1890-1969), who is discussed at length in the previous catalogue entry. The present book is scarce on the market, ABPC recording three other copies at auction since 1975. (ST12118)

The Kloss Copy in an Intriguing Period Binding, With the Inscription of the Kloss Sale Purchaser

4. THOMAS AQUINAS. QUAESTIONES DE DUODECIM QUOD LIBET. (Nuremberg: Johannes Sensenschmidt and Andreas Frisner, 15 April 1474) 419 x 279 mm. (16 1/2 x 11"). 136 unnumbered leaves (the first blank). Double column, 48 lines, in a fine, very legible gothic typeface. Apparently the Third Printing. Contemporary blindstamped calf, the panelled covers atypically decorated with a uniform design incorporating stamps and hand-drawn elements: an outer border with closely spaced banderoles framing the large central panel demarcated by thick and thin rules and featuring prominent interlacing lozenges (also formed by thick and thin rules, but with very many tangent circlets), those lozenges enclosing multiple stamps of small floral buds connected to the larger lozenge structure by thin, hand-cut stems, recently rebaked with great skill, decorative brass bosses at center and corners, brass catches (but no clasps). In a modern folding cloth box with morocco spine label. Contemporaneous rubrication throughout: leaves foliated, capitals struck, and paragraph openings marked with red, decorative red or blue initials (mostly three-line). With the laid-in bookplate of George Kloss, M.D., of Frankfurt; with a total of three flourished signatures of J. T. Hand on the front and rear flyleaves (one of these dated 1835); and with a 17th century Jesuit ownership inscription (perhaps of Cambridge, but with the ink mostly effaced) at the head of the first printed leaf. Goff T-184; BMC II 406. ♦ Leather a bit crackled and scuffed, edges slightly worn, top portion of quatrefoil central boss on rear board missing, but the expertly restored binding completely solid and still very appealing, with no fatal condition defect. A little smudging and thumbing on first and last few leaves, minor marginal soiling here and there, but A REMARKABLY PLEASING COPY INTERNALLY, the leaves mostly clean, quite bright, extraordinarily fresh, and with enormous margins. (Also see illustration on back cover.) \$19,500



The third printing of a major work by Thomas Aquinas, this is a very stately book printed on wonderful paper, our copy with attractive rubrication, a contemporaneous binding of some historical interest, and from one of the outstanding collections of early printing ever assembled. Aquinas (1225-74) taught theology in both Paris and Rome, and his "Quaestiones de Duodecim Quodlibet" or "Twelve Questions on What You Will"—written in stages between 1256 and 1272 and first printed in Rome in 1470 (and again in Cologne the next year)—represents the fruits of his discussions with students over the years on a number of miscellaneous points. The topics range from angels to devils, from mortal sin to salvation, and the book also includes practical issues such as whether confession can be validly done in a written note, or whether a Christian can marry a Jew. The Dominican 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, the most famous of which is the "Summa Theologiae," are no less important to philosophy than to theology. Shortly after Sensenschmidt and Heinrich Kefer produced the "Pantheologia" of Rainerius de Pisis in 1473, Sensenschmidt formed a new partnership in Nuremberg with Andreas Frisner, which lasted until 1478, when Sensenschmidt moved on to Bamberg. The design of the present binding is more than commonly intriguing. It is not typical to find a combination of ruled and stamped

designs together with hand-drawn elaboration, featured here in the stems which (somewhat unsteadily) connect the various floral elements with the rest of the cover decoration. There are certainly examples of so-called "cuir ciselé" ("cut leather") bindings of the 15th century to be found from time to time, but combinations of stamped and cut covers like this one would seem to be quite rare. The name of Dr. George Kloss (1787-1854) is among the great collectors of incunabula and other early material. He was a student of early bibliography, focusing his collecting on obscure books and manuscripts which had not received proper attention. The Kloss collection was a magnificent assemblage that took Sotheby's 20 days to disperse in May of 1835. The sale catalogue contains 4,682 lots, nearly all manuscripts or books printed before 1537, including several unpublished Melanchthon manuscripts, as well as numerous books with Melanchthon's manuscript notes in them. It is surely no coincidence that one of the signatures here of subsequent owner J. T. Hand is dated 1835: he surely purchased our volume on 7 May 1835 as lot #254 in the Kloss sale (the penultimate item offered on the first day of the auction). According to the Bodleian Library's "Index of Provenance," Joseph Thomas Hand was an active collector of incunabula in the years 1834 to 1837. Books from his library in the Bodleian's collection usually have his signature and the date on the recto of the front free endpaper, as here (the date range given covers the dates in his incunables at the Bodleian). His library was sold at Sotheby's in May 1837, where the 102



lots—nearly all of them incunabula—fetched £27.17.6. Early editions of "Quodlibet" are seldom seen: since 1975, ABPC lists just one copy of the first printing of 1471, no copies of the subsequent printing that same year, and only two copies of our edition, neither in a period binding; one of them, the Fürstenberg-Abrams copy in 19th century half sheep, sold twice, the last time in 2001 for a hammer price of \$5,000. (ST12293a)

An Excellent Contemporary Copy of a Work Published during the 15th Century Author's Lifetime

5. CARACCIOLUS, ROBERTUS. SERMONES DE TIMORE DIVINORUM JUDICIORUM. (Venice: Johannes de Colonia and Johannis Manthen, 1475) 241 x 165 mm. (9 1/2 x 6 1/2"). 94 unnumbered leaves (the first and last blank). Double column, 40 lines, gothic letter, capital spaces with guide letters. Second Edition. Contemporary calf over wooden boards, broad triple-ruled blindstamped diaper patterns on covers, small portions of the original spine leather carefully renewed, 17th c.(?) paper label at top of spine, clasp and catch lacking, early (faded) ownership number painted in white over orange at base of spine. Old notes on front blank (including at least one 17th century ownership inscription), a few other neat marginal annotations in the text, modern bookplate of Walter Hirst on last flyleaf. Goff C-184; BMC V, 226. ♦Leather a little spotted, marked, and with minor worming (covers with a total of perhaps 40 small round wormholes), but a very satisfying, entirely solid binding without serious wear. Minor worming at front and back, first couple of quires with a bit of thumbing and soil, but mostly bright, smooth, and fresh internally. (See also illustration on p. 7.)\$9,500



This is a very attractive copy in an unrestored period binding of a collection of sermons significant because they comprise the works of a living 15th century author and because they come from one of the earliest presses in Venice. Robertus Caracciolus (1425-95) was the most celebrated preacher in Italy during the last four decades of his life. Called a "second Paul," the "new Paul," and the "prince of preachers," he was able to arouse his listeners to sometimes unseemly levels of emotion, and partly for that reason, he was a controversial figure among the Franciscans of his time. (Catholic Encyclopedia) The sermons here deal largely with the fear of divine justice as the consequence mankind must expect for disobeying God's laws. Caracciolus' effectiveness and popularity as a preacher can be explained partly by the clarity of his approach: he makes use of lists, naming, for example, three or four topics—sins, penalties, God's gifts—and then expanding on each one. He also employs the effective rhetorical device of repetition, using such phrases as "Fear God" numerous times in one section. It is easy to imagine other clerics studying his work as much for technique as for content. Our printers have a direct connection with

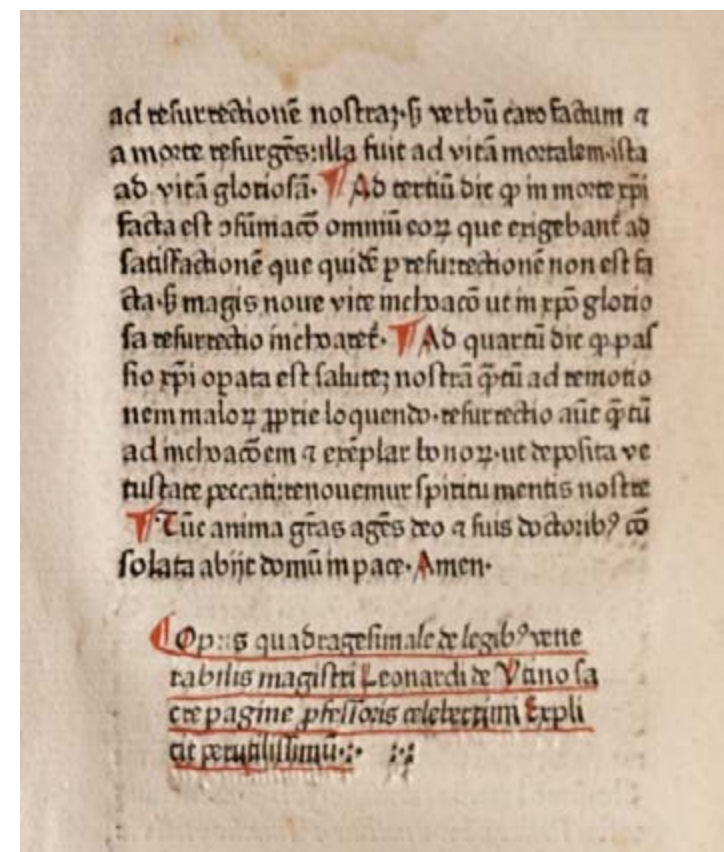
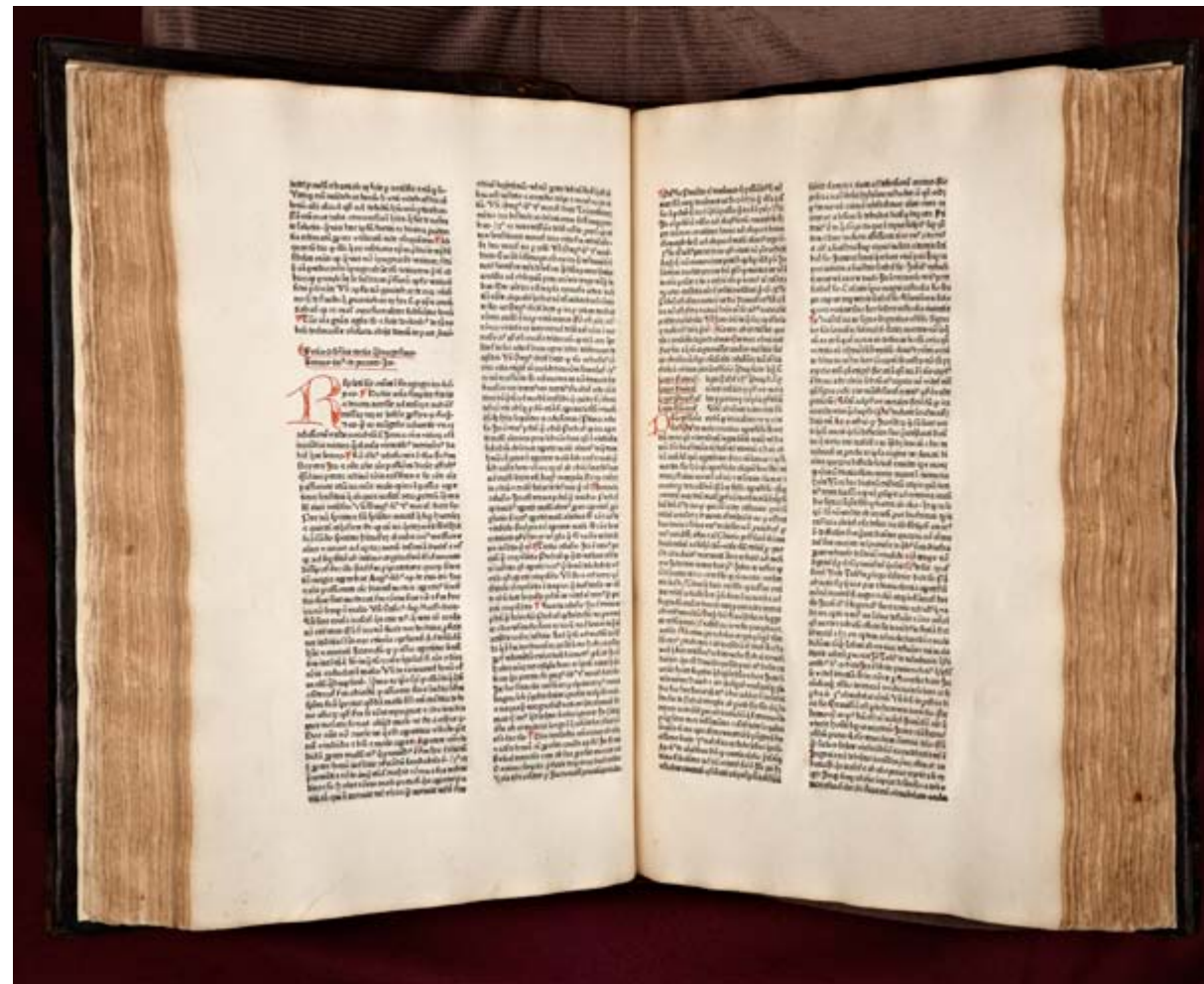
the first press established in Venice. In 1467, the Venetian Senate granted a printing monopoly lasting five years to Johannes Emericus de Spira, who was not able to use this to much advantage, as he died while printing his fourth book. That production was finished by his brother Vindelinus, who continued the business in an active way through 1472, but then his output tailed off abruptly. The three fonts of type the brothers had used—including the earliest gothic face employed in Venice—then came into the possession of our printers, for whom the surviving brother had already printed some books on commission and for whom he probably worked until 1476. The two Johanneses were extremely active printers, producing more than 60 books between 1474 and 1480. This second edition of "Sermones" is both early and scarce. According to Goff, it is the rarest of the 15th century sermon collections of Caracciolus, and only one other book by him was completed before the year of this publication. All copies of the first and second editions are rare in the marketplace: since 1975, ABPC records, besides the present volume, just one copy of the first edition of 1471 and one of our second, both in 19th century bindings. (ST12364)

A Fine Example of a 1470s Large Folio, The Rosenbach-Doheny Copy in Period Louvain(?) Calf

6. LEONARDUS DE UTINO. SERMONES QUADRAGESIMALES DE LEGIBUS. ([Cologne: Conrad Winters de Homborch, ca. 1475]) 419 x 305 mm. (16 1/2 x 12"). 311 unnumbered leaves (of 312; lacking the final blank). Double columns, 60 lines, gothic type. Excellent contemporary blind-tooled calf over wooden boards, quite possibly by a Louvain binder, covers with a single fillet border, central panel framed by and diapered with triple fillets, upper board with title label under horn with brass framing strips, raised bands, carefully rebacked and with neat repairs to corners and sides, brass corner guards, new (but appropriate) endpapers. In a handsome and sturdy quarter morocco folding box. Rubricated in red, many two- to five-line initials in red, opening six-line initial in red with penwork infill and extensions in brown. Front pastedown with morocco bookplate of Estelle Doheny; first page of text with ink ownership inscription of the Jesuit College in Louvain, dated 1643; isolated early ink marginalia. Goff L-144; Poulain 2474; not in BMC. ♦Last leaf with three tiny holes neatly patched on blank verso with an old slip of paper, half a dozen leaves with tiny marginal tears carefully repaired with tape, isolated thumbing, small marginal stains, or smudges, other trivial imperfections, otherwise AN EXTRAORDINARILY FINE COPY, the leaves crisp, clean, and bright, with generous margins, and the restored binding entirely sound and lustrous. \$19,500

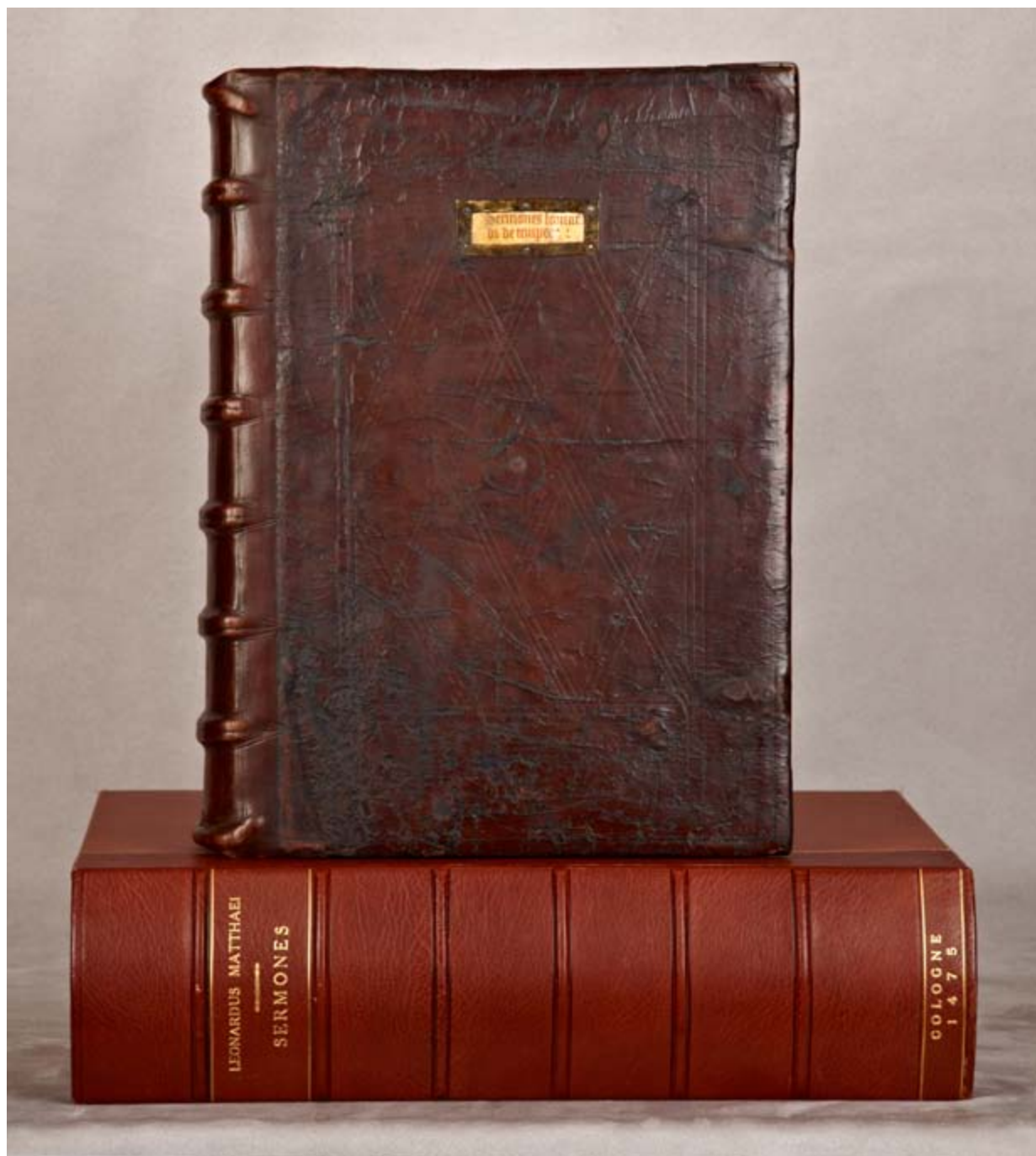
This is the especially fine and very tall Doheny copy (bought from A. S. W. Rosenbach) of the first book known to have been issued by the early Cologne printer Conrad Winters. It is a really excellent example of an incunable from the 1470s, with text deeply impressed on thick paper, with leaves remarkably fresh and bright, with unusually ample margins, with attractive rubrication, and with a binding (even if restored) that retains much of its antique appeal. The earliest dated work from Winters in BMC was printed in 1476, but we know from a rubricator's

note dated 1475 in the Munich copy that the present work preceded it. Although little is known about Winters, Pollard tells us that he printed about 60 works between the years 1475 and 1482. According to Haebler, Winters must have trained with Cologne prototypographer Ulrich Zell, because their typefaces are so similar. 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

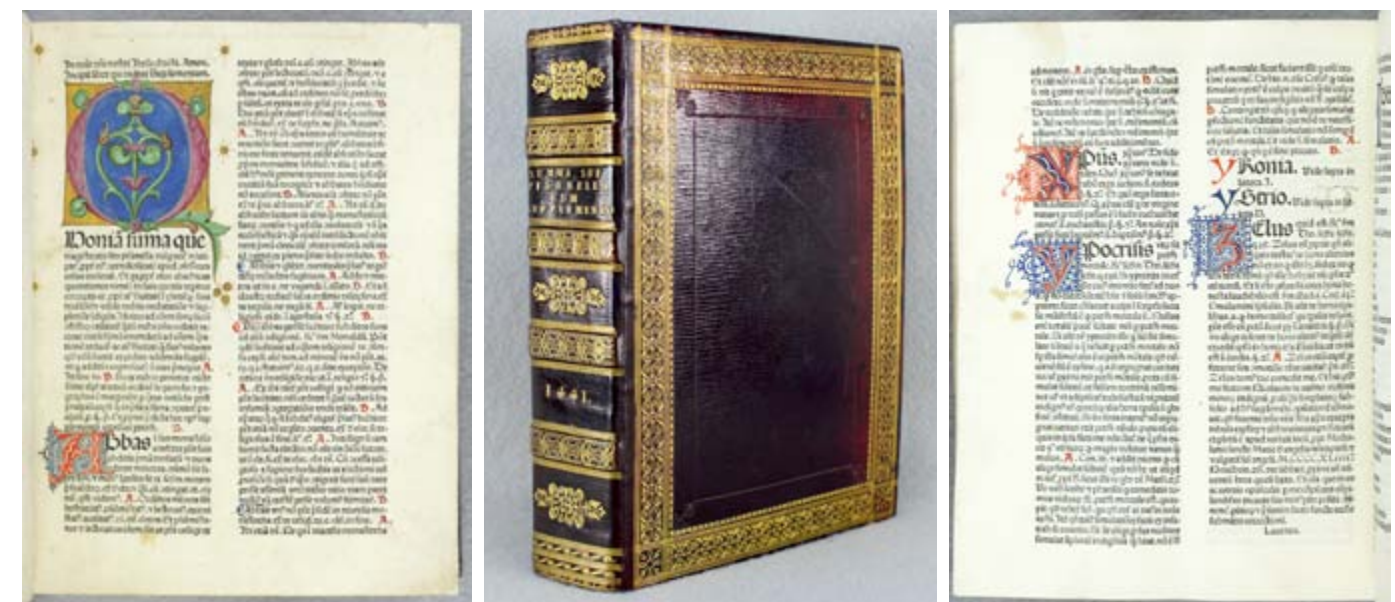
preacher overbore his scholastic pedantry and g[a]ve him power over his hearers, who could [not help] but admire his learning while they felt the force of his native eloquence." The binding here is similar to the Louvain binding on a Rusch edition of Plutarch that was lot #99 in the 23 April 2001 Helmut Friedlaender sale at Christie's. That binding also featured a central panel diapered with triple fillets within a blindruled frame and a manuscript title label under horn beneath a brass frame on the upper cover. Ours is a very rare edition of the "Sermones Quadragesimales": OCLC finds only three copies, all in European libraries, and, beside the present one, ABPC lists just one copy at auction since 1975. (CEH1201)



The Syston Park Copy, with a Lovely, Large Illuminated Opening Initial

7. NICOLAUS DE AUSMO. SUPPLEMENTUM SUMMAE PISANELLAE ET CANONES POENITENTIALES FRATRIS ASTENSIS ET CONSILIA ALEXANDRI DE NEVO CONTRA JUDAEOS FOENERANTES. (Venice: Franciscus Renner, de Heilbronn, and Nicolaus de Frankfordia, 1476) 219 x 171 mm. (8 5/8 x 6 3/4"). 355 unnumbered (of 356) leaves (without initial blank). Double column, 47 lines in gothic type. Pleasing 19th century purple straight-grain morocco, covers with gilt floral frame flanked by triple fillets, central panel with decorative rules in gilt and blind and with blindstamped fleurons pointing inward from the corners, wide raised (false) bands densely tooled in gilt with drawerhandle tools and stippling, spine panels with large and complex gilt fleuron, with titling, or with (erroneous) date "1441," intricate gilt turn-ins, all edges gilt. Paragraph marks in red or blue, subsections of entries beginning with printed letters painted over in red, each entry with red or blue hand-painted three-line initial, 27 four- to six-line decorative initials in red and blue penwork, and A LARGE, HANDSOME OPENING ILLUMINATED INITIAL (measuring about 55 mm. square) in pink, green, and blue on a burnished gold ground, with eight gold bezants surrounding it in the margins. Front pastedown with engraved armorial bookplate of the Syston Park library and monogrammed book label of Sir John Thorold; front free endpaper, flyleaf, and margin of final printed leaf with small embossed stamp of Wigan Free Public Library. Goff N-67; BMC V, 193. ♦Head and fore edge of front board a bit faded, leather with a hint of rubbing and a couple of small abrasions, but the attractive binding solid, lustrous, and generally quite well preserved. Final page mounted with small losses (to perhaps 10 letters in all) or displacement in two places, neat repair to a very thin strip at head edge of first leaf (well away from letterpress and perhaps done before binding), one conjoint leaf with overall light browning, occasional minor foxing or light spots, additional trivial defects, but in all other important ways quite an excellent copy internally, clean and fresh and with a beautifully preserved illuminated initial. (Also see illustration on front cover.)\$16,000

Handsomely illuminated, decoratively bound, and with distinguished provenance, this is an incunabular handbook, conveniently arranged in alphabetical order, for confessors, giving guidance for how best to deal with penitents. Written by the Italian Franciscan Ausmo (d. 1454) and first printed in 1473, it takes its name from the fact that it was composed as a supplement to a similar work by Bartholomaeus [Abizzi] of Pisa (see Goff B-168 for this author). The present edition of "Supplementum" seems to contain the first appearance of a third part, entitled "Consilia Alexandri" (or "Counsels" of Alexander of Nevo against the Jews lending money at interest), which continued to be included in subsequent versions of this publication issued in the 15th century. Early Venetian printers with German roots, Franciscus Renner and Nicolaus de Frankfordia were partners from 1473-77; at other times, they each worked alone, and Renner had another separate partnership (with Petrus de Bartua) for two years. When working on his own in 1471-72, Renner had used only roman types, but the books he printed with Nicolaus de Frankfordia are all in a



gothic type, which he modified to his own design. Haebler says the resulting font was "not entirely independent of German models, yet its general character is absolutely un-German and we must in fact recognise in it an archetype. As it is derived from no immediate models, so it also was never exactly imitated." To the modern eye, accustomed to roman fonts, Renner's gothic face is not as jagged and condensed as German gothic letters, making it easier to read. A collection built upon a tradition of unerring taste and discrimination,

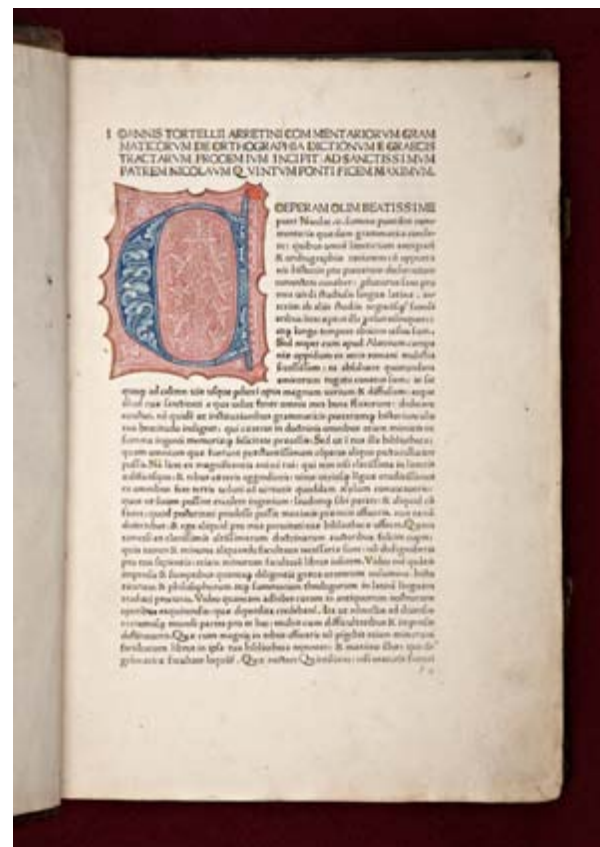
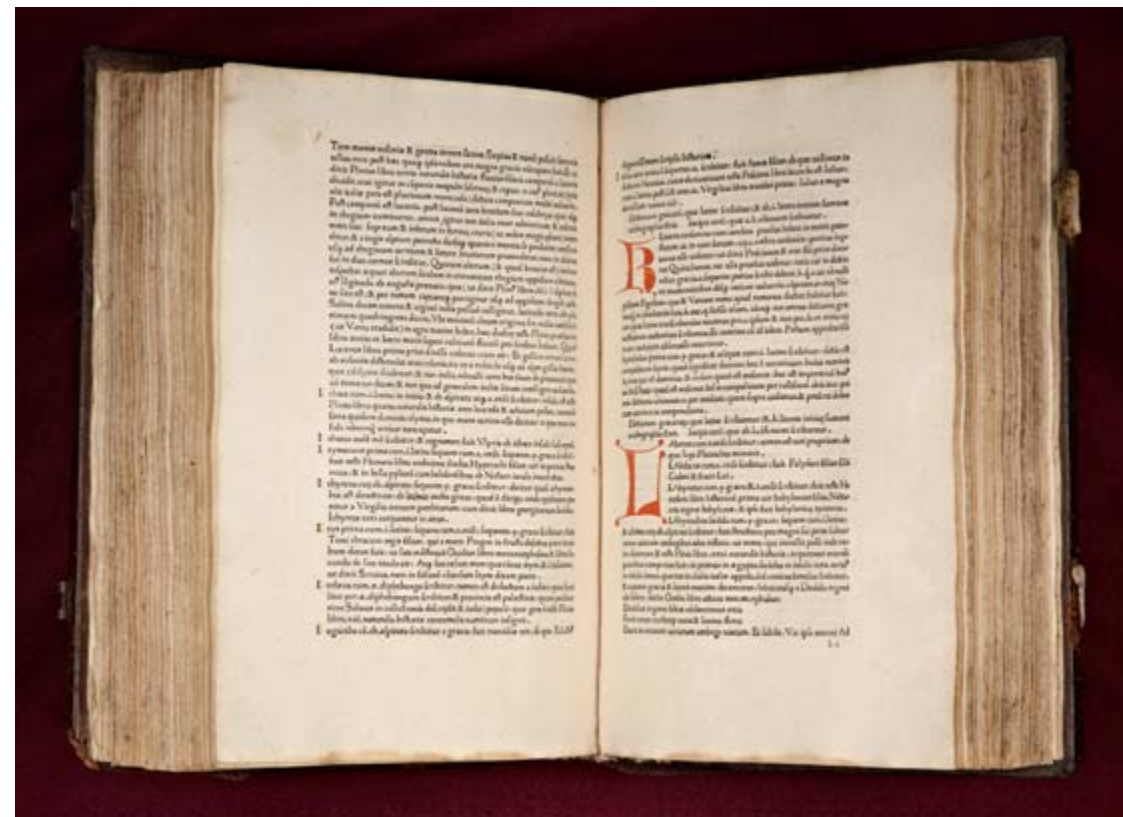
the Syston Park library in Lincolnshire, established by Sir John Thorold, 9th baronet of Marsdon (1734-1815), and expanded by his son Sir John Hayford Thorold (1773-1831) 40 years later, "was so large and so excellent" as to be ranked by Quaritch with the great libraries of Sunderland, Beckford, and Spencer. The elder Thorold employed Roger Payne to bind many of his books, and volumes from the collection are notable for their consistently fine condition. (ST12446)

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

8. TORTELLIUS, JOHANNES. COMMENTATORIUM GRAMMATICORUM DE ORTHOGRAPHIA DICTIONUM 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, 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. (Also see illustration on back cover.)\$35,000

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

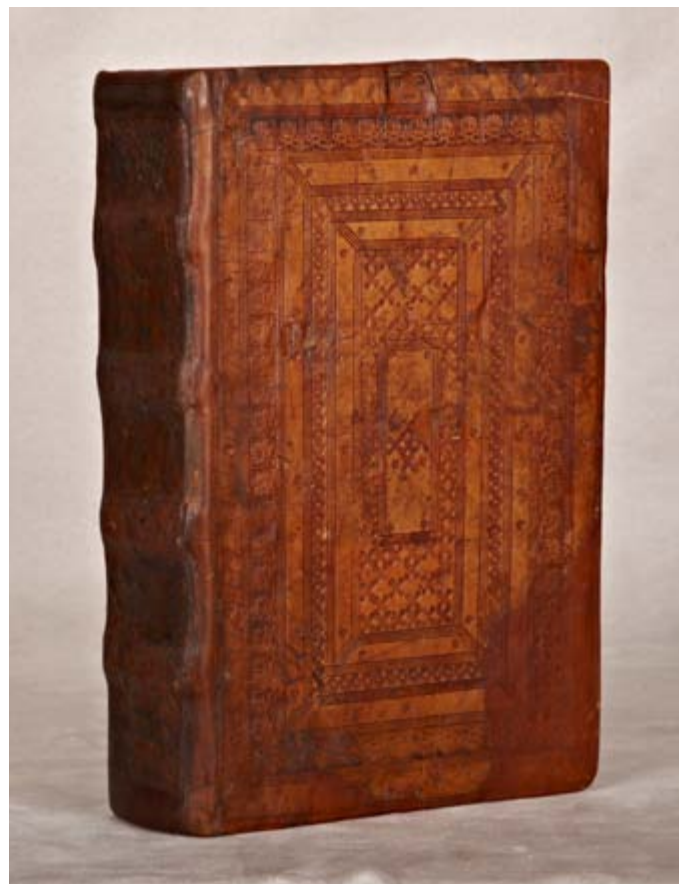
age 47 to serve as librarian to Pope Nicholas V, to whom "Orthographia" is dedicated. He must have been a man of considerable means, because he provided patronage to scholars who had fled from the Byzantine Empire, and he spent lavishly on classical works (books from his personal collection ended up 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. The British Library Incunabula STC 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)

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

9. 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 unnumbered 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. **\$15,000**



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. Leonardus de Utino (ca. 1400-70) was a popular Dominican preacher whose work was much influenced by the scholasticism of Thomas Aquinas (see item #4, above, for much more about the content here). 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)

**A Manual Containing the Best Ways
To Interrogate Penitents of Various Ranks**

10. ANTONINUS FLORENTINUS. SUMMA CONFSSIONUM. DEFECERUNT SCRUTANTES SCRUTINIO. (Venetiis: Johannes de Colonia and Johannes Manthen, 30 March, 1480) 235 x 171 mm. (9 1/4 x 6 3/4"). 100 unnumbered leaves (of 102; without first and last blank). Double column, 40 lines of text, gothic type. Modern vellum over stiff boards, flat spine with ink titling in antique style. In a (lightly rubbed) vellum-lipped suede-lined slipcase. Capitals struck with red, paragraph marks in red or blue, three-line red or blue hand-painted initials throughout, and three six-line initials. First leaf of text with 17th century monastic ownership inscription. Goff A-807; BMC V, 236. ♦Minor marginal thumbing and smudging throughout (two quires with more noticeable wax[?] stains at bottom, but well away from text), first gathering with four tiny wormholes in the gutter margin, otherwise excellent, the text still fresh and rather bright, the margins extremely ample, and the binding unworn. **\$4,000**



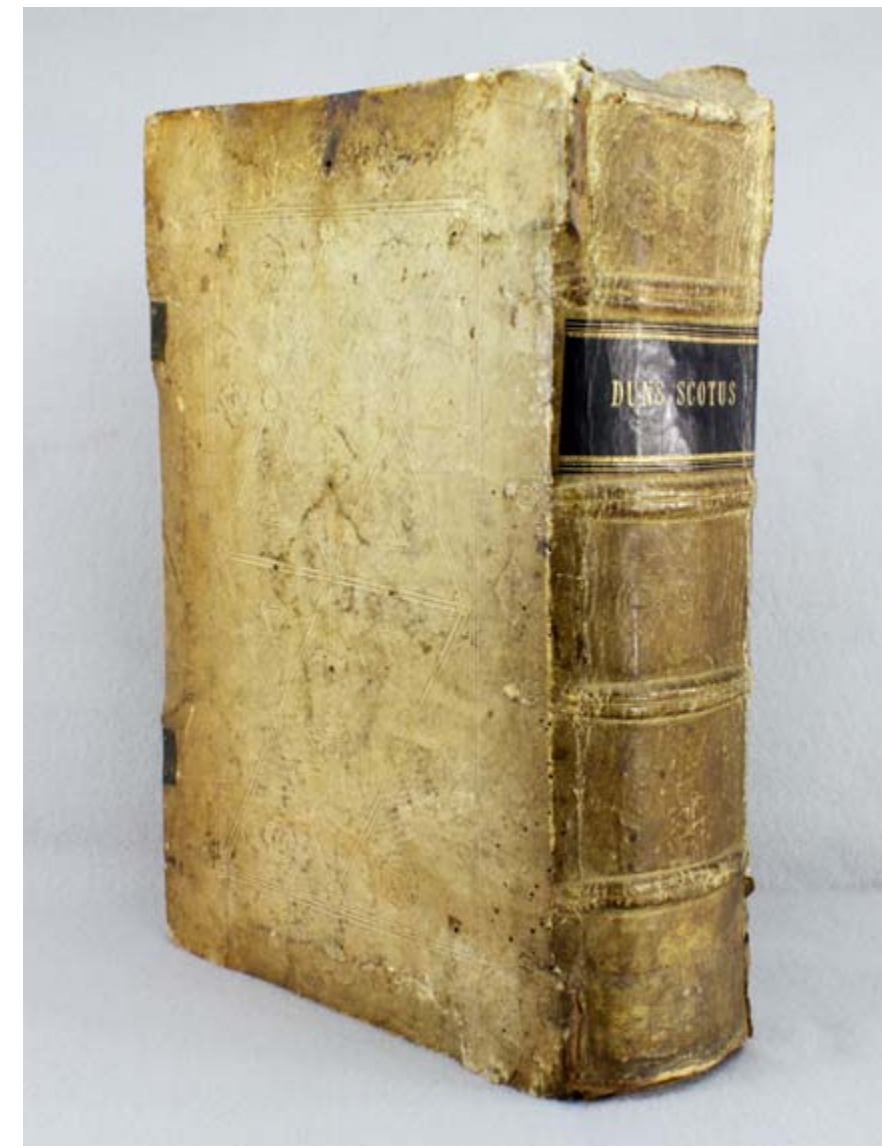
This is a rubricated copy of an uncommon edition of a guide for confessors, written by one of the most important moral theologians of the day, a man whose writings on Christian ethics were ranked with those of Aquinas.

Antoninus, the Dominican Archbishop of Florence (1389-1459, canonized 1523) was one of the most revered figures of his time. Pious, simple in appearance and demeanor, self-denying, and devoted to his office, he displayed tireless courage in helping the Florentine populace through the plague and famine in 1448 and 1453, an effort of will that provided only the most public evidence of his abiding faith and strength of character. Antoninus wrote three works on hearing confessions, distinguished by their incipit but usually lumped together under the title "Summa Confessionum" or "Confessionale." In this work, which begins "Defecerunt Scrutantes Scrutinio" ("they have failed in their search"), he begins by explaining who is authorized to hear a confession and what qualities that confessor should have, including, in particular, humility, modesty, and discretion. He cautions against ever revealing the contents of

a confession, and outlines the powers of the confessor. There are instructions for the best ways to interrogate penitents of various ranks, and advice on the granting of absolution and the imposition of penances. Printer Johannes de Colonia married the widow of prominent Venetian printer Johannes de Spira, and worked in partnership with Wendelin de Spira until 1473. His partnership with fellow German emigré Manthen was a continuation of that business and utilized many of the de Spira fonts. It was a productive partnership, printing more than 85 editions from 1474 to 1480, mostly works of theology and law, which were far more profitable than Greek and Roman classics. Antoninus' guides for confessors were widely published: Goff lists 52 printings in Latin of the various "Confessionales" by 1500, and nine vernacular editions in Italian and Spanish. But, given the nature of their use as practical reference works, these imprints, at least singly, are uncommon today. ISTC lists just seven copies in American and British libraries of our 1480 edition, and no copy has been recorded at auction by ABPC or Americana Exchange since at least 1975. (CJW1301)

**Printed with Vast Margins
On Extraordinarily Strong and Thick Paper**

11. DUNS SCOTUS, JOHANNES. QUAESTIONES QUODLIBETALES [bound with] QUAESTIONES IN QUATTUOR LIBROS SENTENTIARUM PETRI LOMBARDI. (Nuremberg: Anton Koberger, 23 April and 19 May 1481) 430 x 295 mm. (17 x 11 1/2"). 52 unnumbered leaves (of 54, lacking two blank leaves at the end, but with the initial and one other terminal blank), double column, 60 lines in gothic type; 130, 82, 58, and 139 (of 140) unnumbered leaves (lacking the final blank at the end, but with the initial blank in the second and third



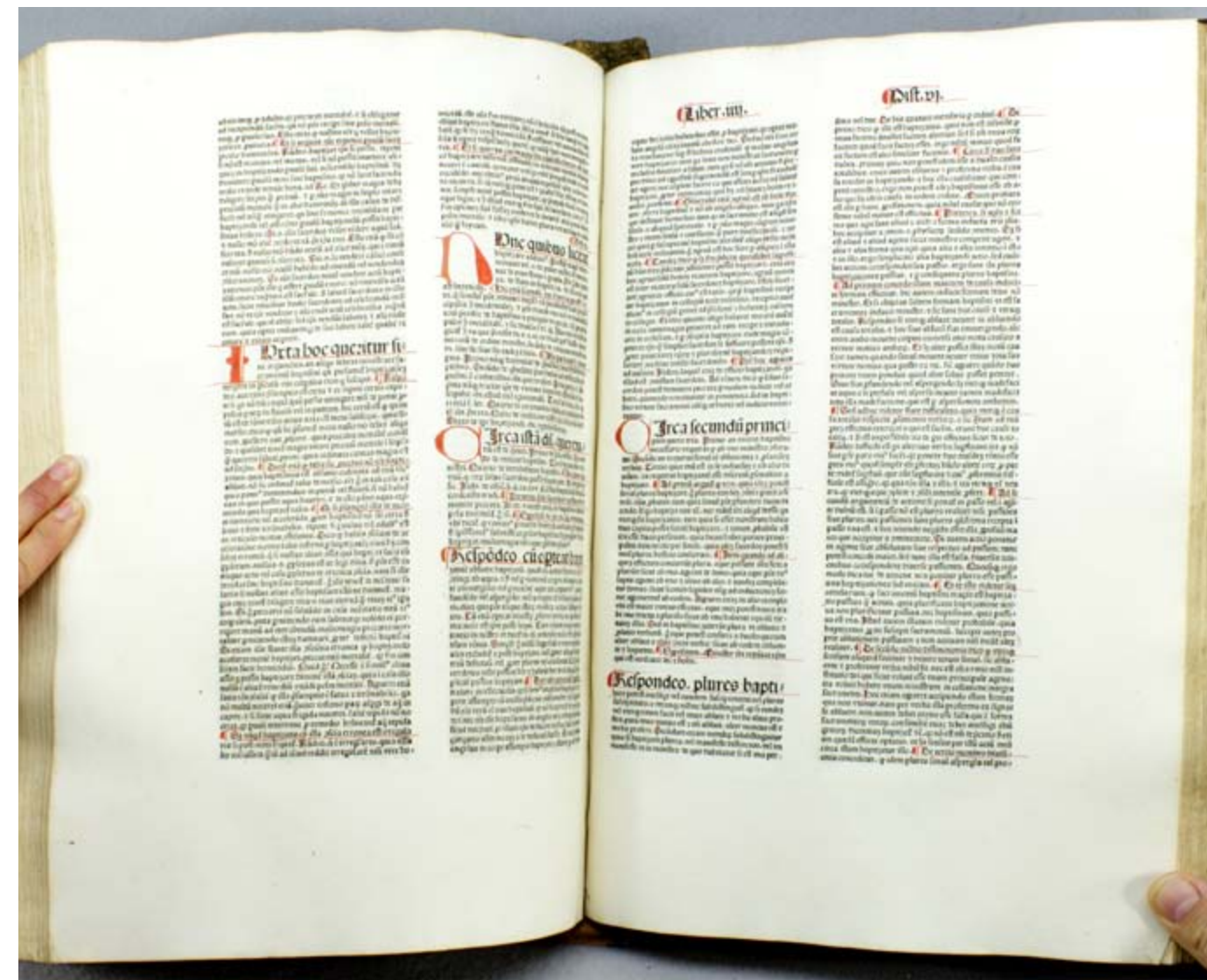
parts), double column, 71 lines of gothic type. **Two works bound in one volume.** Edited by Thomas Pensketh and Bartholomaeus Bellatus. Second Edition of "Quattuor Libros"; Third Edition of "Quodlibet." Contemporary German blind-tooled pigskin over thick bevelled wooden boards, covers with diapered central panel stamped with rosette, dragon, and eagle tools and Maria scroll, once set with metal bosses and centerpiece, later paper (or vellum?) label near head of front cover, raised bands, spine panels stamped with rosettes, modern black morocco label, library shelf number in gilt in lower panel, remnants of clasps. Beautifully rubricated throughout: capitals struck, paragraphs flourished, numerous three- and four-line initials, and FIVE VERY PROMINENT AND QUITE IMPRESSIVE 20-LINE INITIALS WITH ELABORATE PENWORK, ALL HAND PAINTED IN RED. Formerly in the Newcastle-upon-Tyne Public Library, but now with library markings (including call number on spine, bookplate, check-out slip, and small, round ink stamps found in various margins throughout the text) all professionally removed or effaced with great care and without any damage to the binding or paper. Front pastedown and facing free endpaper with the 18th century signature of George Bentham. Goff D-380, D-394; BMC II, 419-20 (with "Quodlibet" bound after "Quattuor Libros"). ♦ Binding rather soiled, general signs of wear (front joint partly cracked, one corner of upper board scratched, small portions of pigskin worn away at corners), front cover freckled with dozens of tiny wormholes, but the period binding completely solid and still retaining almost all of its original stateliness. First 10 leaves of the first work with scattered worming, but then diminishing rapidly to a minimal level (the first three parts of the second work not wormed at all, and the final part with only trivial worming), occasional minor smudges or thumbing, but AN ESPECIALLY FINE, FRESH COPY INTERNALLY, printed with vast margins and on extraordinarily thick, strong paper that crackles when you turn the pages. (Also see illustration on front cover.)\$17,500



With leaves so strong that they have to be persuaded as you turn them, this is an especially fresh and beautifully rubricated early edition of two major works of scholasticism by one of the foremost scholars of Medieval Britain. A Franciscan friar, the theologian John Duns Scotus (1265-1308) was the founder of a whole new type of philosophical approach to understanding faith. Directly counter to the established Aquinas-Aristotle theological view, he contended that faith is an act of will and, therefore, a practical, not a speculative, activity. The system of theology built up by Aquinas is attacked by Duns Scotus with such remarkable subtlety and with such refined distinctions that he was dubbed "Doctor Subtilis." This volume contains his commentary on the four books of the "Sentences" of Peter Lombard, and the "Questiones Quodlibetales," which resolve problems raised by the commentary on the "Sentences." Duns Scotus' first book of commentary on the "Sentences" was published in Venice by de Spira in 1473, and the fourth book was issued in Paris in the same year, but the complete edition of all four



books, edited by Pensketh and Bellatus, did not appear until the 1477 Venice printing of de Colonia and Manthen. The "Quodlibet" appeared in Padua in 1474 and in Venice in 1477. This is the first German edition of both works, from the press of the most successful printer in that country, and one of the most prominent names in the cultural history of the incunabular era. A former goldsmith from a prominent family of artisans, Anton Koberger (ca. 1440-1513) was undoubtedly the most prosperous member of the Renaissance printing trade. He established his press in Nuremberg in 1472 and quickly became one of the most prolific printers in the business, outstripping Schoeffer of Mainz by 1480. He produced about 200 works by 1500, including the most famous illustrated work of the era, the "Nuremberg Chronicle." In addition to a number of beautifully printed Bibles, he published philosophical and theological works on as many as 24 presses under his own supervision; although most Koberger books have Nuremberg imprints, he had books printed for him at several other locations, and he had sales outlets from Paris



and Lyon to Budapest and Warsaw. As a wholesaler, this "king of booksellers" handled all the major scientific works of the period and dominated the book trade in Europe. Although some of our binding stamps are distinctive, a careful examination of Kyriss and Schunke did not identify them as coming from any particular workshop. Despite the

indignity of once languishing in a public library, our copy is extraordinarily desirable: the leaves have so much strength and thickness that they tend to stand straight up rather than fall over as you turn them, and the margins here are vast, our copy measuring a full 20 mm. taller than the one described in BMC. (ST12533)

A Beautifully Illuminated Copy from the Finest Library in Britain of The Sort of Book with "But Little Value" at the Time

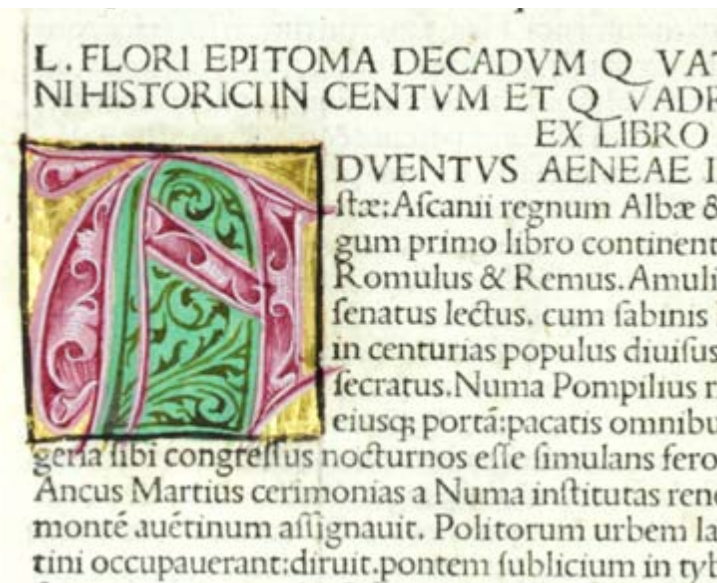
12. LIVIUS, TITUS. HISTORIAE ROMANAE DECADES. (Treviso: Johannes Rubeus Verzellensis, 1482) 340 x 228 mm. (13 3/8 x 9"). [328] (of 330) leaves (including blank r6 but without initial and final blanks). Single column, 55 lines of roman type. With the Epitome of Florus; edited by Lucas Porrus. Attractive 17th century mottled calf, covers with gilt arms of Charles Spencer, 3rd Earl of Sunderland, raised bands, recently rebacked to style in brown calf elaborately gilt in compartments with intricate central fleuron and scrolling cornerpieces, red morocco label, marbled endpapers. Epitome with numerous three-line initials in red or blue, the "Decades" with 30 nine- to 11-line initials in red and blue with decorative penwork in pink, green, or black, and FOUR ILLUMINATED INITIALS in various colors on a background of burnished gold, THE TAIL MARGIN OF c4r WITH A LOVELY FLORAL VINE in blue, pink, and green accented with 16 burnished gold



bezants. Front pastedown with Althorp library shelf label and book label of Kenneth Rapoport. Writing paper with inscription dated 1894 giving purchasing history tipped onto front free endpaper. Letter from Charles Bruce to "Charlotte" discussing the value of the work laid in at front (see below). Goff L-243; BMC VI, 896. ♦Leather pitted (as always with mottled calf), a couple of tiny abrasions to upper cover, one corner lightly bumped, edges a little rubbed, but the expertly restored binding solid and appealing. First leaf faintly soiled, one leaf with tiny marginal hole (paper defect), four conjoint leaves in quire bb a bit browned, isolated minor foxing and other trivial imperfections, but A FINE, FRESH COPY with especially ample margins. (Also see illustrations on front cover.)\$25,000

This is the extremely well-preserved, especially tall Sunderland copy of a popular secular incunabular title that was the major source for Roman history throughout the Renaissance. First printed by Sweynheym and Pannartz in 1469, the "Historiae" of Livy (59 B.C. - 17 A.D.) relates the rise of Rome from humble beginnings and its triumphs in the Punic Wars through the reign of the author's contemporary, the Emperor Augustus. His account was central to historical and political thought of the time. The Livy was the second work to be printed by Johannes Rubeus Vercellensis (Giovanni Rosso of Vercelli) at Treviso, where he printed some eight or nine works between 1480 through 1485, before moving his business to Venice. There, he is thought to have issued as many as 50 incunabula, and he continued printing in Venice, partly in collaboration with other family members, until 1519. His handsome roman type is well suited to the classical authors in which he specialized. Our copy has a most distinguished provenance:

it formerly belonged to one of the greatest book collectors that ever lived, Charles Spencer, 3rd Earl of Sunderland (1675-1722). In addition to a distinguished career in politics and diplomacy, which included serving as Lord Lieutenant of Ireland and First Lord of the Treasury, Spenc (References are to entry numbers) er amassed the finest library in Britain, especially rich in early printing and in editio princeps of Greek and Roman authors. As evidenced by the two manuscript notes at the front of our volume, the present item was among the books sold when the great library was auctioned in sales during 1881, 1882, and 1883. The letter from Lord Charles Bruce (1834-97), a younger son of the Marquess of Ailesbury, informs his "Dearest Charlotte" that the Livius she has left for him to examine sold for £2.15 in the Sunderland sales, and he cautions that the price she has been asked to pay for it is too high. He notes that its value has not increased since the time of the auction, as "that class of book has but little value at present." (While his characterization



of the value of incunabula would not pertain today, Bruce was apparently quite knowledgeable about early printing in his own time: for example, he presented a paper to the Library Association in 1884 on the Spencer Library at Althorp, in which he noted that Althorp held a more complete collection of Caxtons than the British Museum.) It is certainly conceivable that "Charlotte" is the scholar and translator Lady Charlotte Elizabeth Guest Schreiber (1812-95), known for translating "The Mabinogian" into Welsh. The daughter of the earl of Lindsey and the wealthy widow of an iron manufacturer, Lady Charlotte was one of the great collectors of her time, being noted particularly for her collections of porcelain, fans, and playing cards. It is clear

that she had something of a library as well, as Sotheby's auctioned part of it on 20 April 1896 after her death. It is quite possible that Lord Charles is responding in his letter to the request by Charlotte for advice before purchasing the Livy. We infer this partly because she is described as asking Bruce's counsel on a personal matter in Erica Obey's biography, "The Wunderkammer of Lady Charlotte Guest" (see pp. 78-79). The scrawled note tipped onto the front free endpaper, signed with the initials "CE[?]GS" and dated 1894, records the sale price at the Sunderland auction and notes that the writer purchased the book from Spiller for £3, a price presumably negotiated based on Bruce's advice. (ST12534)

13. AUGUSTINUS, AURELIUS. DE CIVITATE DEI. (Venice: Bonetus Locatellus for Octavianus Scotus, 9 February 1486-87) 245 x 180 mm. (9 3/4 x 7"). 208 unnumbered leaves, including final blank. Double column, 50 lines of text in gothic type. Contemporary blind-tooled Italian calf laid onto later (17th century?) calf over original wooden boards, covers with central panel containing a large lozenge of blind rules flanking unusual repeated chainmail cross stamps, the panel also with crosses formed by fleuron tools in each corner, raised bands, free endleaves of (very worn) 13th or 14th(?) century vellum manuscript leaves. With three-line hand-painted red initials throughout and one eight-line initial "I" painted in blue with red penwork embellishment. Front pastedown with book label of Kenneth Rapoport; title page with early monastic inscription, marked through with ink, final leaf with similar inscription dated 1508. Goff A-1238; BMC V, 436. ♦Joints somewhat rubbed and flaked (but without any cracks), minor stains, worming, and abrasions to laid-down covers, but the binding solid and pleasing as a carefully restored survival. Recto of first leaf somewhat soiled, four conjoint leaves in gathering z a bit browned, occasional minor smudges, foxing, and other trivial defects, but generally a clean, fresh copy internally, with nothing approaching a serious problem. \$9,500



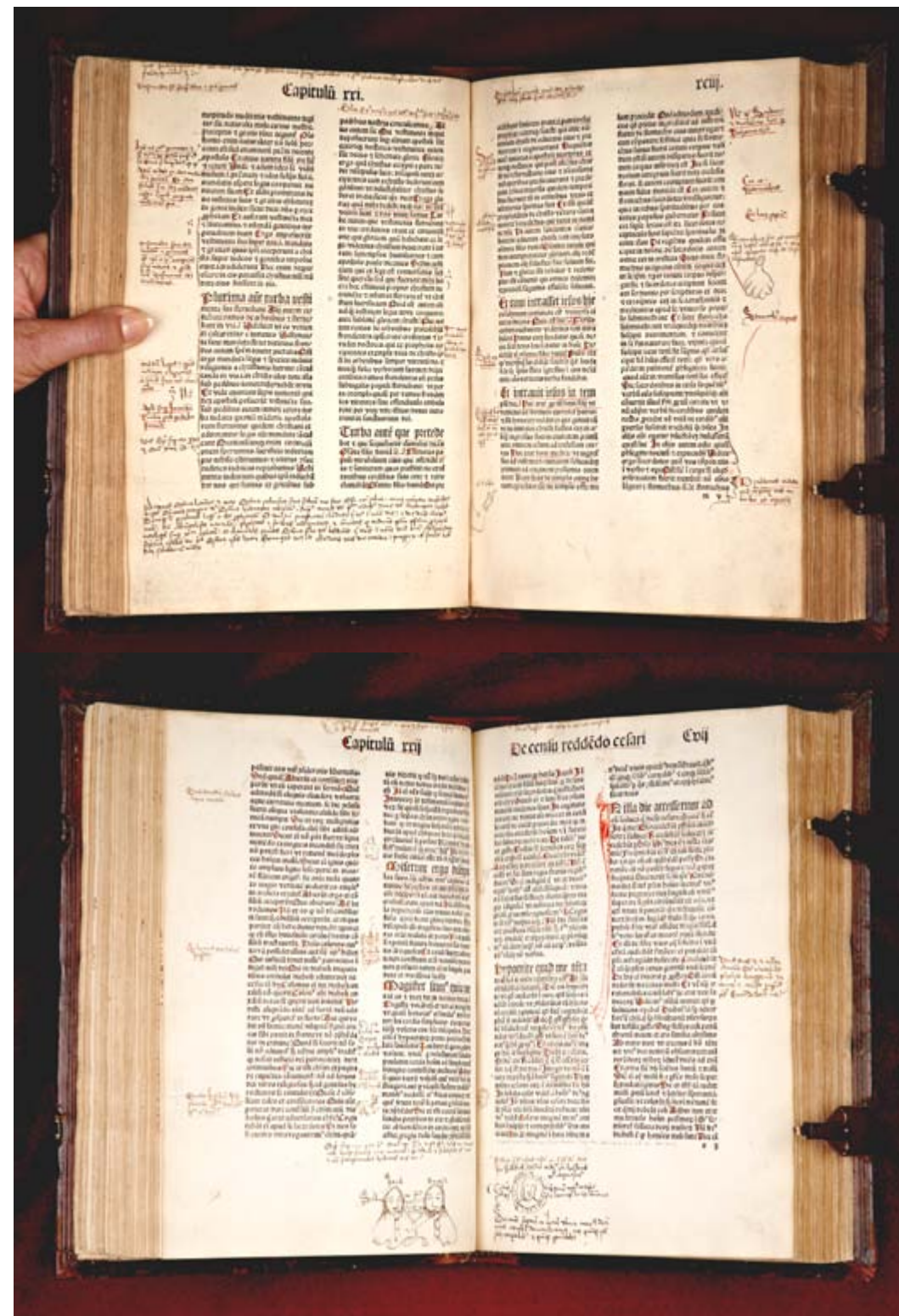


This is the first work known definitively to come from the press of Venetian printer Bonetus Locatellus and a pleasing edition of Augustine's celebrated "City of God," that great intellectually sprawling defense of Christianity against the charge that it brought about the collapse of Rome in the fifth century. Born in the ancient Roman province of Numidia in North Africa, St. Augustine (354-430) is counted second only to the Bible as the foundation of Catholic and Protestant belief. The strength and endurance of his inspiration can hardly be overstated: his sermons were widely read during the Middle Ages, and he later exerted great influence over the reformers Luther, Calvin, and Jansen. He wrote a very substantial number of philosophical, polemical, moral, homiletic, dogmatic, and apologetic works. First issued by Sweynheym and Pannarts in 1467 and one of the most frequently printed books in the 15th century, "City of God" takes its name from the author's characterization of all history as the struggle between the City of God (i.e., good, personified by devout Christians) and the Earthly City (evil, personified by pagans and other non-believers), the conflict to be resolved on Judgment Day, when the residents of the City of God will be granted immortal life, and their foes will be damned for eternity. Begun shortly after the sack of Rome in 410 and occupying some 13 years

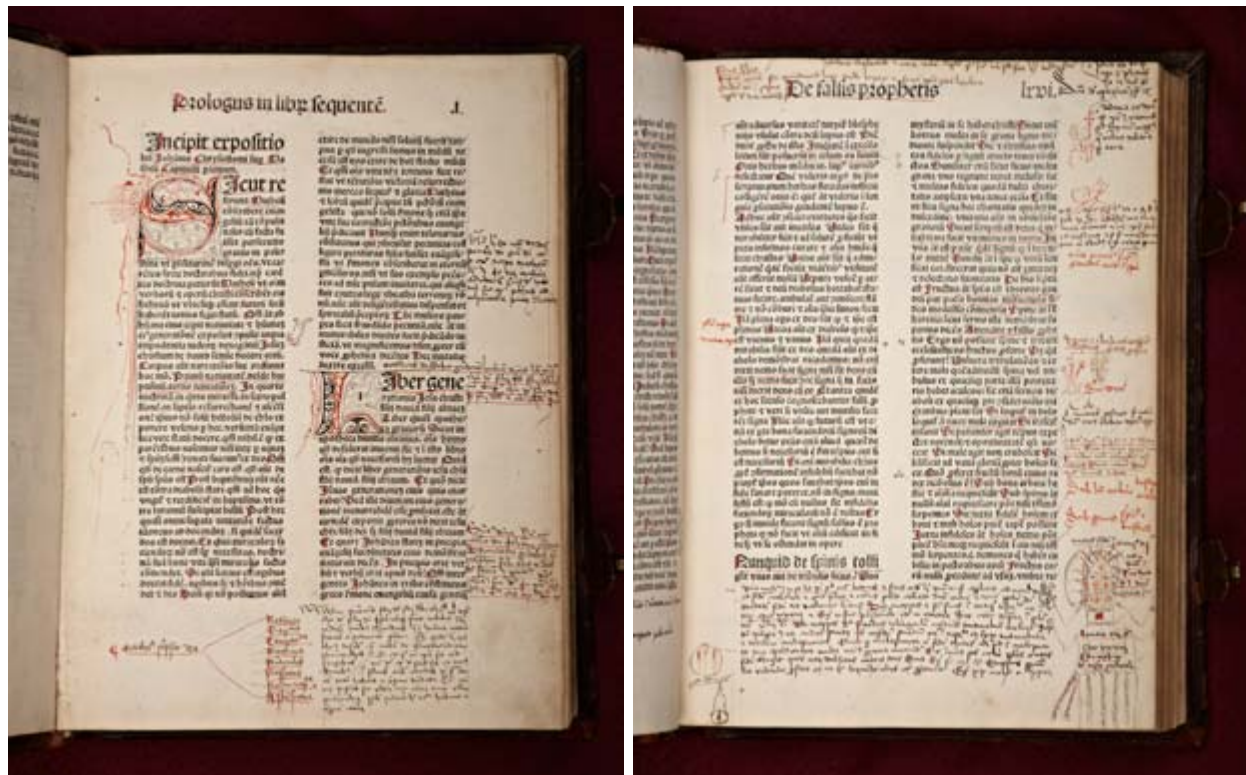
in composition, "Civitate" is Augustine's longest and most influential work. It is remarkable in its elaborate structure and wide ranging in the strategies and fields of inquiry it employs in the name of Christian vindication, with appeals drawn from cosmology, psychology, political thought, theory of history, and much more. Moreover, apart from its central apologetic thrust, the book, in the words of Britannica, is replete with "devout utterances and aspirations of a great soul," along with "the charm of personal disclosure" that has "never ceased to excite admiration in all spirits of kindred piety." Bonetus Locatellus printed this work for publisher Octavianus Scotus, for whom he worked almost exclusively until the publisher's death on Christmas Eve, 1498. Haebler believes that Locatellus actually began printing for Scotus at an earlier date, as the three gothic types used here also appeared in Scotus books dated from 1482 to 1484. He suggested that this publication marked the first time Locatellus was allowed to add his name to the colophon of a book he had printed. Locatellus continued to print for Scotus' heir and other patrons through the first decade of the 16th century, and he continued to use the types seen here until the end of the 15th century. He issued a large number of incunables, probably numbering closer to 200 than 100, consisting largely of texts for university use. (ST12531)

With Many Annotations and Charming Drawings of Biblical Figures, a Medieval Ship, and a Stomach

14. JOHANNES CHRYSOSTOMUS. HOMILIAE SUPER MATTHAEUM. [and] HOMILIAE SUPER JOHANNEM. (Cologne: Johann Koelhoff, 1487; 1486) 302 x 216 mm. (11 7/8 x 8 1/2"). First work: 140 leaves, double column, 45 lines plus headline, gothic type; second work: 193 leaves (of 194, lacking the final blank), double column, 47 lines plus headline, gothic type. Two separately published works bound in one volume. First work translated by Georgius Trapezuntius, second work by Franciscus Griffolinus (Aretinus). Pleasing

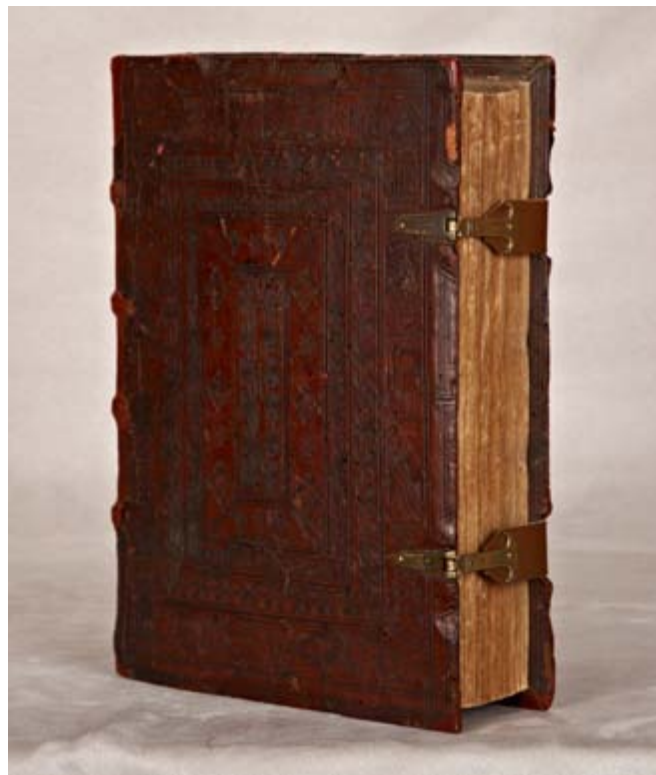


period calf over bevelled wooden boards, the covers elaborately decorated in blind: both boards framed with three decorative rolls, one of them (monogrammed "A V") featuring compartments showing the Salvator Mundi, King David, St. Paul, and St. John, the others with foliage, the whole around a central panel decorated with palmettes and various leafy tools; raised bands, spine panels with blindstamped fleuron, remnants of paper label with ink titling, original brass catches and clasps with renewed leather straps (the spine rebacked preserving most of original backstrip). Capitals struck with red, hand-painted red initials of various sizes throughout, and four four- to eight-line fleuronned initials. BOTH WORKS WITH A CONSIDERABLE NUMBER OF VIGOROUS CONTEMPORANEOUS ANNOTATIONS (trimmed in a few places), INCLUDING SEVERAL CHARMING MARGINAL DRAWINGS ADDED BY AN EARLY USER; front free endpaper with embossed



library stamp and pencilled ownership inscription of Dr. Detlef Mauss. Goff J- 289 and J-287; BMC I, 228 and 227. ♦ Many tiny round wormholes to covers, a very few small pieces of leather missing, otherwise the original binding well preserved, being completely solid, with the blindstamping unusually sharp and satisfying. Front flyleaf and title page with significant worming (including short elongation in three places), flyleaf at rear and final leaf of text similarly affected, but the text overall with only trivial loss from worming (the wormholes rapidly decreasing in number and significance as one moves toward the center of the book), two marginal paper flaws (text unaffected), otherwise quite a pleasing copy internally, still fresh, generally very clean, and (despite the occasionally trimmed annotations) with ample margins. \$19,500

This is an especially appealing copy of an early incunabular edition of sermons interpreting the Gospels of Matthew and John by one of the most famous of the early Church Fathers, our copy with diverting written and pictorial additions supplied by an avid early reader. Bishop of Constantinople and the most celebrated orator of the early Christian period, Chrysostomus (whose sobriquet means "golden-mouthed") was a voluminous writer of sermons and homilies, often illustrating his points, not by using abstruse allegorical interpretations, but by referring to the things of contemporary daily life. As a result of this approach, his works continue to be of interest to modern scholars for reasons as much anthropological as theological. Born in Antioch, Chrysostomus (d. 407) was educated by the pagan orator Libanius but embraced Christianity and entered the priesthood. Appointed bishop of Constantinople in 398, Chrysostomus was twice sent into exile, the first time after he used his golden mouth to denounce the glamorous wardrobe of the empress Eudoxia, and the second when, outraged by a silver statue of the empress, he applied the term "Herodias" to her. The printed content here is heightened by an early scribe who has



brought a number of Chrysostomus' examples and allusions to life with quite charming marginal drawings, either as a pedagogical tool or for his own amusement. Among numerous others, there are depictions of Jacob, the Christ Child, and King Herod, as well as the scriptural metaphors of a candle under a bushel, a rose blooming in Jericho, and the thorns and thistles representing false prophets. One of the most interesting and literal illustrations is of a human stomach, used to illustrate a point Chrysostomus is making about the relationship of priests to their congregations: as the stomach receives food and digests it, feeding the whole body, so should the priests receive and digest the law and minister it to all the people. In the prologue to the homilies on John, Chrysostomus cites the example of a merchant ship setting out for a voyage with a good captain as a way of preparing against danger; our artist portrays this as two men in a Medieval ship, with the caption "Gubernator dei filius" ("the captain is the Son of God"). Goff lists one prior edition of each of the works contained in our volume: a 1466 Strassburg printing by Mentelin of the sermons on

Matthew, and a 1470 printing of John by Georgius Lauer in Rome. It is believed that printer Johann Koelhoff the Elder trained in Venice with Wendelin before setting up shop in Cologne in 1472. Hawkins notes that his typeface is closely modelled on a couple of those used by the Venetian workshop. Koelhoff was prolific, printing more than 150 works on philosophy, law, theology, and education before his death in 1493. His business was carried on by his son, Johann Koelhoff the Younger. The binding here is certainly German, but we have been unable to identify the binder "A V" in Haebler. A former owner, German lawyer Detlef Mauss (1943-2009), focused his collecting on incunabula and sought out those he found to be unusual and/or aesthetically pleasing. One can see how he would have been unable to resist the marginal drawings here. Both of these works are rare in the marketplace: during the past three decades, ABPC lists only one copy of our edition of Matthew at auction and no copy of our printing of John (no copy of the 1466 printing of the first and just two copies of the 1470 edition of the second are listed). (ST12355)

15. PAULUS VENETUS. EXPOSITIO IN LIBROS POSTERIORUM ARISTOTELIS. (Venice: Guilelmus Anima Mia, Tridinisensis, 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 contents "Tabula" 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. \$11,000

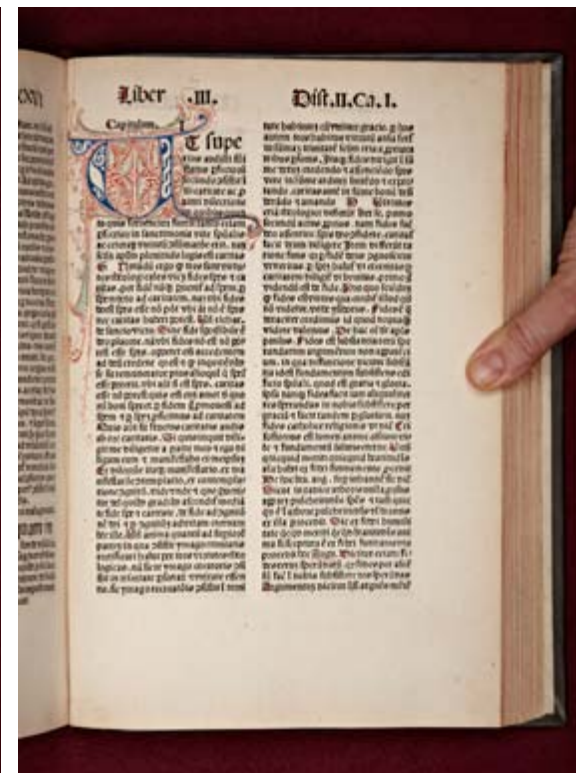
The first work independently printed by Guilelmus Anima Mia, this is an important commentary on Aristotle's "Posterior Analytics" by the leading logician of the Middle Ages. Scholastic philosopher Paul of Venice (1368-1428) was an Augustinian hermit and the period's foremost authority on Aristotle, producing seven expositions on the philosopher's works. Here, he discusses Aristotle's "Posterior Analytics," a portion of the 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)

Decorated with Particularly Attractive Initials

16. GALLUS, ABBAS CISTERCIENSIS. MALOGRANATUM. ([Cologne: Ludwig von Renchen], 1487) 286 x 197 mm. (11 1/4 x 7 3/4"). 346 unnumbered leaves. Double columns, 44 lines in gothic type. Modern antique-style dark polished calf decorated in blind, covers with frame of plain and ornamental rolls as well as fleuron cornerpieces, raised bands, spine compartments with central fleuron and densely voluted cornerpieces, gilt titling. Capitals struck with red, numerous hand-painted red initials, 11 four- to six-line decorative initials in blue and white with red infill penwork highlighted with green wash, and ONE LARGE, UNUSUALLY ELABORATE HAND-PAINTED INITIAL "U" (measuring approximately 60 x 70 mm.) in blue with white acanthus leaf decoration, the infill with an artichoke-like botanical design featuring pink and green leaves on a background of delicate hatching in red washed with yellow. Title page with flourished 15th or 16th century ownership inscription of "Jo. Lonitzer" (?), three other crossed-out inscriptions, and four sets of initials; front flyleaf with a pencilled note saying that this volume comes from the Conway collection. Goff G-48; BMC I, 267. ♦A hint of rubbing to joints, one leaf with arching tear from tail edge into bottom 10 lines of text (expertly repaired without loss), isolated minor smudges or soiling, otherwise QUITE AN EXCELLENT COPY, the binding lustrous and essentially unworn, and THE TEXT VERY BRIGHT, CLEAN, AND FRESH. (Also see illustration on front cover)\$15,000



This is an especially clean, crisp copy of a rare Cistercian devotional with very attractive ornamental initials. "Malogranatum" or the "Pomegranate" is a Christian symbol of resurrection and eternal life, and this work seeks to guide monks and nuns from the sinful state of man to the perfected state of becoming one with God. It is divided into three books, one focusing on the beginner, the second on the person advancing in the spiritual life, and the last on the flawless person. The author is traditionally

said to be Gallus (fl. ca. 1370), abbot of the Cistercian monastery Aula-Regia (Königsaal) in Bohemia and a man praised by Trithemius for his scriptural knowledge and eloquent sermons. However, several manuscript editions attributed the work to the third abbot of Aula-Regia, Pierre de Zittau (1275-1339). The abbey was founded by King Wenceslas II in 1292 and was the burial place of Bohemian kings. The present item is the second of just two incunabular editions of "Malogranatum," first published

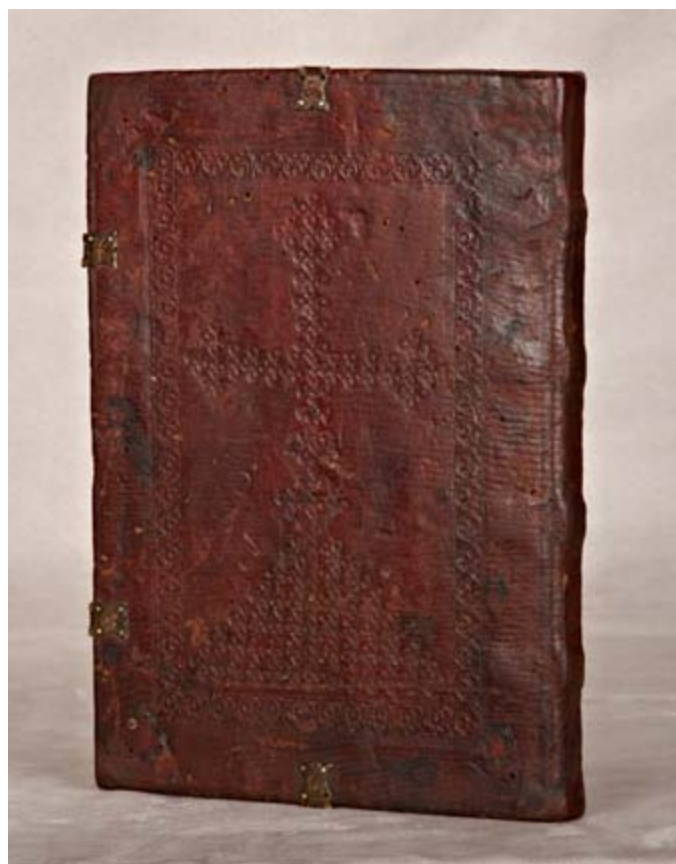
in Strassburg in 1473 by Heinrich Eggstein. Ours is from the press of little-known Cologne printer Ludwig von Renchen, who seems to have produced about two dozen books at Cologne during the decade beginning in 1483. The works listed under his name in BMC are theological, and all are in Latin except the first two, printed in 1484

and 1485 in Low German. The lovely ornamental initials are Dutch in character, so the volume may have been decorated in the Netherlands. The work is rare: OCLC locates 11 copies, only two of them in North America, and ABPC finds just one copy at auction in the past 35 years (and no copies of the 1473 first printing). (ST12293b)

17. TURRECREMATA, JOHANNES DE. GLOSA PSALTERII. [EXPOSITIO SUPER TOTOP SALTERIO].

(Strassburg: [Printer of the Jordanus von Quedlinburg (i.e., Georg Husner)], 3 October 1487) 305 x 216 mm. (12 x 8 1/2"). 92 unnumbered leaves (the last leaf blank). Double columns, 92 lines of text in gothic type. Once fine and still pleasing contemporary blindstamped 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. (Also see illustration on back cover.)\$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



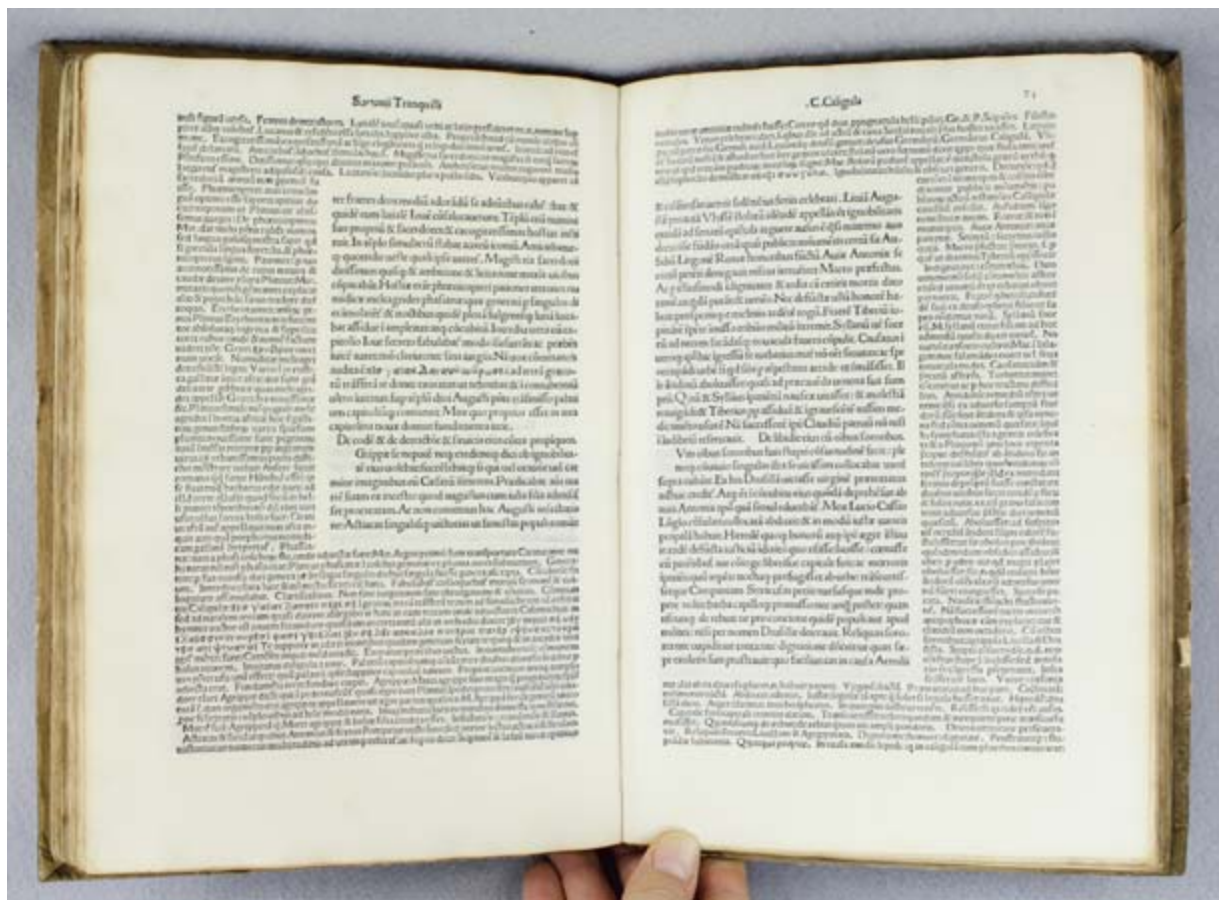
from 1493 on. But for reasons that have never been fully understood, books—like the present item—that are easily recognized as coming from his workshop between 1479 and 1493 do not contain his (or any other) name in their colophons. Within this period (and extending to 1499), there is an important grouping 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)

18. SUETONIUS TRANQUILLUS, GAIUS. VITAE XII CAESARUM. ([Venice: Baptista de Tortis, 15 February, 1490]) 330 x 216 mm. (13 x 8 1/2"). 2 p.l., 3-68, 65-132, [2] leaves [i.e., 138 leaves, as called for in BMC]. Text in single column with variable number of lines, surrounded by 64 lines of commentary, all in roman type. Commentary by Marcus Antonius Sabellicus. First Edition with this Commentary. Harmless (18th century?) half vellum, flat spine with old ink titling, hand-painted green endpapers, edges untrimmed. Printer's device in colophon. Capital spaces with guide letters; front pastedown with armorial bookplate of Comte D. Boutourlin (see below); front flyleaf with neat inscription indicating that this volume was "bought August 1899 [by] H J F" (perhaps for the Wigan Public Library, whose small blindstamp is found in the margin of a2 and the final leaf). Goff S822; BMC XII, 24; Catalogue de la Bibliothèque de son Exc. M. le Comte D. Boutourlin (1831), 453. ♦Boards and spine somewhat soiled, extremities a bit rubbed, but the binding still solid and entirely serviceable. Title page with a couple of minor stains and neat repair on verso to upper three inches along gutter, minor dustsoiling to head edge, three leaves a little yellowed, occasional mild marginal foxing or smudges, some mild corner creases, but all of these defects minor, and the text clean, fresh, and generally quite pleasing, with ample margins. \$8,000

This is a rare untrimmed copy in excellent condition of one of the most popular incunabular texts, our edition from an unusually successful printer and with important provenance. The Roman biographer Suetonius (69-140?) served for some years as a secretary

to Hadrian, but he was dismissed for an indiscretion involving the emperor's wife, after which he retired from public life in order to devote himself to literature. He wrote a considerable number of biographies as well as works on antiquities, natural science, and even linguistics,



Featuring Manuscript Endleaves from ca. 1100, the Oldest We've Ever Seen in an Incunabular Binding

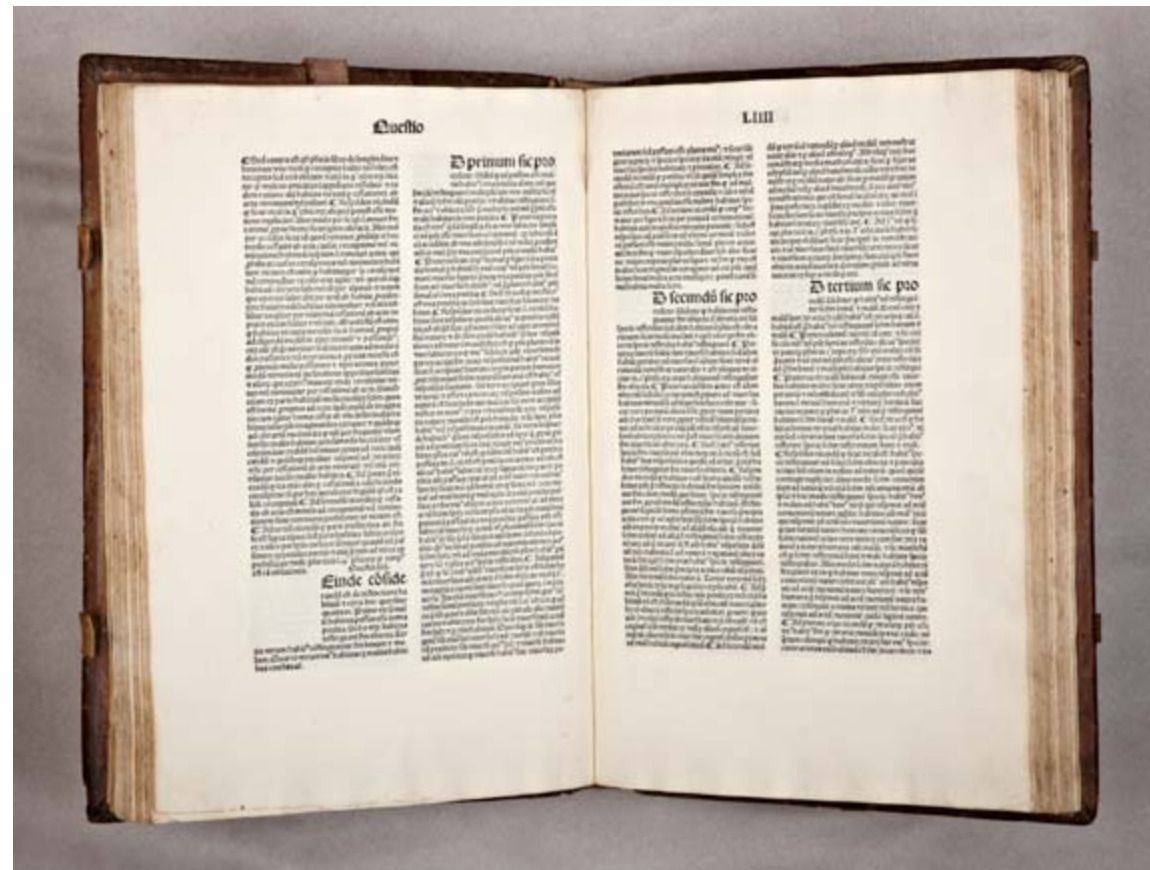


but little has survived except his "Lives of Famous Men" (in part) and the present "Lives of the 12 Caesars." Our work contains biographies of the Roman rulers from Julius Caesar through Domitian, with formulaic descriptions of family history, public career, physical appearance, private life, and vices and virtues (an arrangement that was later generally adopted by Medieval biographers). The work is of great interest to us mainly because of its material relating to the emperors' often scandalous private lives, material to which Suetonius had access in the Imperial archives, and material that would otherwise have been lost (our author's accounts are happily rich in anecdotes and gossip). Goff lists 14 printings of the "12 Caesars" between 1470 and 1500, all produced in Italy. The present version comes from one of the most successful printers of the incunabular era, Baptista de Tortis (fl. 1481-1532), who had a long, productive, and profitable career in Venice. From 1481-84, de Tortis primarily printed editions of the classics, beginning with Cicero, and a few grammars, but in the second half of 1484, he discovered that there was a more lucrative trade to be had in law books. He became one of the first publishers to specialize in jurisprudence, with the names of Justinian and law professor Bartolus de Saxoferrato dominating his author list. Nor was canon law neglected: he produced multiple editions of papal decretals and the commentaries that sought to elucidate them.

Whereas many 15th century printers faced financial hardship producing 500 copies of their titles, de Tortis was able to sell 2,000 large-format copies of his numerous editions, with demand spurred by his reputation for extreme accuracy, so critical in legal volumes. Although the present work is set in roman type, our printer is especially well known for his round gothic face, which found favor with early Spanish printers, whose books were printed in "letra de Tortis" for generations. Previous owner Count Dmitry Boutourlin (1790-1849) was a general, politician, historian, librarian, and one of Russia's most famous bibliophiles, whose impressive library included 244 early manuscripts and about 1,000 incunables, in addition to a complete collection of Bodoni imprints and a nearly complete assemblage of Aldine editions. After his retirement from the military, Boutourlin served as director of the Russian Imperial Library. This edition of Suetonius is rare in the marketplace: according to ABPC, the last copy appeared at auction in 1976. The untrimmed leaves here are a feature of special interest. Virtually all of the 15th century editions of Suetonius have commentary, and the substantial typographic presence of text and commentary together typically pushes its way perilously close to the trimmed edge; our copy's much larger margins make for easier reading and a more satisfying visual impression. (ST12447)

19. THOMAS AQUINAS. SUMMA THEOLOGICA, PARS SECUNDA: PRIMA PARS (THE FIRST PART OF THE SECOND BOOK). (Venice: Theodorus de Ragazonibus, 31 March 1490) 324 x 222 mm. (12 3/4 x 8 3/4"). 200 unnumbered leaves (complete), with first, last, and leaf 194 blank. Double column, 60 lines, gothic type. Excellent contemporary blindstamped Northern Italian calf (perhaps from Venice or Milan), outer border of blind fillets with mitered corners, inner frame formed by a chain roll within triple fillets, this frame enclosing a large central panel dominated by a cross formed by repeated impressions of a diamond tool and with four small crosses composed of the same tool in the quadrants formed by the large cross, the background punctuated with small rosettes; raised bands, spine compartments with saltire of blind fillets, the same diamond and rosette tools decorating the quadrants, old paper label with ink year of publication, four original brass catches on lower cover (two along fore edge, one each at top and bottom), top clasp and rawhide thong intact (remnants of the other thongs present), FOUR PARTICULARLY FINE 12TH CENTURY VELLUM MANUSCRIPT FLYLEAVES (two at front and two at back), from a liturgical manuscript with early neumes in a fine Carolingian hand (see below). Vellum manuscript FLYLEAVES WITH EIGHT LARGE DECORATED INITIALS (most five- to seven-line, one 14-line) in elaborate vinestem designs in red infilled with yellow, blue, and green, ONE OF THE INITIALS CONTAINING A CHARMING DEER. Goff T-206; BMC V, 477. ♦ Small patch of leather missing from head of front board, exposing the wood beneath, upper inner corner of cover leather a little darkened, calf with several small abrasions, other minor defects, but the original binding quite solid, without serious wear, and still very attractive as an unrestored period artifact. Flyleaves with an inch or so of discoloration around the edges (from binder's glue), vellum slightly rumped, otherwise THE MANUSCRIPT LEAVES ESPECIALLY FINE and well preserved; first four gatherings with small dampstain to upper gutter (quite minor dampstaining and foxing elsewhere), half a dozen leaves slightly browned, but a really excellent copy internally, mostly very clean and fresh, and with especially ample margins. (Also see illustration on front cover.) \$95,000

This is an entirely agreeable Venetian edition of a separately published part of Aquinas' monumental work, offered in a greatly interesting contemporary binding incorporating four very fine early manuscript leaves as structural elements. Using a scholastic method, and arguing with force and elegance, Thomas Aquinas (1225-74) intended in his "Summa" to synthesize all Christian thought, making wide-ranging statements of



belief on the Christian mysteries and speaking equally from the point of view of reason and revelation. Although his views were rejected by some contemporaries, notably Duns Scotus, the largest share of his work was embraced, and it has been accepted ever since as central to the beliefs of the church. Written beginning in 1265 or 1266 and left unfinished at the author's death, the work first appeared in print in 1463, and became one of the most widely printed works of the incunabular era. Although the "Summa" in its complete form consists of three quite substantial books in four parts (the second book being divided into two), early printers very often undertook the printing of a single book only, as was the case here. Our printer Theodorus de Ragazonibus (Teodoro Ragazzoni) printed only the two parts of the second book, publishing the present first part in March of 1490 and the second part 12 months later. Ragazzoni moved from his native Asola to Venice to become a printer. From 1487 to the end of the century, he produced some two dozen works, the majority of them classical literature or grammars. Our binding is similar in style and decorative motif to other Venetian bindings of the period, which often feature some sort of knotwork or interlacing blind tooling and a central panel with cruciform decoration (see, for example, item #17, above). The flyleaves here are of extraordinary interest. They come from a Sacramentary produced in central Italy in the early 12th century, and most of the text is from the Masses for the third and fourth Sundays after Pentecost. The 31 lines of altogether legible text here are written in an accomplished and elegant late

Carolingian minuscule of beautiful simplicity. The headings are in red (sometimes in majuscule), and passages of the Mass to be sung are accompanied by neumes that are known as "in campo aperto," which means literally "in an open field," because they and they alone occupy the space (or "field") above the text. These are diastematic neumes, the second generation in musical notation (following adiastematic neumes), meaning that they reflect changes in pitch by being placed in a higher or lower vertical position above the text, though still standing alone, without horizontal lines that were added later and that evolved into the modern staff notation. Most importantly, the flyleaves are very handsomely embellished with large white-vine initials featuring colorful infilling, one of them housing a delightful deer. They are similar in script and decoration to the examples in F. Avril and Y. Zaluska, "Manuscripts Enluminés d'Origine Italienne," I, 1980, plate XXVI, no.66, and R. Babcock et al., "Catalogue of Medieval and Renaissance MSs in the Beinecke," IV, 2004, plate 146. To find "in situ" leaves of this date is excessively rare. Although from time to time, one finds printed books with early manuscript endleaves used as structural binding components. (In fact, we find these particularly appealing and purchase them whenever we can: see, for example, items #13, 17, 27, and 31 in this catalogue.) But these are always either of a later date or in a later binding; we have never seen manuscript leaves this old—let alone this fine—in any comparable early printed book still in its original binding. (ST12368)

In a Fine and Charming Contemporaneous Czech Binding

20. BOETHIUS. DE CONSOLATIONE PHILOSOPHIAE. (Strassburg: Johann Prüss, before 6 March, 1491) 205 x 135 mm. (8 x 5 1/2"). 190 unnumbered leaves. 42 lines of commentary surrounding text, both in gothic type. With commentary ascribed to Thomas Aquinas. FINE CONTEMPORARY CZECH BLINDSTAMPED CALF over thick wooden boards, covers with a charming blind-rolled frame of a hound chasing a stag, a doe, and a unicorn, central panel with two parallel floral and lettered rolls, the latter reading "Miserere Mei Mater Dei" ("Have mercy on me, Mother of God"), raised bands, expertly rebacked to style, preserving portions of original backstrip, spine in compartments with blind-ruled saltire, a fleur-de-lys stamped in each quadrant, lacking clasps. Front pastedown with armorial bookplate of the Marquess of Lansdowne and book label of Kenneth Rapoport. Goff B-792; BMC III, 860. ♦Boards slightly splayed, one long and a few short abrasions to covers, but the very attractive binding solid, with the blindstamping very well defined and the leather still lustrous. Title page a little soiled, small closed marginal tear to one leaf, occasional mild foxing, smudges, or thumbing, but a clean, fresh copy internally, with nothing close to a significant condition issue. \$12,500



This excellent copy of one of the great 15th century bestsellers was printed in the prominent publishing center of Strassburg and bound in Brno, then the official seat of the Moravian Margraves. Born at the time of the final collapse of the Roman Empire in the West, Boethius (ca. 480-524) became the chief secretary of Theodoric the Ostrogoth, and hampered by unnatural integrity and idealism, he was maligned, imprisoned, and executed. While in prison, he 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 a lasting popularity, never more so than during the Middle Ages. Its contemplation of the profound perplexities of existence (for example, 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. Some indication of the importance of the work over time can be seen in the facts that Alfred the Great

translated the work into Anglo-Saxon in the ninth century and that Caxton's 1490 printing of Chaucer's translation was one of the first works to appear in English. Printer Johann Prüss was born in Württemberg in 1447, and began printing in Strassburg in the early 1480s. His first dated book appeared in 1483—although Hawkins identifies him as the anonymous printer of works issued in 1481 and 1482—and he continued in business until his death in 1511, when his son, also named Johann, took over the press. His was one of the most prolific workshops in Strassburg, with about 90 incunables to his credit. Our very attractive binding appears to be the work of a Czech bindery located in Brno ("Brünn" in German). Situated about 85 miles north of Vienna, Brno is the second largest and second most important city in the present-day Czech Republic, and was the key urban center in 15th century Moravia. The roll showing four scampering mammals (including an elegant deer and a fearful unicorn) and the gothic lettering in the central panels of both covers are identical with those used by a workshop identified in Schunke's "Schwenke-Sammlung" as the Brünn Schriftrolle I. (ST12532)

A Clean, Fresh Copy of an Amerbach First Edition of the Sole Surviving Patristic Commentary on the Entire Psalter

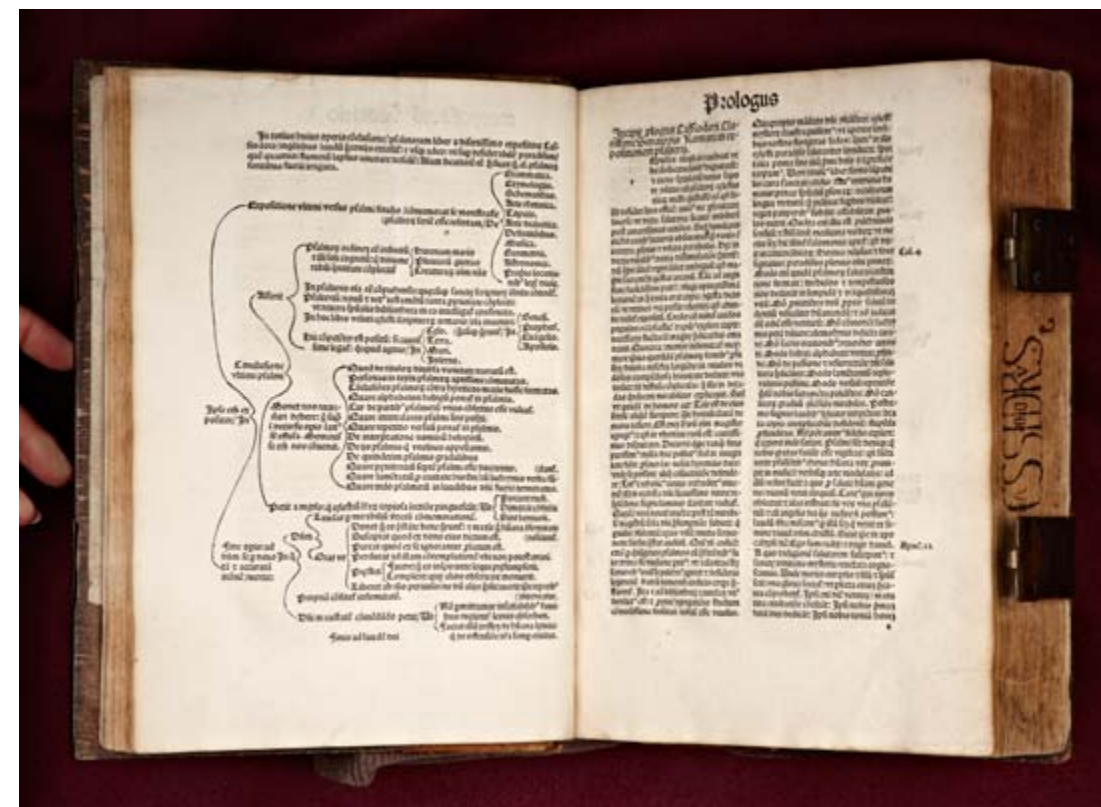
21. CASSIODORUS, MAGNUS AURELIUS. EXPOSITIO IN PSALTERIUM. (Basel: Johann Amerbach, 1491) 298 x 210 mm. (11 3/4 x 8 1/4"). 340 unnumbered leaves. Double column, 50 lines in gothic type. FIRST PRINTING. Pleasing contemporary wooden boards, later sympathetic sheepskin spine (diapered with enclosed floral stamps on the portions extending onto the boards), raised bands, brass catches and clasps (perhaps original), later leather thongs, 15th century ink titling on fore edge. Goff C-236; BMC III, 753. ♦Two very minor wormholes in front wooden board, leather backstrip a bit worn, but the binding very solid and certainly

without any significant defect. Final gathering vaguely soft, darkened, and creased, a single tiny round wormhole through first 40 leaves of the text (10 leaves near the middle of the volume with short elongated wormhole at very bottom of margin, well away from text), two inconsequential closed marginal tears, but A NEARLY FINE COPY INTERNALLY, the leaves rather bright, consistently clean, and unusually fresh. (Also see illustration on back cover.)\$12,500

Issued by a distinguished and long-lived press, this is a very well-preserved copy with ample margins of the only surviving patristic commentary on the entirety of the Psalms. According to Cassiodorus scholar James O'Donnell, our commentator "is visibly interested not only in the spiritual benefits to be derived from an enlightened reading of the Psalms, but also in the didactic benefits. He has made of the Psalter a textbook in the liberal arts." In his efforts to understand the Psalms, Cassiodorus turned to the homilies of St. Augustine, which were helpful but also overwhelming. "Expositio" was his attempt to present a clearer guide for study of the Psalms, drawing on the work of Augustine, Jerome, and other Church Fathers. According to O'Donnell, "it found acceptance across the centuries as a useful introduction to the Psalter for generations of monks entering upon the Psalm-centered life of medieval monastic communities." After a successful political career, Cassiodorus (ca. 487 - ca. 584) founded a monastery and spent the final 30 years of his long life in the cloister, where he endeavored to improve the standard of monastic education, in part by



establishing a library upon which he spent large sums to acquire works of classical antiquity. According to Pollard, our printer Amerbach (1430-1513) issued the first book from his





Basel establishment in 1478, and in his career printed about 100 incunabula, all in Latin and mostly works on theology or Bibles. He was the first printer in his city to use roman type. He also used several fonts that are nearly identical to those of Anton Koberger of Nuremberg, for whom he likely worked at some point in his career. Our first edition seems to be the only incunabular printing and appears to be extremely rare: only the present copy is listed in ABPC since 1975. (ST12294)

Two First Printings of Boccaccio (or Pseudo-Boccaccio) Texts, In a "Masterpiece" of Renaissance Binding, the Fletcher of Saltoun Copy

22. BOCCACCIO, GIOVANNI. AMOROSA VISIONE. [bound with] BOCCACCIO, GIOVANNI, attributed to. URBANO. (Milan: Zanotti Castiglione per Andrea Calvo, 10 February 1521; Bologna: Franciscus Plato de Benedictis, ca. 1492-93) 215 x 150 mm. (8 1/4 x 5 3/4"). [110] leaves, including final blank; [34] leaves, single column, 26 lines in roman type. **Two separately published works bound in one volume.** FIRST PRINTING OF BOTH WORKS. HANDSOME RENAISSANCE INTRICATELY DECORATED BLINDSTAMPED CALF BY CLAES VAN DOERSMAELE, covers with outer frame of medallion and foliate roll, inner frame of long-stemmed lilies and scrolling vines, large central panel containing a medallion with three-quarter portrait of Holy Roman Emperor Charles V, a sword in one hand, an orb in the other, the collar of the medallion with the inscription "Carolus V Roma. Imp. Semper August. Etat Sue XLII," a large escutcheon containing a double-headed eagle above the medallion, a banner with Charles V's motto "Plus Ultra" suspended between two columns below it, binder's small "CvD" escutcheon stamp below the central panel; raised bands, early ink-titled paper label, small paper shelf number of a private library at foot of spine, unobtrusive expert repairs to head of front joint, tail of both joints, and upper corners, lacking ties. In a (slightly worn) linen clamshell box. Front free endpaper with 16th century ink ownership inscription of Johannes Hoyel; rear pastedown with inscription of A. Fletcher (i.e., Andrew Fletcher of Saltoun—see below). Willems "Bibliotheca Fletcheriana," p. 34; First work: Brunet I, 994 ("edition rare"); Second work: Goff B-762; BMC VI, 826; for the binding: Goldschmidt 184; Weale 94; Fogelmark, p. 125. ♦ Title page just slightly soiled, two leaves with minor browning to lower corners, two tiny marginal stains, otherwise A FINE, FRESH COPY IN A VERY WELL-PRESERVED BINDING, the leather lustrous, and the blindstamped details remarkably sharp. **\$35,000**



This is a happy combination of two Boccaccio first editions in a wonderful Renaissance binding by a known binder, and with distinguished provenance. "Amorosa" tells of a dream of love in 50 cantos of terza rima, the text here with Boccaccio's own revisions, as well as with additional work by the humanist editor Claricio, who includes a defense of Boccaccio's poetry. The tale follows a dreamer led by a female guide through a castle to the garden where his beloved awaits, plot elements that are clearly reminiscent of Dante, and modern critics now see "Amorosa" as having exerted influence on Petrarch. The bound-in incunabular text here, the novel "Urbano," was represented originally as a newly discovered work by Boccaccio, but it is now known to be a spurious work variously attributed to Giovanni Buonsignori, Buonaccorsi da Ginestrata, or Cambio de Stefano. The hero, Urbano, is

the son of Emperor Frederick I Barbarossa and a peasant girl whom he raped. Urbano bears a strong resemblance to the emperor's legitimate heir, Speculo, and is tricked by unscrupulous Florentine merchants into marrying the daughter of a sultan who believes him to be the emperor's heir. After numerous dramatic twists that include the death of Speculo, the plot is resolved when Frederick acknowledges Urbano as his heir. The first dated work by our Bolognese printer Franciscus de Benedictis (known by the nickname "Plato") appeared in 1482, and he began printing regularly in 1487, mostly for publisher Benedictus Hectoris. He issued several undated works in Venice, but continued printing in Bologna until six months before his death in August of 1496. BMC notes that he was known as a "printer of mark" and was respected by his patrons as "a man of probity as well as of some cultivation." Binder Claes (Nicholas) van Doermaele (or Claus Duermale) was active in Antwerp beginning in 1533. Goldschmidt notes that he was "appointed 'Stadsboekbinder' for the town of Antwerp" after the death of Willem Vorsterman in 1543, and that "the account books in the Antwerp archives after that date are bound by him." His name continues to appear in the archives as a binder until 1549. Our binding was probably executed around the time van Doermaele became the state bookbinder, as the panel gives the age of Charles V (b. 1500) as 42. This particular panel stamp is celebrated: in his "Flemish and Related Panel-Stamped Bindings," Staffan Fogelmark says that, among cast panels, "it has been acclaimed a masterpiece never to have been surpassed." Our copy was once owned by Scottish patriot, political theorist, and book collector Andrew Fletcher of Saltoun (1653?-1716), who amassed a library of over 6,000 volumes, the largest private library in Scotland. Fletcher kept a meticulous manuscript catalogue of his books, and the library remained largely intact until the 1960s, circumstances which allowed bibliographer P. J. M. Willems to compile a reliable catalogue of the contents. Our volume's long residence in a private library no doubt accounts for its outstanding condition. (ST12543)

23. GUILLELMUS PARISIENSIS [or] GUILLERMUS BAUFET, EPISCOPUS PARISIENSIS. DIALOGUS DE SEPTEM SACRAMENTIS. ([Mainz: Jacob Meydenbach, ca. 1492]) 191 x 146 mm. (7 1/2 x 5 3/4"). 88 leaves. Single column, 30 lines, gothic type. Second Printing. Modern boards covered with what appears to be part of an enormous late 17th or early 18th century Roman Missal. Initials painted in red throughout, paragraphs and capitals marked with red. Goff G-720; BMC I, 45. ♦ Third and fourth leaves abraded and with small repairs (some losses of paper, with damage touching a few letters, but no real loss of legibility), very neat early repair on blank verso of final leaf (scarcely noticeable on recto), leaves generally just a little darkened, otherwise quite an excellent copy, the text fresh and clean, and the binding unworn. **\$5,000**



This is an early edition (the second listed by Goff under "Baufet") of a manual of pastoral theology in dialogue form for simple priests, dealing with the seven Sacraments and how to administer them. According to the detailed bibliographical research of Amédée Teetaert, internal evidence indicates that the work was written between 1298 and 1323. Although its popularity prompted at least 13 incunabular editions, only seven are recorded in Goff (only one of these is noted in more than three locations), a fact that suggests the heavy use to which the book was normally subjected. The work is generally attributed to Guillermus Baufet (d. 1319), royal physician to Philippe de Valois and then Bishop of Paris from 1304. But since Teetaert has shown that none of the extant manuscripts of the work mentions the author as bishop of Paris, it seems at least as likely that a different Guillelmus Parisiensis, who was prior of St. Jacques, the principal Dominican house in Paris, was the author. This other William (d. ca. 1314) was confessor of Philip the Fair in the early 14th century as

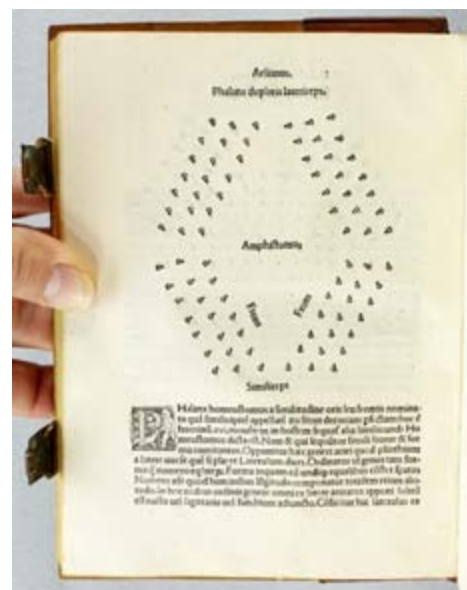
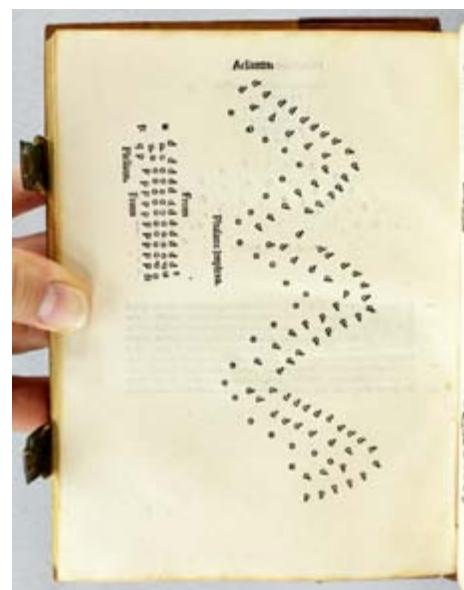
well as inquisitor general of France. Whoever wrote the book, it is rare in any edition: Goff lists a single copy only of the previous (1489) edition and just two copies of our printing. Additionally, this item contains a 15th century Mainz imprint that is surprisingly rare. Goff and the BMC together list Meydenbach as the printer of a total of only six books, issued between 1491 and 1495. He is well known, despite having printed such a small number of

items, because his first publication, the original printing of the "Hortus Sanitatis," was arguably the most important medical book issued during the incunabular period. The text printed on the binding material is appropriate for a book on the Sacraments: it contains prayers said during Holy Eucharist between the consecration of the bread and wine and the Lord's Prayer. ABPC finds just two copies at auction in the past 35 years, the last in 1983. (CEH1301)

24. 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 clamshell box. First work with decorative woodcut initials throughout and several typographical diagrams of troop formations in the 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. **(Also see illustration on front cover.)\$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

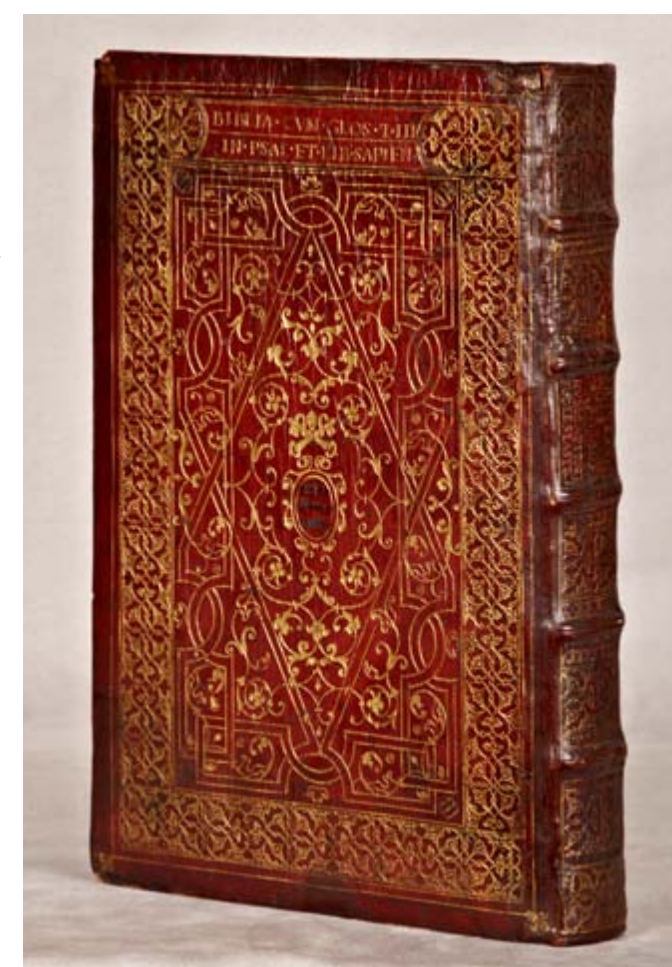


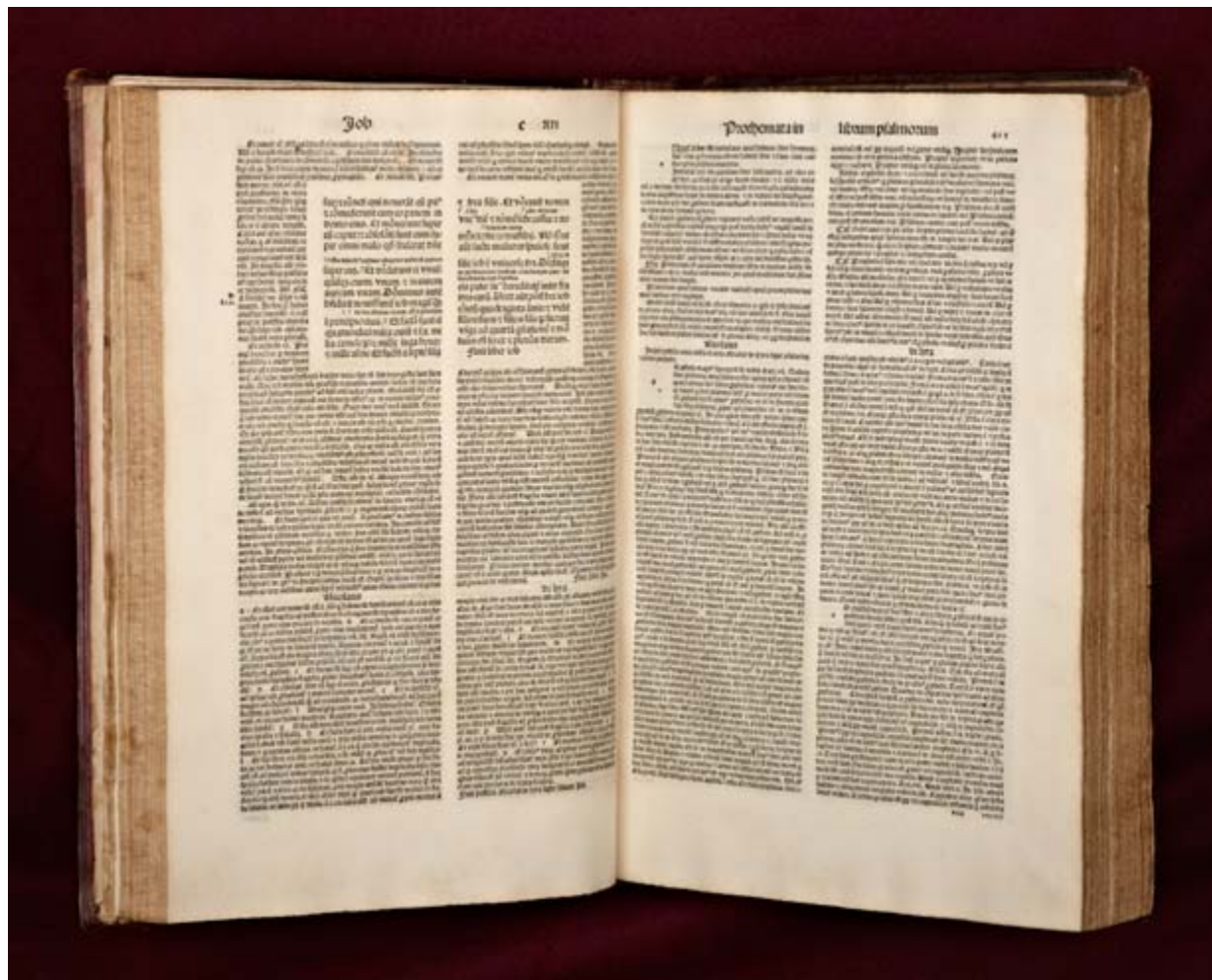
from 74-78; "De Instruendis," a work on tactics by Aelianus (second century Greek); the "De Vocabulis rei Militaris" of Julius Modestus, a Roman grammarian in the time of Augustus; and "De Optimo Imperatore," the Latin translation of "Strategikos," a comprehensive guide to being a good general by the Greek Platonic philosopher Onosander (first 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)

*In a Spectacular Papal Binding by
The Foremost Roman Binder of the Time*

25. (BINDINGS - PAPAL). BIBLE IN LATIN, with the "Glossa Ordinaria" and with the "Postillae" of Nicolaus de Lyra. The volume containing JOB, PSALMS, PROVERBS, ECCLESIASTES, SONG OF SONGS, WISDOM, and ECCLESIASTICUS. (Venice: Paganinus de Paganinis, 18 April, 1495) 368 x 241 mm. (14 1/2 x 9 1/2"). 471-499, 400-666 leaves (complete, with the misfoliation seen in other copies). Text set in two columns, with smaller interlinear commentary, and the whole surrounded by 83 lines of commentary, all in gothic type. **Volume III, only, of four.** Edited by Bernardinus Gadolus, Eusebius Hispanus, and Secundus Contarenus. **SUPERB 16TH CENTURY ROMAN RED MOROCCO, ELABORATELY GILT,** over bevelled wooden boards, covers with a wide frame of densely gilt floral vines enclosing a central panel featuring an intricate strapwork design of interlocking lobed frames and a large central lozenge, the strapwork embellished with swirling gilt floral vines, **THE ARMS OF POPE PAUL IV AT CENTER;** the lower cover similarly decorated, but with gilt titling at head; raised bands, five spine compartments decorated with gilt floral vines, the other containing gilt titling, edges gilt and gauffered with a complex knotwork pattern. Front free endpaper with a rubbing of Paul IV's seal and brief description of his arms in French tipped on. Goff B-608; BMC V, 458. ♦A scattering of tiny wormholes to first quarter of book, to last couple of quires, and to inside of back cover, isolated minor marginal smudges or faint stains, a thin two-inch crack at head of rear joint, extremities a bit worn, front board with a few small abrasions and perhaps two dozen tiny round wormholes, silver markings on papal arms oxidized, but still A BEAUTIFUL EXAMPLE, THE VERY ORNATE BINDING ESPECIALLY LUSTROUS and with no significant wear, and the text especially fresh, clean, and bright. **(Also see illustration on front cover.)\$19,500**





This is a very well-preserved biblical volume in a dazzling papal binding done for Paul IV (1476-1559) by a craftsman of the highest repute. The commentary here is divided into two parts: the "Glossa Ordinaria"—attributed until the 20th century to Walafrid Strabo, but now believed to be the work of Anselm of Laon (d. 1117)—surrounds the scripture and typically takes up about two-thirds of the page. Below it appear the "Postillae" of Nicolaus de Lyra (ca. 1270-1349), originally printed by Sweynheym and Pannartz in 1471 and constituting the first commentary on the Bible to appear in print. Based on matching tools or certain verifiability, our magnificent binding was produced by Niccolo Franzese, said by Hobson to be "the most successful Roman binder of the mid-sixteenth century." Born Nicolas Fery in Rheims, Franzese brought French binding styles to Rome, and Hobson credits him with popularizing the Parisian decorative fashions there. He began binding books for Pope Paul III's private library by 1542 and worked at the Vatican for succeeding pontiffs until his death in 1570-71. In addition to this association with the Vatican, Franzese is also well known for his connection with the celebrated "Apollo & Pegasus" bindings done for a Genoese nobleman named Giovanni Battista Grimaldi (ca. 1524 - ca. 1612).

These volumes, about 200 in number, are so named because they were bound to a design, the key feature of which was an oval plaquette showing Apollo and Pegasus at the middle of each cover. Hobson has identified three shops employed to bind the books: those of Luigi de Gava, Marcantonio Guillery, and Franzese. These bindings had long been famous and their provenance much debated before Hobson identified their original owner in 1975, and they became even more widely known because of Hobson's revelations about the counterfeit "Apollo and Pegasus" bindings produced by two Milanese binders at the end of the 19th and beginning of the 20th centuries. Our papal binding appears once to have been part of a set now represented (by an identically decorated volume IV attributed to Franzese) in the British Library; it is listed in their Database of Bookbindings under shelfmark Davis866. The printer here was the first of the great Paganini printing family to set up shop in Venice, where he worked in partnership with Georgius Arrivabene from 1483 to 1488. He began printing volumes under his name alone in 1487. Between 1490 and 1495, books from the press bear the names of other family members, but Paganinus re-emerged as the head of the firm in 1494, and continued to run it into the 16th century. ([ST12362](#))

26. BOETHIUS. DE CONSOLATIONE PHILOSOPHIAE. (Nuremberg: Anton Koberger, 8 June 1495) 229 x 159 mm. (9 x 6 1/4"). 174 unnumbered leaves (last blank). 46 lines of commentary surrounding Boethius' text on three sides, gothic type. With commentary ascribed in the text to Thomas Aquinas. Contemporary calf-backed wooden boards, raised bands, the leather decorated with various stamps of pineapple, roses, and foliage, remnant of very early paper spine label, original brass clasp and catch, rawhide thong (old but apparently not original), half-inch of leather replaced at head of spine. With hand-painted initials throughout in red or blue. Pastedowns and title page with ink annotations in a contemporary hand. Goff B-771; BMC II, 413. ♦Covers with enough tiny round wormholes to notice (but not enough to be offensive), three small portions of leather missing, a chip out of the wood at lower corner of back cover, but the original binding still completely solid, with only minor restoration (as noted), and generally pleasing. Dust soiling to title page, minor (almost entirely marginal) worming throughout (text barely affected on just a few leaves), first three gatherings with dampstain in gutter, other trivial defects in the text, but still an attractive copy internally, the leaves almost entirely fresh and clean, and with very ample margins. **\$11,500**



This is an enduringly popular work that come from the press of perhaps the most important—and certainly the most successful—15th century printer in Europe. Ours is the last of five editions of this work printed by Koberger; his 1473 Latin and German version was the second appearance in print of Boethius and the sixth work issued by his Nuremberg press. The present item is more modest than

grand, but it is obviously of interest for its content, and it is certainly a rare edition (no copy listed in ABPC since at least 1975); moreover, its original 15th century binding, its thick textured leaves with deep impressions of the type, and its commodious margins make it an appealing antique object to appreciate. (For more on the content here, see item #20, above; for more on Koberger, see item #11.) ([ST12297a](#))

How to Write a Letter to your Son in 1495

27. PHILELPHUS, JOHANNES MARIUS. NOVUM EPISTOLARIUM. (Basileae: Per magistrum Ioannem De Amerbach, 1495) 229 x 165 mm. (9 x 6 1/2"). 159 unnumbered leaves, lacking the final blank. Single column, 35 lines, roman type. Pleasing contemporary pigskin over wooden boards, original clasp plate and catch (thong lacking), remnants of manuscript pastedowns. Initials hand-painted in red (but only a few called for). Contemporary ownership inscription on title, earlier inscription obscured by dark strip of ink. Goff P-623; BMC III, 756. ♦Top of spine a bit worn, lower joint with crack from bottom of spine to lowest band

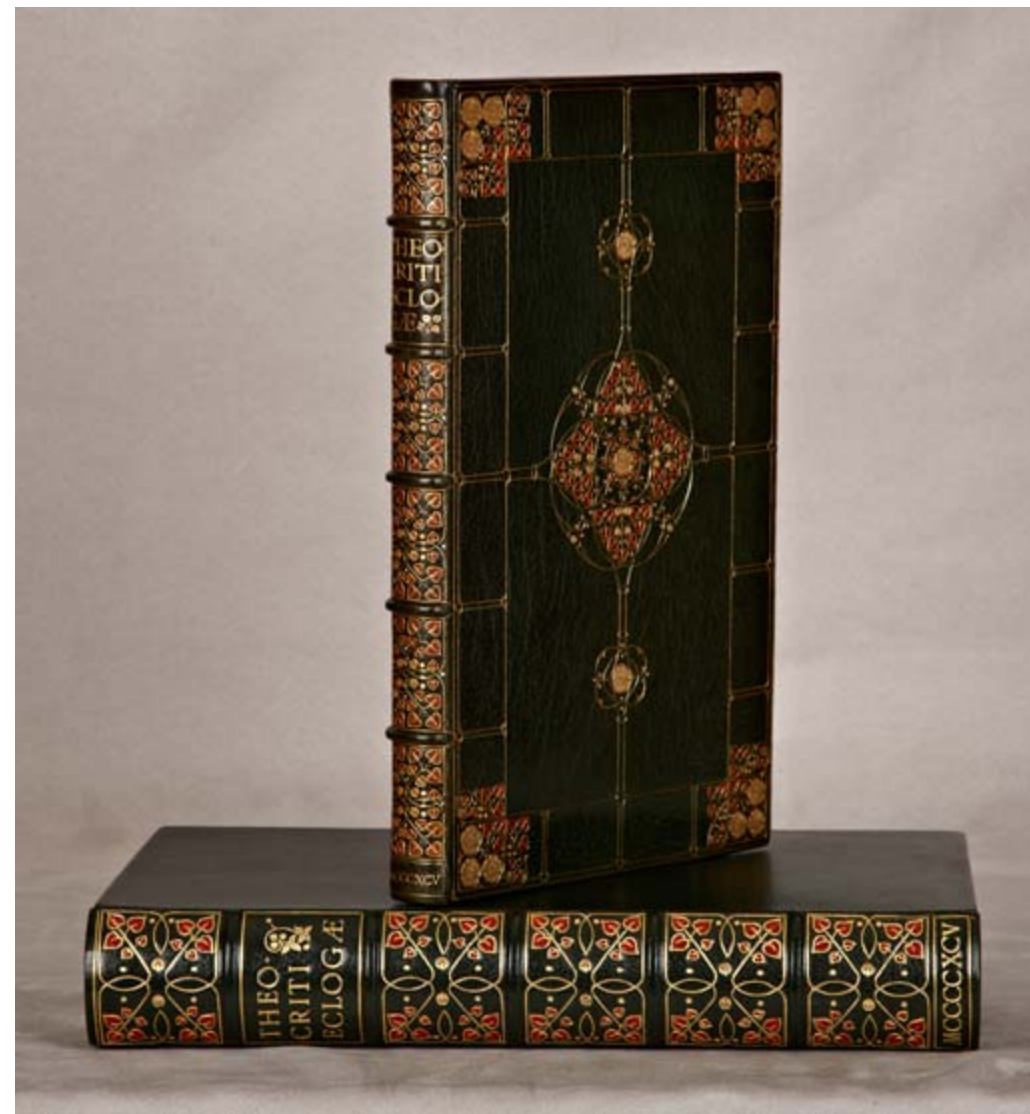


(small loss at band), pigskin somewhat darkened and slightly chafed, but the contemporary binding entirely sound and still quite appealing, even with its imperfections. Fore margin of title page expertly renewed with old paper, the same leaf with small hole caused by inked-out title inscription on recto (partial loss of two letters on verso), minor marginal wormholes through a couple of quires, intermittent faint dampstains in margin, other trivial defects, but quite a fresh copy internally with ample fore and tail margins. All in all, an excellent contemporary copy. \$4,800

A practical work of considerable utility, this volume contains summaries of rhetorical precepts to be applied to the art of letter writing, a study of 24 different types of letters, instructions as to the proper forms of address, and a series of sample letters. These samples show how to write letters of congratulations or vituperation, how to arouse one to action or to encourage the acceptance of peace, and even how a mother ought best to communicate with her son. First printed in 1481, the manual went through at least eight incunabular printings (three by Amerbach), but as it was a work likely to experience heavy use, these early editions are all rare. Of the eight editions, ABPC records an aggregate total of just four sales of the work (no copy of our edition) since 1975, and only one of these coming since 1985.

This is the chief work of Giovanni Mario Filelfo (1426-80), whose life was spent teaching, wandering, writing poetry, and enjoying the hospitality extended to him by various courts and influential people. He is not to be confused with the notable humanist Francesco Filelfo, his father, who also wrote a popular book on letter writing. Johann Amerbach was the first printer in Basel to use a roman type. According to Pollard, he very likely learned to print in Venice, as he is sometimes described as "Hans von Venedig" in contemporary records. He was especially known for his editions of humanist and patristic texts, and he employed the scholars Johann Reuchlin and Sebastian Brant as editors, in addition to printing books by them. (For more on Amerbach, see item #21, above). [\(CEH1302\)](#)

An Irresistible Combination: an Aldine Incunable In an Outstanding Douglas Cockerell Binding



28. THEOCRITUS [and others]. (ALDINE IMPRINT). (BINDINGS - DOUGLAS COCKERELL). *[In Greek]: THEOKRITOU EIDOLLIA. [IDYLLIA]. ECGLOAE TRIGINTA. GENUS THEOCRITI [ET] DE INVENTIONE BUCOLICORUM. DIONYSIUS CATO. DISTICHI. SENTENTIAE SEPTEM SAPIENTIUM. DE INVIDIA. THEOGNIS. SENTENTIAE ELEGIACÆ. [VARIOUS POETS]. SENTENTIAE MONOSTICHI. PYTHAGORAS. AUREA CARMINA. PHOCYLIDES POEMA ADMONITORIUM. CARMINA SIBYLLÆ ERYTHRÆÆ. DIFFERENTIA VOCIS. HESIOD. THEOGONIA. SCUTUM HERCULIS. OPERA ET DIES.* (Venetiis: Ac studio Aldi Manucii Romani, 1495) 314 x 197 mm. (12 3/8 x 7 3/4"). 140 unnumbered leaves. (Collates as BMC copy IB. 24408). Single column, 30 lines, Greek type. Edited by Aldus Pius Manutius. Second Edition of Theocritus; EDITIO PRINCEPS of Hesiod's "Theogonia" and "Scutum Herculis," "Sententiae Septem Sapientum," Theognis of Megara's "Elegies," and "Carmina Sibyllae Erythraeae"; Second State of this edition, with quires F and G reprinted to correct missing text, and with quire ZZ bound before AA. SPLENDID DARK GREEN MOROCCO, INLAID AND GILT, BY DOUGLAS COCKERELL FOR W. H. SMITH (stamp-signed "WHS" on rear turn-in), covers framed by interlocking gilt-rule rectangles, with complex cornerpieces comprised of three inlaid white morocco Tudor roses and clusters of brown morocco spade-shaped leaves, large central medallion of interlacing gilt lines with white Tudor rose at center surrounded by a very intricate assemblage of inlaid brown leaves and yellow acorns, the whole accented with multiple gilt and inlaid dots, and an inlaid rose inside interlocking gilt hearts above and below the central medallion; raised bands, spine compartments densely and beautifully inlaid with clusters of leaves and four ivory acorns (the binding with a total of 418 inlays), turn-ins with



multiple gilt rules. In a very fine later(?) suede-lined folding box of dark green morocco with spine decorated to resemble that of the book. With woodcut headpieces and initials. Front pastedown with oval bookplate of James Patrick Ronaldson Lyell; rear pastedown with bookplate of Lord Wardington; occasional faded marginal in an early hand. Handwritten letter (dated 1907) from Douglas Cockerell to Lionel Muirhead, who apparently

commissioned the binding, regarding recommendations for its design. Kallendorf & Wells 3; Renouard 1495/3; Goff T-144; BMC V, 554, IB. 24408; not in Ahmanson-Murphy. ♦Expert renewal to substantial portions of the margins of the final (colophon) leaf (well away from the letterpress), very probably washed, at least in places (as suggested by faded marginalia on one leaf), but the paper still strong and fresh and the type clear, a bit of soiling to first and last pages as well as folios 97-100, other mild marginal foxing or smudges, but still A MOST DESIRABLE COPY, the magnificent binding unusually lustrous and entirely unworn, and the text crisp enough to crackle when the leaves are turned. (Also see illustration on back cover.)\$50,000

This is an item of compelling interest that combines an early Aldine incunable, a book of considerable textual importance, and a binding executed by the outstanding English binder of the early 20th century. Perhaps the person most singly responsible for bringing down to us the literary treasures of antiquity, Aldo Manuzio (born Teobaldo Manucci, commonly called by his Latin name Aldus Manutius, 1449-1515) established his press in Venice in 1494, produced a long list of classical works, especially of Greek authors and often in first edition, and began in 1501 a series of portable editions of Latin, Greek, and Italian classics that brought widespread popularity in Italy to works that even those of modest means could afford. When Aldus died, virtually all of the important works from classical Greek had been published, and he himself had been responsible for 27 first editions as printer and often as editor as well. The present item is just the third work listed by Renouard and Kallendorf & Wells, and is sought after as a rarity of special typographical beauty. The first third of the volume contains the second printing of the works of Theocritus, a third century B.C. Greek from Sicilian Syracuse.

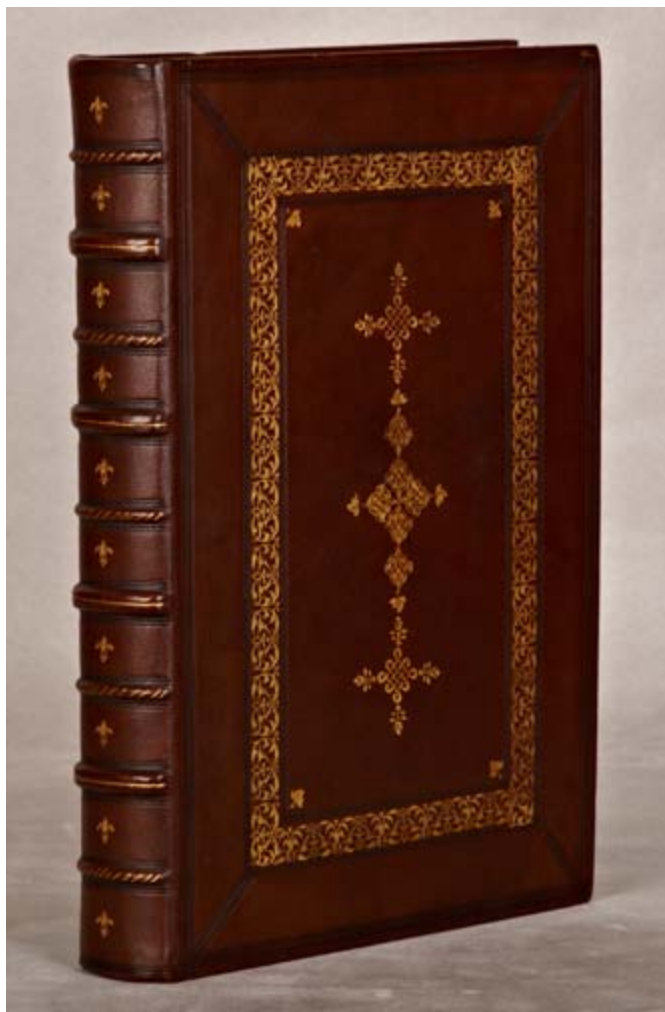
He was known as the greatest of Greek pastoral poets, and his "Idylls" served as the model for Virgil's "Eclogues." Although the compositions vary in content (among the most famous, for example, is the spell chanted by Simaitha to force her lover's return), they typically present the world of shepherds sheltering in the shade and singing to the music of panpipes. But the works are far from rustic, being instead highly wrought compositions that often meditate on the poetic craft itself. Our volume also contains the editio princeps of Hesiod's "Shield of Hercules" and "Theogony," as well as "Works and Days" (which was first printed in 1493), making this the first edition of the complete extant works of one of the earliest of Greek poets (ca. 700 B. C.). In contrast to the heroic epics of Homer, Hesiod, a shepherd and farmer, reflects the life of the lowly in "Works and Days," which contains ethical, political, and economical rules in connection with agriculture, commerce, navigation, choosing a wife, and educating one's children, with a significant section devoted to viticulture and wine making. "Theogony" or "Birth of the Gods" concerns the mythical origins of the gods and heroes. The volume also contains the

editio princeps of the surviving works of the sixth century B.C. elegiac poet Theognis of Megara and the "Sentences" of the Seven Sages, philosophers noted for such wordly wisdom as "everything in moderation." In addition, this publication marks the first appearance in print of the Erythraean Sibyl's prophecy regarding the Redemption of Christ. Shorter works here include a selection of Greek poems embracing the Golden Verses of Pythagoras and the Distichs of Cato. The gloriously animated binding is by Douglas Cockerell (1870-1945), one of the greatest binders to emerge from the Arts and Crafts movement. He was generally considered to be the leading and most respected binder of his day, and through his work, teaching, and publications, he probably exerted "more influence on bookbinding practice and design than any one

man has had before." (DNB) As we know from the laid-in autograph letter, he designed the binding in 1907 for artist Lionel Muirhead (1845-1925). Our volume was also owned by James P. R. Lyell (1871-1948), described by DNB as "a self-taught bibliophile and scholar of extraordinary enthusiasm and discrimination, and one who deserves to be remembered . . . by the whole bibliographical world." It also graced the Oxfordshire library of the second Lord Wardington (1924-2005), a leading English bibliophile and member of the Roxburghe Club. The present book is not frequently seen (no other copy appears to be for sale currently), and the price here is meant to be advantageous: this copy was sold at Sotheby's for slightly more than the equivalent of \$44,000 (including buyer's premium) in 2006. (ST12227)

**With Nearly 200 Charming Woodcuts,
The First Complete Copy at Auction since 1980**

29. HIERONYMUS. EPISTOLAE (in Italian). [and] LUPUS DE OLIVETO. REGULA MONACHORUM EX EPISTOLIS HIERONYMI (in Italian). (Ferrara: Laurentius de Rubeis, de Valentia, 1497) 330 x 235 mm. (13 x 9 1/4"). 274 leaves (complete): 6 p.l., III-CCLXIX, [1] leaves. Double column, 48 lines in roman type. Translated from the Latin by Niccolò di Berto; second work translated by Matteo da Ferrara. First Edition in Italian, First Illustrated Edition. Recently and expertly rebound by Courtland Benson in elaborately gilt-decorated calf in the Italianate style of the period. Two xylographic titles, attractive woodcut initials in the white vine style, 188 VERY CHARMING COLUMN-WIDTH WOODCUTS (approximately 51 x 76 mm.), mostly showing scenes of the life of Jerome, typically at his desk and almost always accompanied by the lion (some of the cuts repeated), AND FIVE PAGES DOMINATED BY FULL WOODCUT BORDERS (being two borders used five times) AND LARGE SCENES: the second leaf with wide and elaborate woodcut border enclosing a scene of the birth of Jerome (with the lion peeking in the door), verso of fifth leaf and facing recto of sixth leaf with similar woodcut frame, the latter page with two enclosed scenes separated by an arcade, showing depictions of Jerome in his study and Pope Damasus receiving this work, and two more leaves (introducing the "Regula") with similar woodcut borders, the second with a scene of the rule being given to a group of kneeling nuns. First and fifth leaves with large ornamental woodcut gothic titling. Front pastedown with small bookplate of H. P. Kraus. Goff H-178; BMC VI, 614; Sander 3404. ♦Expertly washed, with vague soiling on first few leaves, one xylographic title just slightly trimmed at outer margin, small wormhole affecting the first 39 leaves but with virtually no damage to text, one leaf with short tear in upper margin entering first two lines of text but not affecting legibility, a handful of other trivial faults, else in excellent condition internally, the leaves fresh and with unusually wide margins. The very pleasing replica binding unworn. \$42,500



This is an especially desirable copy—because entirely complete—of an incunabulum with wonderful illustrations. Along with the "De Claris Mulieribus" (also 1497), this is considered to be the greatest achievement of Ferrarese book illustration. The numerous woodcuts of Jerome in his study, his pet lion at his feet, have great simplicity and charm, and the depictions of the life of nuns that accompany the "Regula" are, if possible, even more fetching. Sander (quoting Gruyer) says that the artist here shows a "lovable and supple imagination, has understood the intimate poetry of all the subjects," and has produced "varied little . . . scenes executed with a great deal of imagination and taste." Hind says that the woodcuts are "evidently inspired by the 'popular designer' at Venice, in particular by the cuts in his 'Vitas Patrum' of 1491 and 'Legenda Aurea' of 1494." Our copy is especially precious because it includes the four-leaf life (including title page) of Jerome illustrated with 17 woodcuts, which is absent most of the time, and the dedication leaf to Eleanor and Isabella d'Este with the date 1495. Ours is apparently the first copy at auction since 1980 with all 274 leaves. It is also unusual in that all five of its woodcut borders, often trimmed by the binder's knife, are found here within comfortable margins. One of the greatest Christian scholars of his age, St. Jerome (ca. 340-420) was a translator, scriptural commentator, biographer, and historian who is chiefly remembered for his creation of the Latin Vulgate version of the Bible, a translation that represents an enduring contribution to Western culture. He frequently participated as one of the most heated of partisans in various theological controversies, and his disputations and protestations in connection with such debates comprise a good deal of the text of the letters contained here, contrasting the many gentler missives to pious women. The letters were particularly admired in the early Middle Ages, and they are valuable today for their history of the man and his times. Among the earliest books to appear in print, the "Epistolae" were first printed by Sweynheym and Pannartz in 1468, and



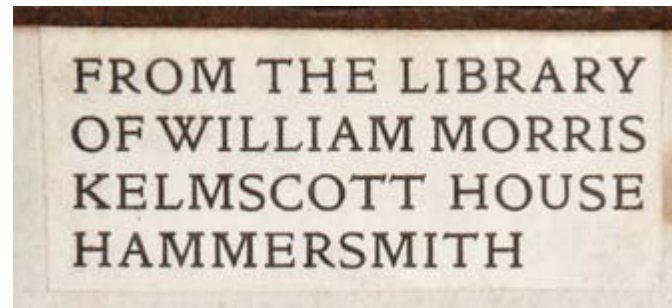
they continued to be popular throughout the incunabular period. Laurentius de Rubeis (Lorenzo de' Rossi) issued an edition of Averroes in 1482, but did not appear again as a publisher until 1489. BMC lists just 14 works from his press, three of them issued with a partner, Andreas de Grassis. Our volume was printed during his most productive year, October 1496-97, when BMC speculates that he "must have had the support of a liberal patron, judging by the wealth of xylographic material displayed" in this and other books from that period. (ST11201)

**From William Morris' Distinguished Collection
Of German Woodcut Incunables**

30. BRANT, SEBASTIAN. (WILLIAM MORRIS - HIS COPY). VARIA CARMINA. (Basel: Johann Bergmann, de Olpe, 1 May 1498) 206 x 152 mm. (8 1/8 x 6"). 140 unnumbered leaves (complete, but see below). Single column, 30 lines, roman and gothic type. First Printing of this Collection. Harmless early 19th century half sheep over brown paper boards, raised bands, spine with blind-ruled compartments and blind-stamped titling. With three woodcut vignettes on title page, large woodcut printer's device, and two full-page woodcuts. Front pastedown with engraved bookplate of the Dominican Convent in Bolzano, WITH THE BOOK LABEL OF WILLIAM MORRIS, KELMSCOTT HOUSE, Hammersmith, and with the book label of George Dunn of Woolley Hall; compartment at foot of spine with small "Y / 47" neatly painted in gray. Goff B-1099; BMC III, 796. ♦Paper boards a bit chafed and edges somewhat chipped, joints rubbed (upper joint cracked alongside top two spine panels), corners quite worn, a few tiny wormholes in spine, occasional mild foxing or minor marginal stains, faint corner creasing here and there, but an otherwise excellent copy, the text quite fresh and clean, and the insubstantial binding still sound. **\$10,000**



This unpretentious volume offers us a direct link between the incunabular printers and the modern private presses they inspired. A figure of considerable importance in the larger realm of English cultural history, former owner William Morris was founder of the Kelmscott Press (see items #163-67, below) and is universally acknowledged to be the first great force in the modern private press movement. He must have appreciated our book's high quality textured paper, its attractive roman and gothic typefaces, and especially its antique woodcuts. One of the last Kelmscott books to be printed was a work entitled "Some German Woodcuts of the Fifteenth Century," in which Morris describes and, in a few cases, pictures incunabula from his library adorned with woodcuts. In all, there are 131 such works in a list at the end of the book, including the present volume. Written in Latin by Sebastian Brant (1457-1521), author of the enormously popular satire "Ship of Fools," the present collection of "Various Poems" contains some previously published verse to the Virgin Mary and various saints (including the name saints of the author and his son). However, it is primarily composed of new material, including paeans to Holy Roman Emperor Maximilian and to humanist scholar (and Brant's former student) Jakob Locher, who translated "Ship of Fools" from the original German into Latin. There is also a long poem characterizing certain natural phenomema—meteors, freakish births—as divine portents. While most of the text is in roman type, the poem titles are in a large gothic font, and short passages of German are printed in a flowery gothic script. One of the woodcuts, which contains an astrological chart for the (then future) date of 2 October 1503, shows a man dressed as a fool driving two horses past a cart in which another fool is suspended upside down, with five heraldic shields scattered around it. Another woodcut, showing Emperor Maximilian on a hillside surveying the city of Jerusalem, had been used in Bergmann's 1495 printing of Brant's "History of Jerusalem." Brant and Bergmann had a close working relationship, and the latter was the first to print "Ship of Fools" and other works by Brant. Bergmann was a priest as well as a printer,



and had close ties to the humanist scholars of Basel, among them Brant, Jakob Locher, Johannes Reuchlin, and Jakob Wimpheling. His earliest signed and dated books appeared in 1494, and he continued printing until 1499. The other modern owner here, George Dunn (1865-1912) of Woolley Hall, Maidenhead, was a bibliophile whose considerable collection was especially rich in early printing, Medieval manuscripts, and law books. It was dispersed at Sotheby's in a number of sales between 1913 and 1917. Our edition of "Varia Carmina" is sometimes found with an extra quire of eight leaves dated 1 September 1498 (as in one of the two copies described in BMC), but the original issue has 140 leaves, as here, and it is considered complete thus. (ST12363)

An Incunabular Americanum with Medical Content, The Binding Done by an Identifiable Monastic Bindery



31. BAPTISTA MANTUANUS, GIOVANNI. DE PATIENTIA. (Basel: Johann Bergmann, de Olpe, 17 Aug. 1499) 222 x 146 mm. (8 3/4 x 5 3/4"). 118 unnumbered leaves. Single column, 30 lines in roman type. First Printing of this Edition (with additions by Johann Bergmann and Sebastian Brant). PLEASING CONTEMPORARY BLINDSTAMPED CALF BY THE TRIER MATTHIASKLOSTER, covers with frames formed by triple blind rules, typographic banners (Schunke/Schwenke Schrift 334, 376) at head and foot of frame, the frame and central panel decorated with other floral tools and medallions of various sizes containing representations of St. Catherine (Schunke/Schwenke Heilige 46), the Agnus Dei (Schunke/Schwenke Lamm 72), crossed halberds (Schunke/Schwenke Wappen 66), pomegranates (Schunke/Schwenke Granatapfel 41), foliage (Schunke/Schwenke Blattwerk 573, 575, 576), rosettes (Schunke/Schwenke Rosette 574), and floral sprays (Schunke/Schwenke Blumentopf 10); raised bands, original brass fore-edge clasp, front pastedown a vellum manuscript leaf, ca. 1100, with an early form of neumes, rear pastedown removed but with remnants of manuscript text still visible. With five large initials written by hand in red. Goff B-79; BMC III, 797. ♦Three tiny cracks to spine, head of rear joint with quarter-inch wormhole exposing band, joints a little worn, a couple of short worm trails, a handful of small patches of lost patina due to insect activity, but the contemporary binding still sound, with only modest wear, and generally very appealing. Isolated mild foxing, two pages with small inkblot affecting a couple of letters, other minor defects, but almost entirely A FINE COPY, unusually fresh and clean internally. \$25,000



Offered here in a fine contemporary binding by an identifiable workshop, Baptista Mantuanus' work on patience and meditation is particularly desirable because it contains at least obliquely medical content and one of the earliest references to the discovery of America. First printed in 1497 and intended primarily as a

guide to spiritual practice for the author's fellow Carmelite monks, "De Patientia" includes sections on physical ills that might be sent to try the monks' patience and the medical cures for them. Also, in his discussion of the law of Christ, Baptista mentions "islands inhabited by man, also much larger than ours," which had been unknown to the ancients

but had recently been discovered thanks to the efforts of the Spanish monarchs, this reference coming just seven years after Columbus sailed the ocean blue. These explorations had not been without their consequences, however, and Baptista, turning again to medical issues, notes the diseases introduced into Europe by the returning sailors. Baptista (1447-1516) was a poet, philosopher, and theologian who served as tutor to the children of the duke of Mantua and eventually became General of the Carmelite order. While the content is Carmelite,

the binding is Benedictine: a number of stamps used here are attributed by Schunke and Schwenke to the Benedictine Abbey of St. Matthias in Trier, which operated a bindery from 1480-1520. According to BMC, printer Johann Bergmann de Olpe was "a priest and chaplain of the cathedral foundation in Basel" whose "earliest signed and dated books belong to the year 1494" and whose final work is represented by the present item. Unusually for an incunable, this work has its date printed in Arabic numerals on the title page. (ST12257)

Issued by the First Printer in Tübingen, with Owners Famous in Incunabular Bibliography and American History

32. BIEL, GABRIEL. SERMONES GABRIELIS DE FESTIVITATIBUS GLORIOSE VIRGINIS MARIE [and other sermons on the Virgin]. (Tübingen: Johann Otmar, for Friedrich Meynberger, 18 November 1499) 216 x 152 mm. (8 1/2 x 6"). 114 unnumbered leaves. Double column, 38 lines, gothic type. Part II, of IV. FIRST PRINTING. Antique-style modern vellum, covers laced through, flat spine with ink titling, top edge gilt. Very occasional contemporaneous rubrication. Front pastedown with book label and armorial bookplate of Walter Arthur Copinger; rear pastedown with bookplate of the Free Library of Philadelphia, indicating that the book was donated by P. A. B. Widener and exchanged as a duplicate in 1967. Goff B-662; BMC III, 703. ♦Vellum slightly ruffled, a scattering of (i.e., about two dozen) tiny wormholes across the first two leaves (then rapidly diminishing and trivial by the third gathering), faint thin dampstain along gutter of last two signatures, otherwise a very pleasing copy, the leaves still fresh and consistently clean, and the harmless binding unworn. (Also see illustration on p. 59.)\$4,000



This is the original appearance in print of a series of sermons dealing with the feast days of the Blessed Virgin Mary, issued by the press of the first printer at Tübingen, our copy coming from the collection of a famous incunabulist. It is the work of one of the last of the Scholastic philosophers, Gabriel Biel (ca. 1425-95), who helped to found the University of Tübingen, where he served as professor of theology from 1484 until his death. He espoused a number of controversial opinions, including an opposition to state-ordered baptism of Jews and other "heathens." The sermons here cover the Immaculate Conception, the Nativity of the Virgin, the Annunciation, the Visitation, the Purification, and the Assumption, concluding with a general sermon on the Blessed Mother's life. Johann

Otmar was active in Reutlingen from 1482 to 1495, working with Michel Greyff before opening his own press in Tübingen. After his time there, he moved on to Augsburg, where he died in 1515. Otmar was appointed printer to the University in 1498, and in that position he clearly established a close relationship with our author. According to ISTC, Otmar produced 27 books during his three years in Tübingen, and six of them were by Biel; Goff indicates just one incunabular edition of Biel printed by any other press (a second printing of a work initially brought out by Otmar). In a charming bit of cleverness unprecedented in our experience, Otmar provides the date of the completion of the present book by saying in the colophon that it was completed on the feast day of his namesake, St. Otmar (first abbot of

the Benedictine monastery of St. Gall in Switzerland). The provenance here is notable. One former owner was the well-known incunabular bibliographer, author, jurist, antiquarian, and bibliophile Walter Arthur Copinger (1847-1910), a co-founder and first president of the Bibliographical Society. His great contribution to the study of early printing is the Supplement to Hain's "Repertorium Bibliographicum." Noting that this work "extends to upwards of 1,630 closely printed double-column pages," DNB says that the massive undertaking contains 7,000 corrections and additions to the

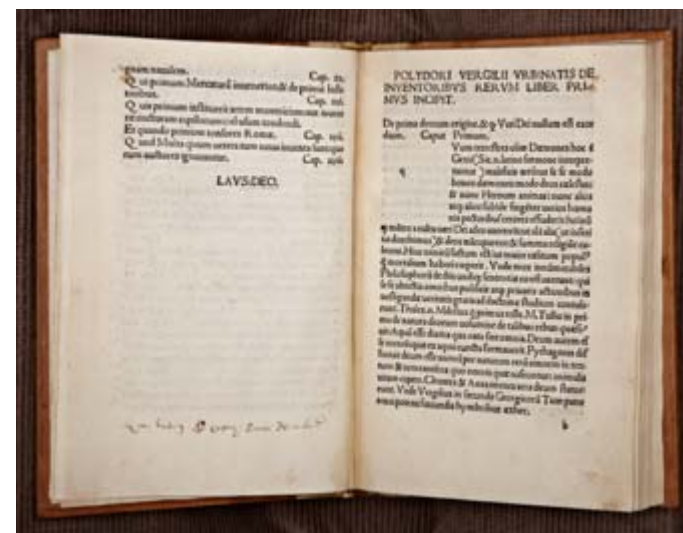
incunables mentioned in Hain and almost 6,000 works not included by his predecessor. Copinger was also an ardent collector whose considerable library was rich in early printed works. Our copy was later given to the Free Library of Philadelphia by Peter Arrell Brown Widener (1834-1915), a financier and philanthropist who was a pioneer in American urban mass transit. His son George and his grandson, book collector Harry Widener, went down with the Titanic, after which Harry's collection went to Harvard, where it became the foundation of the Widener Library. (ST12185)

A Remarkably Rare Copy of the First Printing, with A History of Medicine, Printing, and Special Kisses

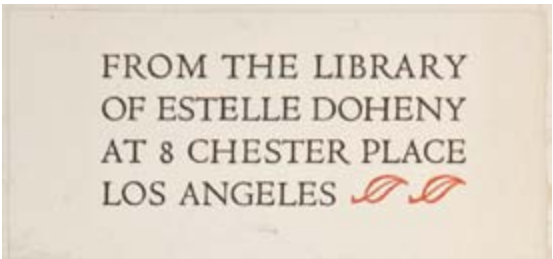
33. VERGILIUS, POLYDORUS. DE INVENTORIBVS RERVVM. (Venetiis: Christophorus de Pensis, 1499) 210 x 146 mm. (8 1/4 x 5 3/4"). 88 unnumbered leaves. Single column, 29 lines, roman type. FIRST PRINTING. Modern distressed wooden boards backed with vellum, hinges reinforced with vellum. Front flyleaf and very top of title page with ink manuscript table of contents in a 17th century hand. Goff V-146; BMC V, 473. ♦Title, one opening, and isolated other places with minor soiling, otherwise very fine, the binding unworn, and the text especially fresh and clean. (Also see illustration opposite.)\$12,500

This is the extraordinarily rare first printing of a very popular encyclopedic work "on the inventors of all things." Wide-ranging in its approach, the book seeks to determine which individual or civilization invented such basic elements of human life as writing, music, painting, drama, and weapons. Among many other topics, the book contains the first history of medicine and a useful history of printing, a reasoned discussion of the origins of religion, and many curious and quaint discussions of the beginnings of various familiar customs—including, for example, the veneration of relics, first begun by Popes Cletus and Anacletus, and the practice of giving a kiss in greeting, traced back to Old Testament times. A native of Urbino, Polydore Vergil (ca. 1470-1555) was Henry VII's representative at Rome from 1492-1501, then came to England, where he held various ecclesiastical posts. He is best known today for a later work, "Anglica Historia" (1532), considered to

be the first English history to combine critical analysis with a narrative account. But during his own time, "Inventoribus" made him famous (and infamous, as the text often criticized the Church and was consequently banned by Vatican officials). In its initial 1499 form, the present work comprises three books, but the author—not yet 30 at the time of this first printing—later expanded it to eight. It was an early modern bestseller, with more than 100 editions appearing in the 16th and 17th centuries; however, ours is the only incunabular edition. Venetian printer Christophorus de Pensis came from Mandello, on Lake Como. His first dated work appeared in 1488, and his press was active until the end of the century. ISTC lists 80 works printed by de Pensis, some on behalf of other publishers. One would expect to encounter the first printing of such a widely read book from time to time in the marketplace, but ABPC and Americana Exchange find no copies at auction since at least 1975. (ST12356)



34. BEROALDUS, PHILIPPUS. DECLAMATIO PHILOSOPHI, MEDICI, ORATORIS. (Paris: Thielman Kerver for Jean Petit, 1 April 1500) 203 x 140 mm. (8 x 5 1/2"). 8 unnumbered leaves. Single column, 39 lines, roman type. Pleasing modern brown morocco, covers with gilt arabesque at center, flat spine with vertical titling. Title page with large metalcut device of publisher Jean Petit (Renouard Marques 881: lion and leopard flanking a shield hanging from a tree) and verso of last leaf with Kerver's metalcut device (Renouard Marques 501: two unicorns flanking a shield hanging from a tree). Front pastedown with book labels of Estelle Doheny and David Godine. Goff B-475; BMC VIII, 219. ♦A touch of browning to edges, otherwise a fine, fresh copy in an unworn, very lustrous binding. \$4,000



This is a rare copy of an entertaining humanist work by the great Bolognese scholar Filippo Beroaldo (1453-1505), printed for the most important Parisian publisher of the late 15th and early 16th centuries, and owned in the 20th century by one of the great American book collectors. Ours is the third appearance, the first outside of Bologna, of this debate among three brothers, one a philosopher, one a doctor, and one an orator. Their father had left his entire estate to whichever one could convincingly argue that his profession is the most useful. One might think that the physician would have no trouble carrying the day, but it is the orator who uses his rhetorical skills to win the inheritance, even though some might consider his profession to be the least useful of the three. The Oxford Companion describes Beroaldo as "the most important exponent of humanism" in Renaissance Bologna, then at the height of its power as a city-state. Beroaldo is known for his commentary on Latin authors, especially for his extensive work on Apuleius, which was published the same year as this volume. Printer Thielman Kerver the Elder (d. 1522) came from Koblenz to Paris around 1497, and began printing works for the foremost Parisian publisher, Jean Petit, who was preeminent in the Paris book world for some 35 years, beginning about 1495. Kerver printed several books in partnership with Georg Wolf, and

Polain counts this work among them. 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. Former owner Estelle Doheny (1875-1958) was one of the first major female book collectors in the United States. She began collecting in 1931, and over the next 27 years acquired a magnificent library noted for its scope—from Medieval manuscripts and incunabula to modern fine bindings and fore-edge paintings—and for its fine quality. Our Doheny copy of the Kerver "Declamatio" is the only one to appear in ABPC since 1975 (it was lot 149 at the 14 December 2001 sale at Christie's New York, selling for a hammer price of \$1,800). (ST12274c)



→ 32, 33, 34



II. Leaf Books and Individual Incunabular Leaves

35. (LEAF BOOK - EARLY PRINTING). HAEBLER, KONRAD. *ALTE TYPOGRAPHIE UND BUCHKUNST.* (Beinwil am See: Eichenberger, 1990) Size of leaves varies, but all in window mounts measuring 480 x 350 mm. (19 x 13 3/4"), and the whole contained in a box measuring 19 3/4 x 14 1/4"; Text volume: 344 x 244 mm. (13 1/2 x 9 1/2"). Text volume: 109 pp. Edited, introduced, and supplemented by Henning Wendland. No. V OF 50 COPIES WITH ACCOMPANYING PORTFOLIO OF LEAVES (from a total edition of 300 copies of the printed text, 250 for sale). The collection contained in the original sturdy folding box covered with rough-textured linen, mustard-colored paper label on upper cover and spine. Text volume in publisher's (hardbound) printed mustard paper. 51 INDIVIDUALLY MOUNTED EARLY PRINTED LEAVES (one more than called for), the majority rubricated in red, 15 with hand-painted red or blue initials, 10 with decorative woodcut initials, two leaves with woodcut portraits. 47 leaves in gothic type, four in roman. Seven leaves with contemporary marginalia. ♦Nine of the leaves with minor marginal stains or smudging, two with a little foxing, one with a couple of small dark spots, but A VERY FINE SET, the leaves generally clean and fresh, the text and folding box as new. **\$3,600**

This is an attractively presented and advantageously priced resource for the study and appreciation of early printing. The text here (in German) includes essays by the great scholar Konrad Haebler on German, Italian, and Western European incunabula and adds detailed bibliographical descriptions of 50 leaves, written by Henning Wendland, author of numerous books on early printing. Ours is one of 50 copies accompanied by examples of the leaves described in the text, attractively mounted and labelled with bibliographic citations. Half of the called-for 50 leaves are from German printers, as is the additional, not-called-for, leaf from Konrad von Meigenberg's "Buch de Natur," printed by Anton Sorg (Augsburg, 1482). Fourteen of the leaves come from France (seven from Lyon, six from Paris, one from Rouen) and there are five Italian leaves (four from Venice and one from Fano). The remaining five leaves are Dutch (from Delft and Utrecht). Of the group, 37 are incunabular, and all but one of the others were printed before 1520. This attractive survey of early printing specimens is uncommonly seen in the marketplace. ([ST11996](#))

Extremely Fine Copies of All Three of Haebler's Collections of Incunabular Leaves

36. (LEAF BOOK - INCUNABULA, GERMAN). HAEBLER, KONRAD. *GERMAN INCUNABULA.* (Munich: Weiss & Co., 1927 [but the text volume in its later facsimile form, issued by University Microfilms, Inc., Ann Arbor and London]) Size of leaves varies, but all in window mounts measuring 533 x 419 mm. (21 x 16 1/2"), and the whole contained in a box measuring 21 3/4 x 17 1/4"; Text volume: 300 x 228 mm. (11 3/4 x 9"). **Two boxes (plus the text volume).** Original German text translated into English by André Barbey. ONE OF 100 ENGLISH SETS (there were also 100 German sets). The collection contained in the two original sturdy boxes covered with rough-textured linen, black titling on the front cover and spine, the boxes with their original publisher's (quite worn and brittle but still intact) slipcases. The text in publisher's paper wrappers. Three of the window mounts recently replicated with well-matching paper. A COMPLETE SET, AS ISSUED, OF 110 INCUNABULAR LEAVES PRINTED BY GERMAN PRESSES, one leaf with a colored woodcut portrait, two with decorative woodcut initials, 86 rubricated with initials, paragraph marks, headings, phrases, capitals struck and/or underlining in red or blue, and two with pen decoration. Four leaves printed in German (the rest in Latin), 12 leaves with early marginalia. ♦Some leaves with minor foxing, light dampstains, or other trivial defects, otherwise in excellent condition, generally quite fresh and clean. THE BOXES IN UNUSUALLY FINE CONDITION, the presence of the original fragile slipcases suggesting how little this item has been used over the years. **\$11,000**

With representative leaves from Guenther Zainer, Johann Froben, Anton Koberger, and virtually every other important early German printer after Gutenberg, this set collects a total of 66 presses, and, as such, it provides a wonderful and comprehensive survey of 15th century German printing. The 110 leaves here offer a wide scope of early German printing, especially when studied in conjunction with Haebler's text (originally printed in German)

and made available here in a very good translation for the English version of this publication). While the value of the present item resides chiefly in the typographic specimens, the short essays Haebler provides for each of the leaves are quite valuable sources of information about the books represented, the various printers' careers and type fonts, and related topics. Included in the collection is a leaf printed in 1468, 49 printed in the 1470s, 35 printed in the 1480s, and 30 printed from 1490-1500. The 18 places of printing represented are Augsburg (15 leaves), Bamberg (one leaf),

Basel (21), Blaubeuren (one), Cologne (seven), Esslingen, Freiburg, Hagenau, Heidelberg, Mainz, Meissen, and Memmingen (one leaf each), Nuremberg (19), Passau (one), Reutlingen (three), Speier (two), Strassburg (27), Tübingen (one), Ulm (four), and Würzburg (one). For whatever reason, the present item appears much less frequently on the market than the other Haebler incunabular sets: ABPC lists just four auction sales of these German leaves since 1975 (one of those sets being incomplete). A list of the individual leaves is available upon request. ([CAH1248](#))

37. (LEAF BOOK - INCUNABULA, ITALIAN). HAEBLER, KONRAD. ITALIAN INCUNABULA: 110 ORIGINAL LEAVES. (Munich: Weiss & Co., 1927-28 [but the text volume in its later facsimile form, issued by University Microfilms, Inc., Ann Arbor and London]) Size of leaves varies, but all in window mounts measuring 533 x 419 mm. (21 x 16 1/2"), and the whole contained in a box measuring 21 3/4 x 17 1/4"; Text volume: 300 x 228 mm. (11 3/4 x 9"). **Two boxes (plus the text volume).** Original German text translated into English by André Barbey. ONE OF 100 ENGLISH SETS (there were also 100 German sets). The collection contained in the two original sturdy boxes covered with rough-textured linen, black titling on the front cover and spine, the boxes with their original publisher's (quite worn and brittle but still intact) slipcases. The text in publisher's paper wrappers. One of the window mounts recently replicated with well-matching paper. A COMPLETE SET OF 110 INCUNABULAR LEAVES ISSUED BY ITALIAN PRESSES, 25 leaves rubricated with initials, paragraph marks, headings, and/or underlining in red and/or blue; two with penwork initials in red, blue, and purple ink (one of these with a quite decorative 12-line initial); two leaves with decorative woodcut initial and one with a woodcut diagram. Six leaves printed in red and black; five leaves in Greek, six in Italian, the rest in Latin; nine leaves with early marginalia. ♦A handful of leaves faintly stained or foxed, four with wormholes of no significance, but an unusually attractive group of leaves, mostly quite clean and fresh. THE BOXES IN UNUSUALLY FINE CONDITION, the presence of the original fragile slipcases suggesting how little this item has been used over the years. **\$10,000**

Ranging from Sweynheym and Pannartz, the first European printers outside Germany, to Aldus Manutius at the dawn of the 16th century, this collection represents a total of 82 presses, constituting a wide-ranging sampling of the work done by 15th century Italian printers. In themselves, the 110 leaves provide a memorable understanding of this most important time and place in the history of printing, and Haebler's text (originally printed in German and made available here in a very good translation for the English version of this publication) is an excellent scholarly supplement providing very useful information and appreciation. Included in the

collection are two leaves printed in 1469 (by Sweynheym and Pannartz), 27 printed in the 1470s, 37 printed in the 1480s, and 44 printed from 1490-1500. The 17 places of printing represented are Bologna (two leaves), Brescia (three leaves), Cremona (one), Ferrara (one), Florence (seven), Milan (four), Mantua (two), Naples, Padua, Parma, and Pavia (one leaf each), Reggio d'Emilia (two), Rome (12), Treviso (two), Venice (67), Verona (one), and Vicenza (two leaves). Although this collection of leaves used to appear in the marketplace with some frequency, ABPC lists just one Italian set at auction since 1998. Please inquire if a complete list of the leaves is desired. ([CAH1250](#))

38. (LEAF BOOK - INCUNABULA, WESTERN EUROPE). HAEBLER, KONRAD. WEST-EUROPEAN INCUNABULA: 60 ORIGINAL LEAVES FROM THE PRESSES OF THE NETHERLANDS, FRANCE, IBERIA AND GREAT BRITAIN. (Munich: Weiss & Co., Antiquariat, 1928) Size of leaves varies, but all in window mounts measuring 533 x 419 mm. (21 x 16 1/2"), and the whole contained in a box measuring 21 3/4 x 17 1/4"; Text volume: 530 x 420 mm. (20 3/4 x 16 1/2"). Original German text translated into English by André Barbey. ONE OF 100 ENGLISH SETS (there were also 100 German sets). The collection contained in the two original sturdy boxes covered with rough-textured linen, black titling on the front cover and spine. The text in original paper wrappers. A COMPLETE SET OF 60 WEST EUROPEAN INCUNABULAR LEAVES, AS ISSUED, 13 leaves rubricated with paragraph marks, headings, capitals struck, and/or underlining in red, four of these with initials in red and/or blue; two leaves with historiated woodcut or metalcut borders, one of these with red and blue initials and two hand-colored woodcut miniatures, the other with gold initials on a red or blue ground; six leaves with decorative woodcut initials; one leaf with woodcut illustration. One leaf printed in red

and black; two leaves in English, two in French, one in Hebrew, one in Dutch, and two in Spanish; two leaves with marginalia in an early hand. ♦A dozen or so leaves faintly stained or foxed, one with minor worming, otherwise the leaves generally quite clean and fresh (the box with minor wear and soiling, but solid and pleasing). **\$12,500**

Comprising a survey of the incunabular printing of the Netherlands, France, Spain, Portugal, and England, this set includes leaves from 51 presses and provides a significant compilation of Western European printing in the 15th century. The 60 leaves give an illuminating overview of Western European early printing in locations outside Germany and Italy, especially when studied alongside Haebler's accompanying text, initially printed in German and present here (in its original large-folio form) in a very good translation for the English version of this publication. While the value of the present item resides chiefly in the leaves as typographic specimens, the short essays Haebler provides for each of the leaves are quite valuable sources of information about the books represented, the various printers' careers and type fonts, and related topics. Included

in the collection are four leaves printed in the 1470s, 17 leaves printed in the 1480s, and 39 printed from 1490-1500. The 18 places of printing represented are Antwerp (three leaves), Delft (two leaves), Deventer (two), Louvain, Utrecht, Zwolle (three), Lyons (17), Paris (15), Poitiers, Rouen, Toulouse (two), Vienna (two), Lisbon, Burgos, Seville (three), Toledo, Valencia, and London/Westminster (three). As always, the 10 incunabular leaves from Iberia, the Netherlands, and England stand out here as being of special interest for their rarity. The English leaves represent works printed by Caxton (his 1482 English "Polychronicon"), by Wynkyn de Worde (his 1497 "Chronicles of England"), and by Pynson (his 1499 Latin "Constitutiones Provinciales"). Please inquire if you wish a complete list of the leaves included. ([CAH1249](#))

**Our Leaf Book, Printed by Bird & Bull:
The Definitive Work on Italy's First Printers**

39. (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) contained 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. **(See illustration on p. 74.)\$1,250** (two copies with a larger initial for **\$1,400**)

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. Even though Sweynheym and Pannartz produced more than 50 different editions, their press runs were normally only 275 copies. Consequently, their books are now rare, and complete copies are extravagantly priced. ([STCEH0902b-j](#))

With a Fine Vellum Leaf From Peter Schoeffer's Press

40. (LEAF BOOK - INCUNABULA, PETER SCHOEFFER, 1472). GRATIAN. TWO ESSAYS ON THE DECRETUM OF GRATIAN BY HELLMUT LEHMANN-HAUPT AND CHARLES McCURRY. (Los Angeles and San Francisco: Printed by Saul and Lillian Marks at the Plantin Press for Zeitlin & Ver Brugge and Bernard M. Rosenthal, 1971) The book measuring 502 x 343 mm. (19 3/4 x 13 1/2") (the leaf 483 x 330 mm. or 19 x 13"). [9] leaves of text, including colophon. No. 157 OF 193 COPIES. Vellum-backed marbled paper boards, in the original light green slipcase. Facsimile of original colophon printed in red with device and blue paragraph flourish. Printed in red and black. Publisher's prospectus laid in at front. WITH AN ORIGINAL LEAF PRINTED ON VELLUM BY PETER SCHOEFFER AT MAINZ IN 1472. ♦In mint condition. \$1,500

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

(called "points") that held the sheet in place while it was being imprinted. (According to BMC I, xv, the presence of four pinholes dates the leaf before the second half of 1474, when the printer began to secure his sheets with two points only.) The two short essays making up the text here are useful commentaries on the printer himself and on the origins, substance, and significance of Gratian's "Decretum," the foundation of Roman Church law for more than five centuries. Schoeffer (ca. 1425 - ca. 1502) was the son-in-law of Johann Fust, who financed and later took over the press of Gutenberg. Schoeffer managed the press for his father-in-law, ran it after Fust died about 1466, and continued to produce books from it until the first years of the 16th century. (CAH1261)

41. (LEAF BOOK - HERBALS, EARLY IMPRINTS). A COLLECTION OF 16 LEAVES FROM PRINTED HERBALS, FOUR OF THEM INCUNABULAR. (Dates range from 1485-1777) 483 x 349 mm. (19 x 13 3/4"). Printed contents leaf mounted (as issued) on stiff paper, followed by the leaves, the contents leaf with colored botanical illustration at top. Leaves in uniform mats with printed explanatory paper label and contained in a handsome linen portfolio with large paper label on front cover. Nine of the leaves with contemporary hand coloring. ♦With the usual imperfections associated with early herbal leaves: some browning, smudging, and foxing, but no serious defects, and most leaves in excellent condition, the group as a whole quite good and certainly appealing. \$1,800

This set includes five incunabular leaves—three leaves from editions of GART DER GESUNTHEIT (Mainz: Peter Schöffer, 1485; Augsburg: Hans Schönsperger, 1485; and Basel: Michael Furter, 1486/87) and two leaves from editions of ORTUS SANITATIS (Mainz: Jacob Meydenbach, 1491; and Paris: Antoine Vérard, 1500). In addition, there are nine 16th century leaves, representing the 1521 HERBARI ODER KREÜTERBUCH (hand colored), the 1522 HERBOLARIO VOLGARE, the 1532 CONTRAFAYT KREÜTERBUCH by Otto Brunfels, the 1538 ORTUS

SANITATIS, the 1542 DEHISTORIA STIRPIUM by Leonhart Fuchs (colored), the 1543 NEW KREÜTERBUCH also by Fuchs, the 1550 KREUTTERBUCH by Eucharius Rosselin (colored), the 1553 NEW KREÜTERBUCH by Hieronymus Bock (colored), and the 1590 KREUTTERBUCH by Pier Andrea Mattioli (colored). Finally, there are two colored leaves from the 17th and 18th centuries: a 1610 printing of the KRÄUTERBUCH of Dioscorides and a really lovely leaf from the ANLEITUNG ZU DER PFLANZENKENNTNIS of Salomon Schinz (1774-77). (ST11326)

42. (LEAF BOOK - HERBALS, HISTORY OF). NISSEN, CLAUS. HERBALS OF FIVE CENTURIES. (Zurich: L'Art Ancien S.A. Antiquariat; Munich: Robert Wölfler Antiquariat; Olten: Weiss-Hesse Antiquariat, 1958) 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"). x, 86 pp., [4] leaves (last blank). Commentary translated from the German by Werner Bodenheimer and Albert Rosenthal. ONE OF 100 SETS with an accompanying text in English (this is copy #99); there were another 100 sets issued with a text in German. Text in original paper wrappers (secured by

a leather strap inside box cover) and leaves contained in the original (slightly soiled) folding rough-textured linen case, printed paper label on front cover and spine. 50 leaves with woodcuts or engravings from herbals printed between 1485 and 1858-63, as called for (INCLUDING 10 INCUNABULAR LEAVES, AND 25 WITH CONTEMPORANEOUS HAND COLORING), each leaf mounted within a uniform mat. ♦Wrapper of text volume with a couple of faint tan horizontal marks from discoloration caused by leather strap, two of the incunabular leaves a little browned, three others with minor stains, otherwise A FINE COPY, the leaves clean, fresh, and most attractive. \$9,500

There are 50 matted leaves here, as called for, showing woodcuts, engravings, and lithographs of a wide range of species. We have 10 incunabular leaves, 20 leaves from the 16th century, five from the 17th, nine from the 18th, and six from the 19th. All of the well-known 15th century herbals are represented here, as are the great fathers of botany, sometimes in multiple examples; there are leaves from Bock, Fuchs (three leaves, all with colored images), Brunfels (a fine colored example), Mattioli, Dodoens, Gerard, Weinmann (a charming color

plate of yellow Leopard's Bane), Blackwell, Jacquin (a large, lovely colored floral plate from "Hortus Botanicus Vindobonensis"), Zorn, Chaumeton, and Otto Karl Berg. The accompanying catalogue, done by perhaps the greatest scholar ever in the history of botanical literature, includes a 48-page history of the herbal, followed by a very useful 22-page commentary describing each of the books from which the leaves were taken, particularly in terms of their illustrations and printing history. (ST11798)

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

43. (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. (See illustration on p. 67.) \$26,000

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)



44. (PRINTED LEAVES - VELLUM). CLEMENS V. VELLUM LEAVES, OFFERED INDIVIDUALLY, FROM A COPY OF THE "CONSTITUTIONES." ([Mainz: Johann Fust and Peter Schoeffer, 1460]) Size varies slightly, but approximately 368 x 267 mm. (14 1/2 x 10 1/2"). Double column, 72 (of 79) lines of commentary surrounding (the intact) text, gothic type. Commentary by Johannes Andreae. From the FIRST EDITION. Attractively matted. Rubrics in red, paragraph marks and a few one or two-line initials in blue or red. A couple of words of marginalia in an early hand. Goff C-710; BMC I, 20. ♦Recovered from a binding, and thus trimmed at tail edge with loss of seven lines and along one side with loss of all or most of the column of commentary, a smudged vertical crease running the length of the page near hinge edge (affecting a couple of letters), glue stains to fore and head edges of verso, small wormhole in fore-edge corners (well away from text), short internal tear in fore margin, other minor defects, but still an excellent specimen, with everything on both sides readily legible, and one side generally fresh and bright. **\$5,000, \$6,000, or \$7,500** (depending on condition)

These extremely early printed leaves come from a book of canon law by Pope Clement V (ca. 1260-1314) that 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 our leaves come 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). (ST12025c)

45. (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**

► 43, 45



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. For more on the printer here, see item #43, above. (ST12247)

46. (PRINTED LEAF). LIVIUS, TITUS. HISTORIAE ROMANAE DECADES. ([Venice]: Vindelinus de Spira, 1470) 380 x 270 mm. (14 3/4 x 11"). Single column, 49 lines, roman type. From the Third Printing. Attractively matted. Goff L-238; BMC V, 154. ♦An excellent leaf in very clean, fresh condition, from the press of the first printer in Venice. \$175 (ST12517)

47. (PRINTED LEAF). NICOLAUS DE LYRA. POSTILLA SUPER TOTAM BIBLIAM. ([Strassburg: Johann Mentelin, ca. 1472]) 400 x 298 mm. (15 3/4 x 11 3/4"). Double column, 62 lines and headline, gothic type. Headlines and initial in red. Goff N-133; BMC I, 56. ♦Remarkably bright and fresh. \$150 (ST7825x-z)

48. (PRINTED LEAF). GREGORIUS I. DIALOGORUM LIBRI QUATTUOR [GERMAN]. (Augsburg: Johann Baemler at the Monastery of Saints Ulrich & Afra, 1473) 311 x 216 mm. (12 1/4 x 8 1/2"). Single column, 29 lines of text in a distinctive German gothic typeface. Attractively matted. Paragraph marks in red, two two-line capitals painted in red. Goff G-408; BMC II, 332. ♦A touch of browning, tiny marginal brown spot and minor smudge, otherwise a fine, fresh leaf. \$200

This leaf comes from one of the handful of books printed at the Benedictine abbey press established by abbot Melchior von Stamheim near the end of 1472. It is one of the first works printed by Baemler, and the distinctively chiseled, cursive typeface employed here is said to be the first purely German font. (ST10582r)

49. (PRINTED LEAF). ANTONINUS FLORENTINUS. DE CENSURIS ET DE SPONSALIBUS ET MATRIMONIO. (Venice: Johannes de Colonia and Johannes Manthen, 1474) 229 x 165 mm. (9 x 6 1/2"). Double column, 40 lines of text in gothic type. Paragraph marks in red and blue, two- and three-line painted initials with looping penwork extensions. Goff A-776; BMC V, 225. ♦A little faint foxing, but in otherwise fine condition and generally very pleasing. \$100 (ST5238f7)

50. (PRINTED LEAF). LEONARDUS DE UTINO. SERMONES DE SANCTIS. ([Cologne: Printer of the Albertus Magnus (Johannes Solidi?), not after 1474]) 279 x 203 mm. (11 x 8"). Double column, 38 lines of text

in gothic type. Rubricated in red, with one five-line and one two-line initial. Goff L-155; BMC I, 237. ♦In excellent condition, VERY FRESH AND CLEAN. \$150

A rare imprint: STC German lists Solidi as the printer of only a dozen books, 10 of which are undated. (ST5238gg)

51. (PRINTED LEAF). RUDIMENTUM NOVITIORUM. (Lübeck: Lucas Brandis, 1475) 387 x 292 mm. (15 1/4 x 11 1/2"). Double column, 47 lines of text in a large open gothic type. Capitals struck with red, paragraph marks in red, rubrics underlined, six three-line initials painted in red, and one similar initial nine lines tall, all of the capitals with flourished extensions. Goff R-345; BMC II, 550. ♦Just a breath of marginal foxing, otherwise beautiful condition. A very attractive leaf with especially vigorous rubrication. \$250

From the first printing of the "Handbook for Beginners," an encyclopedic world history. (ST7825u)

52. (PRINTED LEAF). ANTONINUS FLORENTINUS. CONFESSIOALE. (Venice: Johannes de Colonia and Johannes Manthen, 1476) 210 x 152 mm. (8 1/4 x 6"). Double column, 40 lines of text in gothic type. Goff A-803; BMC V, 226. ♦A couple of minor spots, but still fine condition. \$125

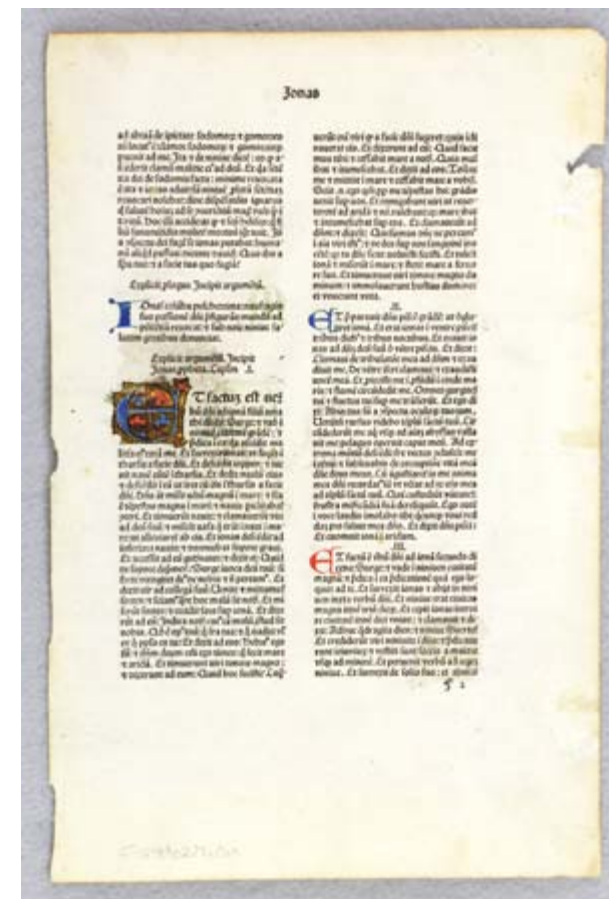
This leaf comes from the "Summa Confessionum," a treatise on confession by the 15th century Florentine Saint Antoninus (see item #10, above, for a discussion of the work). Among the sins of the clergy discussed here are the falsification of papal bulls and the taking of bribes. (ST11220c1)

With Three Finely Illuminated Initials

53. (PRINTED LEAF - ILLUMINATED). BIBLE IN LATIN. TEXT FROM THE BOOK OF MICAH. (Venice: Nicolaus Jenson, 1476) 302 x 196 mm. (11 7/8 x 7 3/4"). Double column, 52 lines of text and headline in an attractive gothic type. Three two-line and two three-line hand-painted initials in either red or blue, and THREE HANDSOME INITIALS (measuring approximately 25 mm. square) in blue with white tracery and with infill of curling flowered stems in red and brown, all ON A GROUND OF BURNISHED GOLD. Goff B-547; BMC V, 176. ♦The lesser side with the illuminated initial slightly smudged, otherwise A VERY FINE SPECIMEN, clean, fresh, and bright with paint and gold entirely intact. \$1,250



♦ 53



This is a beautifully illuminated leaf from renowned Venetian printer Nicolaus Jenson (see item #3, above). 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 with glittering embellishments to appeal to a discriminating and wealthy clientele. Because of where this leaf is (happily) located in the Bible, it has three illuminated letters, one marking the beginning of the Book of Jonah, another the beginning of the prologue to the Book of Micah, and the other the beginning of the text of Micah. (ST12489)

54. (PRINTED LEAF). NICOLAUS DE AUSMO. SUPPLEMENTUM SUMMAE PISANELLAE. (Venice: Franciscus Renner de Heilbronn and Nicolaus de Frankfordia, 1476) 286 x 197 mm. (11 1/4 x 7 3/4"). Double column, 47 lines of text in a very clean and neat gothic type. Matted. Goff N-67; BMC V, 193. ♦In very fine, fresh, clean condition. \$150 (CEs468)

55. (PRINTED LEAF). DURANTI, GUILLELMUS. RATIONALE DIVINORUM OFFICIORUM. (Rome: Georgius Lauer, 1477) 337 x 237 mm. (13 1/4 x 9 3/8"). Double column, 50 lines of text in roman type. Matted. Goff D-414; GW 9113; not in BMC. ♦A couple of minor marginal dampstains, otherwise a leaf in excellent condition from a rare edition. \$125 (ST6190o)

56. (PRINTED LEAF). LACTANTIUS. OPERA. (Venice: J. de Colonia & J. Manthen, 1478) 295 x 203 mm. (11 5/8 x 8"). Single column, 37 lines of text in roman type. Goff L-9; BMC V, 233. ♦A hint of foxing at edges, otherwise beautiful. \$150

This leaf from the works of orator and Christian apologist Lactantius assesses the strengths and weaknesses of Cicero's philosophy. (ST11220c7)

Leaves from the First Printed Bible with Glosses

57. (PRINTED LEAVES, OFFERED INDIVIDUALLY). BIBLE IN LATIN. LEAVES AVAILABLE WITH TEXTS FROM KINGS III, 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. \$300

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)

58. (PRINTED LEAVES, OFFERED INDIVIDUALLY). BIBLE IN LATIN. LEAVES AVAILABLE WITH TEXTS FROM GENESIS, EXODUS, ECCLESIASTES, ECCLESIASTICUS, WISDOM, and others. (Ulm: Johann Zainer, 1480) 413 x 286 mm. (16 1/4 x 11 1/4"). Double column, 61 lines plus headline in gothic type. Capitals struck with red. One leaf with two 10-line decorative woodcut initials. Goff B-567; BMC II, 526. ♦Large, but generally light, dampstain to upper outer corner, just touching text, otherwise excellent specimens, clean and crisp. \$125

These attractively printed Bible leaves from the first printer in Ulm have notices by Menardus Monachus at the beginning of each chapter, briefly summarizing the contents. Johann Zainer established his press in Ulm in 1473, and printed prolifically—although apparently not profitably—until 1493, when he was forced to leave town because of his debts. (ST12279a)

59. (PRINTED LEAF - VELLUM). MISSAL IN LATIN. A VELLUM LEAF FROM THE CANON OF THE MASS. (Würzburg: Georg Reyser, ca. 1480s) Irregular, but approximately 356 x 248 mm. (14 x 9 3/4"). Single column, 19 lines of text in a large, very clean gothic type. Printed in black and red. With faded ink marginalia in an early hand. Not in Goff or BMC. ♦Recovered from a binding and, consequently, generally somewhat soiled and a bit discolored at edges, other trivial defects (a vertical crease, a few small wormholes) but both sides completely legible (unlike many such recovered leaves), and with ample margins around the intact text. \$750

This leaf was once part of a handsome liturgical book, and because it was printed on vellum, it is reasonable to assume that it previously resided in an important ecclesiastical context. The type is clearly recognizable as Georg Reyser's large canon type 300, used for Missals he printed between the early 1480s and the mid-1490s. Although the book from which our leaf comes appears not to be in Goff or BMC, the "Missale Herbipolense" ("Würzburg Missal") of 1484 (Goff M-664; BMC II, 570) is similar, containing the same type, the same number of lines, and dimensions that are close to ours. Even though he did not begin work in Würzburg before 1479, Reyser is credited with being the first printer in that city, which is located just 80 miles east of Mainz, where printing in the West had begun some 25 years before. The text here is part of the Canon of the Mass, the section for the communion of the priest himself. Though Reyser seems to have specialized in liturgical books, he did not normally issue them (or other works) on vellum, as here—the British Library's copy of the 1484 Missal referenced above is on vellum, but none of the other 10 books described in BMC (and none of the 10 listed by ABPC since 1975) is. (ST11913-13)

60. (PRINTED LEAF). GREGORIUS I. SOPRA LA VITA DI JOB ["MORALIA"]. (Florence: Nicolaus Laurentii Alamanus, 1486) 333 x 232 mm. (13 1/8 x 9 1/8"). Double column, 43 lines of text in roman type. First Edition in Italian. Goff G-435; BMC VI, 631. ♦A hint of soiling, otherwise fine, especially fresh and bright. \$75 (ST088214x-4y)

61. (PRINTED LEAF). BIBLE IN LATIN. TEXT FROM ISAIAS. (Nuremberg: Anton Koberger, 1487) 311 x 216 mm. (12 1/4 x 8 1/2"). Double column, 71 lines of text in gothic type. Matted. One three-line initial painted in red, paragraph markers and capitals touched in red. Goff B-614; BMC II, 431. ♦Minor dampstaining in outer margin, two small wormholes, otherwise excellent. \$125 (CEs589)

62. (PRINTED LEAVES, OFFERED INDIVIDUALLY). BIBLE IN LATIN. BIBLIA LATINA CUM POSTILLIS NICOLAI DE LYRA. LEAVES FROM PSALMS, SONG OF SONGS, ECCLESIASTICUS, PROVERBS, WISDOM, ESTHER, EZRA, AND NEHEMIAH. (Venice: Octavianus Scotus, 1489) 362 x 254 mm. (14 1/4 x 10"). Double column gothic type, surrounded by 77 lines of commentary in a smaller gothic face. Paragraph marks and some three-line (and a few larger) initials in red, blue, or both colors. Goff

B-616; BMC V, 437. ♦Very thin, faint dampstain at head, one or two small wormholes, otherwise large, very attractively rubricated leaves in fine condition, especially fresh and clean. \$125 (ST8821t-2g)

63. (PRINTED LEAF). MESUE, JOHANNES. OPERA MEDICINALIA. (Venice: Peregrinus de Pasqualibus, 1489-91) 302 x 210 mm. (11 7/8 x 8 1/4"). Double column, 60 lines of text, gothic type. Two-line initial painted in blue, paragraph mark in red. Goff M-515; BMC V, 391. ♦A couple of tiny marginal wormholes, half a dozen small ink drops, but a fine, fresh leaf. \$150

This leaf comes from Mesue's "Opera Medicinalia" and includes instructions for employing everything from chamomile to a magnetic stone in treating sufferers. Mesue is more correctly known as Yuhanna ibn Masawayh, an Iranian physician (777-857) who numbered caliphs among his patients. (ST11220c12)

64. (PRINTED LEAF). PLINIUS SECUNDUS, GAIUS (PLINY, THE ELDER). HISTORIA NATURALIS. (Venice: Bartholomaeus de Zanis, 1489) 308 x 210 mm. (12 1/8 x 8 1/4"). Double column, 60 lines of text, roman typeface. Goff P-803; BMC V, 431. ♦The slightest hint of soil, but basically in beautiful condition. \$150

From a book issued by a prominent and prolific Venetian publisher, this leaf was in the 1489 edition of the "Historia Naturalis," in Italian, by the Elder Pliny, the polymath and admiral who died in the eruption of Vesuvius, and who here rattles off a long, learned list of Greek islands. (ST11220c9)

65. (PRINTED LEAVES, OFFERED INDIVIDUALLY). ALLIACO, PETRUS DE. A GROUP OF THREE LEAVES FROM "TRACTATUS ET SERMONES." (Strassburg: [Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], 1490) 283 x 206 mm. (11 1/8 x 8 1/8"). Double column, 52 lines and headline, in gothic type. Paragraph marks and three-line to six-line initials hand painted in red or blue. Goff A-488; BMC I, 141. ♦In entirely fresh and clean condition. \$75

The text here is from the "Tractatus de Anima" ("Treatise on the Soul") by French theologian Pierre d'Ailly (1351-1420). In this group, there is a Prologue leaf printed in a single column of 24 lines followed by charts of five columns on recto and verso. (ST5238q3-q4-q6)

66. (PRINTED LEAF). PEROTTUS, NICOLAUS. CORNUCOPIAE LINGUAE LATINAE. (Venice: Bernardinus de Choris, de Cremona, and Simon de Luere, 1490) 311 x 216 mm. (12 1/4 x 8 1/2"). An index leaf, with five columns, 62 lines of text, roman type. Matted. Goff P-289; BMC V, 464. ♦A few small wormholes (portions of about half a dozen letters affected), margins slightly soiled, otherwise excellent. \$65

This is an index leaf from Niccolò Perotti's encyclopedia of the classical world, listing entries from "Solea" to "Turbare." (ST6191w)

67. (PRINTED LEAF). AUGUSTINUS, AURELIUS. OPUSCULA. (Venice: Dionysius Bertochus, 1491) 222 x 159 mm. (8 3/4 x 6 1/4"). Double column, 55 lines of text, gothic type. With neat marginalia in an early hand. Goff A-1219; BMC V, 488. ♦Light ink mark to text on verso (not obscuring text), otherwise fine and fresh. \$50

Augustine's minor works are represented by this leaf, in which the author discusses the seeming second sight of those demonically possessed. (ST11220c5)

68. (PRINTED LEAF). PETRUS LOMBARDUS. SENTENTIARUM LIBRI IV. (Nuremberg: Anton Koberger, 1491) 305 x 213 mm. (12 x 8 3/8"). 64 lines of commentary surrounding text, gothic type. With commentary by Bonaventura. With two three-line initials painted in red and heightened with silver. Goff P-486; BMC II, 433. ♦Trivial discoloration and one short tear at inner margin, but fine. \$100

From Peter Lombard's scholastic classic "Sentences," this leaf features a discussion of the perfect wisdom of Christ, surrounded by the ample commentary of the 13th century Franciscan theologian Bonaventura. (ST11220d5)

A Fine Folio Leaf Printed on Vellum

69. (PRINTED LEAF - VELLUM). PAULUS OROSIUS. A VELLUM LEAF FROM "LES HISTOIRES." (Paris: [Pierre Le Rouge] for Antoine Vérard, 1491) 349 x 241 mm. (13 3/4 x 9 1/2"). Double column, 47 lines of text plus headline, in a bâtarde typeface. One four-line hand-painted initial in gold on a pale pink ground; one gold paragraph mark on a blue background. Goff O-102; Polain 2936; not in BMC. ♦Tiny hole in margin where vellum is thinned, a touch of browning to edges, otherwise a very fine leaf, clean, smooth, and bright, and with generous margins. \$850



This is a most attractive leaf from the first printer to bear the title "Imprimeur du roi." The title was granted to Pierre Le Rouge by Charles VIII in 1488, the year that printer's lovely illustrated "La Mer des Histoires" was published. Le Rouge printed his first book in Chablis in 1478, but moved on to Troyes and then Paris, where he was known for the beauty of his works, the present leaf bearing testimony to that reputation. The text here from Orosius' "History Against the Pagans" deals with the battles between Carthage and the Roman consul Regulus. (ST12367)

70. (PRINTED LEAF). VALERIUS MAXIMUS, GAIUS. **FACTA ET DICTA MEMORABILIA.** (Venice: Guillemus Anima Mia, Tridinisensis, 1491) 295 x 206 mm. (11 5/8 x 8 1/8"). 64 lines of commentary surrounding text, roman type. With one nine-line and six six-line attractive woodcut initials. Goff V-39; BMC V, 412. ♦Inner margin edge faintly discolored and with small punctures and one tear, but still attractive. \$85

This is a leaf from the "Facta et Dicta" of the Roman Valerius Maximus, whose miscellany of tidbits from Roman history was a popular source in the Renaissance. This leaf discusses the generosity of the Roman senate to its enemies under the topic of "humanitas." For the printer, see item #15, above. (ST11220c13)

71. (PRINTED LEAF). SENECA, LUCIUS ANNAEUS. **OPERA PHILOSOPHICA. EPISTOLAE.** And other works. (Venice: Bernardinus de Choris, de Cremona, 1492) 305 x 213 mm. (12 x 8 3/8"). Single column, 62 lines of text, roman type. Goff S-371; BMC V, 466. ♦Just a hint of soil and browning at edges, otherwise quite fine. \$85

This leaf is from the Roman Stoic philosopher Seneca's works and includes the complete text of letters 105-07 of the 18th Book. (ST11220c11)

72. (PRINTED LEAF). SILIUS ITALICUS. **PUNICA. CUM COMMENTARIIS PETRI MARSII.** (Venice: Bonetus Locatellus for Octavianus Scotus, 1492) 311 x 210 mm. (12 1/4 x 8 1/4"). Double column, 61 lines of text and headline, plus commentary, roman type. Goff S-508; BMC V, 439. ♦Probably washed, as suggested by the very faint marginalia, otherwise excellent. \$75

This leaf comes from the heroic account of the Punic War by Silius Italicus, who served as consul in the first century A.D. under Vespasian. Silius' text is in one column, and the commentary of the humanist Petrus Marsus (1442-1512) in the other. Our leaf describes a sea battle. (ST11220g5)

73. (PRINTED LEAF). LUCANUS, MARCUS ANNAEUS. **PHARSALIA.** (Venice: Simon Bevilaqua, 1493) 302 x 213 mm. (11 7/8 x 8 3/8"). 64 lines of commentary surrounding text, plus headline, roman type. Goff L-305; BMC V, 517. ♦Very fine. \$125

This leaf from Bevilaqua's publication of Lucan's "Pharsalia" contains a passage poetically recreating Cicero's address to Caesar, requesting that he forgive Metellus. (ST11220c10)

74. (PRINTED LEAVES, OFFERED INDIVIDUALLY). SCHEDEL, HARTMANN. **FIVE LEAVES, OFFERED INDIVIDUALLY, FROM THE "LIBER CHRONICARUM."** [THE NUREMBERG CHRONICLE]. (Nuremberg: Anton Koberger, 1493) 457 x 292 mm. (18 x 11 1/2"). Single column, 64 lines of text in gothic type. Contents, illustrations, and faults as described below. Goff S-307; BMC II, 437. ♦\$Prices vary (see descriptions, below)

Pertinent information for each leaf, including price, is listed below.

(1) A BIFOLIUM WITH HALF-PAGE WOODCUT OF THE WALLED CITY OF "ERFORDIA" SPANNING BOTH PAGES. Matted. Capitals struck with red, reverse

side with nine small woodcuts of kings, queens, and popes. (One-inch clean cut across text, not affecting legibility, older repaired short marginal tear, minor soiling to margins, otherwise fine and fresh.) Erfordia, or modern-day Erfurt, is the capital city of Thuringia and one of the oldest settled areas in Germany. It was the Medieval German trade center for the blue dye known as woad, useful not just for textiles, but also for embellishing illuminated manuscripts. (ST11035U) \$200

(2) A LEAF FROM "TERTIA ETAS MUNDI." With two woodcuts of crown, orb, and scepter, a small woodcut of Jupiter, and WITH A LARGE AND STRIKING WOODCUT OF BABYLON, occupying one-third of the page. (Edges reinforced, margins with one small closed tear and a one-inch wormhole, lightly soiled.) (ST11035W) \$35

(3) A LEAF FROM "SEXTA ETAS MUNDI." Capitals struck with red, recto with four woodcuts of Holy Roman Emperors (Justinian I and II, Tyberius III, and Leontius), verso with four woodcut portraits, one of a stern Venerable Bede, and with a larger (125 mm. square) woodcut showing the dove of the Holy Spirit spreading his wings protectively over a crowd of ecclesiastics labeled "Synodus aquilegiensis." Verso with small engraved bookplate of John Hadmar Sticht in lower corner of fore margin. (Mild smudging, a couple of very small stains, but still fine.) (ST11035R) \$65

(4) A LEAF FROM "SEXTA ETAS MUNDI." Capitals struck with red, recto with six woodcut portraits of classical authors, including those of Pliny and Plutarch, verso with five woodcut portraits of popes. Recto with small engraved bookplate of John Hadmar Sticht in lower left corner. (Minor thumbing, one corner crease, a little mild foxing, otherwise a fresh, excellent leaf.) (ST11035S) \$50

(5) A LEAF FROM THE INDEX. COVERING LETTERS "U," "X," "Y," and "Z." Double column, 52 lines of text. Attractively matted. Rubricated in red, capitals struck with red, verso with three eight-line initials in red or blue, with enclosed leafy design. (Faint marginal thumbing, otherwise a fine, bright leaf.) (ST10582g) \$135

75. (PRINTED LEAF). SILIUS ITALICUS. **PUNICA.** (Venice: Joannes Tacuinus de Tridino, 1493) 295 x 210 mm. (11 5/8 x 8 1/4"). 62 lines of text surrounding commentary, plus headline, roman type. Capitals struck and paragraphs marked with red. Goff S-509; Hain 14741; not in BMC. ♦Fine condition. \$100

This leaf is from the fourth book of Silius Italicus; it features the exploits and cogitations in 263 B.C. of Valerius Corvinus, who received the cognomen "Messala" from his role in the action at Messala here described. (ST11220c15)

76. (PRINTED LEAF). SUETONIUS TRANQUILLUS, GAIUS. **VITAE XII CAESARUM.** (Venice: Damianus de Mediolano, 1493) 283 x 200 mm. (11 1/8 x 7 7/8"). 62 lines of commentary surrounding text, plus headline, in roman type. Goff S-824; BMC V, 543. ♦Somewhat spotted, but still fresh and pleasing. \$75

This is a leaf from the biography of the mad emperor Caligula, taken from "Lives of the Twelve Caesars," with commentary by Marcus Antonius Sabellicus. (ST11220c6)

77. (PRINTED LEAF). TIBULLUS. CATULLUS. **PROPERTIUS. ELEGIAE.** (Venice: Simon Bevilaqua, 1493) 318 x 216 mm. (12 1/2 x 8 1/2"). 62 lines of commentary surrounding text, plus headline, roman type. Rubricated, including one two-line and one four-line initial in blue or red. Goff T-373; BMC V, 517. ♦Faint foxing and small dampstain, otherwise fine. \$85

Our printer, whose real names was de Gabis, chose the sobriquet Bevilaqua ("water drinker") despite his fondness for wine. This leaf is from his edition of the poems of Tibullus, Catullus, and Propertius, the text giving the first 31 lines of Propertius, II, 32, in which he laments and forgives the infidelities of his Cynthia (the text is surrounded by the voluminous commentary of Philippus Beroaldus). (ST11220c17)

78. (PRINTED LEAF). CAMPANUS, JOHANNES ANTONIUS. **OPERA.** (Rome: Eucharius Silber, for Michael Fernus, 1495) 305 x 197 mm. (12 x 7 3/4"). Single column, 56 lines of text in roman type. With a very pleasing eight-line foliated woodcut initial. Goff C-73; BMC IV, 117. ♦A hint of foxing to edges, but still quite a fine leaf. \$125

This is an attractively decorated leaf from the works of mathematician and astronomer Campanus of Novara. (ST5238v1)

79. (PRINTED LEAF). CARPENTARIUS, ALEXANDER. **DESTRUCTORIUM VITIORUM.** (Nuremberg: Anton Koberger, 1496) 273 x 187 mm. (10 3/4 x 7 3/8"). Double column, 62 lines of text and headline, gothic type. Goff A-393; BMC II, 443. ♦Tiny chip to head edge, minuscule wormhole to tail margin, otherwise in fine condition. \$75

This work, penned in the early 15th century by an English theologian, discusses the seven deadly sins. (ST11220d2)

80. (PRINTED LEAF). BIBLE IN LATIN. TEXT FROM NEHEMIAH. (Strassburg: [Johann (Reinhard) Grüninger, 1497]) 298 x 216 mm. (11 3/4 x 8 1/2"). Double column, 54 lines, gothic type. Matted. Two three-line initials painted in red. Goff B-600; BMC I, 111. ♦Marginal dampstain touching lower corner of text, vague creases, otherwise excellent. \$65 (ST12430)

This is a leaf from an Italian edition of the letters of St. Jerome, printed in a typeface as easy to read as any used in the 15th century. (ST6944v)

81. (PRINTED LEAF). HIERONYMUS. COMMENTARIA IN BIBLIAM. (Venice: Johannes and Gregorius de Gregoriis, de Forlivo, 1497-98) 340 x 232 mm. (13 3/8 x 9 1/8"). Single column, 60 lines of text and headline, roman type. Goff H-160; BMC V, 350. ♦Faint creases in upper margin, but very fine and attractive. \$145

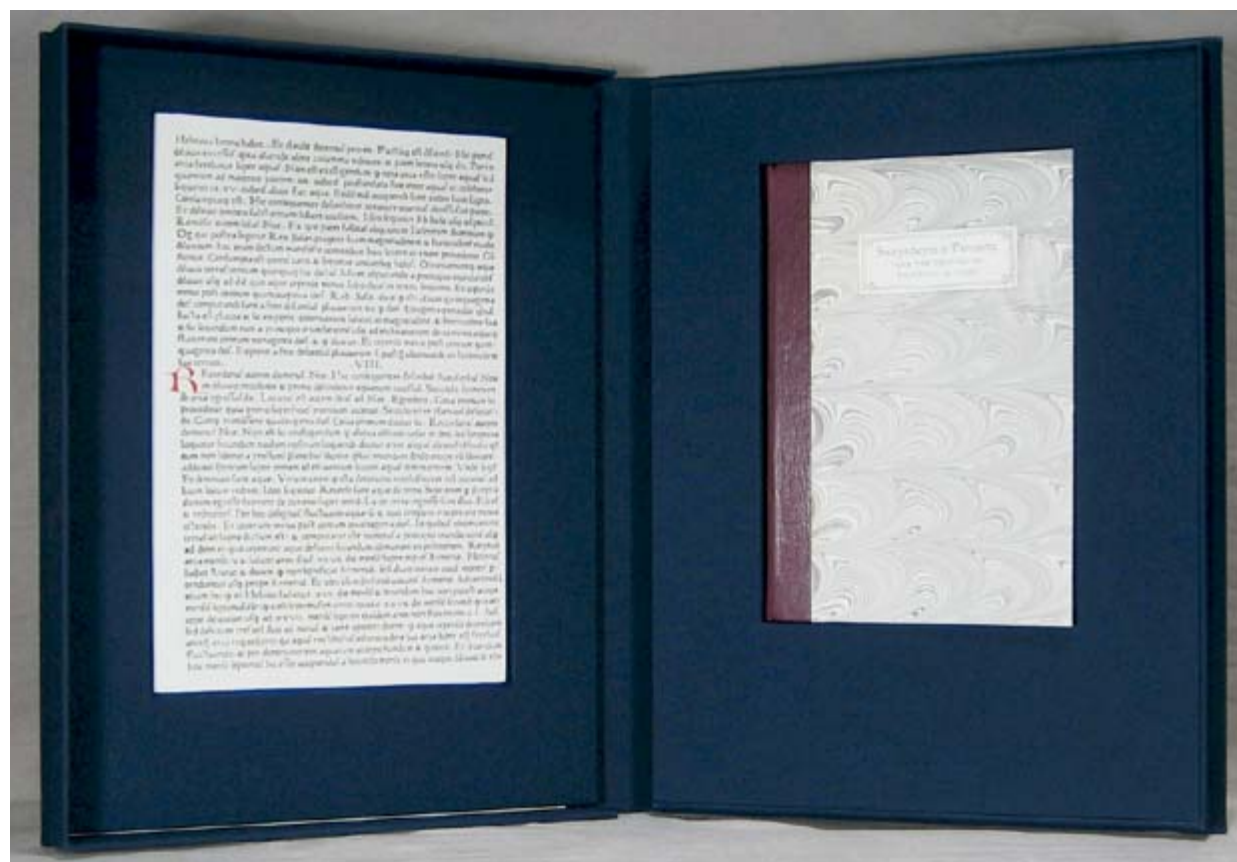
83. (PRINTED LEAF). MATERNUS, JULIUS FIRMICUS. SCRIPTORES ASTRONOMICI VETERES. (Venice: Aldus Manutius, Romanus, 1499) 273 x 178 mm. (10 3/4 x 7"). Single column, 38 lines of text in roman type, with capital spaces and guide letters. Goff F-191; BMC V, 560. ♦Large but faint dampstain, a few trivial spots, otherwise excellent, still quite fresh. \$50

This is a leaf from the famous Aldine book on astronomy, priced very advantageously. (ST6422)

This large and stately leaf from the great biblical commentary penned by Saint Jerome discusses the Book of Jonah. (ST11220c18)

84. (PRINTED LEAF). PARATUS. SERMONES DE TEMPORE ET DE SANCTIS. (Strassburg: Martin Flach, 1500) 273 x 197 mm. (10 3/4 x 7 3/4"). Double column, 52 lines of text in a clean, open gothic face. Matted. Paragraph markers and two five-line initials painted in red, capitals and headline touched with red. Goff P-105; BMC I, 158. ♦Margins rather grubby, but still an attractive leaf, especially with the large painted initials. \$50 (CEs720)

82. (PRINTED LEAF). HIERONYMUS. EPISTOLE. (Ferrara: Laurentius de Rubeis de Valentia, 1497) 305 x 222 mm. (12 x 8 3/4"). Double column, 48 lines of text, roman face. Matted. Goff H-178; BMC VI, 614. ♦Exceptionally clean, bright, and fresh. \$100



▲ 39

III. Private Press Books

85. (ALCUIN PRESS). HOUSMAN, A. E. A SHROPSHIRE LAD. [and] LAST POEMS. (Chipping Camden: Alcuin Press, 1929) 248 x 159 mm. (9 3/4 x 6 1/4"). **Two volumes.** ONE OF 325 COPIES, of which 300 were for sale (this is copy #285). Publisher's linen-backed taupe-colored paper boards, flat spines with paper labels (additional label bound in at rear), edges untrimmed and ENTIRELY UNOPENED. With the apparently original (slightly torn) acetate dust jackets, and in the hardly used publisher's cardboard slipcase. Printed in red and black. "Modern British and American Private Presses, 1850-1965," p. 2. ♦IN VIRTUALLY MINT CONDITION. \$550

This is a beautifully printed and extremely well-preserved copy of a private press edition of poems by Alfred Edward Housman (1859-1936), a noted classical scholar whose poetical achievements far exceeded his own estimation. He considered his poetry a minor pastime and produced only three slim volumes of verse in his lifetime, but his "Shropshire Lad" became one of the major poetical publications of his era. According to DNB, "Lad" was little noticed on initial publication in 1896, but it "gradually won a large audience through the universality of its dominant themes (nature, love, war, and death) and the directness of its language and rhythms. In a period of war, uneasy peace, and rapid social change, Housman was one of the most familiar and most highly regarded of the poets of his time.

His celebration of landscapes and a rural life distinctively and traditionally English contributed to his poetry's appeal." Day calls Housman "the unquestioned master of the short lyric," and notes that "Last Poems," while similarly pastoral in its subject matter, displays "an increasing acerbity instead of the mellowness of advancing years." Founded in 1928 by former Shakespeare Head Press employee Herbert Patrick Reginald Finberg (1900-74), the Alcuin Press was located in a Chipping Campden malt house in Gloucestershire. Finberg's books were produced in small editions using modern machinery, but employing types and paper made by hand. The operation was moved to Welwyn Garden City in 1935, but was forced to close the next year as a result of the Great Depression. The press issued some three dozen

▼ (from bottom to top:) 103, 85

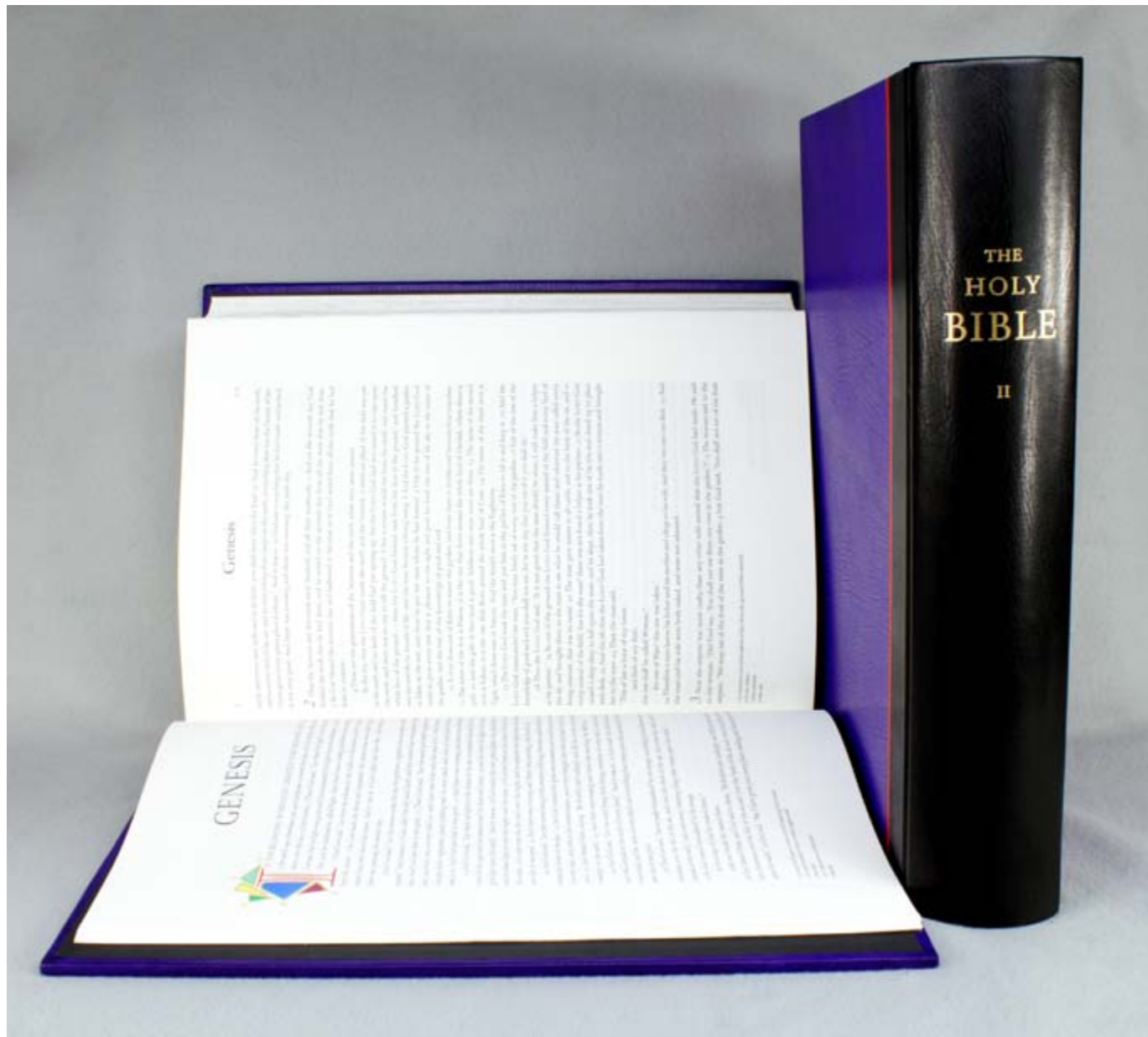


books, the present two volumes being among its notable productions. The bindings here are in the traditional Holland-backed paper boards seen on Eragny and Kelmscott books—solid but unprepossessing. The text paper, on the other hand, is unusually bright and full of especially rich, appealing texture, certainly giving as much pleasure as that used by the most famous private presses of the period. (ST11829)

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

86. (ARION PRESS). BIBLE IN ENGLISH. THE HOLY BIBLE. NEW REVISED STANDARD VERSION CONTAINING THE OLD AND NEW TESTAMENTS WITH THE APOCRYPHAL OR DEUTEROCANONICAL BOOKS. (San Francisco: Arion Press, 2000) 470 x 356 mm. (18 1/2 x 14"). **Two volumes.** One of 400 copies for sale (an additional 26 copies were printed for presentation), and, of the 400, ONE OF 150 SPECIAL COPIES WITH HAND-COLORED AND ILLUMINATED ABSTRACT DECORATION OF THE INITIAL LETTERS. Original bindings of violet crushed morocco boards, black morocco spine, and a thin strip of red morocco between, flat spine with gilt titling. In a sturdy black buckram box with black morocco label. ♦In mint condition. \$9,000

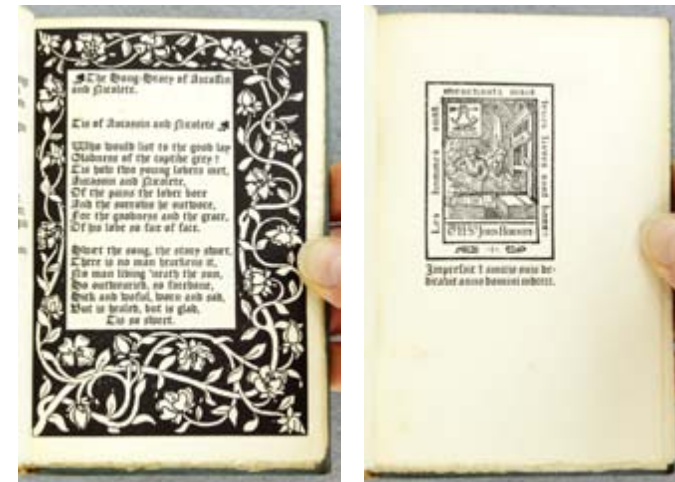
This Bible is probably the single most important product of one of the most significant fine presses operating today, the Arion Press of San Francisco. Grabhorn Press, type cast and composed on the premises, and an in-house book bindery—in conjunction with 21st century digital technology—to produce works crafted in the finest tradition of the private press movement. In



the illuminated version we are offering here, this vast, handsomely produced work of scripture is among a handful of the most impressive and notable private press books to be issued in recent decades. Created by Arion Press founder and publisher Andrew Hoyem and his crew of eight craftsmen, and printed and bound by hand at the press' San Francisco workshop, this may be the last Bible to be printed by letterpress from metal type. Hoyem, who apprenticed at the Grabhorn Press, founded Arion in 1974 to continue the tradition of fine private press printing, and his output of 88 works has included a number of highlights, such as the 1979 folio edition of Melville's "Moby Dick" illustrated with 100 woodcuts by Barry Moser and the 2002 printing of "Paradise Lost" with accompanying portfolio of illustrations by William Blake. In 1989, he acquired Mackenzie & Harris, the oldest and largest surviving metal type foundry in the United States, and this division

of Arion produced the 16-point Romulus type used in our Bible, a face described in the prospectus as characterized by "graceful lines and clarity of character recognition." The red initial letters at the beginning of each book of the Bible were created by noted Adobe font designer Sumner Stone, and our copy is one of the specials in which the letters were embellished with abstract geometrical designs resembling panes in a stained glass window, all colored by hand and illuminated with burnished gold by Arion artists. In preparing this opus, Hoyem studied three of the great folio Bibles: the 1532 Latin Bible of Robert Estienne, John Baskerville's English Bible of 1763, and the Oxford Lectern Bible, designed by Bruce Rogers and published in 1935. Arion's is the only fine press lectern bible to be produced since the Rogers work, and it carries a great tradition of grand printed Bibles as well as fine typography and bookmaking into the 21st century. (CTS0912)

87. (ASHENDENE PRESS). THE SONG STORY OF AUCASSIN AND NICOLETE. (Chelsea: The Ashendene Press, 1900) 170 x 115 mm. (6 3/4 x 4 1/2"). 4 p.l., lxxi, [i] pp. Translated by Andrew Lang. ONE OF 40 COPIES. Original linen-backed holland boards, fore and tail edges untrimmed. Printer's device at beginning and end and full woodcut border of flowering vines, designed by Hornby's sister-in-law, Cassandra Barclay, and printed in reverse at beginning of text. Printed in Fell pica black letter on handmade Batchelor paper. Front pastedown with bookplate of Clarence B. Hanson, Jr. Hornby XI; Tomkinson, p. 4; Franklin, p. 235. ♦Linen fraying just slightly at head and tail of spine, only a small remnant of the original paper spine label remaining, one corner a bit worn, but still a remarkably well-preserved copy of a very fragile item, the binding solid and unexpectedly clean, and very fine internally, with virtually no signs of use. \$5,000



This is one of the much sought-after early Ashendene productions, distinguished among this already distinguished group as the first book printed at Shelley House and the last to be printed on Hornby's original Albion Press. The 40 copies were intended for private circulation, but apparently "one or two" copies were sold, making this also the first Ashendene work that could be purchased. It is the first of two books in Fell pica type, a face much more like the Kelmscott Golden than the Subiaco that would be adopted by Hornby two years later. In fact, the book as a whole is probably the work from the press that most resembles Kelmscott items and that reminds one most vividly of Morris' influence on Hornby. Emery Walker praised the book in a letter to Hornby: "I admire the way you have managed to set the bk. without breaking the words[,] & the press work is worthy of all praise." Translated by the prolific poet, scholar, and novelist Andrew Lang (1844-1912), the text is taken from an anonymous late 13th century Provençal

"chante-fable" (prose and song narrative) full of forbidden love and adventure, part of it fantastical. Known from only one surviving manuscript, the story centers around the title characters, an aristocratic son of a count and the object of his love, a beautiful Saracen slave. After having their affections blocked, the lovers escape to embark upon several adventures, one occurring in the exotic land of Torelore, where the king is about to give birth and the queen is commanding troops in a war fought with cheese and fruit. As would be expected for a fragile item with such a limited run, copies of this work are infrequently seen in the marketplace, particularly in pleasing condition. (ST12530)



Owned by Arts and Crafts Furniture Designer Sir Ambrose Heal

88. (ASHENDENE PRESS). HYMNS AND PRAYERS FOR USE AT THE MARRIAGE OF MICHAEL HORNBY AND NICOLETTE WARD AT ST. MARGARET'S CHURCH, WESTMINSTER. (Chelsea: Ashendene Press, 1928) 222 x 159 mm. (8 3/4 x 6 1/4"). [6] leaves. ONE OF APPROXIMATELY 250 COPIES "Printed by the father of the Bridegroom." Original printed blue wrappers, untrimmed edges. Printer's device in colophon. Printed in red and black in Ptolemy type. A printed note laid in at front "From C. H. St. John Hornby, Shelley House, Chelsea Embankment, London, S.W. 3." The pamphlet contained in a (slightly soiled and discolored) stamped envelope addressed to Ambrose Heal of Beaconsfield. Hornby, pp. 99 and 104; Franklin, p. 165. ♦A nearly mint copy. \$850

This is an ephemeral Ashendene Press piece that has considerable interest because of its intimate family connection, its remarkable condition, and its special provenance. Like the next item, this publication represents ephemeral pieces issued by Ashendene, smaller-scale productions that often have a strong personal element but that always reflect precise and attractive presswork. Founded by

Charles Harry St. John Hornby (1867-1946), the Ashendene Press issued 40 books, plus additional minor pieces, from 1895-1935. Less elaborate in appearance and design than William Morris' Kelmscott volumes, but more ornamental than the editions from Cobden-Sanderson's Doves Press, the Ashendene volumes—particularly the grand products of the press—have long been considered, as a group, the most



▲ 88, 89, 93

satisfying books to come out of the English Arts and Crafts Movement. Just as the young Hornby had printed the hymns and prayers for his own wedding service in 1898, so he did again for his eldest son Michael's marriage in 1928. Hornby says that there was no record kept of the exact number of copies printed of "Hymns and Prayers," although he suspects that there were about 250. He also suggests that, unlike almost every other Ashendene book, most copies of this one were lost, after wedding guests discarded them. Our copy of this fragile piece is unusually fine: it was evidently sent by Hornby to a friend who was unable to attend the service, and it appears to have been safely housed for the past 80 years in the envelope in which it was mailed. That envelope apparently had been sent to furniture designer Sir Ambrose Heal (1872-1959), whose professional goal was to bring an

Arts and Crafts sensibility to high street shops. When he took over his family's company, he began making and selling plain oak furniture in that style, and became an advocate for well-designed household goods that would be accessible to a wider public. In whatever other ways Hornby and Heal were acquainted, the two served together on the Design & Industries Association Council, which was formed by Heal and Harry Peach in 1915, and which had as its stated aim "to improve the quality and fitness of goods on sale to the general public." It is not clear how close the two were: the envelope address in Hornby's hand is incorrect, sending it to Heal at Baynard's(?)—not Baylin's—Farm in Beaconsfield. This item is uncommonly seen in the marketplace: ABPC records no copy at auction (at least as a single lot) for the last 18 years. (CAH1237)

89. (ASHENDENE PRESS). MILTON, JOHN. HYMN ON THE MORNING OF CHRIST'S NATIVITY. (Chelsea: Printed [at the Ashendene Press] by St. John and Cicely Hornby for their friends, Christmas, 1928) 279 x 191 mm. (11 x 7 1/2"). [8] leaves. ONE OF APPROXIMATELY 220 COPIES. Original blue printed paper wrappers. With printer's device in colophon, two fine large initials in red, and a full-page woodcut by Noel Rooke of the Madonna and Child. Printed in Ptolemy type. Hornby, p. 104. ♦ Faint creases to tips of lower fore-edge corners of wrapper, but a very fine copy, clean, fresh, and bright. (See illustration above.) \$1,500

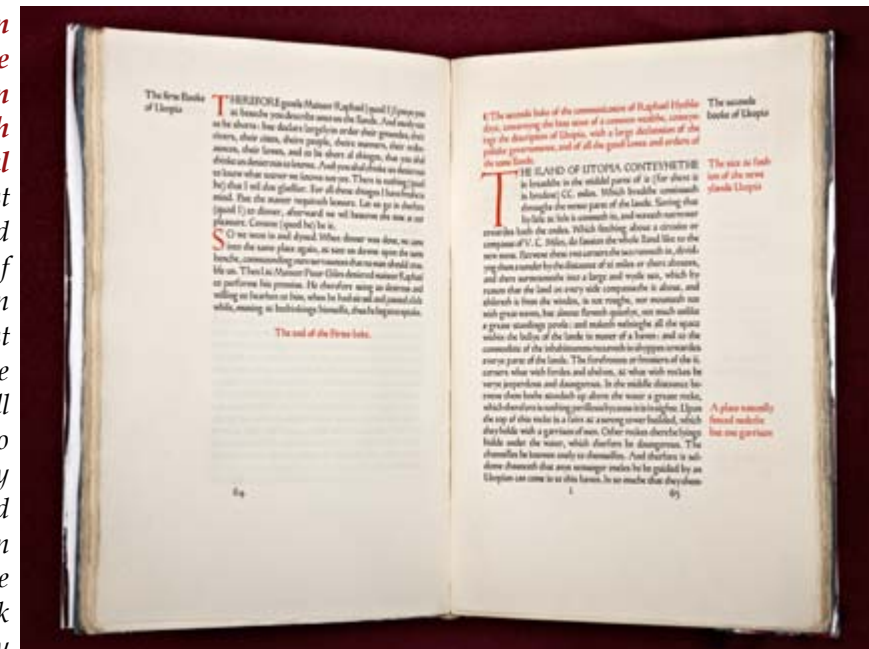
Printed by the Hornbys on French handmade paper to extend to friends their "heartiest good wishes for a Merry Christmas and a Happy New Year," this delightful booklet contains one of Milton's earliest works in English verse, written when the 21-year-old poet was working on his M. A. at Cambridge. DNB tells us that "Early on Christmas day 1629 Milton completed 'On the Morning of Christ's Nativity'; shortly thereafter he sent a

copy of the poem to Diodati, describing it in his accompanying Latin verse letter (later Elegia sexta) as a birthday gift to Christ, composed by the first light of dawn." The charming engraving of the Madonna and Child, adapted to the style of the 1920s, is the work of artist and teacher Noel Rooke (1881-1953). According to DNB, Rooke "inspired Eric Gill to start

engraving, and between them these two fostered the revival of wood-engraving in Britain. Together they helped reinstate the 'white line' technique that Thomas Bewick and William Blake had developed some hundred years earlier." This is a scarce item in commerce, especially in fine condition: ABPC lists two copies at auction during the past 30 years. (CAH1238)

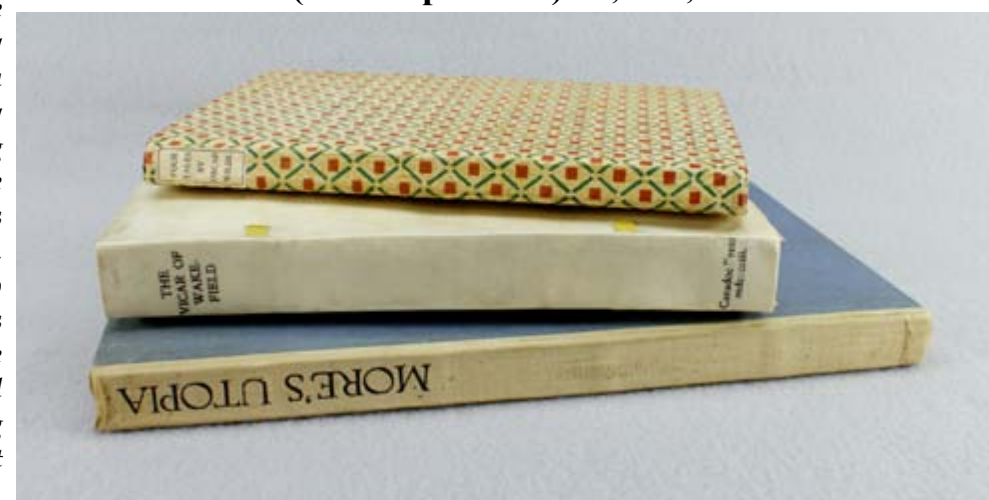
90. (ASHENDENE PRESS). MORE, THOMAS. UTOPIA. (Chelsea: Ashendene Press, 1906) 292 x 203 mm. (11 1/2 x 8"). 161, [1] pp. ONE OF 100 COPIES on paper, of which 80 were for sale (and 20 on vellum, 15 for sale). Original linen-backed paper boards, edges untrimmed. Initials designed by Eric Gill. Printed in red and black in Subiaco type. Hornby 22; Tomkinson, p. 6. ♦ A little soiling to paper boards, slight bump to head of spine, but quite an excellent copy, and pristine internally. \$7,500

Calling it "a marvellous book," Franklin includes the "Utopia" in a group of five Ashendene productions of medium proportions (mostly small folio) "which in scope and skill have as much appeal as any Ashendene books." This is the first Ashendene with marginal notes in red, and the elegant initials, which constitute one of Eric Gill's earliest commissions, are also in red. The Subiaco type used here was the first to be produced especially for the Ashendene Press. In consultation with Sidney Cockerell and Emery Walker, Hornby decided to create a typeface based on that employed by Sweynheym and Pannartz, who had printed the first books in Italy at a monastery in Subiaco (and, thus, Hornby's choice of the type's name). Walker and Cockerell took photographs of the British Museum's copy of their Cicero "De Oratore,"



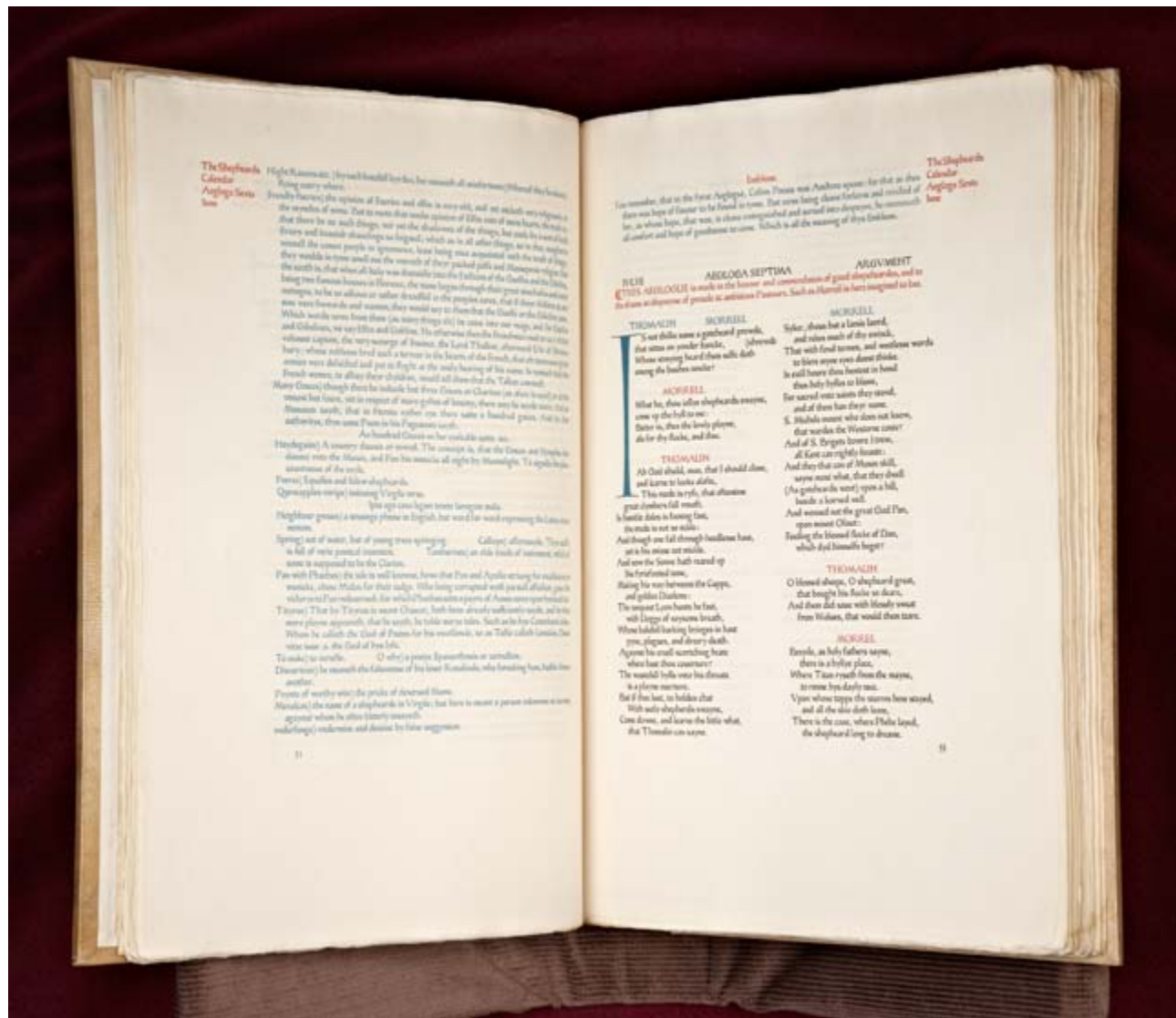
▼ (from top down:) 95, 101, 90

and used that as a model for the design. The punches were cut by E. P. Prince and the fount cast in Edinburgh. The fee charged by Walker and Cockerell for creating one of the foremost types of the private press movement was £100—a considerable bargain, as Hornby was the first to acknowledge. One always hopes to find special press books like this one in immaculate internal condition, as here, but achieving this is more and more difficult now. (CAH1258)



91. (ASHENDENE PRESS). SPENSER, EDMUND. THE FAERIE QUEENE. (Chelsea: The Ashendene Press, 1923) 435 x 302 mm. (17 1/8 x 11 7/8"). 2 p.l., 406 pp., [1] leaf. ONE OF 150 PAPER COPIES FOR SALE, of a total of 180 (plus 12 copies printed on vellum). Original thick vellum boards, backed with new calf, the spine a beautifully executed replica of the publisher's original, raised bands, gilt titling. Printer's device in red on colophon page. Printed in red, black, and blue in Subiaco type. Front pastedown with morocco bookplate

92. (ASHENDENE PRESS). SPENSER, EDMUND. SPENSER'S MINOR POEMS, CONTAINING THE SHEPHEARDES CALENDER, COMPLAINTS, DAPHNAIDA, COLIN CLOVTS COME HOME AGAIN, AMORETTI, HYMNES, EPITHALAMION, PROTHALAMION, SONNETS, AND SVNDRIE OTHER VERSES. (Chelsea: Ashendene Press, 1925) 438 x 308 mm. (17 1/4 x 12 1/8"). 3 p.l., 3-216 pp. ONE OF 200 COPIES, 175 of them for sale (and 15 copies on vellum, 12 of them for sale). Original brown quarter calf over thick vellum boards, raised bands, spine with titling in gilt, edges untrimmed. Device in blue on final page. Printed in black, red, and blue in Subiaco type, with numerous large and small roman style initials. Hornby 35; Franklin, pp. 240-41; Tomkinson, p. 8. ♦ Vellum just a little yellowed and vaguely smudged, minor bubbling to vellum on one corner of the front board, joints and top and bottom spine band with slight rubbing, faint splash to lower corner of contents page (perhaps a flaw in the original paper?), one other very small marginal smudge, otherwise quite a fine copy of a book that is more and more difficult to find in outstanding condition, the binding solid and with no obvious wear, and the text extremely fresh and clean. (Also see illustration on p. 81.) \$4,500



This collection of poems, containing some of Spenser's most important and enduring short works, is "minor" only in terms of length. Among the most significant contents, "The Shepherd's Calendar," first published in 1579, was the earliest important work by Spenser. Its 12 eclogues, which mostly take the form of dialogues among shepherds, deal with love, Queen Elizabeth, religion, right conduct, singing, and poetry. The poet's later "Epithalamion" is described by Day

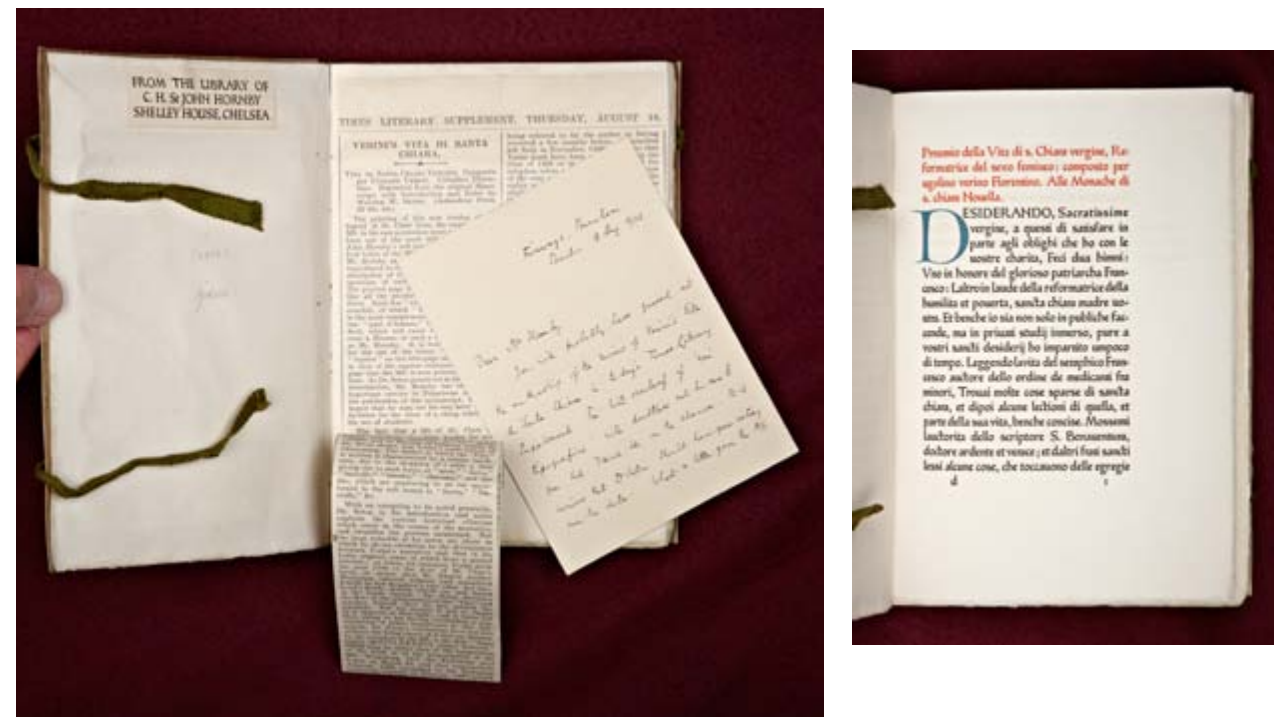
as "the most beautiful nuptial poem in English, and perhaps in any language," and the "Amoretti" contains sonnets thought to illustrate the course of his wooing of the reluctant Elizabeth Boyle, whom he eventually married. Typographically, this volume is one of the most creative Ashendene products, as the considerable variation in page design as well as ink color reflects an attempt to suggest the varying contents of these quite different poems. More blue was used in this book than

in any other Ashendene Press publication, and because of the combination of this and the variety in the lengths of the lines, Hornby said that the book was for him "a more than usually difficult and interesting typographical problem." The last of Hornby's folios to be printed in Subiaco type, it shares in the tradition of impressive Ashendene large format books, all of them beautiful as well as significant achievements in modern book production. (CTS1202)

93. (ASHENDENE PRESS). TOLSTOY, LEO. WHERE GOD IS LOVE IS. (Chelsea: Printed [at the Ashendene Press] by St. John and Cicely Hornby for their friends, Christmas, 1924) 206 x 146 mm. (8 1/8 x 5 3/4"). 1 p.l., 26, [4] pp. Translated by Louise and Aylmar Maude. ONE OF APPROXIMATELY 200 COPIES. Original blue printed paper wrappers. With a red initial "I" by Graily Hewitt and printer's device in red in the colophon. Printed in Fell type. Hornby, p. 102. ♦ Edges of wrapper with slight creases, otherwise very fine, and an immaculate copy internally. (See illustration on p. 78.) \$950

This is another of the little books St. John and Cicely Hornby printed for their friends at Christmas, here containing Tolstoy's touching short story of a man who is visited by Christ in the form of several persons in need. Franklin informs us that this was the first time a red Hewitt initial had been used with the roman Fell English type, and remarks on the impact of printing in red the verse from Matthew that sums up the story: "Inasmuch as ye did it unto one of these my brethren, even these least, ye did it unto me." Like the other Ashendene ephemeral publications, this one is less and less often seen in the marketplace, especially in fine condition. (CAH1239)

Hornby's Own Copy, with a TLS Review, And the Reviewer's Letter—Annotated by Hornby



94. (ASHENDENE PRESS). [VERINI, UGOLINO]. (HORNBY, C. H. ST. JOHN - HIS COPY). VITA DI SANTA CHIARA VERGINE. (Chelsea: Ashendene Press, 1921) 210 x 152 mm. (8 1/4 x 6"). 2 p.l. (1 blank), xvi pp., [2] leaves, 95, [1] pp. Introduction and notes by Walter W. Seton. FIRST EDITION. ONE OF 236 COPIES on paper, 195 for sale (along with 10 copies on vellum, six for sale). Original flexible vellum, gilt titling on spine, green silk ties, edges untrimmed. Facsimile of the first four pages of the original manuscript (Florence, 1496) inserted, as called for, before the printed text. Printed in black and red, initials in red and blue. Front pastedown WITH BOOK LABEL OF C. H. ST. JOHN HORNBY; a review of the work from the "Times Literary Supplement" of 18 August 1921 tipped onto front free endpaper; and a letter to Hornby from the author of the review, Paget Toynbee, laid in at the front. Hornby 30; Tomkinson 33. ♦ Aside from the typical browning of the cover due to natural vellum grain, a very fine copy, especially clean and fresh inside and out. \$2,000

This unpretentious small quarto has a strong appeal for both the student of Medieval history and the collector of special press material, and this particular copy is of considerable interest for its provenance. The life of St. Clare is in many ways the story of the establishment and spread of the Franciscan order, and Walter W. Seton's introductory remarks about Francis and Clare as well as the composition and transmission of the original manuscript make this an important scholarly publication in Medieval studies. At the same time, the book is a quiet achievement in printing as the perfect vehicle for its content—antique and simple in design, modest and yet substantial, as was the person whose story it contains. The 15th century manuscript from which the text is taken was lost for more than 300 years; Hornby purchased it in 1918, and it is here printed for the first time. Our copy has especially prestigious provenance and fascinating added material: it was Hornby's personal copy, into which he pasted a review from the "Times Literary Supplement"

praising the beauty of the printing and Hornby's generosity in sharing the contents of his manuscript, though quibbling a bit with Seton's scholarship. Also included is a letter to Hornby from the great Dante scholar Paget Toynbee (1855-1932) of the same date as the review. In it, Toynbee admits to writing the review and provides a list of mistakes (he calls them "nei tipografici"), with the pages on which they appear and the correct form of the word in question. There are six items, and Hornby has noted in red ink beside each one whether it was a misprint (3), Seton's error (2), or a mistake in the original manuscript (1). Proving that he is more than a prissy pedant, Toynbee notes, "I have lately hardened my heart and broken my set of Ashendene Dantes in order to complete that of the Bodleian." Oxford's great library was the recipient of many generous gifts from Toynbee during his lifetime, and he bequeathed to the institution his important and valuable book collection, including early editions of Dante, Petrarch, and Boccaccio. (CAH1236)

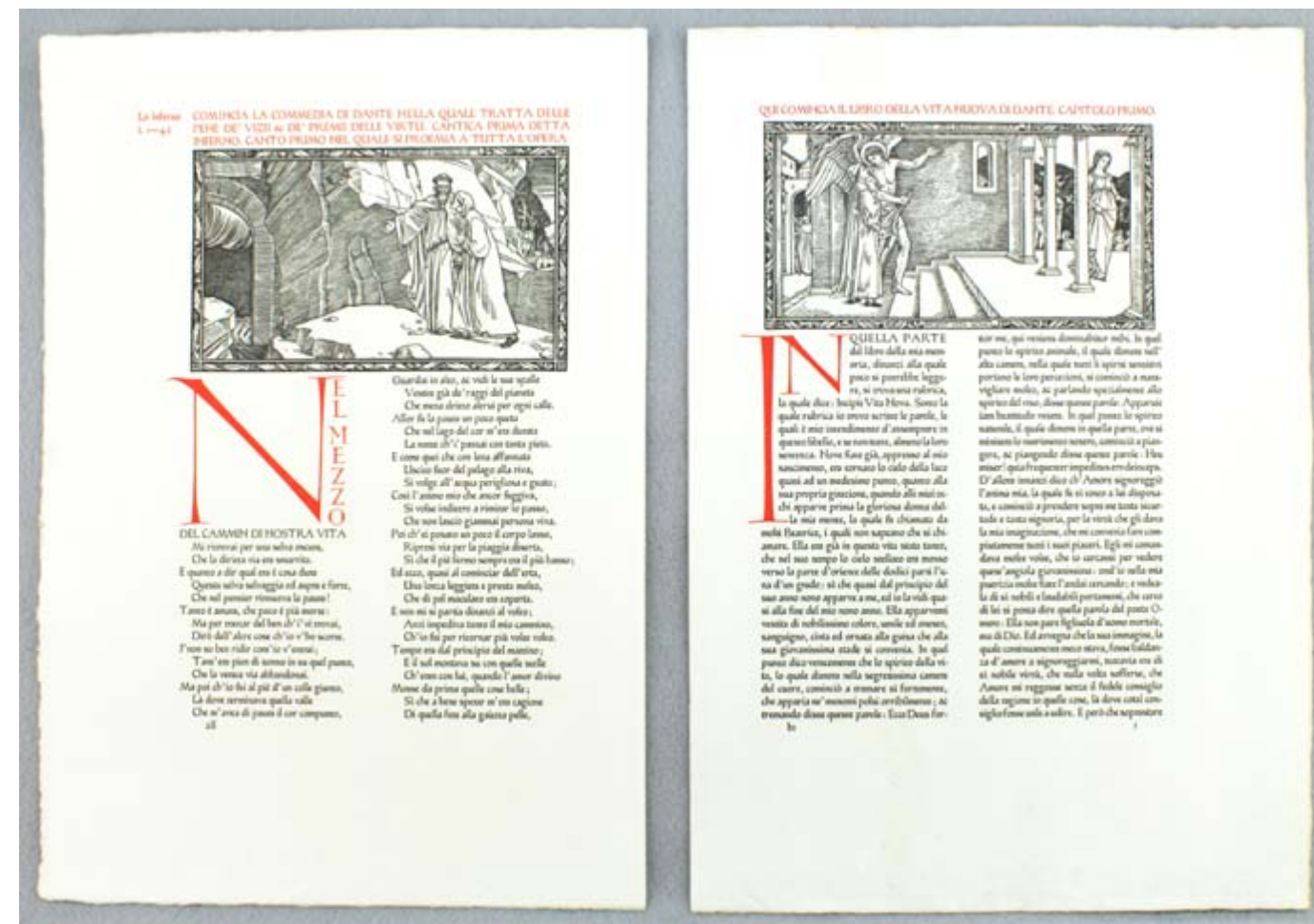
**Presented by "Rosamund" Hornby,
But in her Printer-Father's Handwriting**

95. (ASHENDENE PRESS). WILDE, OSCAR. THE YOUNG KING AND OTHER TALES. (Chelsea: Ashendene Press, 1924) 213 x 146 mm. (8 3/8 x 5 3/4"). 3 p.l., 111 pp., plus integral blank leaf at end. ONE OF 65 COPIES PRINTED ON PAPER (and seven on vellum). Original patterned paper boards of rust and green, paper spine label. Hand-painted red and blue initials by Graily Hewitt. Printed in red, blue, and black in Subiaco type. Front flyleaf inscribed "With love from Rosamund / July, 1924." ♦ Spine just slightly cocked and faintly darkened, tail of spine a little bumped, otherwise a fine copy of a work difficult to find in pleasing condition—the binding with almost no wear, and the text especially clean, fresh, and bright. (See illustration on p. 79.)\$6,000

This little volume—hefty, at well over 100 pages, for an occasional work—was a gift for Rosamund M. Hornby on her 10th birthday. Franklin says, "Of the three presents for the printer's family . . . , none could touch the excellence of this." It contains four children's stories by Wilde: "The Happy Prince," "The Star-Child," "The Selfish Giant," and "The Young King." All are morality tales extolling the virtues of selflessness, generosity, and consideration of others. They were apparently taken to heart by Hornby's young daughter: Rosamund Hornby Holland-Martin (1914-2001) was chairman of the National Society for the Prevention of Cruelty to Children for 20 years, and served the organization devotedly for half a century. In honor of her charitable works, she was made a Dame of the British Empire in 1983. The recipient of our presentation copy is unknown, but it is at least vaguely curious that the inscription, in the father's unmistakable hand, would have been falsely posed as having come from the daughter. (ST12494)



**Leaves, Probably Proofs, from the Great Ashendene Folio Dante,
Including Two with Beautiful Woodcut Scenes**



96. (ASHENDENE PRESS - EPHEMERA). (PRINTED LEAVES, OFFERED INDIVIDUALLY). DANTE ALIGHIERI. FOUR PRINTED LEAVES FROM "TUTTE LE OPERE." (Chelsea: Ashendene Press, 1909) 410 x 285 mm. (16 x 11 1/4"). Double column, 48 lines of text in Subiaco type. Two leaves with large woodcut illustrations above the text, drawn by Charles M. Gere and cut on wood by W. H. Hooper, one from the opening of "La Divina Commedia," the other from the opening of "La Vita Nuova." Initials (designed by Graily Hewitt), headings, and shoulder notes printed in red, the illustrated leaves each with a very large and beautiful initial as well as smaller initials; the other two leaves, respectively, with four large and one small initial, and with two small initials. Hornby 24. ♦ In fine, bright, fresh condition. \$175 and \$250 for the leaves without a woodcut; \$1,500 and \$1,750 for the leaves with a woodcut

The four leaves offered here represent an unusual opportunity to acquire a small but very attractive portion of one the three greatest productions of the modern private press movement. "Tutte le Opere" is the most impressive and important of Ashendene publications, is considered to be one of the so-called "triple crown" of modern fine press printing (along with the Doves Press "English Bible" and the Kelmscott Chaucer), and is thought of as being among the most outstanding works of 20th century printing in general. Franklin writes that "this first major folio from the Ashendene Press has always occupied the summit," and Charles M. Gere's illustrations, inspired by works of the early Renaissance, suit the spirit of Dante perfectly. "Tutte le Opere" contained five woodcuts, and the two seen here on the special leaves we are offering open the major works in the collection, the "Divine Comedy" and "La Vita Nuova." In the former, we see Virgil ushering Dante towards the gates of Hell, while the latter depicts a winged Eros escorting Dante into a courtyard where his beloved Beatrice awaits. Graily Hewitt's large and dramatic initials in red begin the text of each work. The Ashendene Dante was limited to 105 copies on paper and six on vellum, a far smaller issue than either the Kelmscott Chaucer or the Doves Bible, and it is consequently less often found in commerce. Moreover, it is virtually never

seen incomplete or, as here, in partial form. Our leaves come from the collection of the distinguished private press patron Laurence Hodson, who accumulated an impressive array of both books and ephemera from the great modern fine presses. As someone with close personal ties to the principal players in the Arts and Crafts movement, he had access to

materials that would not have been available to the general public. Given that fact as well as the facts that these leaves show no signs of having been bound and that they represent 40 percent of the visual material from the "Tutte le Opere," it seems entirely possible that these are proof pages. For more on Hodson, see item #215, below. ([ST12527a-d](#))

97. (BEAUMONT PRESS). WILDE, OSCAR. AFTER BERNEVAL. LETTERS OF OSCAR WILDE TO ROBERT ROSS. (Westminster: Beaumont Press, 1922) 222 x 152 mm. (8 3/4 x 6"). 65, [1] pp., [3] leaves. Preface by More Adey. FIRST EDITION. ONE OF 400 COPIES (this is copy #331). Original buckram-backed decorative paper boards. Woodcuts of Naples and Paris printed in blue on the front and rear endpapers, two-color title page woodcut, one plate and a facsimile of a Wilde letter, and printer's woodcut device. Ransom, p. 211; Tomkinson, p. 17. ♦ One board somewhat darker than the other (from fading?), extremities a bit rubbed, preliminaries with a hint of smudging, otherwise fine, the text very clean and bright. **\$150**

A modest but pleasing product of the Beaumont Press, the present collection includes 30 unpublished letters Wilde wrote during the disgraced period near the end of his life and sent from Naples and Paris to Robert Ross, his friend and literary executor. All were written between September of 1897 and May of 1898, after Wilde's temporary residence in the small French town of Berneval. Almost all of the letters concern his career, and many his poverty and loneliness. The prospectus for the work stated, "The letters are particularly interesting in that they trace the gradual evolution of "The Ballad of Reading Gaol." Included, for example, are "drafts of verses with the poet's comments on and reasons for the phraseology employed." Journalist and gallery owner Robert Ross (1869-1918) first met Wilde in 1886. According to DNB, after Wilde's conviction for homosexuality, Ross "was his most constant and loyal friend. Following Wilde's release in 1897 and during his exile in France, Ross continued to befriend and support him, and to act as intermediary between Wilde and his estranged wife and her advisers. Ross was with Wilde when he died in Paris on 30 November 1900." His ashes are interred in Wilde's



▲ (from top to bottom:) 97, 98

tomb in Père Lachaise cemetery. Founded by bookseller Cyril W. Beaumont in 1917 in the basement of his shop in Charing Cross Road, the Beaumont Press issued 23 books over the next 11 years, producing fine press editions of works by contemporary authors, enhancing them with illustrations and bindings appropriate to their content. Beaumont (1891-1976) was also one of Britain's foremost dance critics and historians. A special feature of the press is its patterned paper bindings, each with a design created for one book only. For much more on Wilde, see next item. ([ST12330a](#))

98. (BEAUMONT PRESS). WILDE, OSCAR. AFTER READING. [and] AFTER BERNEVAL. (Westminster: Beaumont Press, 1921-22) 222 x 152 mm. (8 3/4 x 6"). **Two separately issued but companion volumes.** FIRST EDITION. ONE OF 75 COPIES ON JAPANESE VELLUM OF THE EDITION DE LUXE SIGNED BY THE PUBLISHER AND ARTIST (of a total of 475 copies). Original vellum-backed decorative paper boards. "Reading" with vignette on title in orange and green, two plates in the same colors, one facsimile of writing in text, device on final page, stylized illustration of a tree on front and rear endpapers; "Berneval" with woodcuts of Naples and Paris printed in blue on the front and rear endpapers, two-color title page woodcut, one plate and a facsimile of a Wilde letter, and printer's woodcut device; our special deluxe version WITH THREE ADDITIONAL WOODCUTS at the back of each volume, all the woodcuts as well as the cover design by Randolph Schwabe. Ransom, p. 211; Tomkinson, p. 17. ♦ "Berneval" spine just a bit darkened, otherwise FINE, UNWORN COPIES that have obviously been little used, as they open stiffly and are immaculate inside and out. **\$2,500**

Here, "After Berneval" is offered with "After Reading," its (earlier) companion volume, both of them in their deluxe form on Japanese vellum and including an extra suite of the illustrations. "Reading" comprises a set of letters, also written to Ross, by Wilde during the summer

of 1897, after having just been released from two years' imprisonment in Reading Gaol. The preface to its sequel, "After Berneval," says that the earlier collection "was unprocurable almost as soon as it was published." The letters in these volumes tell the story of a tragic literary figure

who fell from a precipitous height. Oscar Wilde (1854-1900) was born and raised in Ireland, studied classics at Trinity College, Dublin, and at Magdalen College, Oxford, and then settled in London. There he became famous for his unmatched wit and infamous for his personal eccentricities—long hair, décor at his lodgings that included peacock feathers and blue china, and, ultimately, sexual behavior that was deemed both intolerable and criminal. During the first half of the 1890s, he was enjoying remarkable social prominence and literary success with the staging of "Lady Windermere's Fan" (1892), "A Woman of No Importance" (1893), "An Ideal Husband" (1894), and the incomparable "The Importance of Being Earnest" (1895). But two months after the staging of this last play, he brought a defamation suit against the Marquess of Queensbury, the father of his intimate friend, Lord Alfred Douglas. The suit backfired:

in the course of the litigation, Wilde was investigated by police, and his homosexuality was exposed, leaving his reputation destroyed. He was sentenced in May of 1895 to two years of hard labor, spending part of his time behind bars at Reading Prison, where he produced his powerful poem, "De Profundis." After release, he moved to the Continent and died three years later in Paris of meningitis. As Day says, "Among English men of letters only Byron and Shaw have surpassed Wilde in the craft of conscious posing and self-publicizing," a fact that has made succeeding generations suspicious of the reality behind the legend that the author helped to establish. But after a period when he was treated as a kind of martyr because of his suffering at the hands of squeamish Victorianism, "it is at last possible to evaluate Wilde as the capable literary artist he acutally was." ([ST12330b](#))

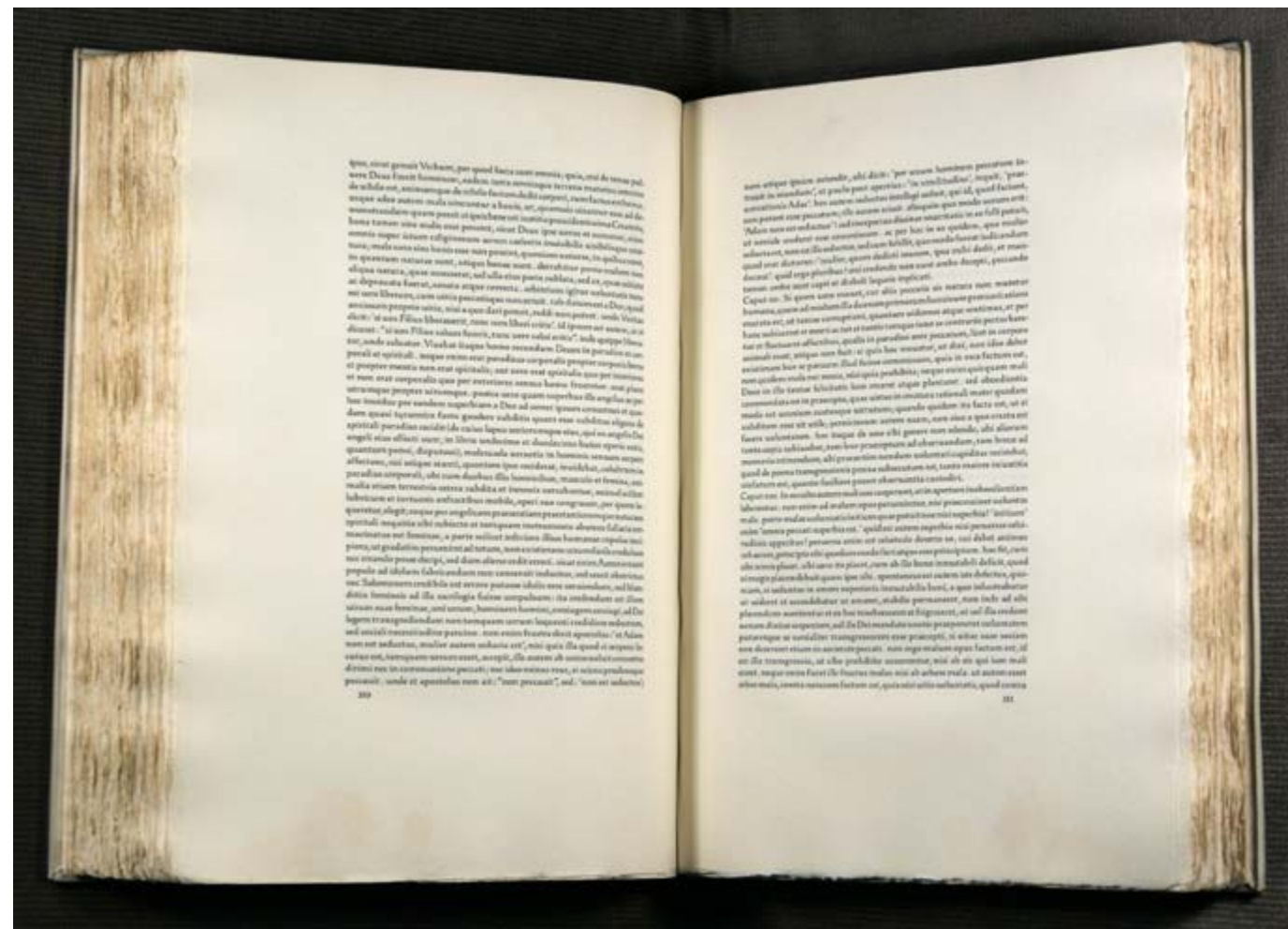
99. (BIBLIOPHILE SOCIETY). (VELLUM PRINTING). KEATS, JOHN. JOHN KEATS' UNPUBLISHED POEM TO HIS SISTER FANNY, APRIL, 1818. (Boston: The Bibliophile Society, 1909) 225 x 165 mm. (8 7/8 x 6 1/2"). 2 p.l., vii-x, xix-xxii, followed by facsimiles (but complete), the 12 leaves after the preliminaries double-fold. ONE OF 489 COPIES, THIS COPY PRINTED ON VELLUM. Publisher's quarter vellum over tan buckram, flat spine. Engraved printer's device, engraved title page with miniature portraits of Keats and his sister, and four facsimile pages of Keats' manuscript of the poem. With original tissue interleaves. ♦ Minor soiling to vellum and boards, otherwise very fine, the binding without any wear, and the text clean and fresh. **\$200**

Of some literary interest, this is a pleasing item printed by the Bibliophile Society on vellum and comprising a previously unpublished poem written by Keats (1795-1821) to his sister Fanny. The work is one of 72 books published by the society from its founding in 1901 to 1939, many of them based on manuscripts owned by members, as is the case with the present item. Although generally modest, the works were noted for attractive engraved titles and excellent production qualities. Society president Nathan Haskell Dole observed in his "Romance of the Bibliophile Society" that "in generations and centuries to come the series of volumes issued by The Bibliophile Society will attain historic importance not alone for their literary contents, but as the representative labors of the best artists, the best etchers and engravers, the best printers and other artisans, and as typifying the best taste of the era in which they were produced." However turgid and self-congratulatory this is, the books from the press have always been consistently appealing and undervalued. In any case, members of the society lent it distinction, as they included Henry Cabot Lodge, George Westinghouse, and Pierpont Morgan. It is likely that all 489 copies of the present item were issued on vellum, but since some other Bibliophile Society printings were divided between vellum and paper (and many were on paper only), ours may be from a deluxe portion of the book's press run. ([ST12174-7](#))



(BIRD & BULL PRESS). See items #39 and 162.

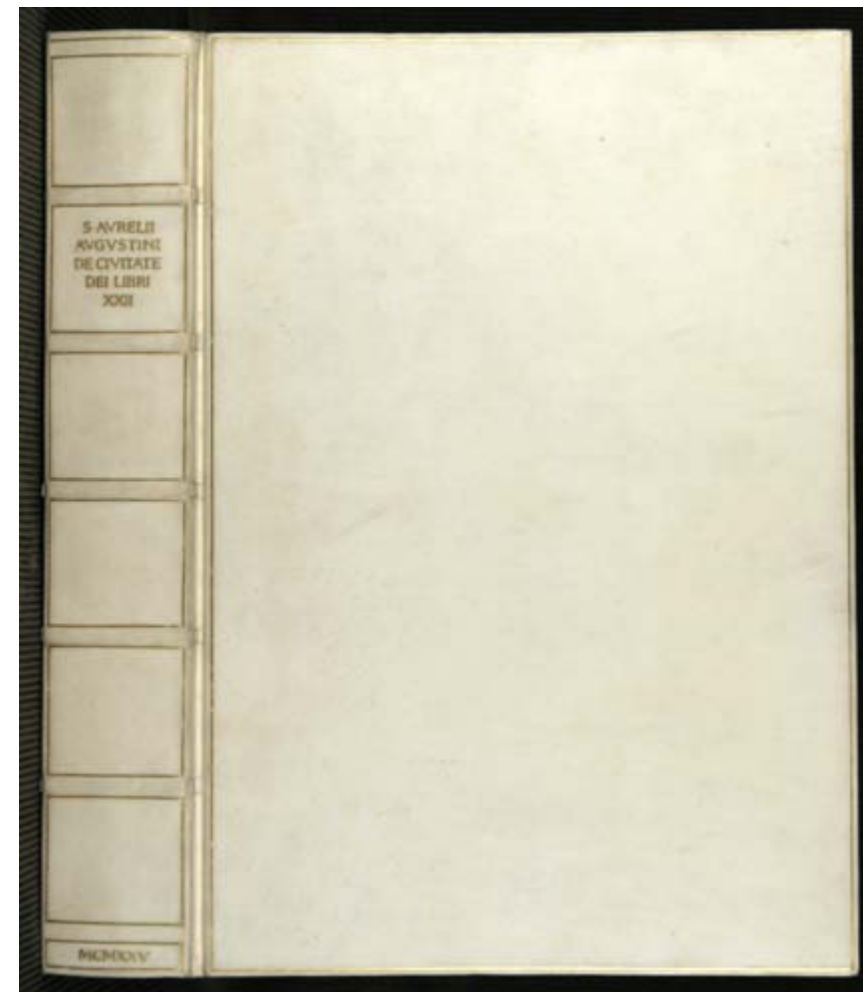
100. (BREMER PRESS). AUGUSTINUS, SANCTUS AURELIUS. DE CIVITATE DEI CONTRA PAGANOS LIBRI XXII. (Toelz: Bremer Press, 1925) 356 x 260 mm. (14 x 10 1/4"). 2 p.l., xxxii, 607 pp., [23] leaves. Edited by Dr. Carl Weyman, with a critical appendix. No. LXXII OF 385 COPIES. IN THE PUBLISHER'S SPECIAL BINDING OF VELLUM OVER SUBSTANTIAL BOARDS BY FRIEDA THIERSCH, covers with simple gilt fillet, spine with raised bands and gilt-ruled compartments, gilt titling, top edge gilt, other edges



untrimmed. Woodcut initials on 22 leaves. "A Century for the Century" 14. ♦A hint of (typical) splaying, small indentation to fore edge of rear board, endleaves with faint mottled foxing (isolated very minor foxing in the text), otherwise a very fine copy, clean, fresh, and bright inside and out. \$4,500

A perfect example of the connection between the early printers and the later fine editions they inspired, this stately version of St. Augustine's "City of God," among the most popular titles of the incunabular era, was printed by one of the major continental private presses in a style very like that of the 15th century. Cave says flatly that the Bremer-Press, founded in 1911 by Willy Wiegand (1884-1961) and others, and active until just before World War II, had an influence that "was probably greater and longer lasting than that of any of the other fine presses." It certainly is universally considered the most successful and influential of the German private presses, and Ransom says that "perhaps no other organization, private or public, has attempted closer coordination and interrelation of scholarship, type design, and book design." Following the typographic lead of Cobden-Sanderson and Emery Walker, the press "was very much in the grand tradition; a few good, special typefaces were cut and used with magnificent effect in large format

editions of Homer, Dante, Tacitus, the Luther Bible, and similar books." (Cave) As with the Doves books, ornament (except for initials) was eschewed, and the considerable success enjoyed by Bremer had everything to do with typography both refined and innovative, with the highest quality of materials used, and with meticulous presswork. In addition to the typefaces cut by Wiegand for exclusive use at his press, new titles and initials were designed and cut for almost every production. The typeface here is called the Bremer Antiqua, a rounded, graceful font reminiscent of the Venetian Renaissance. This feature—not to mention the choice of Latin text—is just one of the several ways in which the volume takes us back to the 15th century, during which some two dozen editions of Augustine's celebrated apology for Christianity appeared. (For a discussion of the work's content, see item #13, above.) Already among the most beautiful books issued by the press, the Bremer Augustine is all that much more impressive when bound by Frieda Thiersch in vellum to a design which, like the text



it contains, is without significant decoration, elegant and beautifully crafted of fine materials. Thiersch, who had learned her craft in England, was responsible for many of the special bindings executed for Bremer books, including the Vesalius of 1934 and the special bindings for the fine five-volume Bremer Bible of 1926-28. The Bremer Press Augustine is surprisingly scarce at auction: ABPC lists just two sales during the past 30 years. (ST12426)

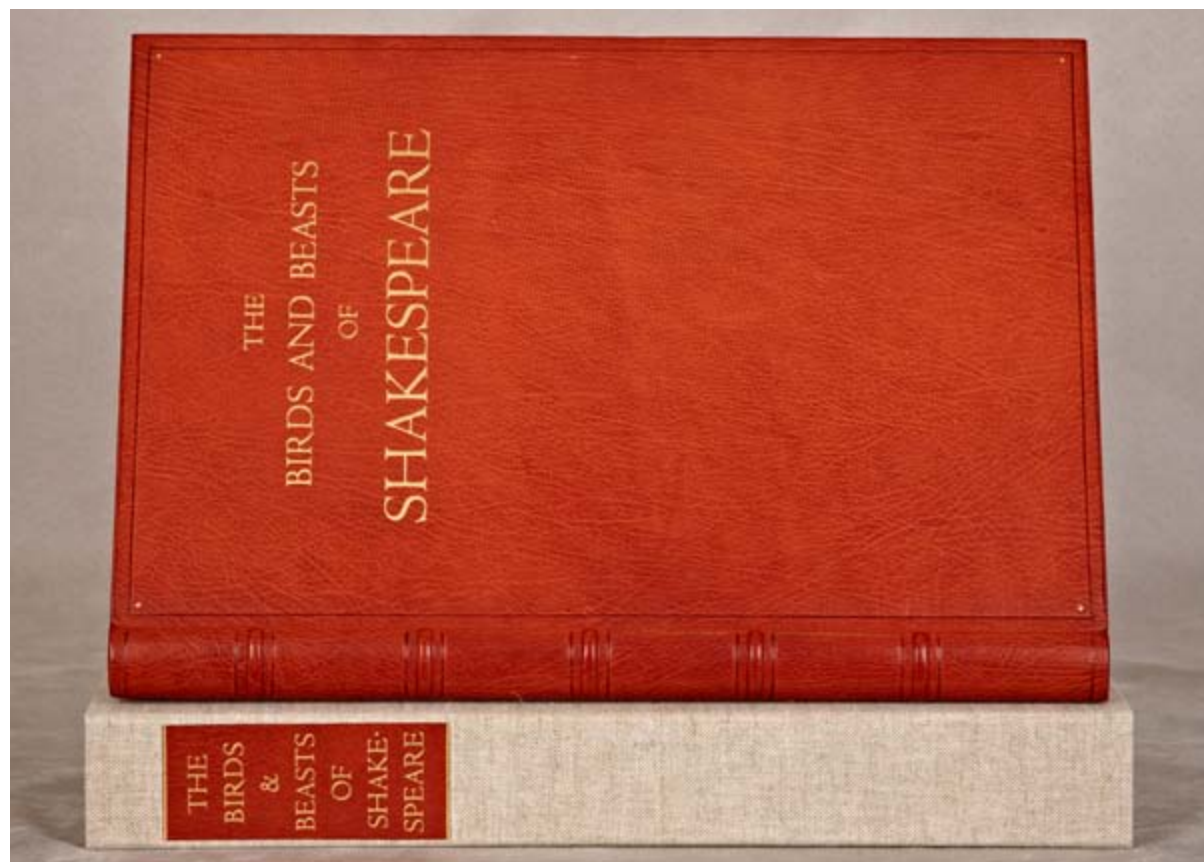
101. (CARADOC PRESS). (VELLUM PRINTING). GOLDSMITH, OLIVER. THE VICAR OF WAKEFIELD. (Chiswick: Caradoc Press, 1903) 229 x 152 mm. (9 x 6"). 2 p.l., 211, [1] pp. No. 13 of 14 COPIES PRINTED ON VELLUM (in addition to 360 copies on paper). Original flexible vellum, flat spine with black titling, four silk ties. Decorative woodcut borders on three pages and several woodcut capitals in the strapwork style of 15th century Italian printing, etched frontispiece portrait of Goldsmith by Harry George Webb, signed by him in pencil. Printed in red and black. Tomkinson, p. 26. ♦Four leaves with naturally occurring variations in vellum color, otherwise an extremely fine copy, the covers unusually clean and lustrous, and the text immaculate as well as especially fresh and bright. (Also see illustration on p. 79.)\$2,500

This is the ninth work from the Caradoc Press, considered by Franklin to be one of their finest productions—though he thought Goldsmith's novel an unusual choice for such lavish treatment. The Caradoc Press (named for a hill near the birthplace of one of the founders) was begun in Chiswick in 1899 by H. George Webb and his wife Hesba, who were responsible at the outset for every facet of book production. In the course of a decade, they printed 20 books in a pleasing typeface based on Jenson's. Written in 1761-62 but not published until four years later, "The Vicar of Wakefield" was said to have been rescued from some of Goldsmith's unpublished manuscripts by Dr. Johnson, who thus saved the penniless author from imprisonment by selling it to a publisher for £60. Considered to be the masterpiece of the middle-class domestic novel, the "Vicar" has never gone out of style because its whimsically delineated characters have a delightful simplicity that somehow

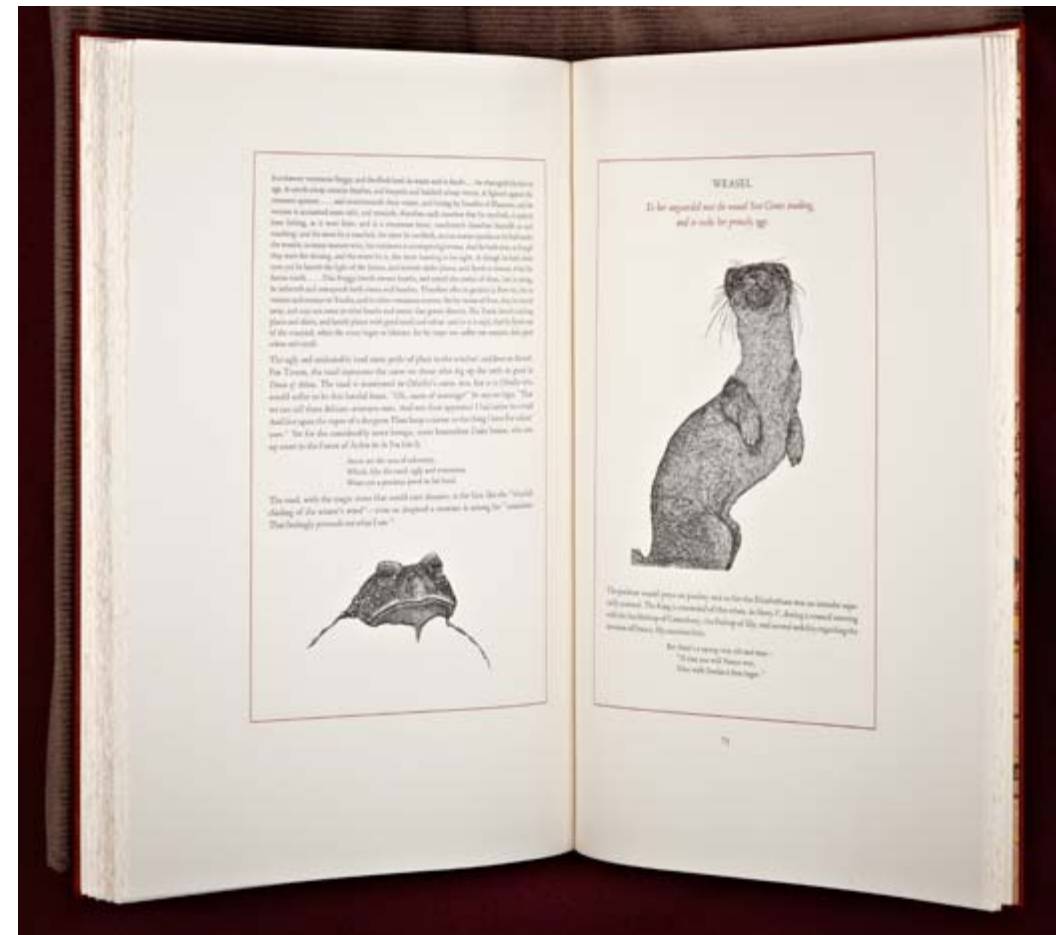


insulates them against ultimate misfortune, and the innocent and virtuous are rewarded, as they should be, in the end. This classic novel and its author are given their due here with luxurious, creamy vellum that is a pleasure to read and to touch, as well as with fine woodcut decorations. This item rarely appears on the market in its vellum form: since 1975, ABPC lists just one such copy, sold in 1981. (ST12014)

Specially Bound, and Including an Original Watercolor



102. (CHELONIIDAE PRESS). ROBINSON, ALAN JAMES, Illustrator. KINNEY, ARTHUR F. *THE BIRDS AND BEASTS OF SHAKESPEARE*. (Easthampton, Massachusetts: Cheloniidae Press, 1990) 406 x 267 mm. (16 x 10 1/2"). 3 p.l., iii, [iii], 87 pp., [2] leaves, the text leaves hinged at the top and printed on one side only. Copy #XXI OF 100 SPECIALLY BOUND COPIES (of 155 total), SIGNED BY THE ARTIST AND WITH EXTRA ILLUSTRATIVE MATERIAL. (There were also 50 "regular" copies and five "state proof" editions.) Publisher's handsome rust crushed morocco, gilt titling on upper cover, raised bands, leather hinges, marbled endpapers.



In the original linen folding box with matching linen portfolio of plates. With two portraits of Shakespeare (one framed by birds and beasts) and 54 woodcuts of animals in the text; this edition WITH AN ADDITIONAL SUITE OF 55 SIGNED PLATES, as called for, AND this copy WITH AN ORIGINAL WATERCOLOR of a Barnacle Goose, all by Alan James Robinson. Prospectus laid in. Printed in Centaur and Arrighi types, on a sheet "the exact untrimmed size of the First Folio." ♦In mint condition. \$5,500

A work with both considerable charm and literary interest, this is the deluxe version of a very desirable and typically handsome production from one of America's most respected contemporary private presses. The Cheloniidae Press (renamed The Press of the Sea Turtle in 1992) was founded by Alan James Robinson (b. 1950) and Joel Ginsburg in 1979, and it quickly established a reputation for producing books that are generally in some way about animals, that are uniformly tasteful and charming, that are always composed of the highest quality materials, and that involve the work of various highly skilled collaborators. Robinson received an MFA in printmaking from the University of Massachusetts, Amherst, and has spent his adult career within the well-developed book-arts community in western Massachusetts. He designs and illustrates all of the Cheloniidae books in collaboration with numerous artisans and craftsmen, and

all of Robinson's works are impeccably printed by the legendary Harold P. McGrath, who has also done notable work for Pennyroyal and Gehenna. The text by English professor Arthur Kinney explains the significance and symbolism of the animals that appear in Shakespeare's work, accompanied by quotations about that particular species. Our deluxe copy is beautifully printed on double-fold paper and bound in a simple but elegant binding; it also has an original watercolor by Robinson that is not called for in the limitation. The binding is by Claudia Cohen and Sarah Creighton, with hand-marbled endpapers by Faith Harrison. Both binders worked for New England binder Gray Parrot before establishing their own studios, and both have worked with a number of leading fine presses. We have seen three other copies of our limited version of 100 at auction or offered for sale, but none of these mentions the original watercolor that is included here. (CAH1235)

103. (CORVINUS PRESS). JOYCE, JAMES. STORIELLA AS SHE IS SYUNG. A SECTION OF "WORK IN PROGRESS." (London: Corvinus Press, 1937) 324 x 264 mm. (12 3/4 x 10 3/8"). [26] leaves (first five and last three blank). FIRST EDITION. COPY #115 OF 176 COPIES. Original orange flexible vellum, gilt titling on front cover, publisher's dove device in gilt on rear cover, flat spine with vertical titling. In the original (slightly faded and worn) gray-green slipcase. OPENING WITH ILLUMINATED INITIAL "A" BY LUCIA JOYCE, the author's daughter, in silver, teal, pink, blue, and yellow. Marginal commentary printed in red and black. Slocum & Cahoon A-46. ♦Widely scattered tiny gray dots in paper (apparently an impurity of no significance and noted in most other copies in the marketplace), otherwise a very fine copy with no signs of use, the binding especially fresh, clean, and bright. (Also see illustration on p. 75.)\$4,000

A publication with direct ties to Joyce's daughter and indirect ties to T. E. Lawrence, this excerpt from what became "Finnegan's Wake" is a handsomely produced edition that aesthetically outshines all other installments from "Work in Progress." Attractively printed in Centaur type on Arnold handmade paper, this is a typically well-made product of the Corvinus Press, named for a 15th century ruler of Hungary and founded in 1936 by young Viscount Carlow (1907-44). Operating until his death, the press issued 58 books of significant literary and typographical interest. A collector of private press books before he began producing them, Carlow got into printing because of his close friendship with T. E. Lawrence (he was at Lawrence's bedside when he died). As a person involved with Lawrence's literary estate,



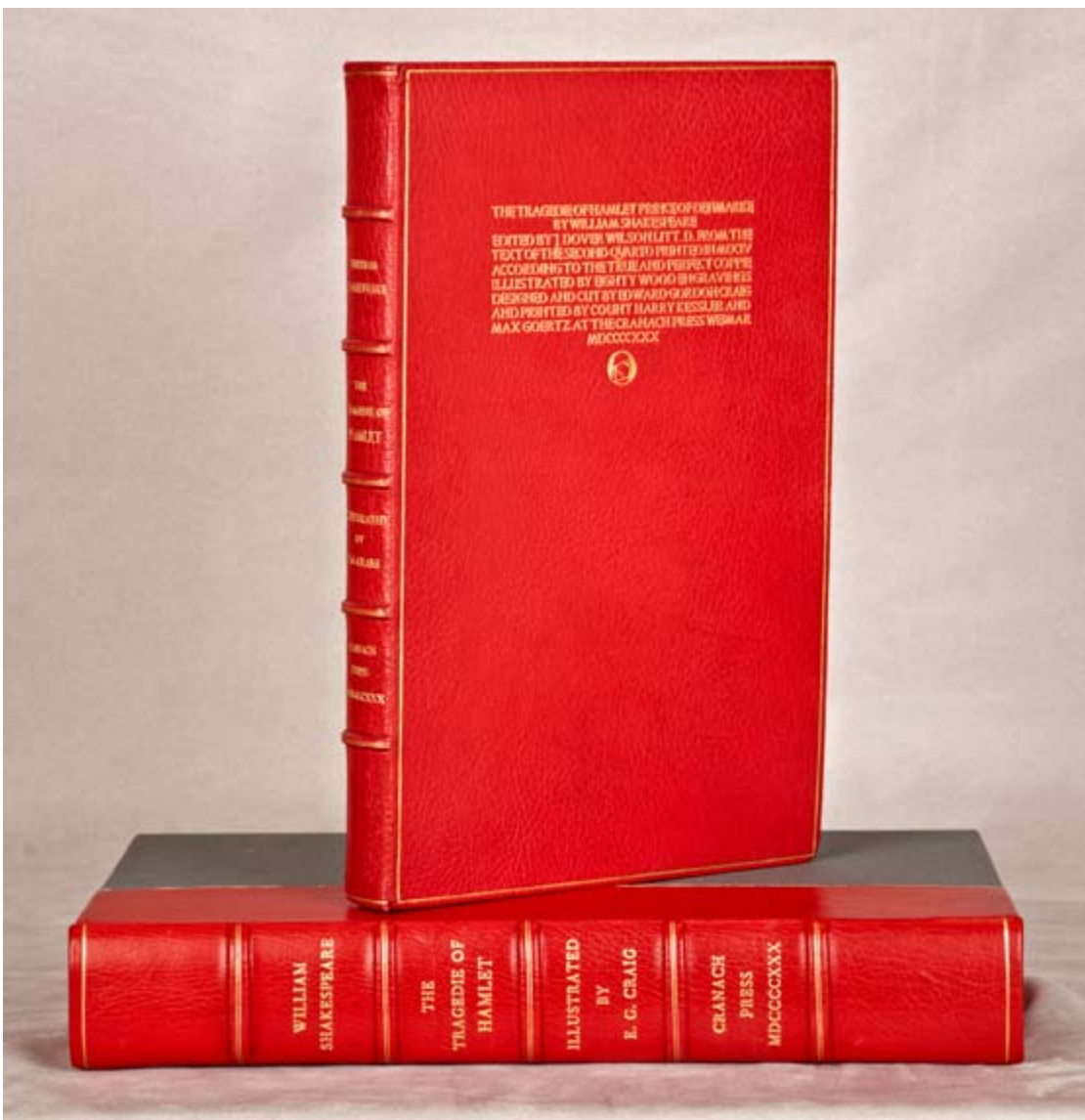
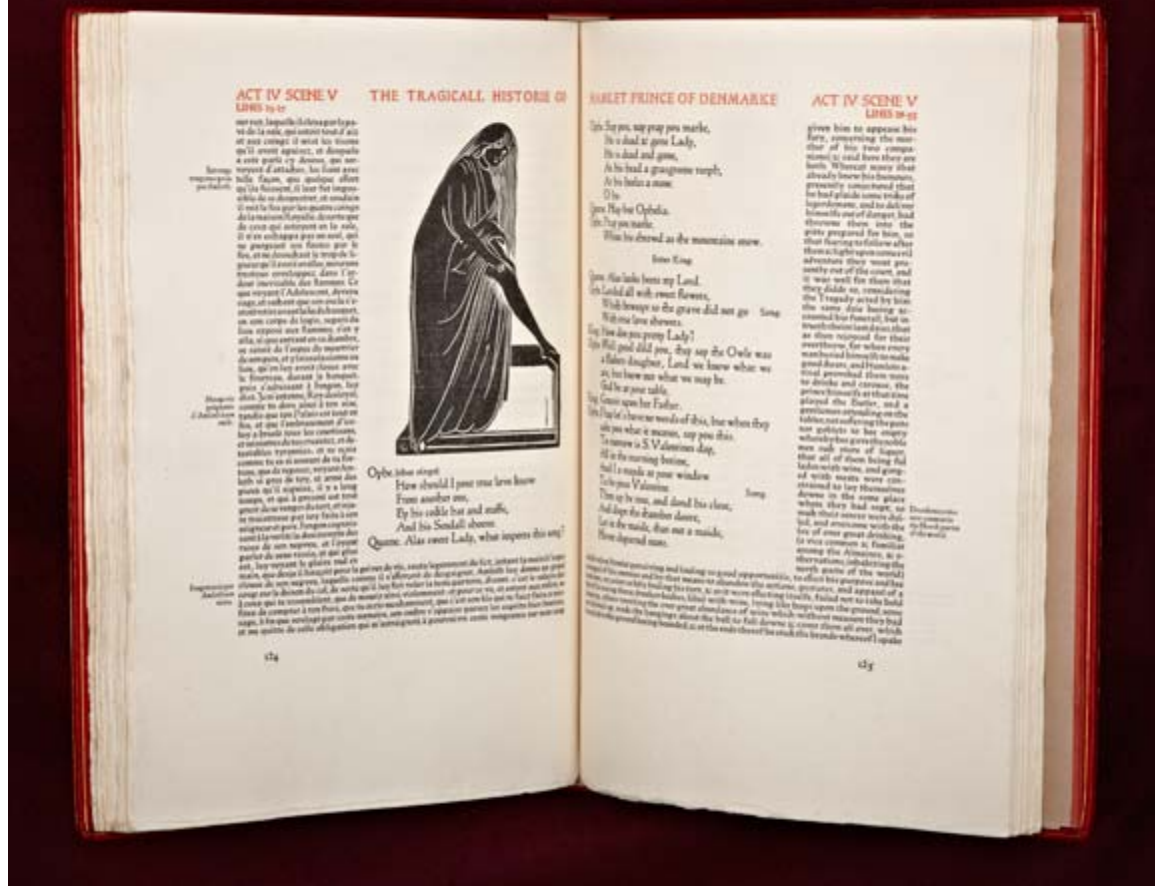
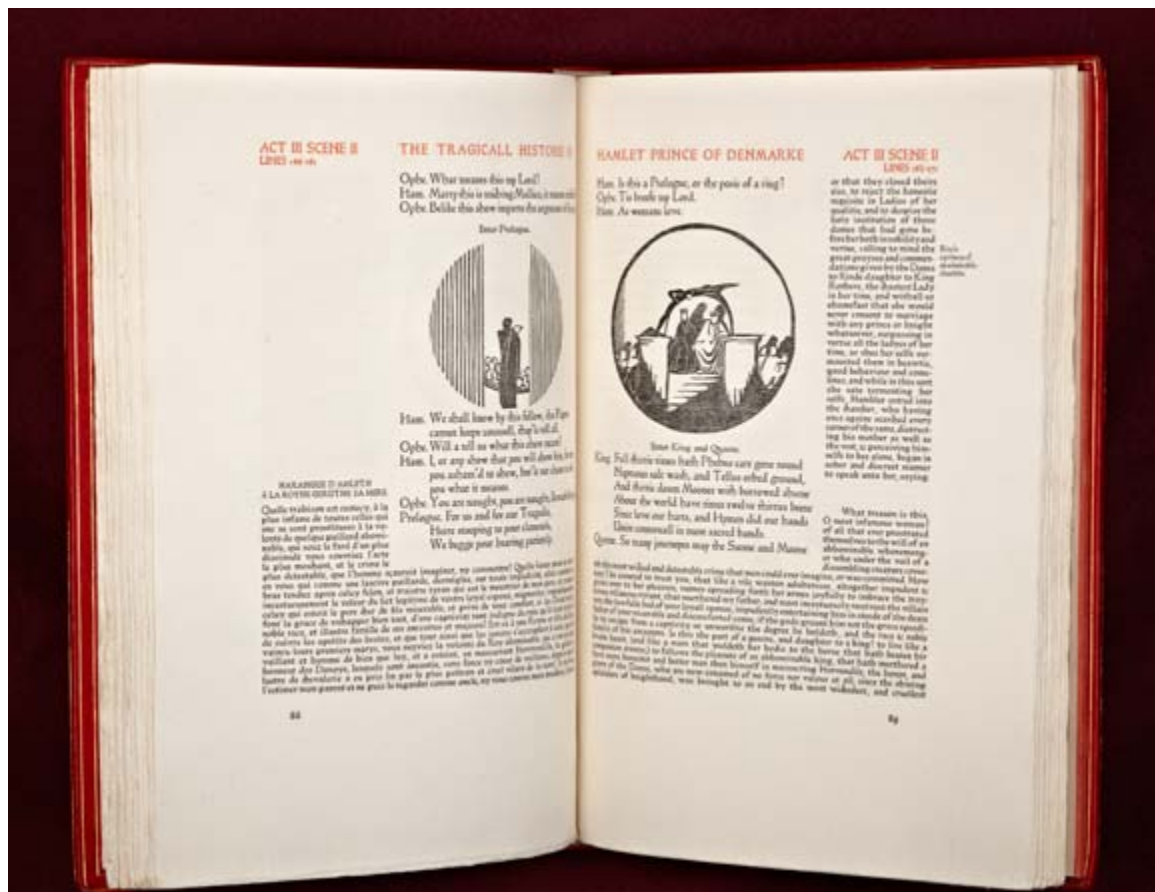
Carlow had access to unpublished material, and making it available to the public in an aesthetically pleasing form served as his motive in founding the press. A year after Carlow died in an airplane crash while on his way to Yugoslavia for a diplomatic mission, Viscount Kemsley purchased the Corvinus press and used it for the Dropmore Press he was creating. Corvinus Press books are not commonly seen, partly because some copies of their publications were destroyed before distribution in a warehouse fire kindled by a World War II bombing, and partly because they were

published in very small press runs. The pretty initial "A" that opens the work has a heartbreaking backstory. Joyce's daughter Lucia (1907-82) was diagnosed with schizophrenia in her early twenties and was permanently institutionalized by 1935. She had desperately tried, and failed, to become a dancer, and Joyce was determined to find a new artistic outlet for her, believing it would be therapeutic. He hit upon the painting of ornamental capitals like this one, and even went so far as to give publishers the money to pay her for her work. (CAH1230)

The Star-Studded Cranach "Hamlet," in Special Morocco, And with the Original Dust Jacket and Slipcase

104. (CRANACH PRESS). SHAKESPEARE, WILLIAM. THE TRAGEDIE OF HAMLET PRINCE OF DENMARKE. (Weimar: Cranach Press, 1930) 362 x 241 mm. (14 1/4 x 9 1/2"). 186, [2] pp. No. 13 OF 50 COPIES BOUND IN FULL MOROCCO, of a total of 300 copies on handmade paper specially produced for the press (along with 15 on Japanese paper and seven on vellum). FINE ORIGINAL RED MOROCCO by Otto Dorfner of Weimar (signed on rear turn-in), covers with single gilt-ruled border, extensive gilt titling and insignia on upper cover, raised bands, spine panels with gilt lettering, turn-ins ruled in gilt, top edge gilt, other edges untrimmed. With the original publisher's (badly torn but intact) dust jacket and slipcase (worn and with tape residue, though still sturdy). In a handsome morocco-backed folding cloth box with raised bands and gilt titling. ILLUSTRATED THROUGHOUT WITH WOODCUTS IN THE TEXT BY EDWARD GORDON CRAIG. Printed in red and black. With separately bound English notes (in cloth-backed wrappers) by J. Dover Wilson





in a pocket inside back cover, as issued. Rear pastedown with label of Lilly Library at University of Indiana and their ink deaccession stamp. Ransom, p. 253; "A Century for the Century" 21. ♦ Apart from faint offsetting on endpapers and the vaguest of foxing on a small handful of leaves, A VIRTUALLY PERFECT COPY, the binding unworn and the text immaculate. (Also see illustration on front cover.) \$27,500

Undertaken in what Franklin calls "a perfectionist spirit," this book brings together the most glittering names in English and German private printing at the time of its publication. In addition to the presence of the woodcuts by Craig, the typographical arrangement of the volume was done by Count Harry Kessler; the title was cut by Eric Gill; the type (in 18, 12, and 10 point black letter) was designed by Edward Johnston (after that used by Fust and Schoeffer in their Mainz Psalter of 1457) and was cut by Edward Prince, completed after his death by G. T. Friend; and the paper was made by a process devised jointly by Kessler and Aristide and Gaspard Maillol. Franklin says that "anybody who examines the Cranach Press 'Hamlet' must agree it is worthy of its reputation. The paper, superficially like Bachelor's Kelmscott, seems softer and more friendly, appropriate for the expressionist style of Craig's woodcuts. . . . These designs, and Gill's in the Golden Cockerel Chaucer, form the bravest artistic adventure among all private press books." It is increasingly difficult to find well-preserved copies of this title, especially in Dorfner bindings. Master bookbinder Otto Dorfner (1885-1955) taught at the School of Applied Arts in Weimar and at the Bauhaus school before founding his own school to teach the craft. He was awarded a number of international awards for his bindings, and is particularly noted for his work with the Cranach Press. The fact that this copy retains its publisher's slipcase and most of the original dust jacket—both of which are seldom seen now—is testimony to how carefully the present volume has been handled over its lifetime. (CAH1233)



▲ (from top to bottom:) 105, 107, 108, 106

105. (CRANBROOK PRESS). BOOTH, GEORGE G. CRANBROOK TALES. (Detroit: Cranbrook Press, 1902) 225 x 140 mm. (8 7/8 x 5 1/2"). 99, [3] pp. No. 156 OF 208 COPIES. Publisher's half vellum over brown boards, flat spine with brown suede label. With six six-line woodcut initials hand illuminated in gold, red, and blue, and five strapwork-bordered woodcut illustrations by D. W. Driscoll. Front pastedown with bookplate of Frank Cutter Deering. Booth, p. 31; Ransom, p. 237. ♦Spine label a bit dry and missing a small portion (including one letter), otherwise extremely fine—entirely clean, fresh, and bright inside and out. \$700

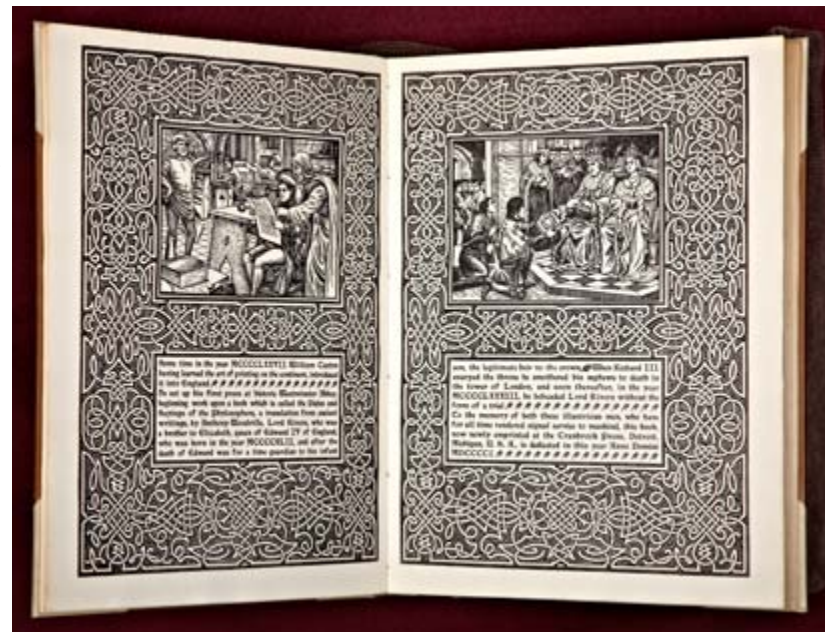


One of 10 works published by this American private press, the present volume is a tribute to the ancestral home of the founder, which gave the press its name. The Cranbrook Press was founded in Detroit in 1900 by the businessman George Booth, whose goal it was to emulate the Kelmscott Press in style, materials, and excellence. Cave says that the Cranbrook books were "to be closer to Kelmscott than those of any other private printer, not only [in] the design, . . . but also the execution." Booth made a Medieval workshop out of a room in his office building, he hired a printer whose experience antedated the Linotype machine, he had types made (modelled after those used by Morris), and he designed many of the elaborate strapwork borders that constitute the most

recognizable feature of his books. Unfortunately, Booth was not able to devote the time he wanted to spend as a close supervisor of activity at the press, and he gave up the enterprise in 1902. The present collection of folk tales and local legends centers on the town of Cranbrook in Kent and was written by Booth as a tribute to his father, who had been born there. He begins with an account of his own "Pilgrimage to Cranbrook," praising the beauty of the Kentish countryside, and follows it with five stories (or perhaps legends) from the town's long history, including an account of a visit from Elizabeth I. Our copy comes from the library of Maine businessman and bibliophile Frank Cutter Deering (1866-1936), whose mansion in Saco, Maine, now houses the Dyer Library. (ST12151)

106. (CRANBROOK PRESS). DICTES AND SAYINGS OF THE PHILOSOPHERS.

(Detroit: Cranbrook Press, 1901) 279 x 216 mm. (11 x 8 1/2"). 124, [2] pp. Translated (from a French version) by Anthony Woodville. No. 95 OF 224 COPIES. Original half vellum, brown paper sides, calf label on spine. First opening with a 3 1/2 x 4 3/4" woodcut vignette on facing pages, from drawings by De Voss W. Driscoll, the vignettes surrounded by an elaborate strapwork border, three other pages with similar borders, as well as woodcut initials, headpieces, and tailpieces in an elaborate style (part Italian strapwork, part Celtic) from designs by George G. Booth. Front pastedown with bookplate of Frank Cutter Deering. Booth, p. 28; Ransom, p. 236.



♦Spine label slightly dry and scuffed, back cover with half a dozen quite superficial scratches to paper, otherwise very fine, fresh, and clean, the text immaculate. (Also see illustration opposite.)\$950

This work contains the fourth appearance in print of the first dated book—and perhaps the first book ever—to be printed in England. Originally issued by William Caxton in 1477, "Dictes" was reprinted by Wynkyn de Worde in 1528 and then appeared in a late 19th century facsimile printing, editions that are now quite rare. The work, which reaches us through a complicated series of translations, comprises a collection of maxims by biblical, classical, and legendary philosophers. Anthony Woodville, 2nd Earl Rivers, translated it from a French manuscript that was in turn translated

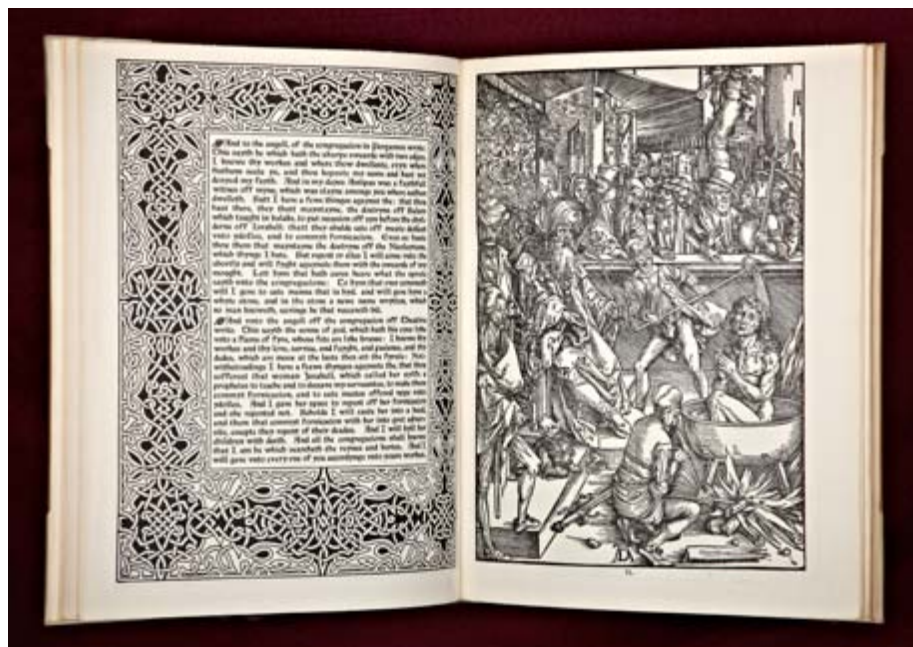
from the Latin version of an Arabic work written in Egypt in the 11th century. The philosophical observations are accompanied by brief biographies of the philosophers. Duff, who points out how remarkable it is that the first English printed book was issued in the vernacular, tells us that the work was edited by Caxton himself, "who added the chapter 'concernyng wymmen,' a chapter which, with its prologue, exhibits a considerable amount of humour." The very readable black letter type and the thick paper are faithful to the style and standards of Caxton and de Worde. (ST12152)

Dürer's Apocalyptic Woodcuts, in A Private Press Edition Faithful to the Traditions of Early Printing

107. (CRANBROOK PRESS). DÜRER, ALBRECHT, Illustrator. THE REVELATION OF SAINT JOHN THE DIVINE. (Detroit: Cranbrook Press, 1901) 279 x 216 mm. (11 x 8 1/2"). [76] pp. No. 83 OF 240 COPIES. Publisher's half vellum over brown boards, flat spine with brown suede label. Several woodcut initials and tailpieces, full white-on-black borders throughout, and 16 FULL-PAGE WOODCUTS AFTER ALBRECHT DÜRER'S APOCALYPSE SERIES. Booth, p. 29; Ransom, p. 236. ♦Spine label slightly dry and scuffed, a hint of chafing to boards, otherwise an extremely fine copy, flawless internally. (Also see illustration opposite and illustrations on following page.)\$1,250



This is a very pleasing and undervalued edition of St. John's "Revelations," using the text of the first English translation by Tyndale (ca. 1525-26) and reproducing Dürer's dramatic woodcuts of the "Apocalypsis cum Figuris," first printed in Nuremberg in



◆ 107



Scripps on Japanese vellum. Booth, p. 28; Ransom, p. 236. ◆Some trivial scratches to boards, spine label a bit rubbed, otherwise a beautiful copy, pristine internally. (See illustration on p. 96)\$950

This is the first book from the Cranbrook Press and the first published biography of Abraham Lincoln, which originally appeared in the Chicago Tribune in 1860 during the presidential campaign. The Tribune's editor John Scripps (1818-66) was a friend and admirer of Lincoln, who provided assistance in the writing of this work, although it is not an "authorized" biography (the Cranbrook Press version was edited by Scripps' daughter). In his book "Something about the Cranbrook Press," George Booth said that the goal of his press was "the printing of a few books of undoubted merit, having such permanent

literary value as would justify their preservation in the highest style of typographic art," and when choosing the first work to be printed at the press, he "concluded that the life of Lincoln would certainly be a subject worthy of the best form of permanent preservation." As the 1860 edition had only been separately issued as a tract in paper wrappers, this text was sorely in need of such treatment. The typeface here is roman, and the book is more modern in design than the later works of the press that paid tribute to Caxton and other early printers, but it is still very much in the spirit of the Private Press movement. (ST12305)

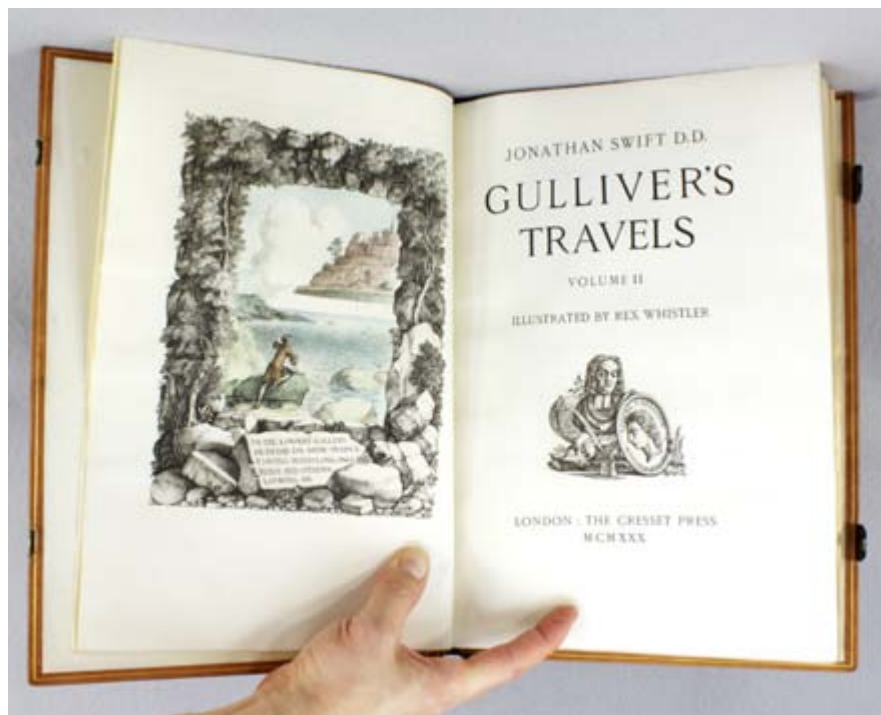
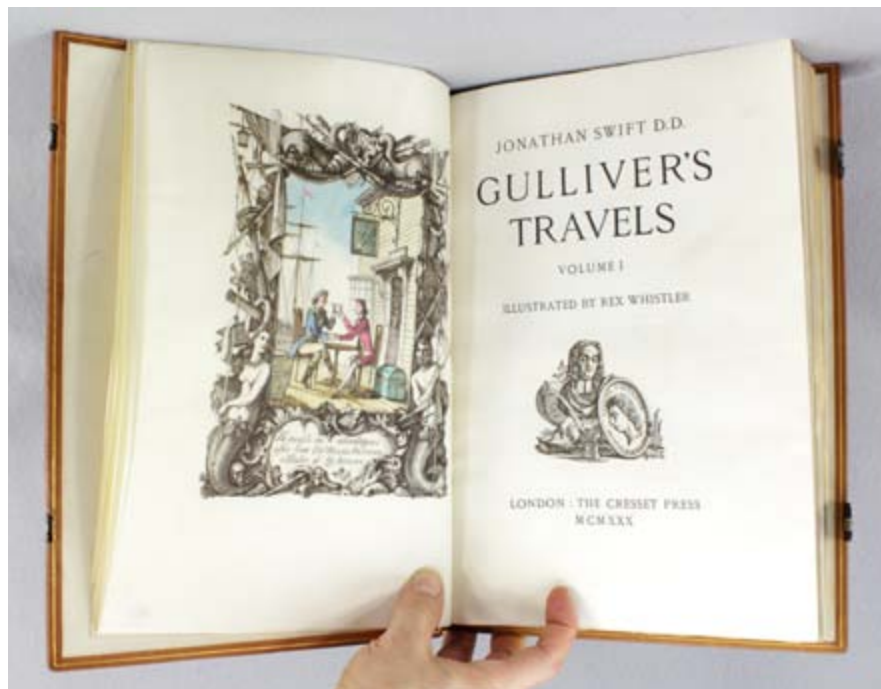
1498. Produced when the artist was just 27 years old, these 15 scenes from Revelation made Dürer's name and provided him with a source of income for life. Wildly imaginative, animated, and powerful, the Apocalypse woodcuts transformed book illustrations from simple line drawings to sophisticated, subtle works of art. Appearing in both Latin and German editions in 1498, the woodcuts were reprinted in 1511, and while individual prints continued to be sold, the complete series evidently did not appear again in a book until 1896, when a reproduction was issued by a German publisher, accompanied by Luther's translation of Revelation. There have been a number of 20th century reprints, but none more faithful to the traditions of early printing than the present work. (ST12153)

108. (CRANBROOK PRESS). SCRIPPS, JOHN LOCKE. **THE FIRST PUBLISHED LIFE OF ABRAHAM LINCOLN.** (Detroit: Cranbrook Press, 1900) 286 x 222 mm. (11 1/4 x 8 3/4"). 86 pp., [1] leaf (colophon). Edited by Grace Scripps Dyche. No. 209 OF 245 COPIES. Publisher's half vellum over brown boards, flat spine with brown suede label. With decorative woodcut initials, decorative paragraph markers, woodcut headpiece with tondo portrait of Lincoln, and frontispiece portrait of

The Impressive and Sought-After Vellum Version of the Cresset Press "Gulliver," with a Complete Set of the Extra Plates

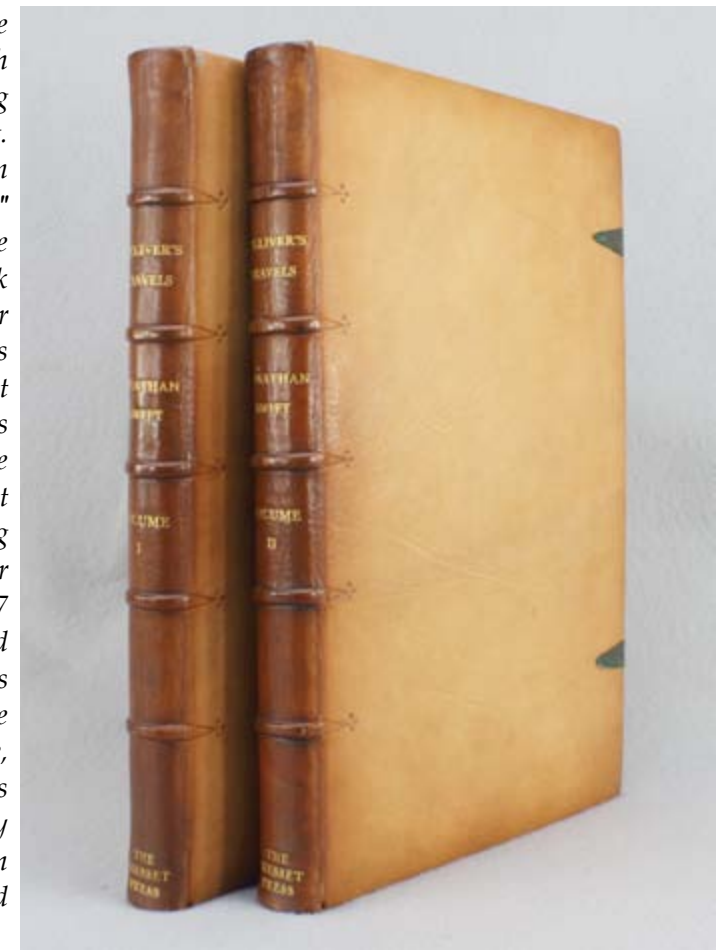
109. (CRESSET PRESS). (VELLUM PRINTING). SWIFT, JONATHAN. **GULLIVER'S TRAVELS.** (London: The Cresset Press, 1930) 343 x 235 mm. (13 1/2 x 9 1/4"). **Two bound volumes plus a portfolio of plates.** No. VIII OF 10 COPIES ON ROMAN VELLUM WITH AN EXTRA SET OF THE PLATES ON VELLUM, EACH OF THEM SIGNED BY THE ARTIST. Publisher's special russet morocco by Wood of London, raised bands flanked by simple blind tooling extending onto the boards, gilt titling, brass clasps and catches, gilt-ruled turn-ins, all edges gilt, vellum endleaves. The extra plates housed in silk-covered chemise bound into boards covered with matching morocco. The whole contained in two extremely fine recent morocco-backed felt-lined folding boxes with raised bands and gilt titling, giving the appearance of three book spines. With title page vignette featuring a bust of Swift (appearing in each volume), eight head- and tailpieces, five full-page engraved maps, and 12 DELICATELY HAND-COLORED COPPER-ENGRAVED PLATES (including two frontispieces) BY REX WHISTLER, each within an ornate baroque-style frame, and with an additional suite of all 26 engraved images, each signed by Whistler and separately matted. Original tissue guards. Ransom, p. 7. ◆Spines of the text and plate volumes rather darkened (though evenly so), the morocco boards covering the plate chemise a bit soiled and somewhat scratched (the scratches well refurbished), but the original deluxe bindings showing almost no other wear and retaining much of their original appeal. Text and plates with only the most trivial of foxing or tonal variations to the vellum, and generally IN VERY FINE CONDITION INTERNALLY. (Also see illustration on back cover.)\$55,000

This is the very rare vellum edition of one of the most beautifully printed and attractively illustrated private press books of the 1930s. Inspired by such masters as Watteau, Canaletto, and Boucher, Whistler's work, including the witty drawings here surrounded by rococo frames, recall the 18th century heyday of French





book illustration. Horne quotes a 1984 exhibit at the British Museum that says, "This playful essay in 18th century pastiche is, like much fine English book-making of the 1920s and 1930s, aesthetically backward-looking. Whistler's drawings are matched by a text printed in a revival of John Baskerville's 18th century types." Reginald John "Rex" Whistler (1905-44) made a name for himself in mural painting, stage design, and book illustration, and in "Gulliver," his skills as a theater designer and as a muralist align to produce what is widely regarded as his masterpiece, as well as a highspot of 20th century fine printing. Horne describes him as "one of the most gifted figures of the years between the wars," and laments that his artistic career was brought to a tragically premature end by World War II, during which Whistler died while serving as a tank troop leader in France. The Cresset Press operated between 1927 and 1931 under the direction of Dennis M. Cohen and A. I. Myers, and while its output was small, the books it produced were notable. Presswork was done at the Shakespeare Head Press run by Bernard Newdigate, perhaps the most important name in private press printing between the wars. Besides the present one, only one other copy of the Cresset Press "Gulliver" on vellum seems to have appeared at auction since 1975, and it had only six of the extra plates colored. (STCBR1201)



110. (CURWEN PRESS). (BINDINGS - MALTBY'S OF OXFORD). HORACE. HORATI CARMINUM LIBRI IV. (Londini: Impensis Petr. Davies, 1926) 225 x 149 mm. (8 7/8 x 5 7/8"). 2 p.l., 141, [1] pp. ONE OF 500 COPIES. HANDSOME CONTEMPORARY HUNTER GREEN CRUSHED MOROCCO BY MALTBY'S OF OXFORD (stamp-signed on front turn-in), covers gilt with double-ruled border enclosing a large central rectangle formed by strapwork with intersecting lobes in the center of each side, raised bands, spine gilt in double-ruled compartments with small round tool cornerpieces, gilt-ruled turn-ins, top edge gilt, other edges rough trimmed. With five charming color vignettes by Véra Willoughby. Ransom 2602. ♦Spine uniformly sunned toward a pleasing olive brown, but A VERY FINE COPY, the elegant text clean, fresh, and bright, and the very lustrous binding with only the most trivial signs of use. \$400



▲ 110, 176

Horace's four books of Odes—in which the poet reaches lyrical perfection—are presented here in the original Latin and in a very attractive typographic and bibliopegic package. Although the Curwen Press was founded (under a different name) in 1863, it became an important press in the world of private printing in 1914, when Harold Curwen (1885-1949), the grandson of the original founder, took control. In 1921, Oliver Simon (1895-

1956) joined the firm, and he was instrumental in upgrading the quality of book production, in part by commissioning typefaces, illustrations, and decorations from, among others, Jan Van Krimpen, Rudolf Koch, Edward Baroden, Paul Nash, and Graham Sutherland. (Lovat Fraser was already working for the press when Simon came in). Glaister says that "the brilliantly successful association of Curwen and Simon led to a steady flow of fine books as well as jobbing printing

of outstanding quality." Our volume was the first book published in England to use Koch's elegant Kursiv type, set by hand and printed on fine textured Eilerslie paper. Founded in 1834 by Henry Maltby, Maltby's Bookbinders continues in business in Oxford to this day, producing fine handcrafted bindings for private collections, limited editions, and royal libraries. The firm is well represented in connection with a wide range of books in ABPC. (ST11597a)

In D'Ambrosio's Whimsical and Unique Circus Tent Binding

111. D'AMBROSIO, JOSEPH. TRAPEZE. (Chicago: Joseph J. D'Ambrosio, 1976) 257 x 206 mm. (10 1/8 x 8 1/8"). 48 leaves, the first 47 numbered "i-xxxxvii," followed by the unnumbered colophon leaf. FIRST EDITION. No. 2 OF 50 COPIES, SIGNED BY D'AMBROSIO AND PRINTER ELMORE MUNDELL. Creative original tan vinyl cloth over wood by D'Ambrosio, the unusual spine hinging vertically in the middle with the portion to the right becoming a serigraphed shadow box, and with strings running through holes in various locations (the spine, the wide lip at the bottom of front board, and at 11 places on the surface of the front cover), all contributing to the image of a circus tent, with taut ropes holding it up, paper title label on the spine portion of the shadow box, Japanese mulberry paper endpapers. In a sturdy card sleeve covered in Japanese mulberry paper. With 20 original color serigraphs signed and numbered by the artist. With duplicate photocopies of two letters from the artist to the original purchaser laid in at front. D'Ambrosio, "Nineteen Years and Counting," p. 45. ♦A little creasing to the left part of the spine, otherwise in virtually mint condition. \$950

This is a delightful example of the kind of consistently inventive, usually whimsical, and always severely limited works produced by one of the most charming book artists of the last part of the 20th century. Printed in Centaur and P. T. Barnum typefaces on Rives BFK paper using a number 3 Vandercook proof press, the book is a murder mystery involving the aerialists in a travelling circus, with binding, text, and illustration all produced by Joseph D'Ambrosio (1934-2009). As he notes in his bibliography, the fact that he was both writer and illustrator here allowed for the integration of text and images without special difficulties, and his training as an engineer was useful in creating the work's very clever and certainly distinctive binding. D'Ambrosio declared in his letters that the "unique feature" of this book "is that the binding strings come out of the book and work their way to the front cover frame and become part of the circus tent artwork there." Our copy is one of just 17 with the honey-colored vinyl cloth the artist originally chose for the cover material. As he had no money to purchase all the materials needed to publish all copies of the books at once, he issued them in stages, using sales from early copies to fund later ones. When he went to buy more of the vinyl cloth for a second



stage of production, he found the supply exhausted, so copies 18-50 are bound in canvas. In a laudatory piece, the California State Library Bulletin (#78) characterizes D'Ambrosio as a "versatile artist" who has created a number of admirable artist's books that, because of their strict limitation, are now "virtually impossible to acquire in the antiquarian market." (ST12100)

Keats, Daniel Press, and Zaehnsdorf, in a Lovely Collaboration



112. (DANIEL PRESS). (BINDING - ZAEHNSDORF). KEATS, JOHN. ODES, SONNETS & LYRICS. (Oxford: Daniel Press, 1895) 235 x 165 mm. (9 1/4 x 6 1/2"). 6 p.l., 63, [1] pp. No. 229 OF 250 COPIES. HANDSOME HONEY-BROWN CRUSHED MOROCCO BY ZAEHNSDORF (stamp-signed on front turn-in, and with gilt oval stamp on rear pastedown), covers gilt in a Grolieresque pattern of complex strapwork and interlocking vines with azured leaves, raised bands, spine gilt in compartments containing an azured leaf or strapwork, turn-ins with multiple gilt rules and curling cornerpieces, marbled endpapers, top edge gilt, other edges rough trimmed. Original gray-green paper wrappers bound in. Frontispiece portrait from a drawing by Joseph Severn. Madan 36 (pp. 115-16); Tomkinson, p. 44. ♦The vaguest hint of rubbing to joints, small area of discoloration at bottom of spine (perhaps to cover over a library call number[?])—though the volume with no other traces of library ownership), frontispiece offset onto tissue guard, but still A LOVELY COPY, everywhere bright and clean, and the text immaculate. (Also see illustration on back cover.)\$3,500

Comprising a selection of 25 poems, which, in Madan's words, is "a memorable edition and desirable possession," this is one of the five dozen unprepossessing but nevertheless celebrated products of the Daniel Press, offered here in a beautiful elaborately decorative Zaehnsdorf binding. Charles Henry O. Daniel (1836-1919) is called by Cave "by far the most important of all [the] . . . Victorian printers for pleasure." With the help of his wife and two daughters, Daniel produced 60-odd pieces, mostly during the last quarter of the 19th century. This corpus of works was responsible for a renewed interest in the Fell types, which had been bequeathed to the Oxford University Press, ignored for many years, and then taken up by Daniel for continuing use at his press. The present item was printed in celebration of the 100th anniversary of Keats' birth, with the goal of collecting the best of the poet's shorter pieces. The preface to our volume extols the beauty of the frontispiece of Keats, taken from a drawing formerly in the possession of Canon Dixon and now reproduced here for the first time. Madan says that the work sold well and is highly prized, despite the fact that "the style of printing is plain and there are few ornaments." The binding, on the other hand, is quite ornate, and—as always with Zaehnsdorf work—extremely tasteful. Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at age 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. Over the years, Zaehnsdorf employed a considerable number of distinguished binders, including the Frenchman Louis Genth (who was chief finisher from 1859-84), and trained a number of others, including Roger de Coverly and Sarah Prideaux. A family-run business until 1947, the Zaehnsdorf bindery always produced consistently attractive and innovative designs executed with unflinching skill. (ST12370-2b)

14 Doves Press Items,
Some of them Rare, on Vellum, and/or Finely Bound

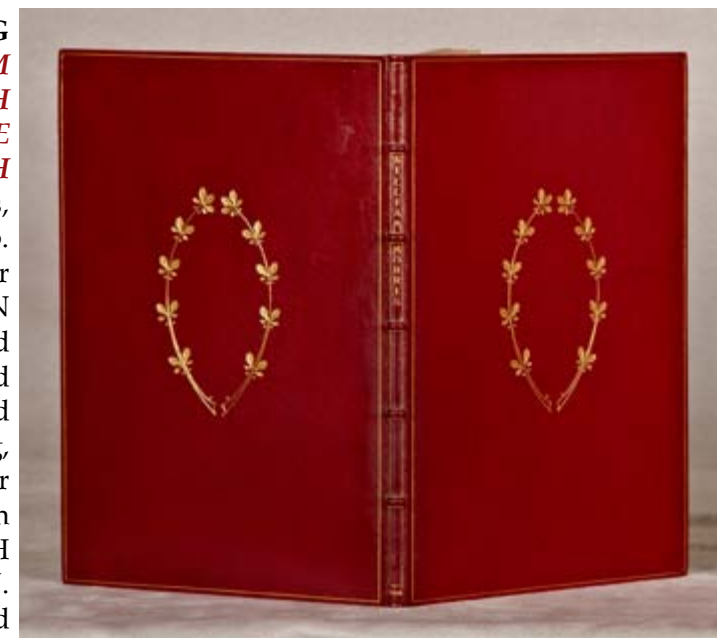
113. (DOVES PRESS - MAJOR WORKS). BIBLE IN ENGLISH. THE ENGLISH BIBLE. (Hammersmith: The Doves Press, 1903-05) 337 x 235 mm. (13 1/4 x 9 1/4"). **Five volumes.** ONE OF 500 COPIES. Original flexible vellum by the Doves Bindery (stamp-signed on rear turn-in), gilt titling on spine. In supplied stiff brown buckram dust jackets inside a handsome brown crushed morocco slipcase, designed to look like five leather-bound volumes on the shelf. Elegant initial letters in red throughout by Edward Johnston, including an "I" running the length of the page to open Genesis (with "In the beginning"). Printed in red and black. Tidcombe DP-6; Herbert 2139; Rumball-Petre 150; Tomkinson, p. 54; "A Century for the Century" 4. ♦The expected minor marginal foxing to three or four quires (only) in the first two volumes and a couple of leaves in the fifth, the usual variation in color of the vellum because of grain (covers of volume III with an overall grayness, but this a natural occurrence and not offensive), just trivial soiling to the vellum, otherwise a very fine copy, showing virtually no signs of use, the text unusually clean, bright, and fresh, and the bindings generally well preserved in their attractive case. (Also see illustration on front cover.) \$15,000



This is the only folio Cobden-Sanderson printed, is one of the most beautiful of all modern books, and (with the Ashendene Dante and the Kelmscott Chaucer) is considered one of the three ideal books of modern typography. Its publisher expressed hope in his journal that this impressive production might serve "plainly, monumentally, for a nation's masterpiece, for a nation's guidance, consolation and hope." It is one of the few English books of the 20th century that could qualify for such lofty service. The fine calligraphic initials here by Edward Johnston, as in the splendid opening to Genesis, are a perfect example of the consonant combination of calligraphy and typography. Herbert says that the present work is "regarded as the most beautifully printed Bible of the century," and Rumball-Petre says it is "one of the typographical

masterpieces of all time." According to Tidcombe, the foxing-like discoloration to the leaves, especially in volume I, was "the one real disaster to occur at the Doves Press," and was the result of what Cobden-Sanderson described as "a misadventure in the drying of the sheets." In a letter to a customer who had inquired about the stains, he wrote, "I am grieved that it is as it is, & that there should be a flaw where perfection was aimed at. I can only pray that the flaw may be accepted as part & parcel of our general infirmity and be forgiven." (Fortunately, the foxing is a great deal less serious than usual in our copy, generally affecting the tail margins only, and happily the very striking opening page of Genesis, so often afflicted with foxing, is spotless.) For other Doves Bible items, see #122-23, below. For more on the Doves Press, see item #119. (CAH1247)

114. (DOVES PRESS - LESSER WORKS). (BINDING - DOVES BINDERY). MACKAIL, J. W. WILLIAM MORRIS: AN ADDRESS DELIVERED THE XITH NOVEMBER MDCCC AT KELMSCOTT HOUSE HAMMERSMITH BEFORE THE HAMMERSMITH SOCIALIST SOCIETY. (Hammersmith: Doves Press, 1901) 235 x 165 mm. (9 1/4 x 6 1/2"). 2 p.l., 27 pp. FIRST EDITION. ONE OF 300 COPIES on paper (and 15 on vellum). VERY PLEASING MAROON MOROCCO, GILT, BY THE DOVES BINDERY (signed and dated 1903 on rear turn-in), covers with gilt-ruled border and large oval oak leaf wreath at center, raised bands, spine gilt in compartments with vertical titling, turn-ins with multiple gilt rules and oak leaf cluster cornerpieces, all edges gilt. Front pastedown with engraved bookplate of H. Bradley Martin; WITH A SIGNED MANUSCRIPT LETTER FROM T. J. COBDEN-SANDERSON on Doves Bindery letterhead laid in at front (see below); FLYLEAF AT BACK ADDITIONALLY SIGNED BY COBDEN-SANDERSON and dated 16 July 1903. Tomkinson, p. 52; Tidcombe DP-3. ♦Just a touch of rubbing to joints, rear board with a tiny scar and a hint of soil, otherwise A FINE AND QUITE PRETTY COPY, clean and fresh internally, and in a lustrous binding with only inconsequential wear. \$2,200



In a Doves binding of simple elegance, this is a very appealing copy of Mackail's tribute to Morris, with illustrious provenance and related manuscript material of some interest. American collector H. Bradley Martin (1906-88) was extraordinarily discriminating, and his copy of any book will always be distinguished as having been a part of a library chosen by one of the most discerning of modern collectors. The heir to a steel fortune and a director at a leading New York investment bank, Martin was a member of the Grolier Club for 50 years and was one of the great American book collectors of the 20th century. His library of 10,000 volumes was sold at Sotheby's in nine sales during 1989-90. Dated 10 July 1903 and addressed to "My Dear Sir," the laid-in letter refers to an apparent close physical encounter between Cobden-Sanderson and the recipient, who was "leaving Kelmscott" with his son when

Cobden-Sanderson got "in the way." Cobden-Sanderson expresses pleasure at the boy's interest in "the bindery" and promises to send him "a little book written by [him] self about the craft & published by H. P. S." (This probably refers to "The Arts and Crafts Movement," issued by the Hammersmith Publishing Society in 1905.) The recipient is revealed as a subscriber to the Doves Bible when Cobden-Sanderson says, "I hope that you received your copy of the 1st vol. of the Bible safely," and he promises to accede to the recipient's request for a Doves binding, either the Doves Press "William Morris, or Tennyson, or [Cobden-Sanderson's] 'Ideal Book,'" any of which could be had for £10.10. It is likely that the present "William Morris" volume fulfills the request. This item sold for a hammer price of \$500 at the Martin sale of 14 June 1990. (For more on the content of this book, see item #119, below.) (ST12370e)



115. (DOVES PRESS - LESSER WORKS). COBDEN-SANDERSON, THOMAS JAMES. LONDON: A PAPER READ AT A MEETING OF THE ART WORKERS GUILD . . . MARCH 6, 1891. (Hammersmith: Doves Press, Presented to the Subscribers, 1906) 235 x 165 mm. (9 1/4 x 6 1/2"). 7, [1] pp. ONE OF 300 COPIES on paper (and five on vellum). Original flexible vellum, gilt spine titling. Text on final page in black and red. Tomkinson, pp. 54-55. ♦A hint of soiling to the lower cover, binding vaguely rumped (as usual), otherwise a very fine copy inside and out. \$275

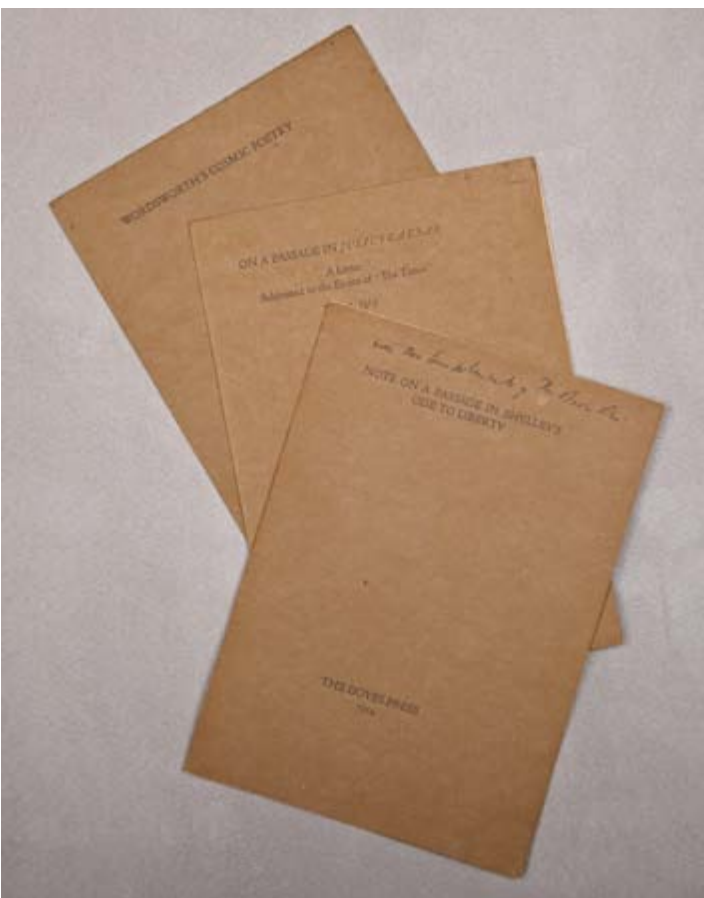
In this paper, Cobden-Sanderson laments that London has developed, not according to a sensible plan that would reflect its people and its people's accomplishments, but as the result of individuals striving for their own profit. He encourages a kind of architectural revolution, including a building upwards, as the expression of the collective mind

and ideals of a great nation. His address met with less than enthusiastic response. The colophon here indicates that the book was composed and printed by Cobden-Sanderson's son Richard (always known as Dickie), who was then a 22-year-old apprentice at the press. To his father's joy, Dickie set up as a publisher under his own name in 1919. (CRS0944)

*Inscribed by Cobden-Sanderson,
Owned by Radclyffe Hall*

116. (DOVES PRESS - LESSER WORKS). COBDEN-SANDERSON, THOMAS JAMES. NOTE ON A PASSAGE IN SHELLEY'S ODE TO LIBERTY. (Hammersmith: Doves Press, 1914) 235 x 168 mm. (9 1/4 x 6 5/8"). 6 pp., [1] leaf (this last leaf blank). The original unbound sheets inserted into the publisher's printed brown paper wrapper (as issued). Front cover inscribed at top: "with the Compliments of The Doves Press" in Cobden-Sanderson's hand; inside front cover with book label of Radclyffe Hall and Una Troubridge (see below). Tidcombe DPL-7. ♦A VERY FINE COPY, quite crisp and bright, with no signs of use. \$300

Like the next two catalogue entries, this is a piece of Doves Press ephemera sent free to subscribers of the press. The present item reproduces the letter Cobden-Sanderson wrote to the editor of the "Athenaeum," offering his interpretation of a difficult sentence in Shelley's "Ode to Liberty." Our copy belonged to Radclyffe Hall (1880-1943), author of the groundbreaking lesbian novel "Well of Loneliness," an important literary and sociological study of the plight of the masculine woman, and her partner Una Troubridge, two of the habitués of Natalie Barney's salon satirized in Djuna Barnes' "Ladies Almanack." (ST12370-2v)



117. (DOVES PRESS - LESSER WORKS). COBDEN-SANDERSON, THOMAS JAMES. ON A PASSAGE IN JULIUS CAESAR. A LETTER ADDRESSED TO THE EDITOR OF THE TIMES. (Hammersmith: Doves Press, July 17, 1913) 235 x 168 mm. (9 1/4 x 6 5/8"). [4] pp. The original unbound text inserted into the publisher's printed brown paper wrapper (as issued). Tidcombe DPL-4. ♦Small smudge on upper cover, faint corner crease, otherwise fine. \$275

In this letter to the editor of the London "Times," Cobden-Sanderson addresses a mistake he discovered while preparing the Doves Press edition of "Julius Caesar." An earlier editor of the text had mistakenly attributed to Cato a line spoken by Brutus, with the confusing result that Cato first identifies himself as the son of Marcus Cato, and then immediately

says his name is Brutus. It was not the sort of mistake a perfectionist like Cobden-Sanderson could let pass unaddressed. (ST12370-2u)

▲ 118, 117, 116

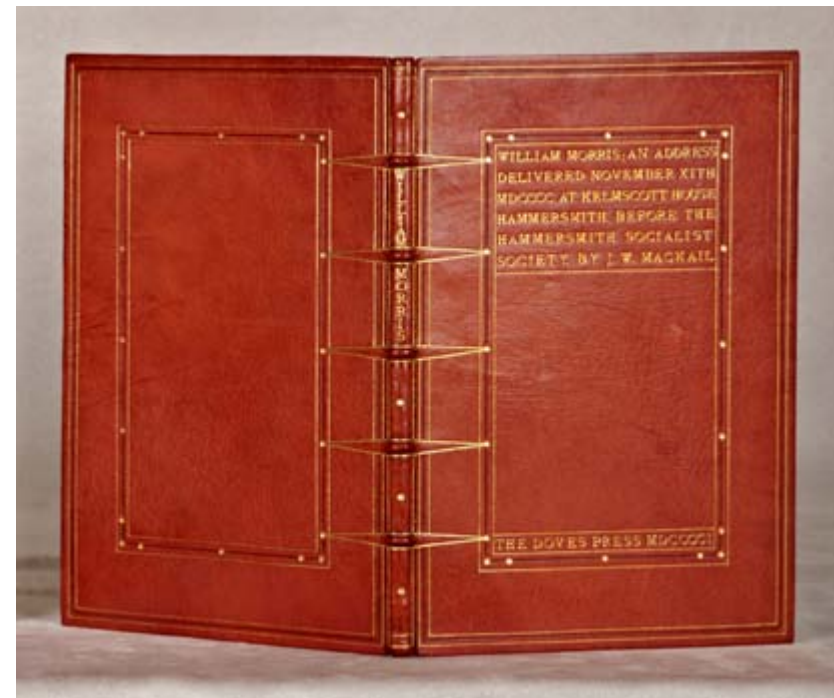
118. (DOVES PRESS - LESSER WORKS). COBDEN-SANDERSON, THOMAS JAMES. WORDSWORTH'S COSMIC POETRY. (Hammersmith: Doves Press, 1914) 235 x 168 mm. (9 1/4 x 6 5/8"). [4] pp. The original unbound text inserted into the publisher's printed brown paper wrapper (as issued). Year of publication pencilled on front cover; mistake in colophon (year given as 1814) corrected in pencil in the margin. Tidcombe DPL-8. ♦In fine condition, with only the most trivial imperfections. (See illustration opposite.) \$275

This is a response Cobden-Sanderson wrote to an article in the "Westminster Gazette" on "Wordsworth's Patriotic Poetry." He praises the healing, "cosmic" power of Wordsworth's poetry for a world infected by hate, "a peculiarly human phenomenon" that can

"make a man despair of himself and of the universe as the abode & instrument of good." World War I was ripping Europe apart, and Cobden-Sanderson found solace in Wordsworth's vision of "an order beyond the reach of Hate and touched with a great Delight." (ST12370-2w)

119. (DOVES PRESS - LESSER WORKS). (MORRIS, WILLIAM). MACKAIL, J. W. WILLIAM MORRIS: AN ADDRESS DELIVERED THE XITH NOVEMBER MDCCC AT KELMSCOTT HOUSE HAMMERSMITH BEFORE THE HAMMERSMITH SOCIALIST SOCIETY. (Hammersmith: Doves Press, 1901) 238 x 162 mm. (9 3/8 x 6 3/8"). 2 p.l., 27 pp. FIRST EDITION. ONE OF 300 COPIES on paper (and 15 on vellum). VERY ATTRACTIVE RUSSET GOATSKIN IN THE STYLE OF THE DOVES BINDERY (signed "N. H." in blind on rear turn-in), boards panelled with two sets of gilt fillets flanking a black rule (the black rule of the center panel with 20 spaced-out gilt circles), raised bands flanked by gilt rules extending onto covers, spine in compartments with gilt dot centerpiece, wide turn-ins decorated with the same elements used in the cover panelling, marbled endpapers, all edges gilt. Printed in red and black. Tomkinson, p. 52; Tidcombe DP3. ♦Two leaves with faint marginal stain or foxing, but AN ESPECIALLY FINE COPY, remarkably clean and fresh inside and out. \$1,800

An Arts and Crafts item in at least three ways, this is an early Doves Press edition in a handsome Doves-like amateur binding of an important address by the biographer of William Morris. In contrast to Morris' proclivity toward the Baroque, Thomas James Cobden-Sanderson (1840-1922) demonstrated at his Doves Press that printing with plain type well set and with good margins could produce notable work. He was inspired by the example of the Kelmscott Press, but he went his own way, producing chaste and meticulous books that inspire in their simplicity. Trained as a lawyer, he studied bookbinding with Roger de Coverley, and then established the Doves Press in 1893. At the request of Cobden-Sanderson's wife Annie, Mackail in 1900 delivered the present appreciation of William Morris four years after his death. John William Mackail (1859-1945) was a distinguished classical scholar, a poet, and a literary critic and biographer. His biography of Morris is one of the best modern works of its kind. The 1900 address, given to the society Morris founded, lays out the basic biographical



facts of his life and includes some appended reflections about the central lesson for socialists to be found in those facts. The book was issued in June of the first year of the press, the third Doves book to be printed, and the first to be done in red and black. (ST12370f)

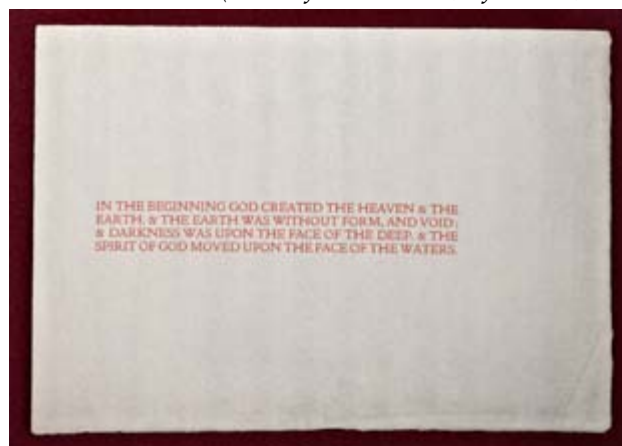
120. (DOVES PRESS - LESSER WORKS). (VELLUM PRINTING). COBDEN-SANDERSON, T. J. LONDON: A PAPER READ AT A MEETING OF THE ART WORKERS GUILD . . . MARCH 6, 1891. (Hammersmith: Doves Press, 1906) 235 x 165 mm. (9 1/4 x 6 1/2"). 7, [1] pp. ONE OF FIVE COPIES PRINTED ON VELLUM (along with 300 on paper). Very pleasing russet crushed morocco by the Doves Bindery (stamp-signed and dated 1921 on rear turn-in), covers with simply ruled gilt border, raised bands, spine with vertical titling and gilt-ruled compartments, turn-ins with gilt fillets, all edges gilt. Tidcombe DP-9; Tomkinson, pp. 54-55; Franklin, p. 210. ♦Boards a little bowed (as usual with vellum), otherwise A VERY FINE COPY, clean and bright inside and out. **\$7,500**



This is the same book as described in item #115, above, but the present volume is specially bound and printed on vellum, rather than paper. The vellum copies were not sold by the press, and did not appear on the market until sales at Sotheby's in 1923 (three copies), 1929, and 1938. These five luxury copies are obviously rare and highly prized: a copy matching the description of our volume (and perhaps this one) has sold for a hammer price as high as £4,200, or the equivalent of \$7,266 (at Christie's on 16 Nov 2005). For more on the content here, see item #115. (ST12370g)

121. (DOVES PRESS - EPHEMERA). A PROOF PRINTING ON PAPER OF THE OPENING SENTENCE FROM THE ENGLISH BIBLE. FIRST TWO VERSES OF GENESIS. ([Hammersmith: Doves Press, ca. 1900]) 165 x 238 mm. (6 1/2 x 9 3/8"). Four lines done in majuscules of Doves type. Printed in red. Tidcombe DPE-85. ♦Faint corner crease, otherwise fine. **(Also see illustration on back cover.)\$1,800**

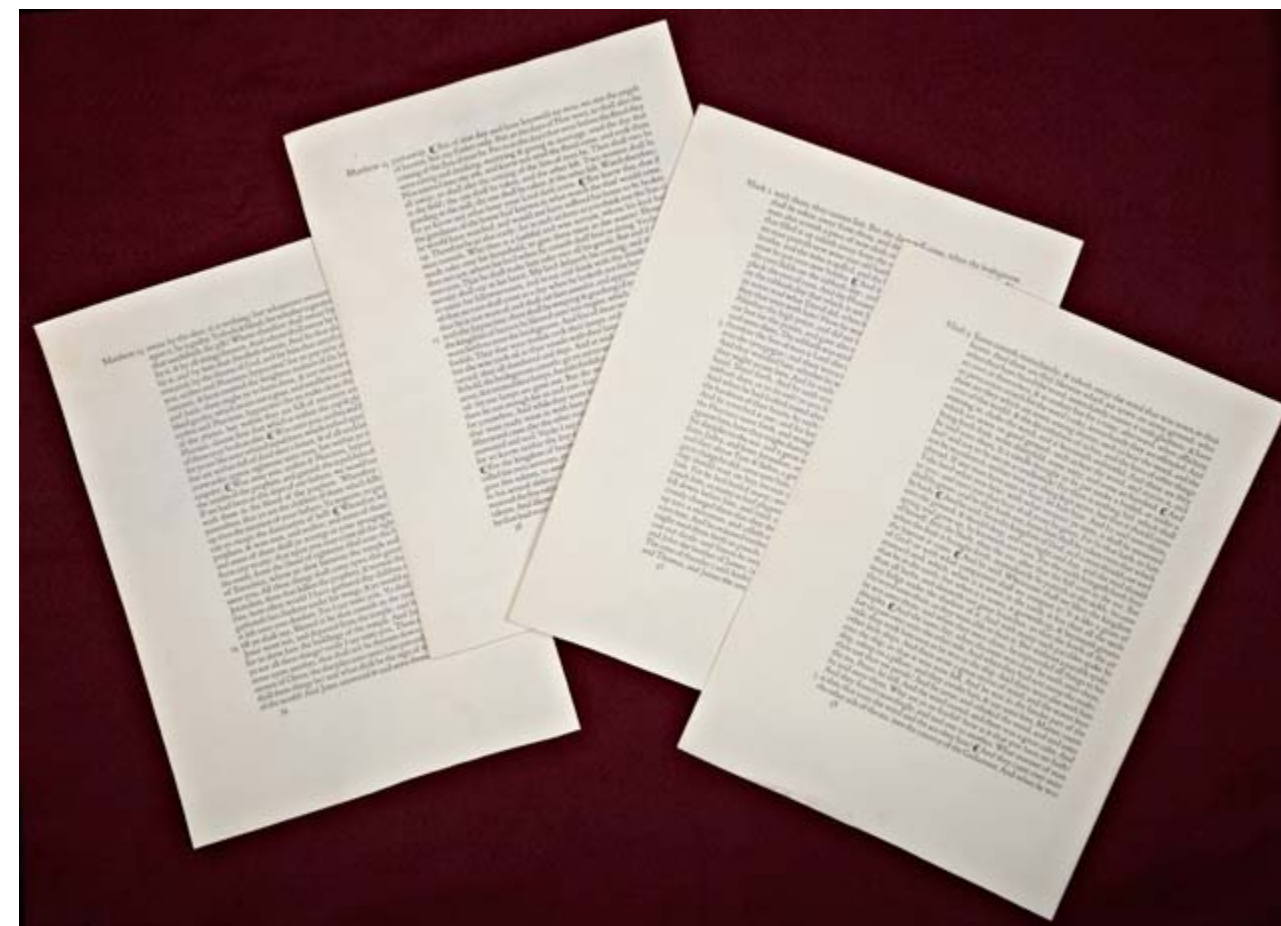
Printed in the quietly grand capitals of Cobden-Sanderson's Doves typeface, the text here contains the opening 39 words of Genesis, from "In the beginning" to "moved upon the face of the waters." According to Tidcombe, there had been a version of the Bible printed (and then rejected) with these same words all in red, and it is certainly possible that the present trial sheet could have been done at about the same time (in the final version, of course, the words appear in black after the first three). Not surprisingly, the opening of the Bible was of great importance to Cobden-Sanderson, who wanted something more monumental. Working with calligrapher Edward Johnston, he created the now-iconic opening, with the first three words forming the first line, in a much larger type. In his journal entry of 7 June 1902, he wrote: "Last night I received from Edward Johnston the completion of my design for the first page of the Bible, and am delighted. 'In the Beginning' with a long 'I.'" However modest our scrap may appear, as a representative of a considerably earlier moment in this important design narrative, it is a very desirable—and obviously quite rare—Doves Press artifact. (ST12370-2x)



122. (DOVES PRESS - EPHEMERA). TWO PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A PAPER COPY OF THE DOVES PRESS ENGLISH BIBLE. TEXTS FROM HABAKKUK AND ISAIAH. (Hammersmith: Doves Press, 1903-05) 337 x 229 mm. (13 1/4 x 9"). Single column, 46 lines of text in Doves type. Attractively matted. The Isaiah leaf with a three-line "S" in red. Herbert 2139; Rumball-Petre 150; Tomkinson, p. 54; Tidcombe DP-6. ♦In very fine condition. **\$75** (for the Habakkuk leaf), **\$95** (for the Isaiah leaf)

These leaves are from the chief work of the Doves Press, printed Bible of the century," and which Rumball-Petre called a book Herbert says is "regarded as the most beautifully "one of the typographical masterpieces of all time." (ST10582h)

Vellum Leaves from the Doves Bible, which Exists on Vellum in only Two Complete Copies



123. (DOVES PRESS - EPHEMERA). FOUR PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A VELLUM COPY OF THE DOVES PRESS ENGLISH BIBLE. TEXT FROM MATTHEW (CHAPTERS 22-25) AND FROM MARK (CHAPTERS 1-4). (Hammersmith: Doves Press, 1905) 321 x 235 mm. (12 5/8 x 9 1/4"). Single column, 42 lines of text in Doves roman type. Herbert 2139; Rumball-Petre 150; Tomkinson, p. 54; Tidcombe DP-6. ♦A very fine specimen, especially clean, fresh, and bright. **\$3,000** each

These are very desirable vellum leaves from the Doves Press English Bible, described in item #113, above. Only two copies were printed on vellum, and these leaves must be "overs" or else proofs. The Doves Bible on paper is a signal achievement in chaste and stately design, and the creamy richness of the vellum accentuates the work's appeal. Just one of the vellum copies has appeared at auction (twice) since 1975: it last sold at Sotheby's in 1989 for \$270,000, and would surely sell for somewhere near a million dollars were it subjected to competitive bidding now. The texts of these four leaves contain some of the most important passages in the Bible. In the first leaf (Matthew 23-24), Jesus gives the two greatest commandments of the law: to "love the Lord your God with all thy heart, & with all thy soul, and with all thy mind. . . . and . . . [to] love thy neighbour as thyself." The second leaf (Matthew 24-25) includes Jesus' response to the disciples' question about his foretelling of Jerusalem's destruction. These passages represent some of the most apocalyptic statements in Jesus' ministry. This section ends with one of his more famous statements: "Heaven and earth shall pass away, but my words shall not [pass away]." The text of the third leaf (Mark 1-3) starts with Jesus cleansing a leper. Other passages mention Jesus dealing with the huge crowds and their desperate actions to take advantage of his ministry, the calling of Levi, the first criticisms and rebukes from the Pharisees for Jesus' doctrines and actions, and the first mention of Jesus being "the Son of God." Finally, the fourth leaf (Mark 3-4) starts with the end of the listing of those whom Jesus has called as his 12 disciples: "[Simon the] Canaanite, and Judas Iscariot, which also betrayed him." Further on, the leaf contains Christ's famous Parable of the Sower and his elaboration of its allegorical relation to the kingdom of God. (ST12370-2p)

124. (DOVES PRESS - EPHEMERA). CATALOGUE RAISONNÉ OF BOOKS PUBLISHED & PRINTED AT THE DOVES PRESS, 1900-1911. (Hammersmith: Doves Press, 1911) 235 x 168 mm. (9 1/4 x 6 5/8"). 12 pp. Second Edition. ONE OF 350 COPIES. Limp vellum by the Doves Bindery (stamp-signed on rear pastedown). In a brown cloth chemise and matching morocco-backed slipcase. Front pastedown with bookplate with decorative woodcut initial "S" (an identical bookplate is laid in at rear). Tidcombe DP-27; Tomkinson, p. 57. ♦In virtually pristine condition. \$450

The first Doves "Catalogue Raisonné" was issued in 1908; this second edition contains the introduction and list of publications that appeared in the first and adds a second note from Cobden-Sanderson, along with the Doves Press items printed from 1908 to 1911. The "S" bookplates here seem to have the same design as the one used by John Saks (1913-83), the pre-eminent collector of private press books for four decades, beginning in 1940—though his bookplate normally bore his name. Tidcombe says that this catalogue (of which only paper copies were printed) was bound in cloth-backed boards, and does not mention the present vellum binding. (ST12359)

With Cobden-Sanderson's Extensive Notes, Apparently Listing his Copies and their Values

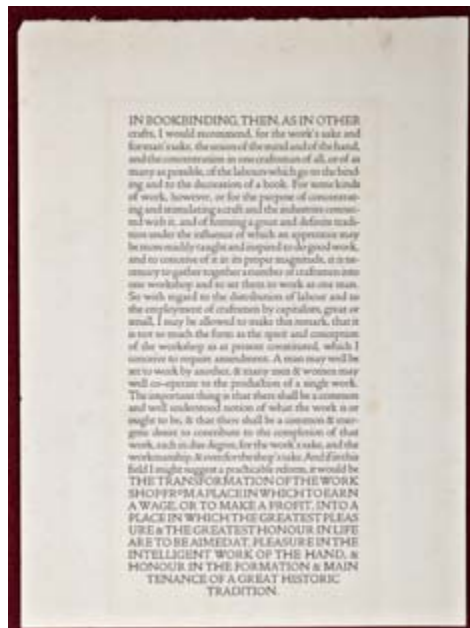
125. (DOVES PRESS - EPHEMERA). (COBDEN-SANDERSON - HIS COPY). CATALOGUE OF BOOKS PRINTED AND PUBLISHED AT THE DOVES PRESS 1900-1916. (Hammersmith: Doves Press, March 1916) 235 x 165 mm. (9 1/4 x 6 1/2"). 12 pp. Unbound, as issued. With pencil and ink marginalia in Cobden-Sanderson's hand, noting prices and numbers of copies. Tidcombe DPE-69. ♦A couple of ink smudges and faint creases to first and last pages, otherwise excellent. \$600

Printed while the final Catalogue Raisonné (published in December 1916) was being prepared, this pamphlet lists the books issued by the press from 1901 to 1916, and concludes with a note on the bindings. The annotations here, in the distinctively sharp, sloping hand of Cobden-Sanderson, consist mainly of a list of copies of the various Doves titles and often their values, with running and final tallies. These entries probably indicate volumes available for sale at the time or, more likely, items in the printer's own collection: "12 on vellum / 8 tooled in gold / 2 plain morocco / 2 limp vellum," etc. The creases and soiling in the pamphlet are consistent with workshop use. (ST12370-2t)

Very Rare Unpublished Broadside Representing The Beginning of Cobden-Sanderson's Doves Press

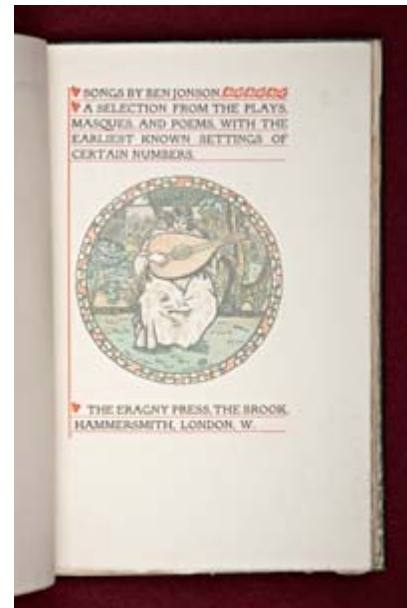
126. (DOVES PRESS - EPHEMERA). (PRINTED LEAF). [COBDEN-SANDERSON, T. J.] IN BOOKBINDING, THEN, AS IN OTHER CRAFTS. (Hammersmith: Doves Press, ca. 3 November, 1900) 197 x 267 mm. (10 1/2 x 7 3/4"). Single column, 39 lines printed in Doves Press roman type on recto only. ONE OF ABOUT 25 COPIES ONLY, for presentation to employees and friends of the press. Tidcombe DPE-83. ♦Top of verso with thin strip of light mounting discoloration (a small hole in this area skillfully repaired), one faint horizontal crease, a handful of very vague fox spots, but an excellent specimen, very clean and fresh. (Also see illustration on front cover.)\$9,500

This is the exceedingly rare first item to be printed at the Doves Press: a passage from Cobden-Sanderson's article on bookbinding that sets forth his credo on the nobility of craftsmanship. In it, he calls for "the transformation of the workshop from a place in which to earn a wage, or to make a profit, into a place in which the greatest pleasure & the greatest honour in life are to be aimed at, pleasure in the intelligent work of the hand,



& honour in the formation & maintenance of a great historic tradition." Before printing began on the press' first book, "Agricola," Cobden-Sanderson decided to test his type. He chose this text to be printed in the form of a broadside that could be distributed and displayed (as our copy evidently was). The type apparently was set in June of 1900 by John Henry Mason, and the page was printed sometime in October by H. Gage-Cole, who inscribed and dated his own copies on 3 November. According to Tidcombe, "copies were given to staff, pupils and friends 'to remind [them] of the spirit in which [they] should work"; student Emily Preston "said it was considered a rare possession by the friends to whom it was presented." Not surprisingly, this is a very rare and much sought-after item. (ST12370-2y)

In De Sauty's Striking, Animated (and Final?) Binding



127. (ERAGNY PRESS). (BINDINGS - DE SAUTY). JONSON, BEN. SONGS. A SELECTION FROM THE PLAYS, MASQUES, AND POEMS, WITH THE EARLIEST KNOWN SETTINGS OF CERTAIN NUMBERS. (Hammersmith: Eragny Press, 1906) 210 x 133 mm. (8 1/4 x 5 1/4"). 1 p.l., 59, [3] pp. ONE OF 175 COPIES ON PAPER (and 10 on vellum). VERY ANIMATED DARK GREEN MOROCCO, ELABORATELY GILT AND INLAID, BY ALFRED DE SAUTY (stamp-signed on front turn-in), covers with double gilt rule border and inlaid frame of blind-tooled burgundy morocco, central panel dominated by very large and intricate cruciform ornament with lobed centerpiece featuring gilt flowers and vines and connected by strapwork with four similarly tooled panels above, below, and on either side, each cover also with eight inlaid burgundy morocco flowers within gilt circles and with four small gilt doves circling around the centerpiece; raised bands, spine compartments with gilt floral tooling, gilt-ruled turn-ins, top edge gilt. Original patterned paper wrappers bound in at rear. Very fine frontispiece of a lute player printed in four colors, woodcut border on first page of text, decorative woodcut initials in red, printer's device on final page, and many pages with printed music in red and black, all by Lucien and Esther Pissarro. Printed in red and black throughout. Evidence of bookplate removal on front pastedown. Urbanelli, p. 123; Ransom, p. 263; Franklin, p. 259; Tomkinson, p. 65; "A Century for the Century" 5. ♦Aside from the slight surface damage caused by the bookplate removal, a VERY FINE COPY, bright and unworn inside and out. (Also see illustration on back cover.)\$4,800

This is a powerfully appealing item that combines a text from a major figure in English literature, a piece of printing from one of the best presses operating in England at the beginning of the last century, illustration and decoration done with sensitivity and delicateness, and a striking binding executed at the end of the career of one of the outstanding binders of the period. Operated between 1894 and World War I by the Pissarros, the Eragny Press produced charming books of the highest quality but in design unlike the other major private presses at work in England. The delicate colored wood engravings, the publisher's typical patterned paper bindings, and in general the inclination to be fresh and pretty rather than elegant, grand, or luxuriant gave this press a distinctive place in the movement. Lucien, who studied art under his father, the Impressionist painter Camille Pissarro, came to

England hoping to get his woodcuts published and searching for an opportunity to make lovely books, two goals that were accomplished with the help of Charles Ricketts, the founder of the Vale Press, who shared his newly created Vale Type with Pissarro. Cave says that the Eragny Press books "had a charm and freshness quite unlike anything to be found in the work of any other private press, and in the printing of colored wood engravings in particular the press excelled." It is not surprising that Cave uses as his illustration to demonstrate this assertion the frontispiece of the lute player that appears in the present book. De Sauty trained briefly at the end of the 19th century at Riviere in London and subsequently made designs for the Hampstead Bindery and taught at the London County

Council School of Arts and Crafts. In 1908 he emigrated to America, where he became manager of the extra bindery at the R. R. Donnelly Co. in Chicago. As suggested by the present example, he was a binder with enormous technical skill and a refined imagination for design. Nixon says that de Sauty "at his best could produce a coherent and telling design," and that "his finishing was of a very high standard." The binding by de Sauty reproduced in Nixon's "Five Centuries" is called "an outstanding technical achievement," and the one shown in the Broxbourne Library volume is described as "a most accomplished piece of finishing." According to a pencilled note on the front pastedown, this was the last book bound by Alfred de Sauty, and was finished in September 1923. (ST12370-2m)

128. (ERAGNY PRESS). PERRAULT, CHARLES. HISTOIRE DE PEAU D'ANE. (Hammersmith: Eragny Press, 1902) 213 x 137 mm. (8 3/8 x 5 3/8"). 38 pp., [1] leaf (colophon, limitation). ONE OF 230 COPIES, 200 for sale. Original patterned paper boards, gilt titling on upper cover, flat spine, UNOPENED. In the apparently original translucent tissue dust wrapper. Decorative woodcut initials, circular woodcut on title, printer's device on limitation page, opening page of text with large woodcut illustration and elaborate woodcut border (facing page with similar border), and the text with two fine woodcut plates, the plates and title page cut by T. Sturge Moore, the other decorations by Lucien Pissarro. Printed in red and black. Front pastedown with fine Art Nouveau woodcut bookplate of C. V. H. de Rozsnyay (see below). Tomkinson, p. 63. ♦A couple of faint blotches of foxing to spine, minor browning to endpapers (as is typical), occasional barely perceptible foxing to margins, dust jacket a little frayed along head edge and with a two-inch split along one fold, otherwise a fine copy—clean, bright, and fresh inside and out. An unworn and unusually well-preserved copy in general of an especially fragile item. \$2,000



This bizarre fairy tale from the creator of Sleeping Beauty and Cinderella is an unusual Eragny item in that it contains main illustrations, not by the Pissarros, but by Sturge Moore, a central figure in the history of the Vale Press (for more on the connection between the presses, see previous item). The narrative here tells the story of a beautiful princess whose widowed father wants to marry her, as she is the only woman who could equal her late mother in beauty and accomplishments. To escape from such an incestuous proposal, the daughter disguises herself with the hide of a donkey, albeit one which is conspicuous

by producing droppings of gold. As "Donkeyskin" (Peau d'Ane), the heroine remains hidden until she is (of course) discovered and rescued by a handsome prince. Our copy was once in the collection of Hungarian artist and aesthete C. V. H. de Rozsnyay, who co-authored with Stuart Mason a book on Oscar Wilde, "Jegyzetek Oscar Wilderól," published in Budapest in 1911. The present item is virtually never seen with a dust jacket (we believe ours is original, not supplied), and the volume's insubstantial construction in general almost invariably renders it vulnerable to the ravages of time. (ST12274a)

129. (ERAGNY PRESS). SOME OLD FRENCH AND ENGLISH BALLADS. (Hammersmith: Eragny Press, 1905) 213 x 137 mm. (8 3/8 x 5 3/8"). 1 p.l. (title), 60 pp., [1] leaf (colophon). Edited by Robert Steele. ONE OF 200 COPIES on paper (and 10 on vellum). Publisher's printed paper boards in the Winter Jasmine pattern, gilt titling on upper cover. Foliate woodcut initials, printer's device in colophon, a lovely engraving on wood by Lucien Pissarro, printed in color. Printed in red and black. The music appearing here designed especially for this work from 16th century models. Ransom, p. 263; Franklin, p. 207; Tomkinson, p. 65. ♦Gilt titling partly oxidized (as usual), darkening of free endpapers (as virtually always), the slightest hint of foxing on a couple of leaves, but still A FINE COPY, the fragile binding unworn and unsoiled, and everything especially fresh. \$1,750



This is a beautiful copy of a typically fragile Eragny book, the volume being a collection of music and lyrics for 10 French and 10 English ballads, chosen by editor Robert Steele as "representative of the popular poetry of the two countries." They come from various eras—Steele observes that "like the cottage of the peasant, their simplicity is of all ages"—but none is later than the 16th century. They are accompanied by music in the oldest form available for the song in question.

Among the ballads are "Greensleeves," supposed to have been written by Henry VIII, and the courtly troubadour ballad "L'amour de Moi." Eragny paper bindings are so easily soiled and damaged that it is now unusual to find an example like the present one, with clean boards and absolutely no discoloration or soiling. This is a surprisingly scarce item on the market: since 1989, ABPC records just three copies at auction, one of them lacking the frontispiece. (ST12029)

130. (ESSEX HOUSE PRESS). (VELLUM PRINTING). CHAUCER, GEOFFREY. THE FLOWER AND THE LEAF. (Chipping Camden: Essex House Press, 1902) 191 x 127 mm. (7 1/2 x 5"). 45, [1] pp. No. 147 OF 165 COPIES (all printed on vellum). Original vellum over stiff boards, embossed vignette on front cover, flat spine with gilt titling. Three full-page hand-colored illustrations, including the frontispiece, and 85 charming ornamental initials drawn and hand colored by Edith Harwood. Tissue guards. Tomkinson, p. 73; Ransom, p. 266; Franklin, p. 199. ♦A little soiling to head edge of binding, but A FINE COPY, the vellum smooth and clean, with rich impressions and attractive hand coloring. \$1,250

This is the sixth in a series of 14 "Great Poems in the English Language" (see next item), a group of lovely little volumes all printed on vellum and with colored historiated initials that are delightful. As an addition to the several crafts practiced at his Guild of Handicrafts located at Essex House in London's Mile End Road, C. R. Ashbee founded the Essex House Press in 1898 by purchasing the presses and other production equipment (though not the type) formerly owned by the Kelmscott Press, which had shut down at the death of William Morris.



Ashbee printed books for 12 years with vellum, ink, and paper identical to that used by Kelmscott in an effort to carry on the tradition Morris had established. But the Essex House Press, because it was conceived of and continued as part of a larger enterprise involving various artisans at work in a group of workshops, always had its own special identity, a fact which Cave reflects when he calls it the "Arts and Crafts press 'par excellence.'" Written in 600 lines of

rhyme-royal, "The Flower and the Leaf" is an allegory that has traditionally been ascribed to Chaucer (it certainly is Chaucerian in spirit), but is now thought to have been written by someone else, quite possibly a woman. Beloved by Keats, it follows in a conventional way a wandering poet who encounters knights and goddesses as well as idle folks delighting in leisure, but it is written with an uncommon love of beauty and freshness of spirit. (ST12113)

**The Complete Essex House "Great Poets" Series:
14 Volumes, All Printed on Vellum, All Very Fine**

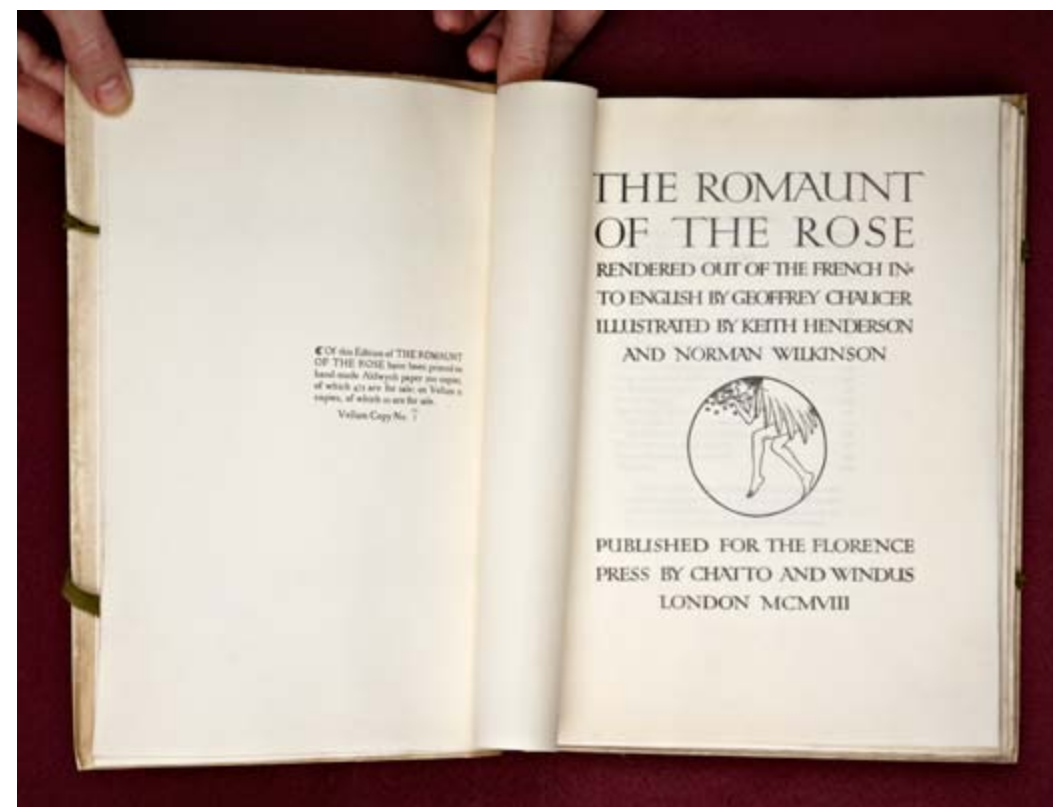
131. (ESSEX HOUSE PRESS). (VELLUM PRINTING). A COMPLETE SET OF THE "GREAT POETS" SERIES. (London and Chipping Camden: Essex House Press, 1900-05) 191 x 127 mm. (7 1/2 x 5"). **14 volumes.** EACH TITLE LIMITED TO BETWEEN 50 AND 165 COPIES (most either 125 or 150). Original stiff vellum over thin boards, front covers with embossed rose design and the legend "Soul is Form," flat spines with gilt titling. In a red morocco solander box, its pull-off cover designed to look like 14 leather-bound volumes (the box recently repaired). Each with woodcut device in colophon (flower or building façade) and woodcut frontispiece (all but two hand colored), additional woodcut illustrations, initials, and/or hand-illuminated initials (as delineated below). Front pastedown of the Shelley volume with engraved armorial bookplate of "Hartshorne"; all volumes with morocco armorial bookplate of "Beach." Ransom, "Essex House Press" 6, 11, 14, 15, 23, 29, 30, 31, 35, 40, 48, 51, 58, 60. ♦ Milton volume with head of spine slightly bumped, a few other trivial imperfections (isolated very minor natural discoloration, insignificant erosion of gilt on one spine), but A VERY DESIRABLE COMPLETE SET IN EXTREMELY FINE CONDITION, the volumes having been carefully preserved in their custom-made case. **\$19,500**



The 14 works here comprise a special series of great poems in English, each attractively printed on vellum with woodcut illustrations and hand-painted initials--and almost never found as a complete set. The first volume, Shelley's "Adonais" (1900) is the rarest, ours #28 of just 50 copies; it has a hand-colored frontispiece of the poet's grave by Ashbee, and is rubricated throughout. The other volumes are Keats' "Eve of St. Agnes" (#44 of 150 copies; hand-colored frontispiece by Reginald Savage); Gray's "Elegy Written in a Country Churchyard" (#37 of 125; hand-colored frontispiece by George Thomson); Spenser's "Epithalamion" (#44 of 150; hand-colored frontispiece by Reginald Savage, illuminated initials by Florence Kingsford); Chaucer's "The Flower and the Leaf" (#122 of 165; hand-colored frontispiece and two full-page woodcuts, plus 85 historiated initials by Edith Harwood); Burns' "Tam O' Shanter" (#114 of 150; frontispiece by William Strang, historiated opening initial and hand-illuminated capitals by Kingsford); Milton's "Comus" (#131 of 150; hand-colored frontispiece by Savage, illuminated initials by Kingsford); Tennyson's "Maud" (#31 of 125; hand-colored frontispiece by Savage after Laurence Housman, hand-painted initials by Power); Dryden's "Alexander's Feast" (#42 of 140; hand-colored frontispiece by Savage, hand-painted initials by Kingsford); Goldsmith's "The Village" (#30 of 150;

hand-colored frontispiece by Ashbee, illuminated initials by Kingsford); Wordsworth's "Intimations of Immortality" (#148 of 150; hand-colored frontispiece by Walter Crane, illuminated initials by Power); Coleridge's "Rime of the Ancient Mariner" (#67 of 150; frontispiece by Strang, illuminated initials by Kingsford); and Browning's "Flight of the Duchess" (#116 of 125; hand-colored frontispiece by Paul Woodruff, illuminated initials by Raymond Binns). The one American in this poetic pantheon is Walt Whitman, whose "Hymn on the Death of Lincoln" is included here, printed, according to the colophon, "in love of the poet and admiration . . . [as] among the great poems of the language" (#103 of 125; frontispiece and capitals by Ashbee). Copies of individual volumes from this series are easy enough to acquire (especially if condition doesn't matter much), but it is very rare to find a complete set--only one other is recorded at auction by ABPC since 1975. Moreover, the books tend to splay and soil and discolor, but because the present volumes have been kept in the dark, each in its own tight slipcase compartment within the decorative box, these problems have been minimized. One would be extremely hard-pressed to find another set in such sparkling condition, and putting together a set this well preserved one volume at a time could take a very considerable number of years. (ST11810)

132. (FLORENCE PRESS). (VELLUM PRINTING). CHAUCER, GEOFFREY. THE ROMAUNT OF THE ROSE. (London: Published for the Florence Press by Chatto and Windus, 1908) 286 x 210 mm. (11 1/4 x 8 1/4"). 4 p.l., 103 pp., [2] leaves. No. 7 OF 12 COPIES ON VELLUM (10 of them for sale, and 500 copies on paper,



475 for sale). Original flexible vellum, gilt titling on upper cover and flat spine, green silk ties (the ties at the back broken and then glued down to restore their functionality). With 19 color plates by Keith Henderson and Norman Wilkinson, all mounted on heavy stock and with captioned tissue guards. Tomkinson, p. 85; Ransom, p. 278. ♦A hint of soiling to covers and spine, vellum slightly wrinkled at top of backstrip, isolated faint (naturally occurring) variations in color of vellum text leaves, but A FINE COPY—smooth, clean, and bright inside and out. **\$4,800**

This is a luxurious vellum copy of the first work printed at the Florence Press. Founded in 1908 by the London publishers Chatto & Windus and operated by Philip Lee Warner, the press had as its expressed intention the production of "beautiful books in the choicest types . . . in larger editions, and at [lower] cost than [was] usual with such monuments of typography as the issues of the Kelmscott [and other] presses." Florence books are readily distinguishable by their special type, designed by Herbert P. Horne after 15th century Italian faces that are elegant, simple, and easily readable. The text here is Chaucer's translation of the lengthy (21,000 lines-long) 13th century

French allegorical dream vision, "Roman de la Rose," written largely by Jean de Meun. In it, a young lover dreams of Cupid, who gives him advice on winning the lady he desires, symbolized by a rose. A satire on courtly love controversial for its sensuality, the work was one of the most important literary texts of the Medieval period—Chaucer was greatly influenced by it, and incunabular printers perpetuated its popularity with a number of 15th century printings. This vellum version of the Florence Press "Romaunt" appears generally to invite foxing, as the three copies listed in ABPC since 1975 are all described as foxed. Our copy is happily not afflicted in that way. (ST12302)

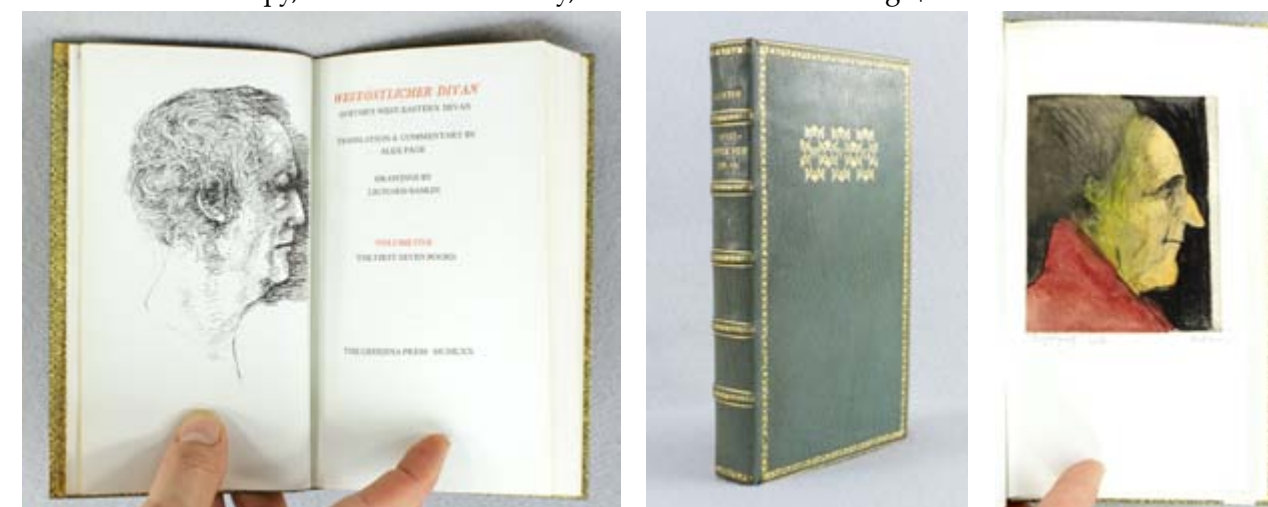
133. (GEHENNA PRESS). CONRAD, JOSEPH. CONRAD'S MANIFESTO: PREFACE TO A CAREER. THE HISTORY OF THE PREFACE TO THE "NIGGER OF THE 'NARCISSUS,'" (Philadelphia: Printed for the Rosenbach Foundation by the Gehenna Press, 1966) 305 x 241 mm. (12 x 9 1/2"). 81 pp. (including 15 photographic facsimiles). Facsimiles of the manuscripts for "Narcissus" edited and with an essay by David R. Smith. FIRST EDITION. ONE OF 1,000 COPIES (of a total edition of 1,100). Distinctive marbled paper boards, enclosed in the original textured heavy inner folder and matching slipcase, paper labels on volume and case. Frontispiece portrait by Leonard Baskin. Printed in red and black, with very wide margins, on elegant Fabriano paper. ♦In mint condition and IN THE ORIGINAL CARDBOARD PACKING CONTAINER. **\$100**



This finely produced book examines the history and significance of Conrad's famous preface, which may be the best-known critical statement in English concerning modern fiction. About writing "Narcissus" and its preface, Conrad said, "After writing the last words of that book, . . . I understood that I had done with the sea, and that henceforth I had to be a writer. And almost without laying down the pen I wrote a preface, trying to express the

spirit in which I was entering on the task of my new life." Both an emotional testimonial and a critical analysis, the preface "was the first (and remains the major) expression of [Conrad's] critical theories and his belief in his art." Smith presents a careful bibliography of the various forms of the preface, and he writes a perceptive 30-page commentary on the document's importance. For remarks on the Gehenna Press, see next item. (ST009660f)

134. (GEHENNA PRESS). GOETHE, JOHANN WOLFGANG VON. WEST-ÖSTLICHER DIVAN. GOETHE'S WEST-EASTERN DIVAN. (Northampton, Massachusetts: Gehenna Press, 1970) 197 x 114 mm. (7 3/4 x 4 1/2"). 1 p.l. (half title), 236 pp., [3] leaves, 237-243, [1] pp. Translation and commentary by Alex Page. ONE OF 100 COPIES with a portrait of the author signed by Baskin, from a total edition of 300 copies. Very pretty gray crushed morocco by Gray Parrot (his ticket on rear pastedown), covers with gilt rule border and delicate foliate frame, upper cover with Goethe's initials within three joined vase-shaped ornaments, raised bands decorated with plain and floral rules, turn-ins densely gilt, handmade batiked endpapers, top edge gilt. In a marbled paper folding box backed with (slightly faded) matching morocco. With frontispiece portrait of Goethe and 25 etchings in the text by Leonard Baskin, and with an additional etched color portrait of Goethe on Japanese paper, signed by Baskin and identified in pencil in the artist's hand as a "touched proof." Printed in Baskerville monotype on Monadnock WvG paper by pressman Harold McGrath. Brook 65. ♦A hint of creasing to gutter edge of additional mounted print, otherwise a near-mint copy, immaculate internally, and in an unworn binding. **\$850**



This is the limited version of a lovely little work from a leading American private press, bound by one of the best living binders in the country. The text is Goethe's collection of poems inspired by Islam and the East, presented here with the German text on the left-hand page and the English text, in italics, on the right. The poems are enriched by Baskin's imaginative etchings, and our special copy has a colored etching of Goethe as an older man. Leonard Baskin (1922-2000) was a sculptor, book-illustrator, wood-engraver, printmaker, graphic artist, writer, and teacher. He founded the Gehenna Press in 1942 while still a student at Yale (the name

coming from a line in Milton's "Paradise Lost": "And black Gehenna call'd, the type of Hell"). The press has published more than 100 fine books and certainly must be considered one of the most successful private presses ever, given its longevity, its consistently high aesthetic achievement, and the unusual size of its output. In addition to the signed Baskin etching, the full morocco binding here sets our copy apart. Over the years, master New England binder Gray Parrot has produced a substantial amount of very respected work for Dard Hunter, for Pennyroyal, and for other private presses, and his services are highly sought after. (ST12480)

135. (GEHENNA PRESS). TENNYSON, ALFRED. TIRESIAS. (Northampton, Massachusetts: Gehenna Press, [1970]) 184 x 127 mm. (7 1/4 x 5"). [22] leaves. ONE OF 50 COPIES, SIGNED BY LEONARD BASKIN (this copy unnumbered). Original vellum over stiff boards by Arno Werner, gilt titling on upper cover, flat spine with gilt initials, wallet edges. In original vellum-backed linen box. With frontispiece portrait of the author and four etchings, all signed by Baskin. Brook 67; Franklin, "The Work of Fifty Years" 68. ♦A virtually pristine copy. **\$2,400**

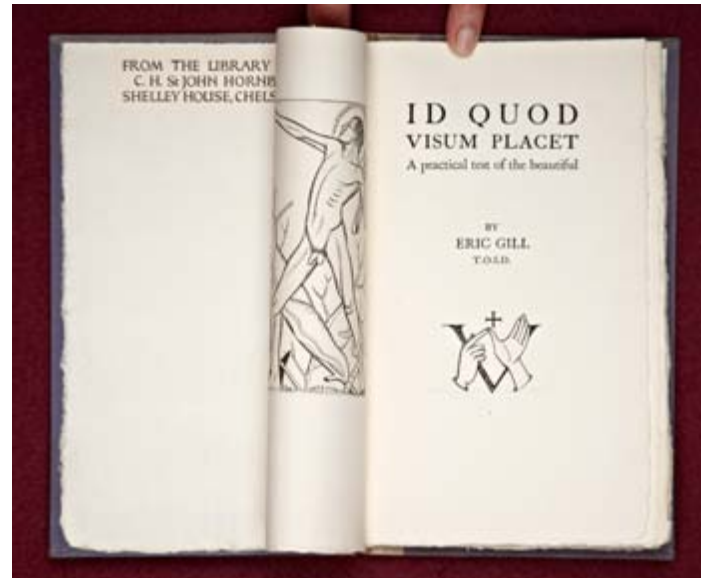


In the Gehenna tradition of consistently irreproachable publications, this is a finely produced little edition of Tennyson's monologue in blank verse, a work inspired by Catullus' lament for his dead brother, written at a time when Tennyson was feeling the burden of the loss of his own brother. Baskin's etchings depict the mythical Tiresias, a blind male prophet who was turned into a woman for seven years after disturbing two snakes mating. Our book is printed in Centaur types on handmade

Fabriano paper by Harold McGrath, whose work is, as always, impeccable. This is a scarce Gehenna item; Franklin notes that of the 50 copies printed, "about half the edition was destroyed by water damage at the press in 1970." Our copy may be distinguished from its fellows by a binding anomaly: the binder originally and mistakenly put the initials "T / T"—intended to be at the head of the spine—at the bottom. The removed letters are still faintly visible. (For more on the press, see previous entry.) (ST11956)

Hornby's Copy of a Gill Book with Illustrations Juxtaposing a Giant Slug, Flying Buttresses, and an Aviator

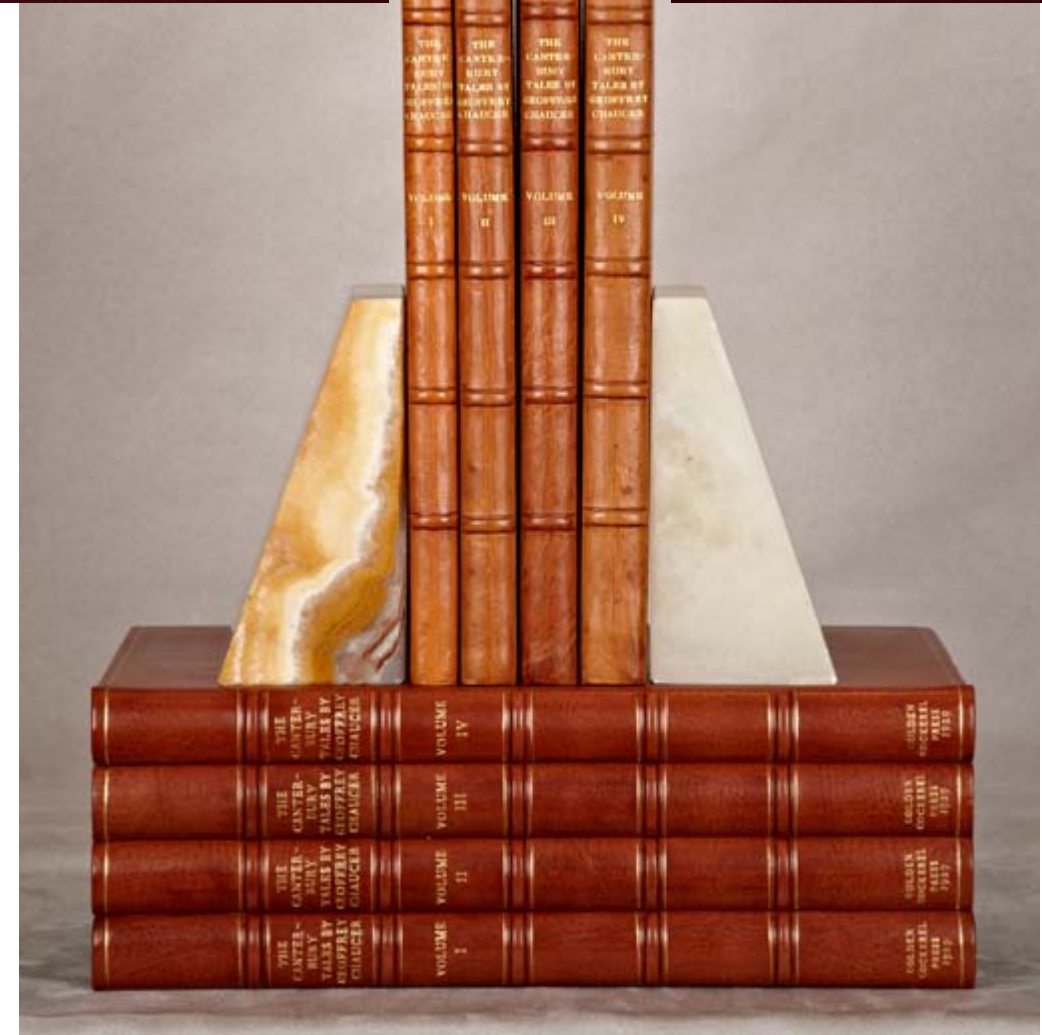
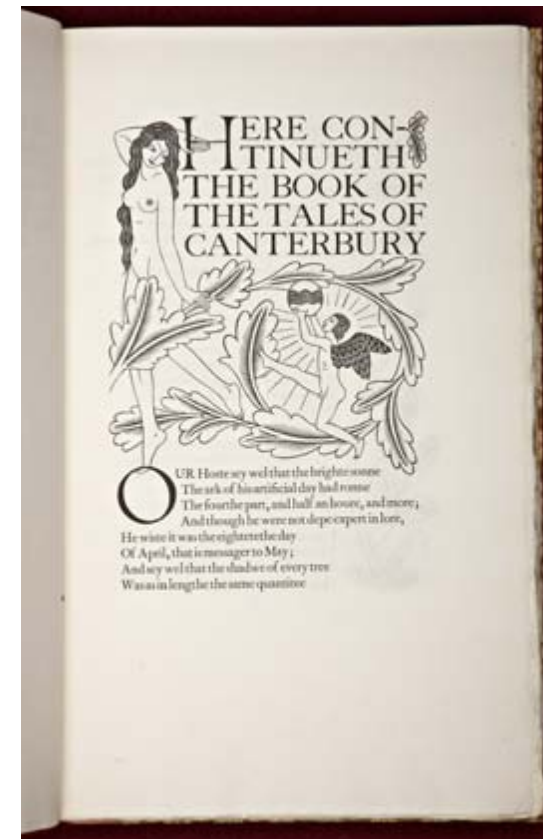
136. GILL, ERIC. (HORNBY, C. H. ST. JOHN - HIS COPY). ID QUOD VISUM PLACET. (Waltham St. Lawrence: Printed by Robert Gibbings at the Golden Cockerel Press for Eric Gill, 1926) 203 x 117 mm. (8 x 4 5/8"). [26] pp. No. 79 OF 150 COPIES, SIGNED "ERIC GILL T. S. D." Publisher's linen-backed blue paper boards, paper label on upper cover. With Gill's "Veritas" device on title page, printer's cockerel device in colophon, and two fine full-page copperplate engravings by Gill. Front pastedown with book label reading "FROM THE LIBRARY OF / C. H. ST JOHN HORNBY / SHELLEY HOUSE, CHELSEA." Gill 11. ♦ One tiny (wax?) spot on lower cover, quarter-inch faded strip at head of boards, otherwise A VERY FINE COPY, pristine internally. \$1,250



This is an essay on the nature of beauty in the form of a philosophical argument in the Scholastic style used in the "Summa Theologica" of St. Thomas Aquinas. The title, which means "that which pleases by being seen," is Thomas' simple definition of beauty. The striking engravings depict (1) a peculiar juxtaposition of a nude David with an immense slug, a very large earthworm, and a dead tree, and (2) the flying buttresses of Chartres Cathedral with the sun and French aviator Blériot's monoplane—the first to fly across the Channel—in the sky above. The author/artist tells us in his "Prologue" that the "illustrations are more to amuse than to elevate or instruct and serve merely to remind the reader of

the subject matter under discussion." The work was published at a time in Gill's life when his Catholic faith was having a strong impact on his life and work. He was living in an old Benedictine monastery in Wales, and had become a lay member of the Order of St. Dominic, as the initials after his name on the title page and in his signature reflect. This is an important association copy for the private press movement, bringing together central figures from the Golden Cockerel and Ashendene presses: Gill did memorable work on the chief productions of the former press in the late 1920s and early '30s, and our earlier owner Hornby founded and operated the latter press for 40 years, up until 1935. (ST11972)

137. (GOLDEN COCKEREL PRESS). CHAUCER, GEOFFREY. THE CANTERBURY TALES. (Waltham St. Lawrence: Golden Cockerel Press, 1929-31) 318 x 203 mm. (12 1/2 x 8"). **Four volumes.** ONE OF 485 COPIES on paper. (There were also 15 copies printed on vellum.) Original morocco-backed patterned paper boards by Sangorski & Sutcliffe, raised bands, gilt titling, top edge gilt, others untrimmed. In a very fine matching morocco folding box, the back modelled to resemble the four spines. One full-page engraving, 35 half-page engravings and MORE THAN 500 OFTEN WHIMSICAL AND ALWAYS APPEALING WOOD-ENGRAVED BORDERS (mostly historiated, some repeats), the illustrations all BY ERIC GILL; red and blue initials. Chanticleer 63; Gill 281; Cave & Manson 63 and pp. 53-55. ♦ The spines with the inevitable variation in color (but with much less of a contrast than is normally seen), the usual rubbing to lower corners (with very slight losses), otherwise AN EXTREMELY FINE COPY, IMMACULATE INTERNALLY. (Also see illustration on front cover.) \$12,500

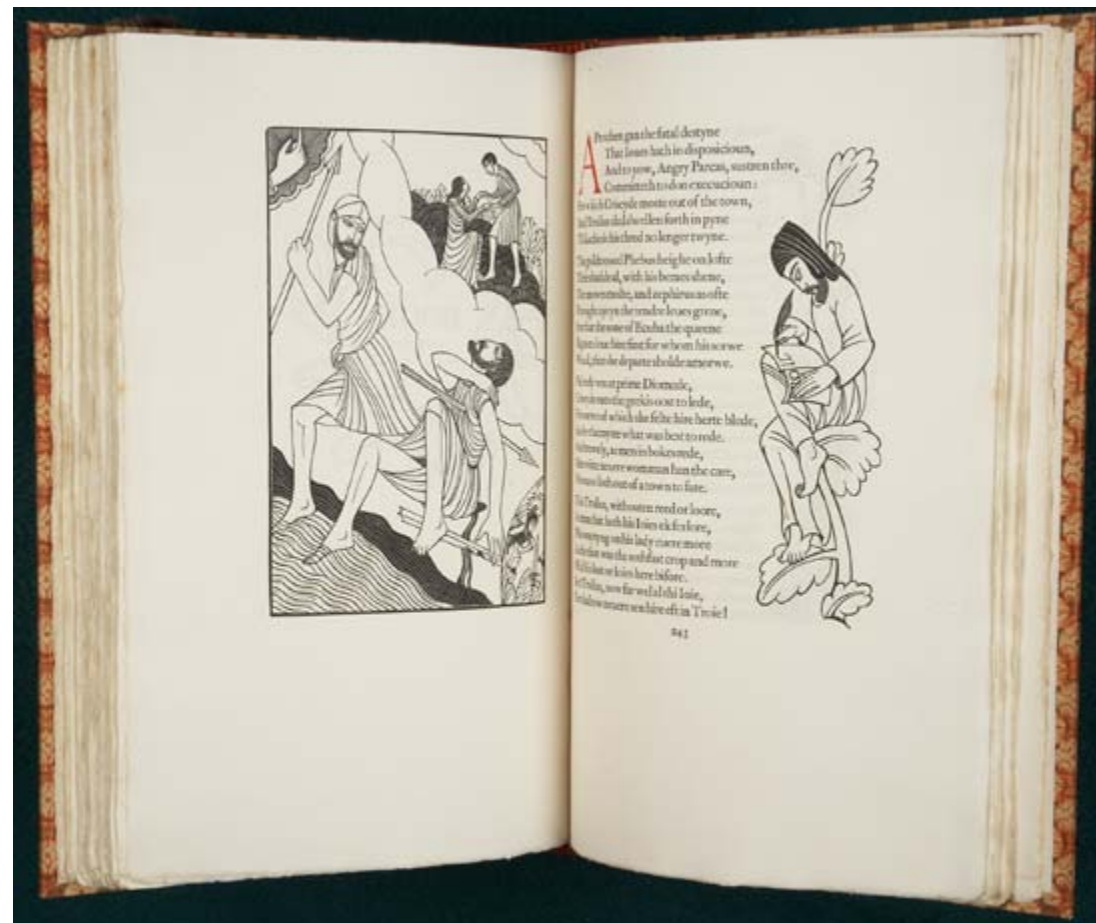


This is an unusually well-preserved copy of one of the three great Golden Cockerel Press books (along with the "Four Gospels" and "Troilus and Criseyde"), and it is one of the best examples in modern fine press work of the successful collaboration of text, decoration, and typography. It was produced at a time when the name "Golden Cockerel" was of considerable interest, not just in the private press world, but in the general popular culture as well. As Cave & Manson says, "The production of the Chaucer was regarded as a literary event, and was well reported in the press." When the book was completed, "there were notices in papers as different as the 'Liverpool Post,' the 'Glasgow Daily Recorder,' and the 'Chicago Evening Post' [as well as] reviews in magazines ranging from the 'Bookman' or the 'Spectator' to the 'Studio' and the 'Connoisseur.'" Although reviews were not entirely favorable (some critics were put off by what were

deemed to be "inappropriate" illustrations), the book was very profitable, grossing some £14,000 for the press. Founded in 1920 with the intention to print fine editions of important well-known books as well as new literary works of merit from young authors, the Golden Cockerel Press was purchased in 1924 by the illustrator and wood-engraver Robert Gibbings. "Under his direction," says Cave, the press was "transformed into the principal vehicle for the renaissance of wood-engraved book illustration that took place in the years between the wars." In addition to doing wood engravings himself, Gibbings employed a stable of eminent artists including, among others, Eric Gill, John Nash, John Farleigh, David Jones, Eric Ravilious, and Blair Hughes-Stanton. The "Canterbury Tales" is an item more and more difficult to find in fine condition, as the bindings are very frequently spotted and with poorly matched color. (CAH1232)

An Unsurpassable Copy of One of the Key Golden Cockerel Books, Only 225 Copies Printed

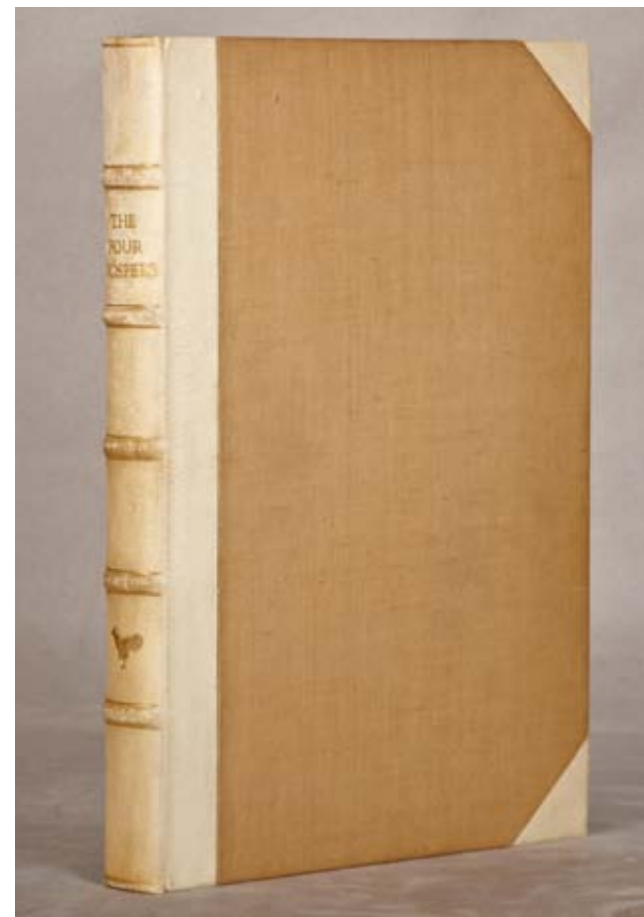
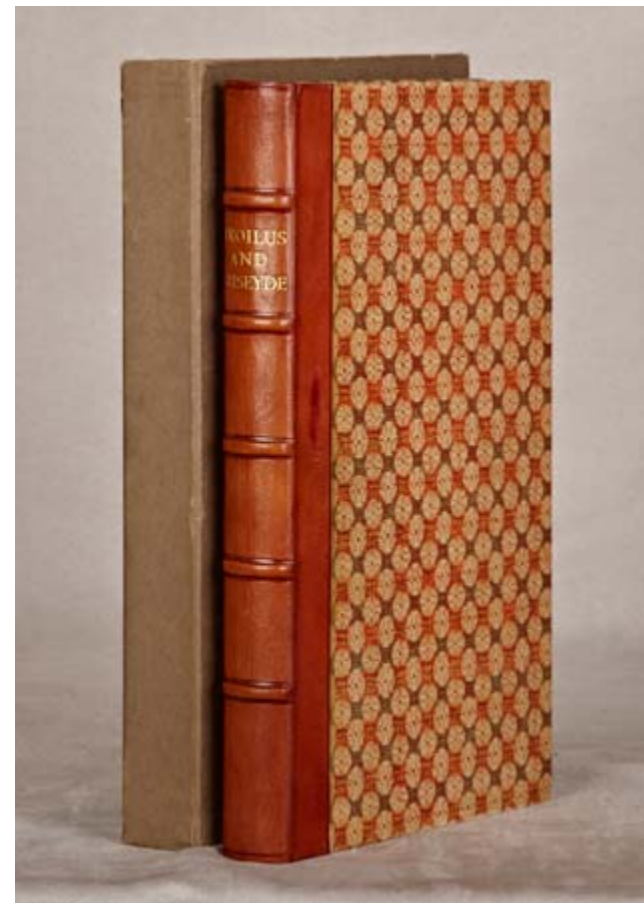
138. (GOLDEN COCKEREL PRESS). CHAUCER, GEOFFREY. TROILUS AND CRISEYDE. (Waltham St. Lawrence: Golden Cockerel Press, 1927) 318 x 197 mm. (12 1/2 x 7 3/4"). xi, [i], 309, [1] pp., [2] leaves (blank and colophon). Edited by Arundell Del Re. No. 28 OF 225 NUMBERED COPIES (the first six of which were printed on vellum). Original publisher's russet quarter morocco by Sangorski & Sutcliffe, patterned paper sides, top edge gilt, others untrimmed. In the publisher's (only just slightly rubbed and soiled) slipcase. Fore margins of every text page with woodcut borders, and five full-page wood engravings, all by Eric Gill. Section title pages with red

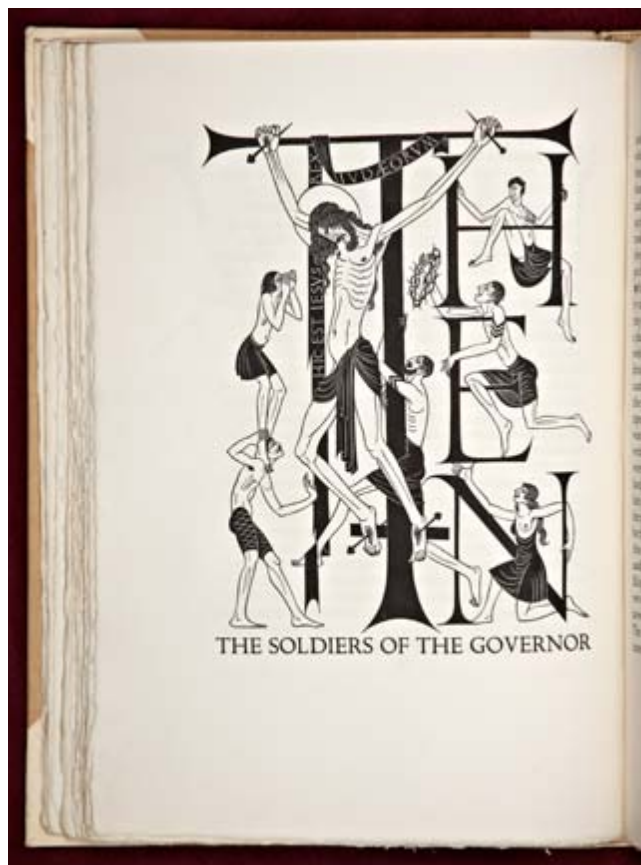
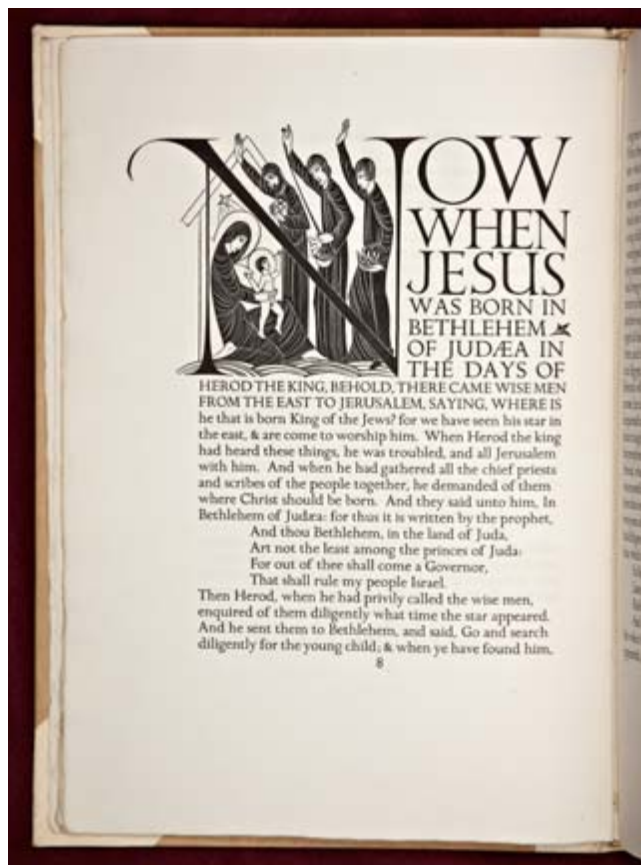


or blue lettering. Occasional text initials in red or blue. Front pastedown with bookplate of the Newton library (begun by Sir Alfred Newton, 1st Baronet, who was Lord Mayor of London from 1899-1900, and mostly assembled by Sir Harry Newton, 2nd Bart., 1871-1951). Cave & Manson, pp. 50ff.; "Chanticleer" 50; Gill 279; Ransom, p. 297. ♦Some minor soiling or spotting on that part of the morocco on the front board, otherwise A FAULTLESS COPY, the spine unusually bright, the corners (which are always rubbed) in virtually perfect condition, and the text as bright and fresh as new. (Also see illustration on back cover.) \$19,500

This is an unsurpassable copy of not only a Golden Cockerel highlight, but one of the most beautiful books of the private press movement. The "Troilus" represents an impressive combination of bookmaking materials, typography, illustration, and printing skill. As Cave & Manson says, the prospectus for this work invited a public to anticipate "one of the most important productions of its kind since the days of the Kelmscott Press." And when the work appeared, "it showed this was a claim to be taken seriously. Gill produced some of his finest engravings for the book. The full-page illustrations showed his work at its best." The whimsical illustrated borders were the most widely discussed feature of the volume; the public was divided about them, as some thought them too naughty, but Gill and Gibbings were convinced of their value, and they were used again with great success in the Golden Cockerel "Canterbury Tales." Though the "Troilus" is generally considered to be the second most important book from the press, its value is generally as high as any Golden Cockerel item, no doubt because it was issued in a very small press run—225 copies, as compared to 500 for the "Four Gospels," the magnum opus of the press. The complete run of the work sold out very quickly, and it has been a popular book ever since. The present copy is the finest we have ever seen, and it is not to be hoped that one could find another in better condition. For more on the Golden Cockerel Press, see the previous catalogue entry. (ST11115)

139. (GOLDEN COCKEREL PRESS). THE FOUR GOSPELS. (Waltham St. Lawrence: Golden Cockerel Press, 1931) 343 x 248 mm. (13 1/2 x 9 3/4"). 1 p.l., 268, [2] pp., [1] leaf (colophon). No. 196 OF 488 COPIES on paper (along with 12 copies on vellum). Original white half pigskin and buckram sides by Sangorski and Sutcliffe, raised bands, gilt rules and titling on spine, top edge gilt, other edges untrimmed. In a very fine pigskin-backed linen folding box. Decorative woodcut elements and initials as well as FOUR VERY ATTRACTIVE SECTION TITLES AND SCORES OF STRIKING—AND SOMETIMES MEMORABLE—ILLUSTRATIONS BY ERIC GILL. Printed on Batchelor handmade paper.





Chanticleer 78; "A Century for the Century" 26. ♦A hint of soiling to spine (as always), raised bands lightly rubbed (as inevitably is the case), one corner a little bumped, but A VERY FINE--INTERNALLY PRISTINE--COPY, the binding with no significant wear and without any of the foxing that normally afflicts the buckram covers. **\$16,000**

This is a well-preserved copy of perhaps the greatest achievement of Eric Gill as an illustrator, a book generally considered (with the "Troilus" and "Canterbury Tales") to be the best work produced by the Golden Cockerel Press. The "Four Gospels" has been called by Franklin the finest of all private press books printed between the wars. The success of the work has much to do with Gill's ability to create a harmonious integration of woodcut illustration and typography (his Golden Cockerel typeface, one of the most important ever cut specifically for private use, is introduced here). At the same time that the work achieves an aesthetic balance, it also takes risks with the emotional nature of the woodcuts and with its unjustified page layout. In 35 years of bookselling, we have only rarely seen a better copy of this magnificent book than the present one; the volume has obviously been rarely opened, and the extremely handsome box that protects it reflects the care and affection it has been given over the years. (CAH1201)

140. (GOLDEN COCKEREL PRESS). GILL, ERIC. AN ORIGINAL PEN AND INK DRAWING FOR "TROILUS AND CRISEYDE." ([1927]) The drawing measuring: 203 x 70 mm. (8 x 2 3/4"). In a pleasing 464 x 318 mm. (18 1/4 x 12 1/2") wooden frame. Original pen and ink drawing of a bearded Chaucer sitting in a tree writing his "Troilus." With titling in pencil on mount: "Museum study of modern book illustration by Eric Gill" (not in Gill's hand). Skelton P-444. ♦A few spots of faint foxing, otherwise A FINE SPECIMEN, clean and bright. **\$3,500**



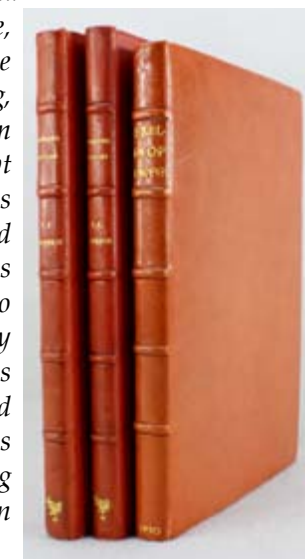
This tall, thin illustration appears three times in the borders of the Golden Cockerel Press edition of Chaucer's "Troilus and Criseyde" (pp. 179, 243, and 310). The composition is fanciful, yet somehow it seems a convincing portrait of the writer at work. Characterized by Glaister as someone "whose influence on contemporary book production has been profound and world wide," Eric Gill (1882-1940) was a type designer, sculptor, and artist whose Art Deco style was well suited for engravings. He began working as a letterer in 1906, and only gradually turned to drawing and engraving. He did a great deal of woodcut illustration for private press publications, especially the Golden Cockerel Press (including celebrated work for the famous "Four Gospels," "Canterbury Tales," and, as here, "Troilus and Criseyde"). Our pen and ink study for "Troilus" was perhaps used in an exhibition on modern book illustration, as alluded to in the pencilled note. (ST11975)

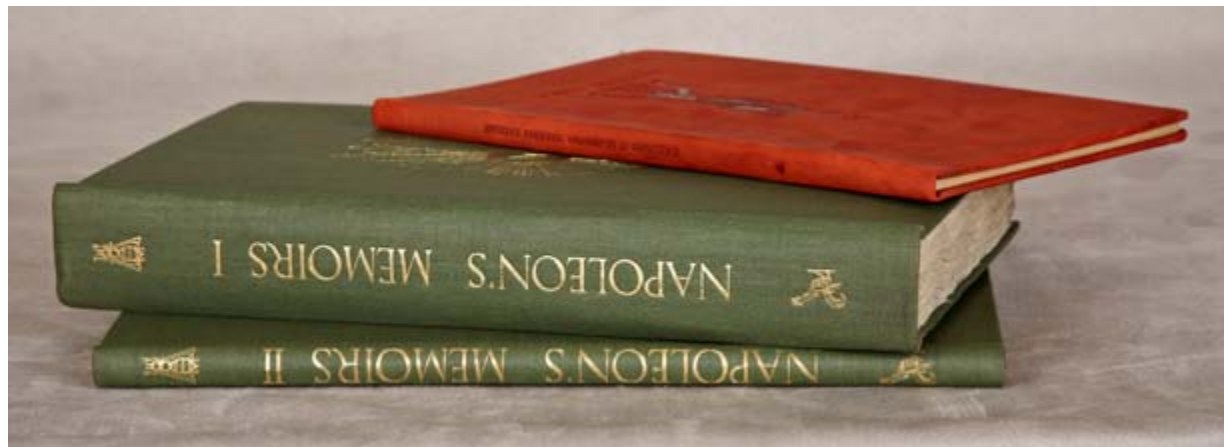
141. (GOLDEN COCKEREL PRESS). LAWRENCE, T. E. CRUSADER CASTLES. (Waltham St. Lawrence: Golden Cockerel Press, 1936) 254 x 197 mm. (10 x 7 3/4"). **Two volumes.** Introduction to volume I by A. W. Lawrence; introduction to volume II by Mrs. S. Lawrence. No. 594 OF 1,000 COPIES. Original terra cotta half morocco over wheat-colored linen by Sangorski & Sutcliffe (stamp-signed on front pastedown), raised bands, spines with gilt titling and printer's device. With frontispiece photograph of Lawrence and his brothers; with plates showing 165 reproductions of black and white photographs, drawings, and plans; and with two folding maps of Palestine in an envelope laid in at the rear of volume I (as issued). Printed in Perpetua type. Chanticleer 112; Cave & Manson, pp. 119-20. ♦Mild soiling to the light-colored cloth boards (as inevitable), corners lightly bumped, but still AN EXTREMELY WELL-PRESERVED COPY, quite clean, fresh, and bright inside and out. **\$1,500**

Published the year after the author's death, this is the first printing of Lawrence's final examination thesis submitted to Jesus College, Oxford in 1910 under the more academic title "The Influence of the Crusades on European Military Architecture to the End of the Twelfth Century." Lawrence travelled to all the major castles in England, Wales, France, Syria, and northern Palestine, and his lifelong affection for the Middle East began during these explorations. Volume I contains the thesis, for which he was awarded a first class degree in modern history, and volume II contains the letters he wrote to his mother, Sarah Lawrence, while on his research trips. Lawrence (1888-1935), known popularly as Lawrence of Arabia, was a national hero in Britain; the DNB notes that at his death, "there were rumours that Lawrence had not died, but had withdrawn into an Arthurian limbo from which he would emerge to assist an imperilled nation." To satisfy the expected market for a new Lawrence publication, the Golden Cockerel Press printed 1,000 copies, more than twice the press run for any previous limited edition from the press. Cave and Manson note that editors had wanted to

use the wood engravings for which the press was renowned and which would have contributed to the beauty of the book, but they were thwarted by the Lawrence family's insistence on using collotype reproductions of Lawrence's photographs and drawings. A. W. Lawrence, brother and executor of the author, notes that at his urging, departures had been made "from the Golden Cockerel concept of book production. The Press wishes it to be appreciated that it does not advocate this treatment, and has agreed to issue the book in this way only with reluctance." Despite this apology, the well-printed and well-bound book has always been regarded as a pleasing and popular item in the Golden Cockerel corpus. (ST12486b)

▼ 141, 146





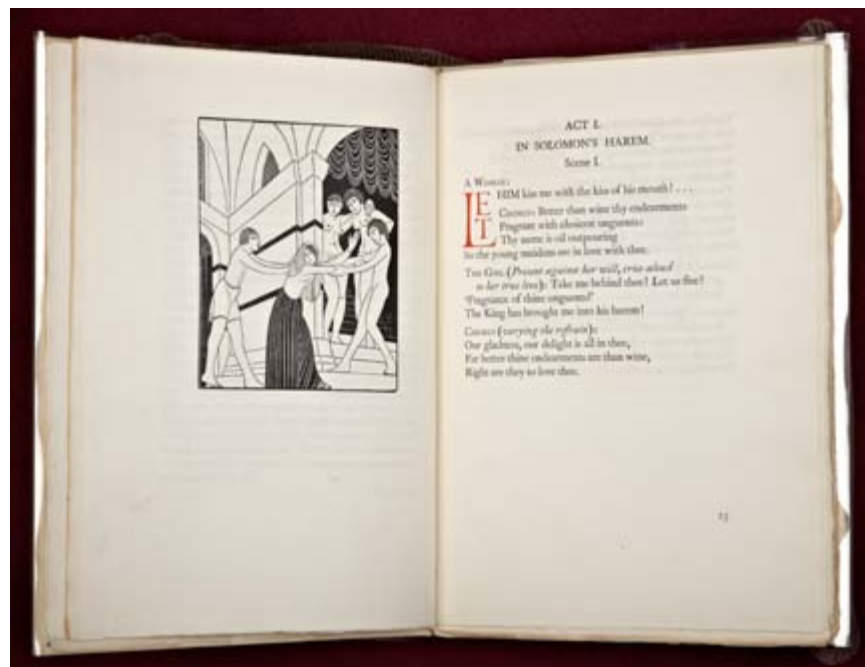
▲ (from bottom to top:) 142, 154

142. (GOLDEN COCKEREL PRESS). NAPOLEON. **NAPOLEON'S MEMOIRS.** (Waltham St. Lawrence: Golden Cockerel Press, 1945) 318 x 191 mm. (12 1/2 x 7 1/2"). **Two volumes.** Edited by Somerset de Chair. No. 185 OF 500 NUMBERED COPIES (50 of which were bound in morocco). Publisher's green cloth with a modernized sunburst centerpiece bearing the initial "N," flat spine with gilt bee at head and cockerel at foot, vertical titling, pictorial endpapers, top edge gilt. In green cloth chemises and a handsome custom-made green morocco-backed slipcase with the gilt sunburst from the covers reproduced on its spine. Volume I with a frontispiece portrait of Napoleon, volume II with a black and white photograph of a modern sculpture of the general, title page of each volume with a woodcut design of an eagle clutching a flag among other accoutrements of war. Chanticleer 167; Cave & Manson 167 and pp. 178-82. ♦The hint of a bump at the top of one spine, title page of volume I with insignificant thumb smudge, one tiny closed fore-edge tear, but A VERY FINE COPY, clean and bright internally, and in a virtually unworn binding. **\$750**

This is an innovative version of the memoirs that were based on conversations between Napoleon and Emmanuel-Augustin-Dieudonné-Joseph, comte de Las Cases (1766-1842), who had accompanied the defeated emperor into exile on Saint Helena as an informal secretary. Las Cases took a great many notes about Napoleon's life, inserted his own impressions, colored his account to the point of

(favorable) misrepresentation, and published the work as the celebrated "Mémorial de Ste. Hélène," from which he made a substantial amount of money. Our translator and editor Somerset de Chair has turned the text into a first-person narrative and rearranged the pieces so that events are recalled in chronological order. The first volume covers the general's career from Corsica to Marengo, the second is devoted to Waterloo. (CAH1212)

143. (GOLDEN COCKEREL PRESS). **THE SONG OF SONGS.** (Waltham St. Lawrence: Golden Cockerel Press, 1925) 260 x 197 mm. (10 1/4 x 7 3/4"). 43 pp. No. 640 OF 750 COPIES. Original white buckram, flat spine. In a very nice new red folding cloth box. WITH 20 WOOD ENGRAVINGS BY ERIC GILL. Chanticleer 31; Tomkinson, p. 97; Ransom, p. 295. ♦The free endpapers faintly browned (as always, though this copy scarcely affected), the inevitable minor smudging to light-colored covers, but a very pleasing copy nevertheless, the text quite fresh and with few signs of use. **\$2,500**



The first book to be printed after Eric Gill had come to work exclusively for the Golden Cockerel Press, this work is an important achievement for both artist and press. The text here represents a radically new interpretation of the biblical Cantic of Canticles in the form of a drama about a concubine who escapes Solomon's harem to be with her true love, and this version provided a perfect vehicle for a visual expression of Gill's unique religiosity. Though he was a

devout Catholic, Gill was iconoclastic in that he saw the erotic as an expression of religious impulse, and that connection is apparent in the sensual illustrations found here (and in his other work), featuring as they do depictions of frank carnality. As a slender volume, this item cannot be in the same league as the three major Golden Cockerel books, but as a handsomely produced significant illustrated work from the press, it has always been highly sought after. (CAH1279)

144. (GOLDEN COCKEREL PRESS). SWIFT, JONATHAN. **MISCELLANEOUS POEMS.** (Waltham St. Lawrence: Golden Cockerel Press, 1928) 273 x 203 mm. (10 3/4 x 8"). viii, 67, [2] pp. No. 52 OF 375 COPIES. Original quarter vellum over marbled paper boards, titling in gilt on spine. With publisher's orange printed dust jacket. Woodcut printer's device, and 12 WOOD ENGRAVINGS BY ROBERT GIBBINGS. Title page printed in red and black. Two preliminary leaves with embossed ownership stamp of Robert Hess. "Chanticleer" 58; Kirkus 34. ♦Edges of volume a little faded, one leaf slightly torn at top as the result of uncaredful opening, otherwise a fine copy in a very good dust jacket with clean covers but with a darkened, torn, and chipped spine and with fraying along upper edge of cover panels. **\$250**

This miscellany of poems in rhymed couplets was relations with women. For comments on Gibbings, one selected by R. Ellis Roberts to illustrate the melancholy of the most eminent wood engravers of the first half of the and quirky character of Swift and his ambivalent 20th century, see item #137, above. (ST8678g)

145. (GOLDEN COCKEREL PRESS - EPHEMERA). (PRINTED LEAVES - VELLUM). CHAUCER, GEOFFREY. **THREE VELLUM LEAVES, SOLD TOGETHER, FROM THE GOLDEN COCKEREL "CANTERBURY TALES."** (Waltham St. Lawrence: Golden Cockerel Press, 1929) 318 x 191 mm. (12 1/2 x 7 1/2"). Single column, 28 lines of text in Caslon O. F. type. In a custom-made blue cloth chemise and matching folding box with silver titling on spine. Each page with woodcut border decoration by Eric Gill. Chanticleer 63. ♦A few vague, trivial creases to the vellum, but fine, fresh specimens. **\$2,850** for the group



This group includes three leaves with borders on both recto and verso. The decorations (front and back) and the text passages are: Physick 546 and 529 (child peeping / man waving eight-leaf spray), Sampson and Hercules; Physick

511 and 532 (woman and ape / spray of 12 triple-lobed leaves), hymn to Venus; and Physick 531 and 544 (youth blowing kiss / child crawling at foot of spray), description of the temple of Venus. (CAH1260)

146. (GRABHORN PRESS). AESOP. THE SUBTYL HISTORYES AND FABLES. (San Francisco: Grabhorn Press, 1930) 244 x 168 mm. (9 5/8 x 6 5/8"). 4 p.l., 167, [1] pp. "Translated out of Frensshe in to Englysshe by William Caxton at Westmynstre in the yere of oure Lorde MCCCCLXXXIII." No. 134 OF 175 COPIES. (There were also 25 special copies printed for San Francisco bibliophile Herbert Rothchild.) Original reddish-brown morocco, raised bands, spine with titling and date in gilt, fore and tail edges untrimmed. Decorative and historiated initials as well as seven illustrations (including title page) by Valenti Angelo, paragraph marks and illustrations colored by hand in blue, red, yellow, or gold. Printed in red and black throughout. Heller & Magee 142. ♦Extremities with just a hint of rubbing, one opening somewhat foxed in the margins (two others trivially so), but an excellent copy, clean and fresh internally, and in a scarcely worn binding. (See illustration on p. 123.) \$1,000

This is a typical production of the well-respected Grabhorn Press—an unpretentious but attractive (and award-winning) edition of a significant text, printed on excellent paper and with pleasing decorations. Edwin and Robert Grabhorn founded the press bearing their name in San Francisco in 1915, and they worked together for 50 years, until the death of Edwin, at which time Robert formed a partnership with Andrew Hoyem to continue the work of the press. As Feather observed, "The typography and illustration of Grabhorn books was often experimental, frequently exciting, and usually successful," and their publications were often listed among the 50 best-designed books of the year by the AIGA design association. "Fables" was among the works that received this honor. The text is printed here in Koch's Bibel Gotisch type and printed

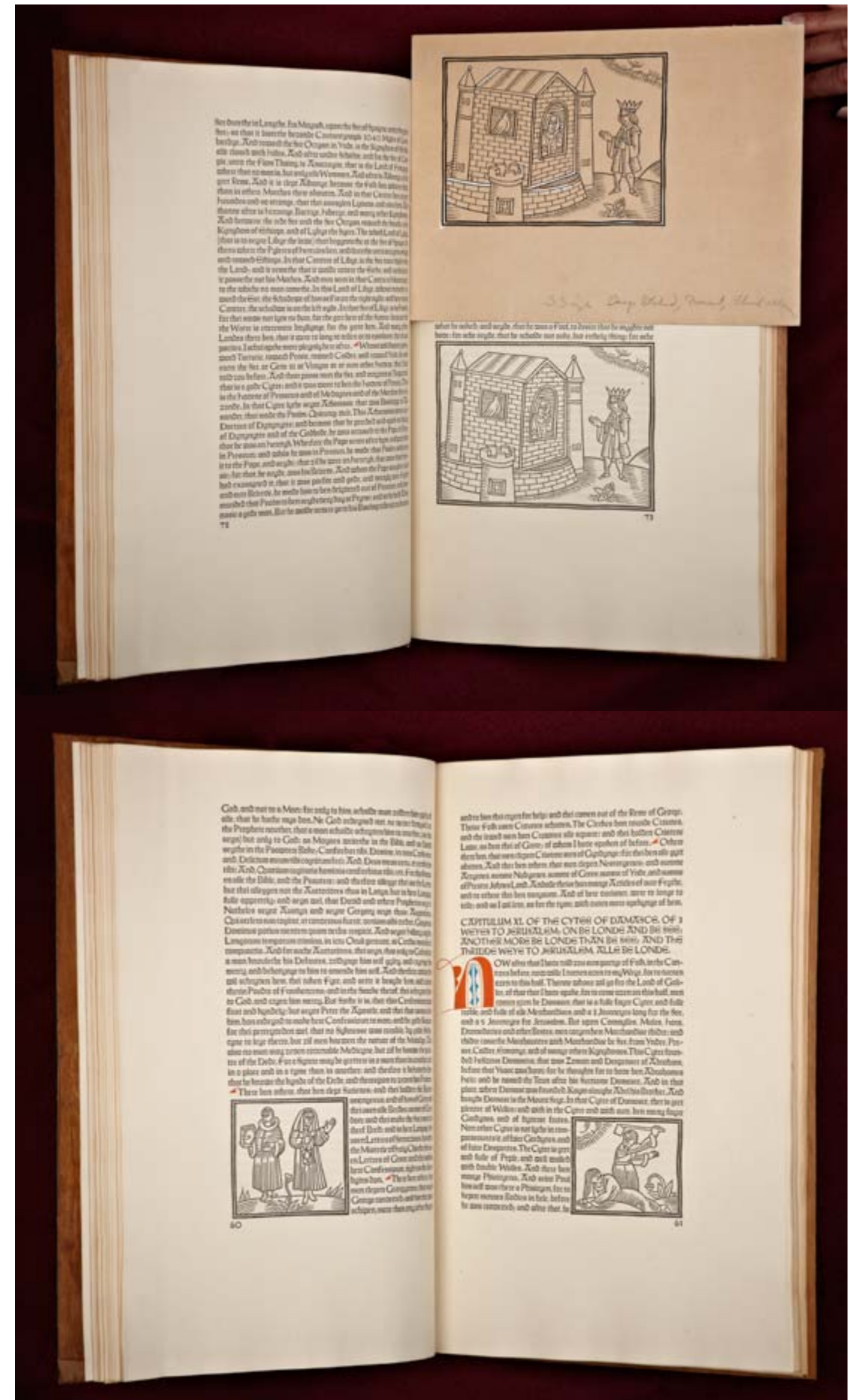
on unbleached Arnold paper. According to Heller & Magee, "a curious error occurred in the printing of this book," as the date of the original English translation (1483) was mistakenly given on the title page as 1383; the discovery was made "before the regular edition left the shop and was corrected by hand." The present copy, however, slipped by uncorrected and could possibly be unique in this regard. Heller & Magee says that the original plan was to have the initials hand illuminated in all of the copies, but this idea was dropped after the 25 specials "because the printers felt that the hand illuminated initials were not fitted to the subject. They consider the book much more successful in the regular edition." This edition is not especially rare, but copies usually show up looking a lot more dreary than the present one. (CAH1283)

A Beautiful Copy, with an Original Laid-in Drawing Used To Illustrate the Book

147. (GRABHORN PRESS). MANDEVILLE, SIR JOHN. THE VOIAGE AND TRAVAILLE OF SIR JOHN MAUNDEVILE, KT. (New York: Printed by the Grabhorn Press, San Francisco, for Random House, 1928) 368 x 241 mm. (14 1/2 x 9 1/2"). 2 p.l., 156 pp., [1] leaf. No. 78 OF 150 COPIES. Publisher's Philippine mahogany boards backed with brown Niger morocco by William Wheeler, raised bands, spine with titling in blind. In an attractive recent matching morocco-backed folding cloth box. Paragraph marks in red or blue, 32 WOODCUTS IN THE TEXT, AND 34 LARGE HAND-ILLUMINATED INITIALS in red, blue, and gold BY VALENTI ANGELO; OUR COPY WITH A SPECIAL LAID-IN ORIGINAL DRAWING USED FOR ONE OF THE WOODCUTS. Heller & Magee 107. ♦A VERY FINE COPY, the binding unworn, and entirely clean, bright, and fresh internally. \$2,500

This handsomely bound, printed, and illuminated edition of a famous Medieval travel book is one of the finest productions of the Grabhorn Press, and was recognized in 1928 as one of the 50 Books of the Year by the AIGA design association. The content, type, illustrations, illuminations, and binding come together to create a splendid tribute to early books and at the same time

a very attractive example of modern private press printing. This book marked the first use in America of the Bibel Gotisch type designed and cut by Rudolf Koch, and Heller & Magee observes that the work "was an ideal subject for this type and for the simple medieval illustrations of Valenti Angelo that accompany it" (not to mention the 5,100[!] initials Angelo illuminated by hand in the 150 copies). First



appearing as an anonymous French manuscript in about 1357, Mandeville's account exists in many forms: there are at least 22 versions known from some 250 surviving manuscripts, and the work was printed at least 20 times in the 15th century. The book continued to appear with regularity in English during the 16th and 17th centuries, but the 1725 printing upon which the Grabhorn edition is based is said by Cox to be the "completest edition up to date," and it is characterized by Lowndes as "the best English edition." Cox tells us that although "long accepted as an authentic and valuable record of travel," it is now known to be a fabrication, perhaps pieced together by a monk fluent in languages and with access to a large library, but with no experience as a world traveller.

Regardless of its origin, it was for centuries a respected travel reference used by explorers, including Christopher Columbus, and it continues to provide fascinating reading as an account of the known world in the 14th century. Authentically quaint, the woodcuts here are based on illustrations in early printed editions. Our laid-in original drawing by Angelo shows a romantic encounter between a maiden in a castle window and a nobleman below (the reproduction of that woodcut appears on page 73 of the book). The Grabhorn Press had intended to offer the work for direct sale, but the entire run was purchased by Bennett Cerf, who saw the proofs on a visit to San Francisco, for issuance under the imprint of Random House. (CAH1234)

▼ 148, 147

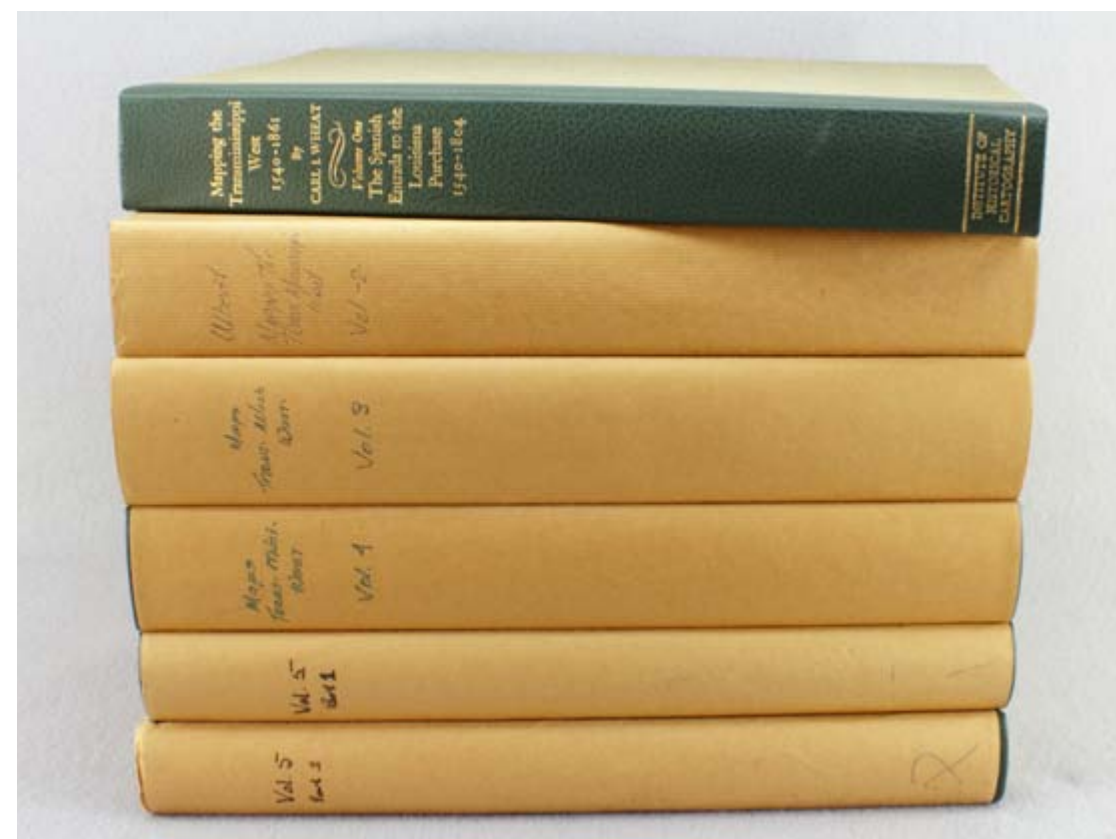


148. (GRABHORN PRESS). POWELL, H. M. T. THE SANTA FÉ TRAIL TO CALIFORNIA 1849-1852. THE JOURNAL AND DRAWINGS OF H. M. T. POWELL. (San Francisco: [Printed by the Grabhorn Press for] The Book Club of California, 1931) 356 x 241 mm. (14 x 9 1/2"). 8 p.l., 272 pp. Edited by Douglas S. Watson. ONE OF 300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

This is a critically acclaimed edition of an important account of the treacherous journey west to the California Gold Rush. Kurutz tells us that "Powell's 'Santa Fé Trail' ranks as one of the most important and highly celebrated overland narratives. Its superb narrative combined with the elegant presentation of the Grabhorn Press make this a cornerstone of any Western travel collection." Wheat calls it a "notable journal, magnificently printed . . . with superlative reproductions of Powell's charming pencil drawings of California towns and missions." Based on the original manuscript in possession of the press, the journal was printed in Centaur type on Van Gelder Paper. According to Heller & Magee, "the printers felt that this was an American classic for all

time," deserving of the finest treatment in book design and production. H. M. T. Powell left Greenville, Illinois, in 1849 to seek his fortune in California, like so many other hopeful prospectors. His journal of the arduous trek vividly brings to life the everyday difficulties and fatal hazards that awaited the western traveller. Between Independence, Missouri, and Santa Fe, his small team loses three of its members to cholera, and the hell is only beginning as they take the southern Gila trail through Arizona to reach San Diego. He describes life in San Francisco and Stockton (which seems constantly to be in flames) and in the rough gold mining camps. Hating the work, missing his family, and unsuccessful in his search for riches, Powell happily returns to Illinois via Panama in 1852. (CAH1245)

149. (GRABHORN PRESS). WHEAT, CARL. MAPPING THE TRANSMISSISSIPPI WEST. (Published in San Francisco by the Institute of Historical Cartography; volume I printed by the Grabhorn Press, volumes II-V printed by Taylor & Taylor and James Printing using the designs of Edwin and Robert Grabhorn 1957-63) 368 x 264 mm. (14 1/2 x 10 3/8"). **Five volumes bound in six.** ONE OF 1,000 COPIES. Publisher's gray linen boards backed with textured buckram, flat spine. In apparently original plain brown dust jackets with ink

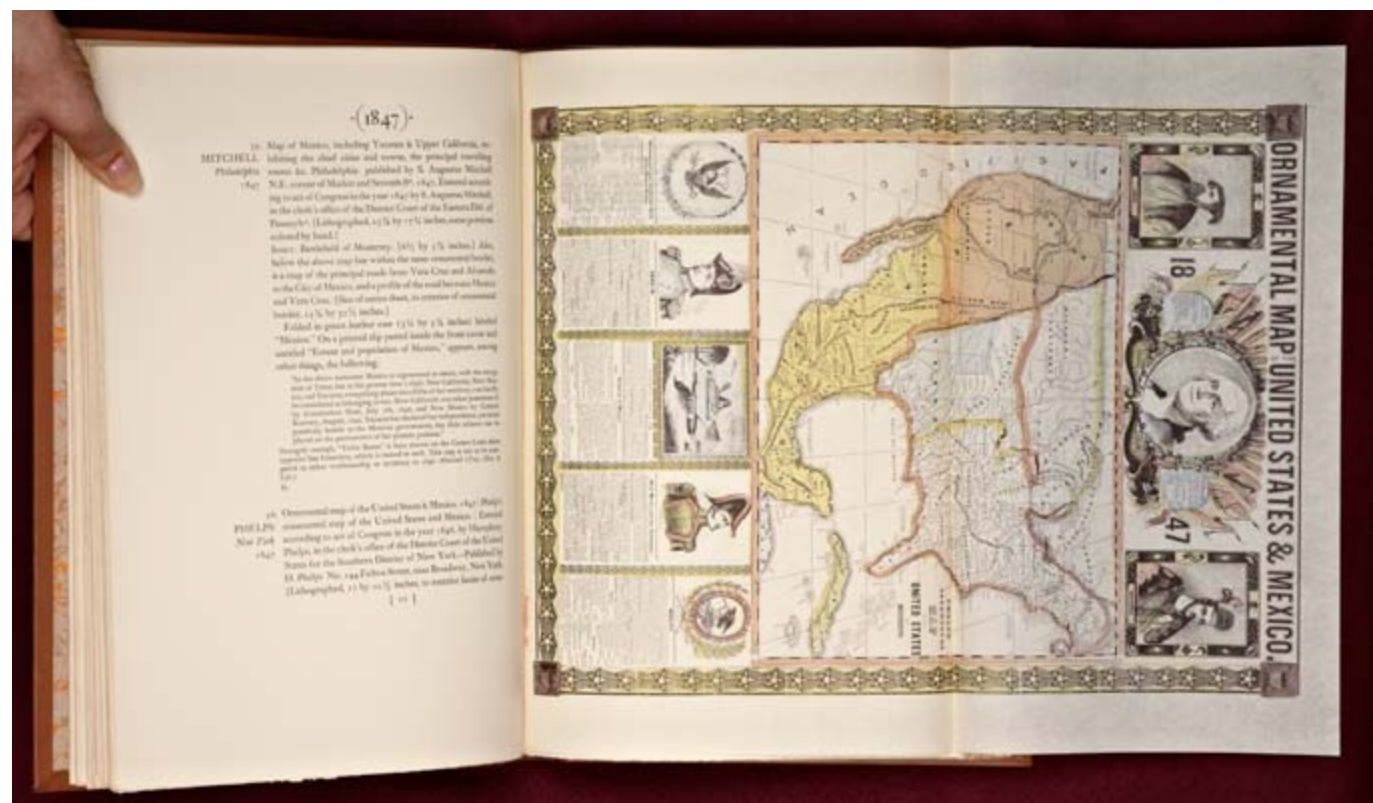


titling on spines. WITH 374 MAPS, as called for, five in color, 27 folding. Front free endpaper of first volume INSCRIBED TO IRVING W. ROBBINS, JR. AND SIGNED BY THE AUTHOR; front pastedown with Robbins' bookplate; prospectus and envelope containing obituaries of Wheat laid in at front of volume I. ♦Dust jackets a bit creased and frayed (though not in tatters), one minor corner crease to a map, otherwise the volumes themselves IN EXTREMELY FINE CONDITION, clean, fresh, and bright inside and out. \$6,000

This is a monumental work tracing the cartography of the American West from Coronado's "entrada" in 1540 through the U.S. Geological Survey in 1860. San Francisco lawyer Carl Wheat (1893-1966) pursued the history of the American West as an avocation, and in the process became a respected expert in Californiana. In preparing this work, he spent years seeking out every map—manuscript or printed—documenting the exploration of Western America, and the most significant and interesting specimens have been reproduced here, with discussions of their origins, accuracy, and contribution to knowledge. Volume I covers "The Spanish Entrada to the Louisiana Purchase, 1540-1804"; volume II "From Lewis and Clark to Fremont, 1804-1845"; volume III

"From the Mexican War to the Boundary Surveys, 1846-1854"; volume IV "From the Pacific Railroad Surveys to the Onset of the Civil War, 1855-1860"; and volume V "From the Civil War to the Geological Survey." Our set has the bonus of an inscription from one bibliophile to another. Noted California collector Irving W. Robbins, Jr. (1919-95) had two main focuses: fine press books and Western Americana, obviously combined in this item. Robbins served as honorary curator of rare books and manuscripts at Stanford, and donated his Ashdene collection to the university library. He received the prestigious Warren R. Howell Award for distinguished service and exceptional contributions to the development of libraries and special collections at Stanford in 1986. (CAH1287)

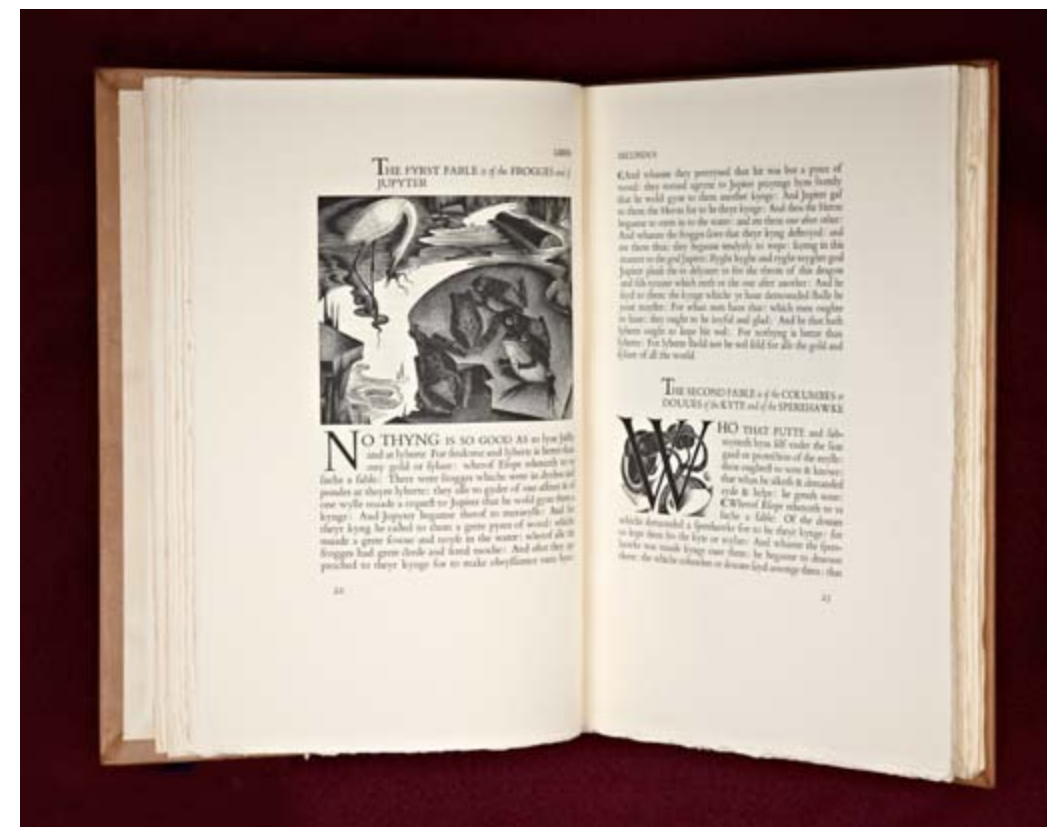
One of 22 Presentation Copies of a Fine Grabhorn Book, The Harry L. Gage - Irving W. Robbins, Jr. Copy



150. (GRABHORN PRESS). WHEAT, CARL. THE MAPS OF THE CALIFORNIA GOLD REGION 1848-1857. (San Francisco: The Grabhorn Press, 1942) 368 x 241 mm. (14 1/2 x 9 1/2"). xlii, 153 pp. ONE OF 22 PRESENTATION COPIES, THIS ONE INSCRIBED TO HARRY L. GAGE BY ED GRABHORN. (There were also 300 copies for sale.) Publisher's presentation binding of full calf, raised bands. In an excellent new folding cloth box with gilt titling. With 27 maps, including the 26 called for plus an additional folding map found only in the presentation copies; 10 of the maps in color, 16 folding. Front pastedown with the bookplate of Irving W. Robbins, Jr. Heller & Magee 368; Howes W-312. ♦Tiny nick to front cover, a touch of rubbing to joints and extremities, otherwise an extremely fine copy, the binding scarcely worn, and pristine internally. \$5,000

California historian Carl Wheat (see item immediately above) compiled this definitive annotated bibliography of Gold Rush maps illustrated with facsimiles of 27 of the maps described. In addition to being a key work on California cartography, this is one of the finest productions of the Grabhorn Press, especially in the luxurious presentation edition. This special presentation copy, printed on smooth handmade paper in Janson linotype, was presented to type designer, author, teacher, and Linotype president Harry L. Gage (1887-1982). Afterwards, it was owned by prominent California collector Irving W. Robbins, Jr., discussed at length in the previous entry. ABPC lists just two presentation copies at auction since 1975, the last selling in 1994 for a hammer price of \$3,250. (CAH1242)

151. (GREGYNOG PRESS). [AESOP]. THE FABLES OF ESOPE. (Newtown, Wales: The Gregynog Press, 1931) 318 x 229 mm. (12 1/2 x 9"). 4 p.l., 146 pp., [1] leaf (colophon). No. 61 OF 250 COPIES. Publisher's full Welsh natural sheepskin, flat spine, titling in black. In the apparently original (somewhat worn, but still sturdy) cardboard slipcase. With woodcut initials by William McCance and 37 WOOD ENGRAVINGS BY AGNES MILLER PARKER. Harrop 20. ♦A little rubbed at top of spine, a few other places on the backstrip with small, shallow abrasions, otherwise in virtually pristine condition. (See also illustration on following page.) \$5,000



This is one of the outstanding Gregynog Press books and one of the major achievements by its main illustrator. Printed in Bembo type on Barcham Green handmade paper, the book was praised by Walter Lewis of the Cambridge University Press as exhibiting "the finest presswork" he had ever seen, and students of private press printing universally admire the woodcuts here. The initials and illustrations were produced by the husband and wife team of William McCance (1894-1970) and Agnes Miller Parker (1895-1980). Scottish artists who met at the Glasgow School of Art, both taught in London, became active members of an artistic group there called the Vorticists, and then moved to Wales in 1930 to work with the Gregynog Press, founded in 1922 by sisters Gwen and Daisy Davies. Of the two artists, Parker especially made a name for herself as an illustrator of private press books, the present work being one of the two for which she was best known (the other was a 1938 edition of Gray's "Elegy" done for the Raven Press). Harrop is fulsome in her praise of Parker's wood engravings for this work: "Never can living creatures have been more successfully portrayed in so static a medium. The feeling of movement is so admirably achieved that the engravings have an almost three-dimensional quality." The binding of this item is notoriously vulnerable to rubbing; given descriptions of competing copies, our copy seems to be about as well preserved as one could hope for (and having the original slipcase is a bonus). For more on the Gregynog Press, see item #153. (CAH1272)

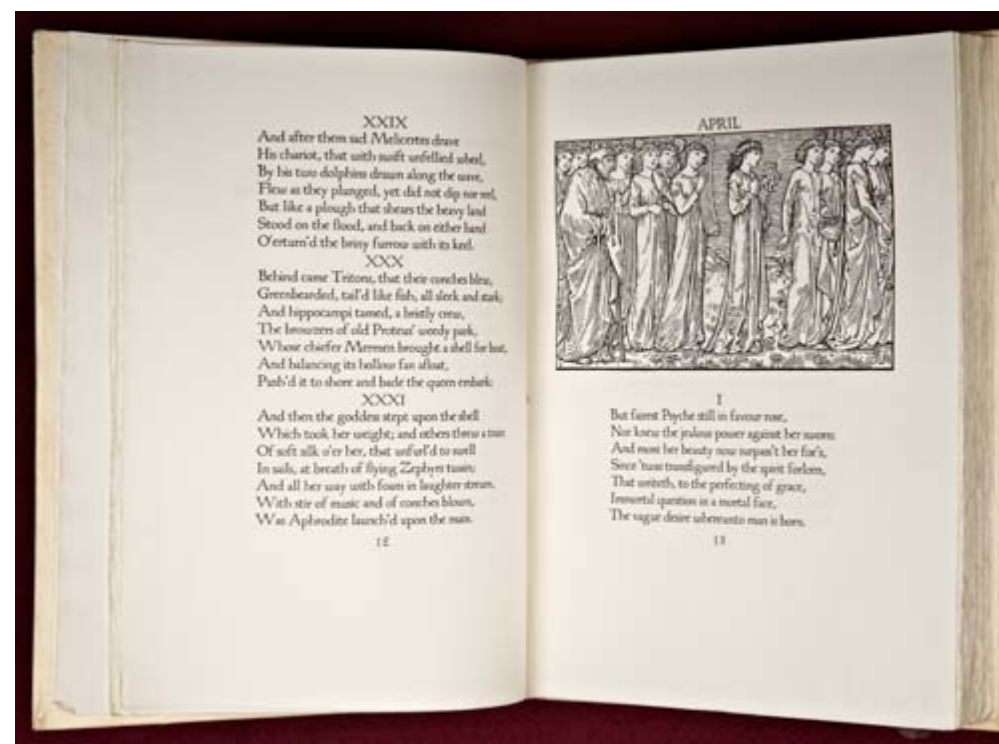
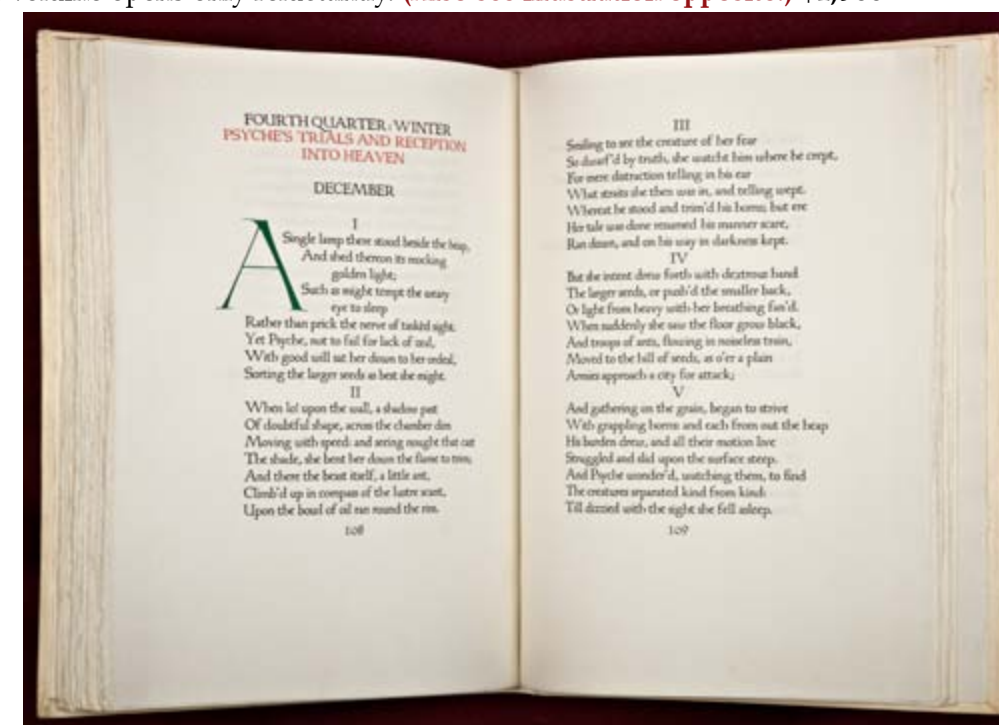


▲ 151

▼ 155, 151, 152



152. (GREGYNOG PRESS). BRIDGES, ROBERT. EROS AND PSYCHE: A POEM IN XII MEASURES. (Newtown, Wales: The Gregynog Press, 1935) 286 x 225 mm. (11 1/4 x 8 7/8"). 4 p.l., 141, [1] pp., [1] leaf (colophon). ONE OF 285 COPIES (of 300, counting 15 copies bound in morocco). Publisher's white pigskin, blocked in gilt on front cover with medallion of arabesque design incorporating flower and butterflies, straps depicted in gilt on spine where bands would be, gilt top, other edges untrimmed. In a (somewhat soiled but apparently original) ivory-colored buckram traycase. With initial letters designed by Graily Hewitt and printed in green, and with 24 wood engravings in the text, two of them full-page, redrawn by Dorothy Hawksley from designs by Edward Burne-Jones and cut by Loyd Haberly and R. John Beedham. Printed in red and black on Batchelor handmade paper. Harrop 33; De Zilverdistel Cat. II, 33. ♦ Just a touch of soil to the white pigskin, but the binding otherwise unworn, and, in all, AN ESPECIALLY FINE COPY, internally pristine and used so little that the volume opens only reluctantly. (Also see illustration opposite.) \$1,900

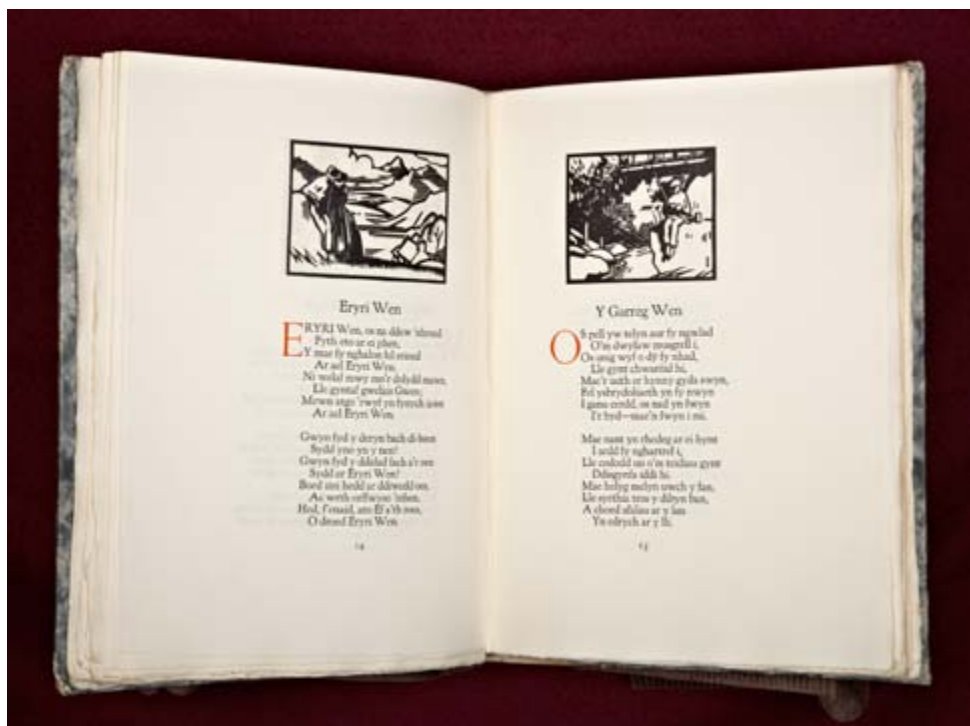


Cave says that the present item, the last work issued under Haberly's supervision, was the "principal book to be produced" during Haberly's regime. Franklin calls the work "a notable book . . . bringing together almost sentimentally the old players—Kelmscott paper, a type cut for the press, Graily Hewitt, Burne-Jones, Bridges," and he praises the controversial typeface as "a bit undisciplined but brave and different, calligraphic, splendid for Gregynog." This is the only item, aside from a Christmas card, printed at the Gregynog Press using the squat, rounded, curvilinear Gregynog type. The illustrations in

the present work are reworked from Burne-Jones' drawings done for William Morris' "Cupid and Psyche," and the text is a translation of Apuleius' "Eros and Psyche" by poet laureate Robert Bridges (1844-1930). Harrop says that our ordinary binding (which, as handsomely decorated high quality pigskin, is not really ordinary at all) in this case is "infinitely preferable to the special binding." Because of its traycase, our volume—particularly vulnerable to soiling and darkening—has been protected from dirt and light over the years, and it is inconceivable that one could find a cleaner copy or one exhibiting so few signs of use. (CAH1269)

153. (GREGYNOG PRESS). [HUGHES, JOHN CEIRIOG]. CANEUON CEIRIOG DETHOLIAD. (Newtown, Wales: Gwasg Gregynog, 1925) 267 x 210 mm. (10 1/2 x 8 1/4"). 4 p.l. (two blank), [vii]-xxx pp., [1] leaf, 87, [1] pp. Poems selected and edited by John Lloyd Jones. No. 105 OF 370 COPIES (of a total edition of 400, including 30 bound in morocco). Publisher's linen-backed gray marbled boards, flat spine with printed label. Woodcut frontispiece portrait and 30 woodcuts in the text by R. A. Maynard and H. W. Bray. Text in Welsh, printed in black and red. Front flyleaf with an inscription in Welsh from Mary Ellis to Jane Clement Davies dated Christmas, 1925. Harrop 3; De Zilverdistel Cat. II, 3. ♦Paper rubbed away at corners, faint freckled spotting to linen, tiny marginal stain to one leaf, otherwise a fine copy, the clean, bright text obviously unread and the binding with no serious wear. \$250

The first of several Welsh books to be issued by the Gregynog Press (and only the third work of the press as a whole), the present item is a selection ("detholiad") of poems ("caneuon") by John Ceiriog Hughes (1832-87), the best lyric poet Wales has produced. The verse is particularly melodic, and many of the poet's works were made into songs that enjoyed great popularity in Wales. Cave says that the books printed by the Gregynog Press "more than bear comparison with the work of any other private press," and "in the design and execution of bindings, the Gregynog Press was far superior to any, the

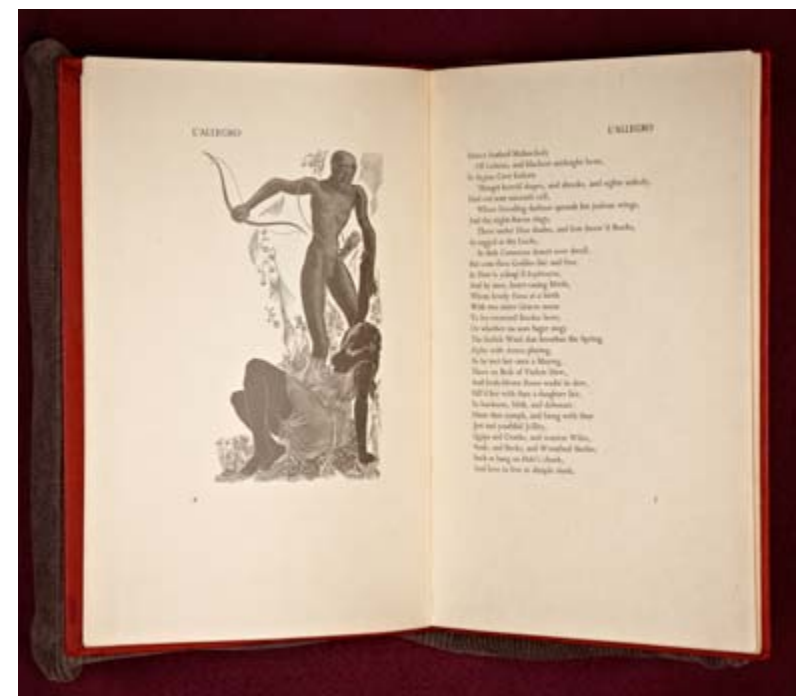


Doves Press included." The press was founded by two spinster sisters, Gwendoline (1882-1951) and Margaret (1884-1963) Davies, who inherited the remarkable sum of £500,000 each from their industrialist grandfather. They used their fortune to assemble a major collection of French Impressionist and Post-Impressionist paintings, the largest in Britain in the 1920s. In 1922, they moved to Gregynog Hall near Newtown, Wales, and set out to establish a center for the arts. With the help of Robert Ashwin Maynard,

they founded the Gregynog Press, which produced 42 works between 1923 and 1942, eight of them in Welsh. Their various projects ended with World War II, but the sisters left a lasting artistic legacy to their native land: their collection of paintings went to the National Museum in Cardiff and Gregynog Hall was given to the University of Wales, which resumed publishing works under the imprint "Gwasg Gregynog" in 1978 (see, for example, item #156, below). (CAH1274)

154. (GREGYNOG PRESS). MILTON, JOHN. FOUR POEMS BY JOHN MILTON: L'ALLEGRO, IL PENSEROSO, ARCADES, LYCIDAS. (Newtown, Wales: The Gregynog Press, 1933) 264 x 171 mm. (10 3/8 x 6 3/4"). 33 pp., [1] leaf (colophon). No. 172 OF 235 COPIES (of a total of 250, including 15 bound in morocco). Publisher's reddish-brown Hermitage calf, upper cover blocked in blind with titling, press device, and the figure of Euphrosyne, one of the Three Graces, designed by Blair Hughes-Stanton. WITH 11 WOOD ENGRAVINGS BY BLAIR HUGHES-STANTON, four of these full-page. Printed on Japanese vellum. Harrop 26. ♦A hint of rubbing to leather, one tiny spot on spine, otherwise A VERY FINE COPY, immaculate internally. (Also see illustration on p. 124.) \$1,250

During a short space of time, from 1931-34, Blair Hughes-Stanton (1902-81) produced woodcuts for six memorable books issued by the Gregynog Press, and this one, a collection of four early poems by Milton, was, in Harrop's view, "merely a vehicle for displaying the illustrations," which feature figures from classical mythology depicted in the artist's distinctive erotic style. Hughes-Stanton (1902-81) studied at the school of Leon Underwood at Hammersmith and had a long and productive career producing sophisticated woodcuts as an avant-garde artist. Although he was pressured to make his expressive, sometimes even savage, images look more like those of Eric Gill, he resisted and successfully established his unique personal style as an illustrator. The type used here is the graceful Perpetua designed by Gill, who was, with Hughes-Stanton, one of the two central figures in the English wood engraving revival. Although Gill is the more recognized artist, he never approached Hughes-Stanton's



most successful to come from the Press." (CAH1278)

155. (GREGYNOG PRESS). XENOPHON. CYRUPAEDIA [THE INSTITUTION AND LIFE OF CYRUS]. (Newtown, Wales: Gregynog Press, 1936) 311 x 216 mm. (12 1/4 x 8 1/2"). xvii, [i]. 321 pp., [1] leaf. Translated from the Greek by Philemon Holland. Newly edited for the press by F. W. Bateson. No. 123 OF 135 COPIES (of 150 total, including 15 in a different special binding by George Fisher). HANDSOME DARK GREEN OASIS BY THE GREGYNOG BINDERY (stamp-signed on rear turn-in), covers with gilt fillet border, central arabesque and cornerpieces onlaid in red and green morocco and tooled with gilt decoration of Persian character, raised bands, gilt-ruled spine compartments, top edge gilt, other edges untrimmed. In a felt-lined green moiré cloth chemise and an excellent matching morocco-backed slipcase. With nine floriated wood-engraved initials by Loyd Haberly, hand colored in red and green. Printed in red and black in Poliphilus type on Batchelor handmade paper. Harrop 34. ♦Back cover with the slightest hint of a few shallow scratches, leaves nn3-4 with light marginal foxing (a whisper of foxing on a couple of other leaves), otherwise a choice copy, with virtually no signs of use. (See illustration on p. 132.) \$4,200

This stately volume is one of the chief works of the press ("without doubt Haberly's finest Gregynog book," according to Harrop), and the simple and elegant binding is universally praised as beautiful on its own and far more successful than the "special" binding executed for 15 of the copies issued for this title. Cave declares it the "one real success" during

Haberly's tenure at Gregynog, noting that "Haberly's hand-colored floriated initials match the Poliphilus text perfectly." The text here is based on the 1632 edition by the great Elizabethan translator Philemon Holland (1552-1637), and covers the topics of "noble education, princely exercises, military discipline, warlike stratagems, preparations and expeditions." (CAH1240)

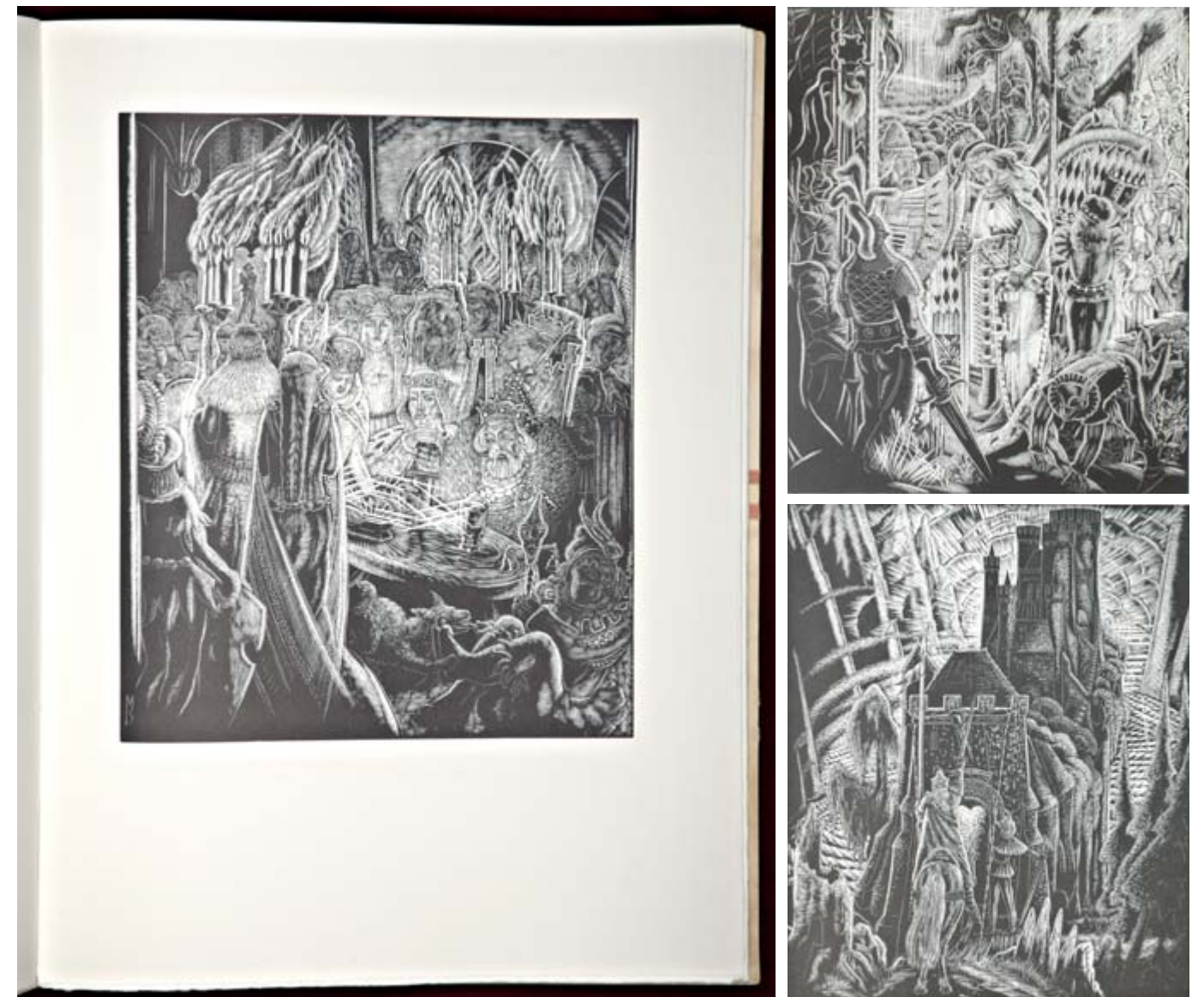
*In the Special Distinctive Brockman Binding,
Featuring Medieval-Style Strapped Elements*



156. (GWASG GREGYNOG). (BINDINGS - BROCKMAN). ESCHENBACH, WOLFRAM VON. *THE ROMANCE OF PARZIVAL AND THE HOLY GRAIL*. (Newtown, Wales: Gwasg Gregynog, 1990) 457 x 343 mm. (18 x 13 1/2"). x, 33, [1] pp. Retold by Carl Lofmark. No. X OF 15 SPECIALLY BOUND COPIES (of a total edition of 210). IN A STRIKING SPECIAL BINDING BY JAMES BROCKMAN, described by Esslemont & Hughes as "semi-limp honey-coloured alum-tawed calf suede boards, with toned vellum doublures, decorated with stained vellum straps laced through the covers[, and] with tablets of wood, bone and enamelled metal on the spine"; top edge stained yellow. In a fine green buckram solander box lined with brilliant red silk over padding. With 12 woodcuts by Stefan Mrozewski, 11 of them full-page. Esslemont & Hughes 21. ♦In mint condition. \$4,800

This is a very fine example of a privately printed book representing the resurrected spirit of the Gregynog Press, the present copy in an innovative binding by one of Britain's finest present-day binders. Using the original Gregynog machinery on loan from the National Library of Wales, Gwasg Gregynog was begun as an effort to revive the spirit of the original Gregynog Press, which produced its last book in 1940. The present impressive folio is an English prose retelling of the major Medieval German epic poem about the knight Percival's search for the Holy Grail. The impressively large and richly detailed wood engravings were done in the 1930s by Polish artist

Stefan Mrozewski (1894-1974), who was known for the intricate textures he achieved by using multiple burins. Our special copy was covered by James Brockman (b. 1946), a past president of Designer Bookbinders and the Society of Bookbinders who apprenticed as a finisher at Blackwell's, studied with Ivor Robinson, and served as assistant to Sydney Cockerell at Cambridge from 1968-73. Three years later in Oxford he opened his own bindery, which continues to provide fine bindings to discerning collectors. The oversized limp suede binding Brockman has produced for this work seems in its basic material and pointed lacings to reflect primitive Medieval weaponry and attire; in any



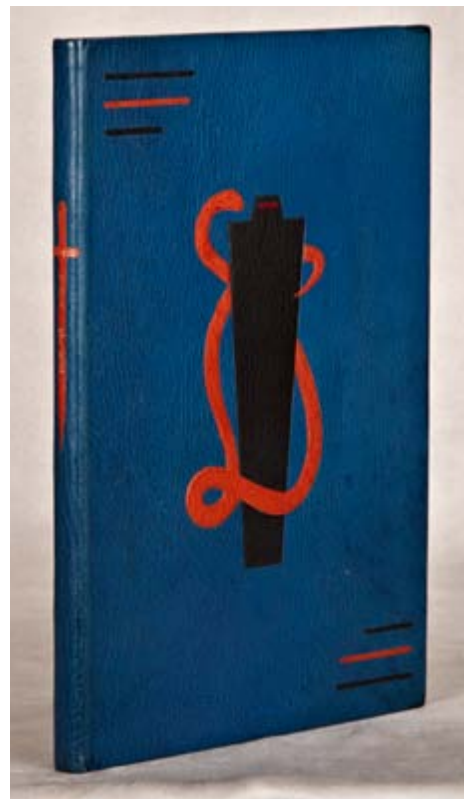
case, we have never seen anything remotely like it. In sum, and expertly executed binding combine here to produce the fine printing in Bembo type done on handmade paper, an extremely attractive book in the best tradition of the memorably animated woodcuts, and the distinctive original Gregynog Press. (ST12290)

157. (GROLIER CLUB). HOE, ROBERT. *A LECTURE ON BOOKBINDING AS A FINE ART. DELIVERED BEFORE THE GROLIER CLUB, FEBRUARY 26, 1885*. (New York: The Grolier Club, 1886) 260 x 210 mm. (10 1/4 x 8 1/4"). 3 p.l., 36 pp., [3] leaves (with plates placed before the final leaf). ONE OF 200 COPIES. Original ivory-colored half cloth over matching paper, top edge gilt, other edges untrimmed. 63 plates of fine and historic bindings. ♦Boards and spine just a bit soiled, gilt spine titling slightly faded, half a dozen plates with extensive (though very fine) sprinkled foxing in margins or on versos, but still an excellent copy, the text fresh, and the binding sound. \$650

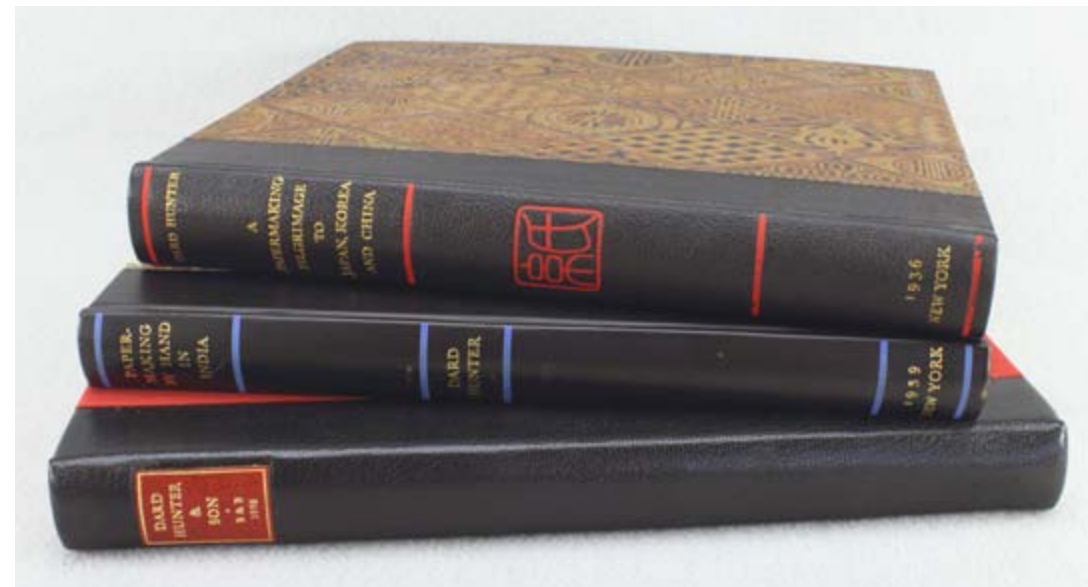
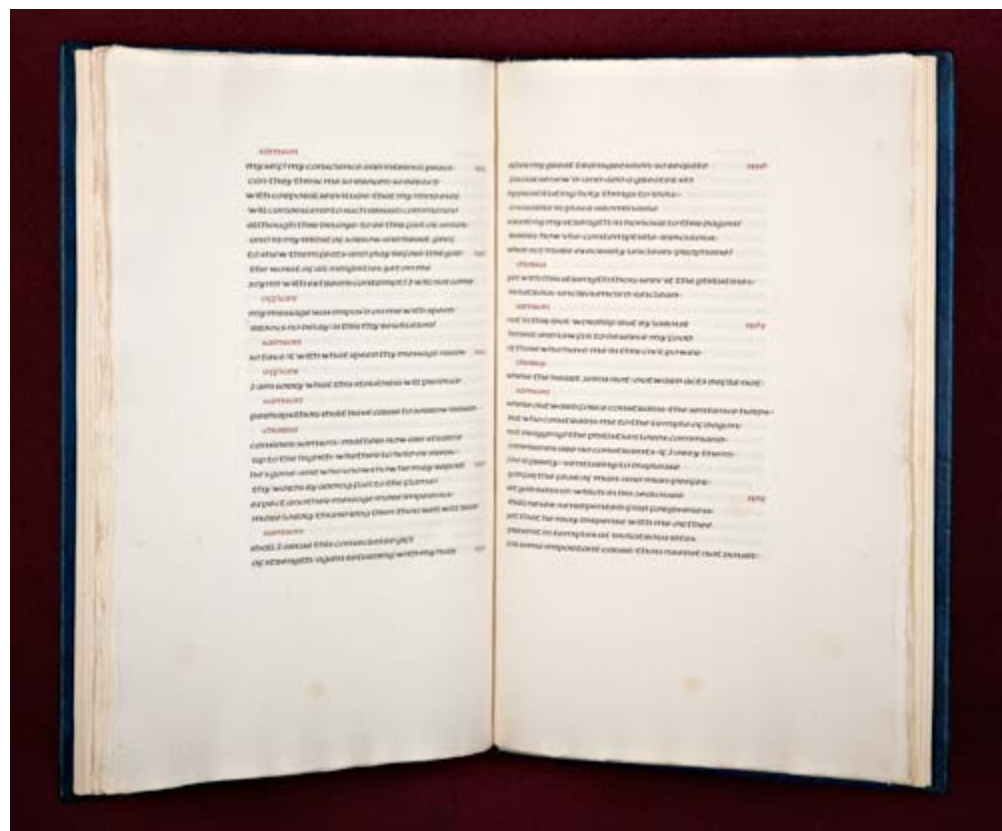
Although the binding here is not especially beautiful, the present volume is otherwise quite attractive, with very wide margins and thick textured leaves with untrimmed edges. The book is very useful, as it provides more than 60 high quality reproductions of good examples of bindings from the 15th to the 19th centuries, along with comments directly on each specimen. According to Beverly Chew, the library of Robert Hoe (1839-1911),

founding member and first president of the Grolier Club, was "the finest [America] has ever contained." Hoe acquired a variety of fine materials, including illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana, and when his library was sold in 1911-12, it fetched nearly \$2 million, a record that held until the Streeter sale more than 50 years later. (ST10449d)

158. (HAMMER, VICTOR). MILTON, JOHN. SAMSON AGONISTES. (Florence: Stamperia del Santuccio, 1931) 340 x 229 mm. (13 3/8 x 9"). [78] pp. No. 51 OF 95 COPIES. In a peculiar amateur binding of blue crushed morocco, upper cover with short black and orange lines onlaid at upper left and lower right corners, centerpiece of onlaid black coffin-like ornament entwined by an orange snake, flat spine with onlaid orange sword with gilt titling, ivory moiré silk endleaves. In a matching velvet-lined orange linen folding box with orange morocco back and lip, onlaid sword on back. Printed in black and bistre. Front flyleaf with bookplate of Norman J. Sondheim. ♦Leather a little spotted, soiled, and with slight variation of color, isolated very trivial flecks of foxing, otherwise a fine copy, the text brilliantly white and clean, and the binding unworn. **\$6,500**



This is a scarce copy of the first privately printed work produced by the eminent artist and typographer Victor Hammer (1882-1967). Milton's version of a Greek tragedy recounting the biblical story of Samson and Delilah appears here in the uncial type Hammer designed and had cut by Paul Koch. Hammer was born in Vienna and trained at the Academy of Fine Arts there. He moved to Florence in the early 1920s, and in 1929 founded a private press, Stamperia del Santuccio, which was housed in an old Italian villa. With the help of a Florentine craftsman, Hammer built a wooden press based on an early example in the Laurentian Library, and it was on this press that the present item was printed. The Stamperia del Santuccio operated in Florence until 1933, and then in France and Vienna before its founder fled to America with his family after the Germans invaded Austria. Hammer's wooden press, which had been in storage in Europe during the war, was shipped to the University of Kentucky in 1954, and Hammer again began issuing books under the Stamperia del Santuccio imprint. The types he designed were all uncials, because he felt that style was needed "for the loftier expression of the philosopher and the sacred language of the past." Our binding is not great art, but it is certainly a good try by an inventive amateur, and any shortcomings it may have are easily outweighed by the beauty and rarity of this item. The work is not listed by ABPC since at least 1975, and copies are almost never seen in the marketplace. (ST12272)



▲ (from top to bottom:) 160, 159, 162

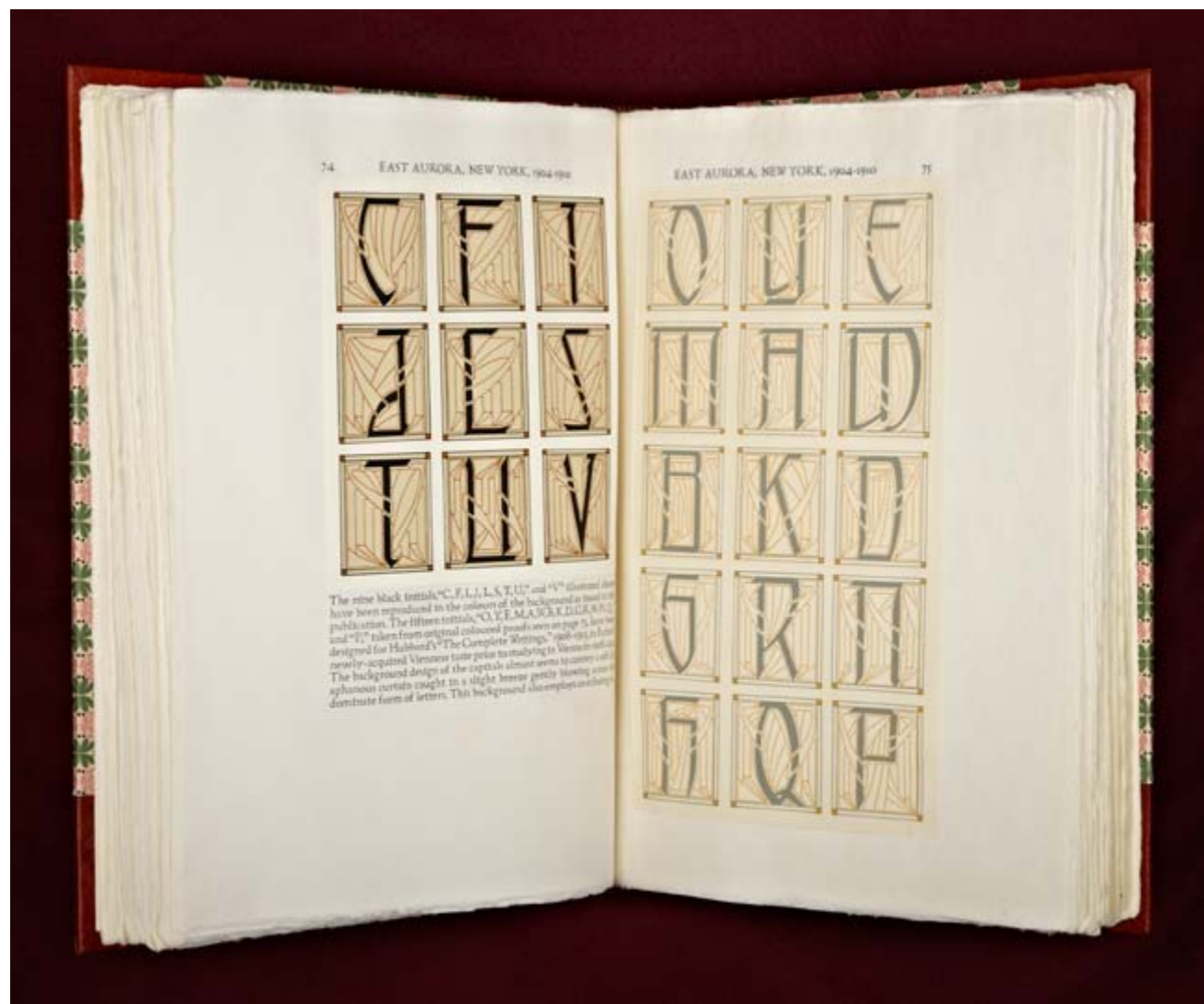
159. HUNTER, DARD. PAPERMAKING BY HAND IN INDIA. (New York: Pynson Printers, 1939) 292 x 229 mm. (11 1/2 x 9"). 129 pp., [2] leaves. No. 87 OF 370 COPIES SIGNED BY THE AUTHOR AND BY PUBLISHER ELMER ADLER. Original black quarter calf over Indian cloth in a floral design, flat spine with gilt titling. In the publisher's (slightly worn) lettered brown cardboard slipcase. With 85 photogravure illustrations of papermaking in India and 27 specimens of Indian paper. Schlosser 39. ♦Short indentation to spine, light thumbing to a couple of leaves, otherwise a fine copy, clean and bright in an unworn binding. **\$3,500**

In this work, Hunter takes us on a journey through various Indian provinces, examining the techniques used to make paper by hand in each one and providing a valuable record of a vanishing industry. The account of his travels through the country is illustrated with photographs of papermaking equipment and of artisans at work making paper; it describes in detail the materials used and the techniques employed to make paper in each region, and enumerates the special challenges Indian papermakers face in finding quality raw materials and dealing with the discouragement of British colonial officials. Hunter holds out little hope for the future of the craft in India, where artisans are focused on trying to produce paper at lower prices than the machine-made kind—a hopeless task—rather than on making the kind of high-quality paper that cannot be produced on a machine. This work is all the more significant for capturing a dying art and preserving remnants of its products. (CAH1255)

160. HUNTER, DARD. A PAPERMAKING PILGRIMAGE TO JAPAN, KOREA AND CHINA. (New York: Pynson Printers, 1936) 292 x 241 mm. (11 1/2 x 9 1/2"). 148 pp., [2] leaves. No. 81 OF 375 COPIES SIGNED BY HUNTER AND THE PUBLISHER ELMER ADLER. Publisher's black quarter morocco by Gerhard Gerlach, paper boards printed from 18th century Korean woodblocks, flat spine with gilt titling and decoration in red. In the original (slightly faded) brown cardboard slipcase. With frontispiece, 68 black and white illustrations (three of them woodcuts, 65 photogravures), and 51 paper specimens (the last not numbered). Schlosser 36. ♦One specimen with tiny chip at tail edge, otherwise a pristine copy. (See illustration above.) **\$4,000**

In this pilgrimage, Hunter visits three of the most important countries in the history of papermaking, examining the similarities and differences in their methods and traditions. Paper was supposedly invented in China by Ts'ai Lun in ca. 105 A.D., and the craft spread afterward to Korea and Japan. In keeping with this, the frontispiece is a photogravure of a Japanese drawing showing three persons: Ts'ai Lun; a Korean priest named Doncho, who introduced papermaking to Japan in 610; and Seibeï Mochizuki, who established papermaking in the Kahi Province of Japan in 1572. The book contains sections devoted to papermaking materials, moulds, and the techniques Hunter observed on his pilgrimage. A 34-page section lists and describes the various types of Japanese papers. Included are an extensive bibliography, text descriptions of each illustration, and short descriptions of the characteristics and purposes of the 51 paper specimens, which range from the rustic to the ethereal, with uses that include packaging, poetry, lanterns, and umbrellas. (CAH1246)

161. HUNTER, DARD, II. THE LIFE WORK OF DARD HUNTER. A PROGRESSIVE ILLUSTRATED ASSEMBLAGE OF HIS WORKS AS ARTIST, CRAFTSMAN, AUTHOR, PAPERMAKER, AND PRINTER. (Chillicothe, Ohio: Mountain House Press, 1981-83) 445 x 311 mm. (17 1/2 x 12 1/4"). **Two volumes.** Compiled by Dard Hunter II. Nos. 11 (volume I) and 96 (volume II), OF 100 COPIES of the regular edition, SIGNED BY DARD HUNTER II (there were an additional 50 "special edition" copies in a red morocco binding). Original quite attractive chestnut brown crushed half morocco over paper boards printed with a Roycroft pattern of pink roses and green leaves, flat spines with gilt titling, leather hinges, edges untrimmed. In the original sturdy linen clamshell boxes with tan morocco labels on spine. Volume I with 194 specimens and 65 black and white illustrations, many of these painstakingly hand-printed to resemble the paper and color from Hunter's original drawings; Volume II with 25 color and 75 black and white illustrations, 34 paper specimens, and 23 title page reproductions. Prospectus laid in at the front. ♦In mint condition. **\$8,500**



This impressive two-volume work is the product of 13 years of labor by Dard Hunter II to record his father's extraordinary legacy. The senior Dard Hunter (1883-1966) explored the breadth of book production as few others have: he was an author, papermaker, type designer, graphic artist, and printer. He first experimented with papermaking at a mill in New York in 1909, and later in Ohio, his home state. Of the 18 books he wrote on papermaking technique, the eight he printed at his Mountain House Press, from 1922-50, stand as high points in 20th century American private press books. With the help of his son, he made and set the

type for all of these books and printed them by hand on his own paper. He was the leading authority on papermaking, and his research on the subject took him many times around the globe, particularly into Asia, in order to document and collect samples of traditional papermaking techniques. His collection and research became the core of the Dard Hunter Paper museum, which opened in 1939. Equipment used in his papermaking, type founding, and printing has been accepted into the Smithsonian, while his collection of old and exotic papers resides in the Robert C. Williams Paper Museum at the Georgia Institute of Technology in Atlanta. (CAH1211)

162. (HUNTER, DARD). (BIRD AND BULL PRESS). HUNTER, DARD, II, and DARD HUNTER, III. DARD HUNTER AND SON. (Newtown, Pennsylvania: Bird & Bull Press, 1998) 324 x 235 mm. (12 3/4 x 9 1/4"). 152 pp., [7] leaves. With a foreword and notes by Henry Morris. No. 174 OF 225 COPIES. Publisher's black quarter morocco over red Japanese cloth, flat spine with red morocco label. In the original tan silk-covered folding box with red morocco label. With 30 pages of black and white illustrations, 30 tip-ins (many in full color), seven original folio or quarto leaves from Mountain House Press books, and four original samples of papers made by all three generations of Hunters. Prospectus laid in at front. ♦In mint condition. (See illustration on p. 139.) **\$2,000**

This is both a synopsis and a continuation of "The Life Work of Dard Hunter," intended to make materials from the earlier book available to a wider audience and to document the impressive works of Dard Hunter II, described by printer Henry Morris as "a man whose exceptional talents were completely masked by his extreme modesty." An especially interesting feature is a facsimile of the production log the younger Hunter maintained during the dozen years he labored on "Life Work." This title was chosen by the New York Public Library for its exhibition "Ninety from the Nineties: A Decade of Printing," a celebration of book arts for which works were selected based on the merits of their paper, typeface, illustration, and binding, rather than for their content; the present item was honored particularly for its handmade paper. (CAH1268)

163. (KELMSCOTT PRESS). (BINDINGS - CUNEO). MORRIS, WILLIAM, Translator. THE TALE OF KING FLORUS AND THE FAIR JEHANE. (Hammersmith: Kelmscott Press, 1893) 146 x 108 mm. (5 3/4 x 4 1/4"). 2 p.l., 96 pp., [1] leaf (colophon). ONE OF 350 COPIES on paper (there were also 15 on vellum). ANIMATED DARK BROWN MOROCCO, LAVISHLY GILT, BY CUNEO, FINISHED BY LEONARD MOUNTENEY (stamp-signed on turn-ins), covers with frame formed by multiple gilt rules flanking fleurons, central panel dominated by a large circle formed by strapwork that continues above and below to form two smaller circles, all three circles containing a complex fleuron, the corners of the central panel with fronds of leafy branches draping gracefully inward; raised bands, spine elaborately gilt in compartments with fleuron centerpiece and scrolling cornerpieces, turn-ins with plain and dotted gilt rules as well as quatrefoil cornerpieces, pretty red and gold paisley silk endleaves, top edge gilt. Original printed blue paper front cover bound in. In a (lightly soiled) multi-colored silk-covered slipcase. Woodcut title page, white vine borders, and decorative initials designed by William Morris. Peterson A-21. ♦A VERY FINE COPY, the text clean and bright, and the decorative binding especially lustrous and with no visible wear. **\$1,250**

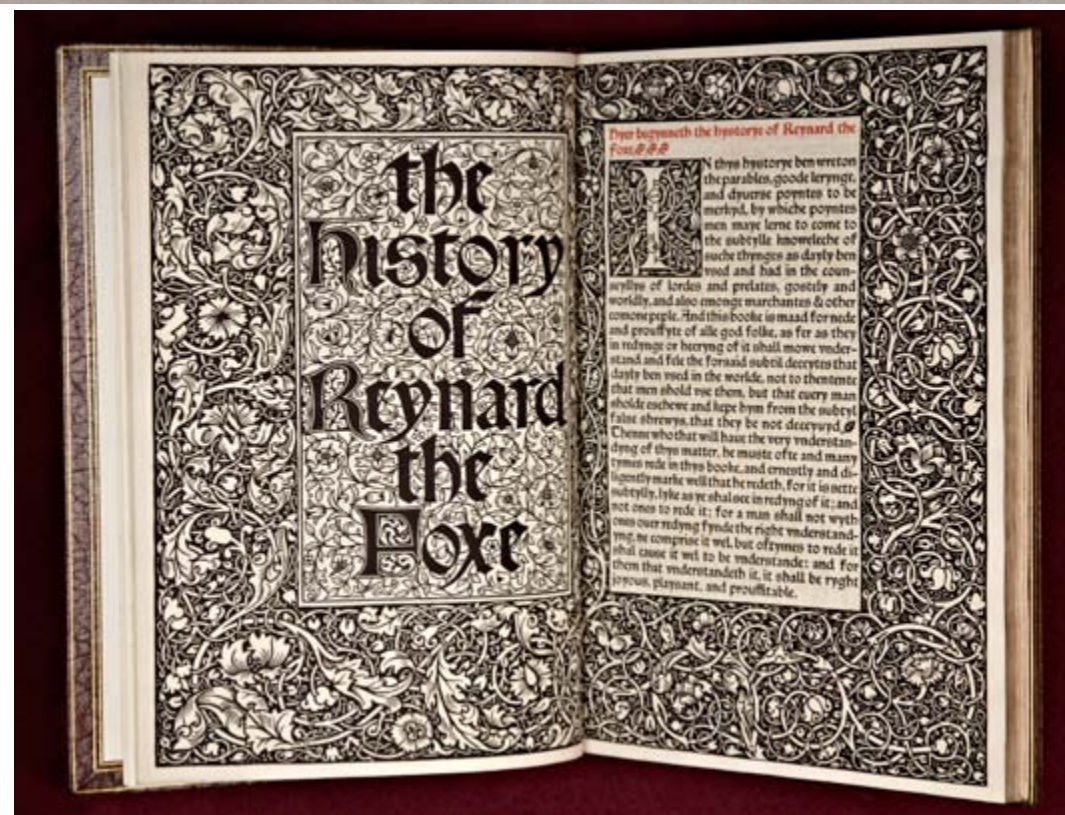
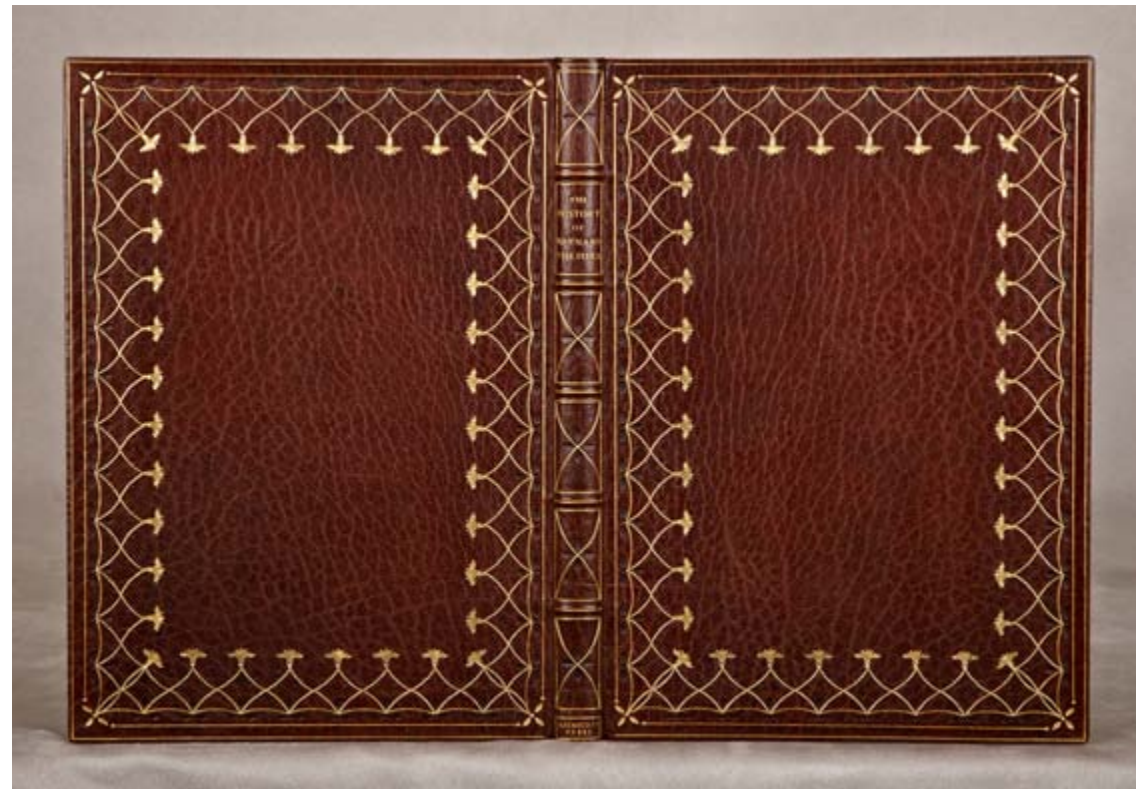


In a handsomely decorated volume from the workshop of an émigré binder working in the American Midwest, this is a very desirable copy of a Medieval French romance translated by Morris, who had great affection for these tales of chivalry. The story recounts the trials of Jehane, the lovely wife of a squire whose honor is maligned by a cad. Cast off by her husband, Jehane disguises herself as a boy, becomes her husband's squire, and travels with him to Paris, where she earns a fortune baking bread. At last, her accuser admits his lie and Jehane and her husband are happily reunited. The husband then dies, leaving her a rich widow free to marry the childless King Florus and produce two heirs—and leaving us with justice, French bread, and guaranteed succession, all packaged in a charming little book with decorative borders and an appropriately Medieval-style typeface. Founded in 1891, the Kelmscott Press produced 53 titles in 66 volumes, and its founder, William Morris, created three notable typefaces (the "Chaucer," in use here, being the most famous because designed for the celebrated "Works" of Chaucer, the chef d'oeuvre of the press). In his "Note" about the press, which took the form of the final Kelmscott book, Morris said, "I began printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters."

As indicated by the present volume, he stayed true to his principles. Finisher Leonard Mounteney apprenticed at the bindery of G. & J. Abbott in Nottingham and studied ornamental design at the Battersea Polytechnic. He worked as an exhibition finisher for Riviere before emigrating to

Chicago, where he worked with Alfred de Sauty at the R. Donnelley bindery. Mounteney then left about 1925 to found the Cuneo Fine Binding Studio in Milwaukee. His proficiency as a finisher is on display here, as the tooling is complex, delicate, and well executed. ([ST12479q](#))

A Quarto Kelmscott in Fine Sangorski Morocco



164. (KELMSCOTT PRESS). (BINDINGS - SANGORSKI & SUTCLIFFE). REYNARD THE FOX. (Hammersmith: Kelmscott Press, 1892) 289 x 203 mm. (11 3/8 x 8"). iv, [ii], 162, [2] pp. Translated by William Caxton. ONE OF 300 COPIES on paper (along with 10 copies on vellum). MOST APPEALING DARK BROWN CRUSHED MOROCCO, ATTRACTIVELY GILT, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), covers with delicately tooled gilt border of curving lines and floral tools, accented by leaves and berries stamped in black, raised bands, spine compartments with curving gilt lines forming quadrants, each with a small blindstamped leaf at the central point, gilt titling, turn-ins with French fillet, all edges gilt. Title and first page with elaborate full white vine border by William Morris, numerous partial borders and eight-line white vine initials throughout. Printed in Troy type in black and red with glossary in Chaucer type. Ransom 10; Peterson A-10. ♦Two tiny dark spots (naturally occurring in leather?) to lower board, half a dozen openings with faint overall yellowing, otherwise A FINE COPY, quite clean and fresh internally, and in a lustrous, unworn binding. (Also see illustration on front cover.)\$7,500

This is a finely bound copy of the first Kelmscott Press book to have trimmed edges, and it represents one of Morris' favorite works by William Caxton, well-known as England's first printer, less well-known as an important early English translator. In a note for a catalogue issued by Bernard Quaritch, Morris wrote, "This translation of Caxton's translated from a kindred tongue is delightful as mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous ancient Beast Epic." The appropriately antique-style typeface and attractive woodcut decorations are complemented here by a typically handsome Sangorski binding, probably executed during the last half of the 20th century. ([ST12223](#))

165. (KELMSCOTT PRESS). SYR YSAMBRACE. (Hammersmith: Kelmscott Press, 1897) 210 x 140 mm. (8 1/4 x 5 1/2"). 2 p.l., 41, [1] pp. Edited by F. S. Ellis. ONE OF 350 COPIES on paper. (An additional eight were printed on vellum.) VERY ATTRACTIVE CONTEMPORARY PIGSKIN blind-tooled in a Medieval panel design, covers with frames formed by multiple rules, diapered central panel, upper cover with title, press, and date stamped into upper and lower corners, lower cover with binder's(?) pictorial stamp in lower right corner (showing a standing figure with the scales of justice hanging from his outstretched arms), raised bands, spine panels scored with multiple horizontal lines, blindstamped titling at top and bottom of backstrip, all edges gilt. Wood engraved frontispiece by Sir Edward Burne-Jones, decorative woodcut initials, device in colophon, and wide decorative border on first opening of text. Peterson A-48; Sparling 48; Tomkinson, pp. 120-21. ♦Head and tail of boards with minor scuffing, a hint of rubbing along joints, otherwise AN ESPECIALLY FINE COPY, PRISTINE INTERNALLY, in a handsome gothic-style binding that perfectly complements the contents. \$3,750



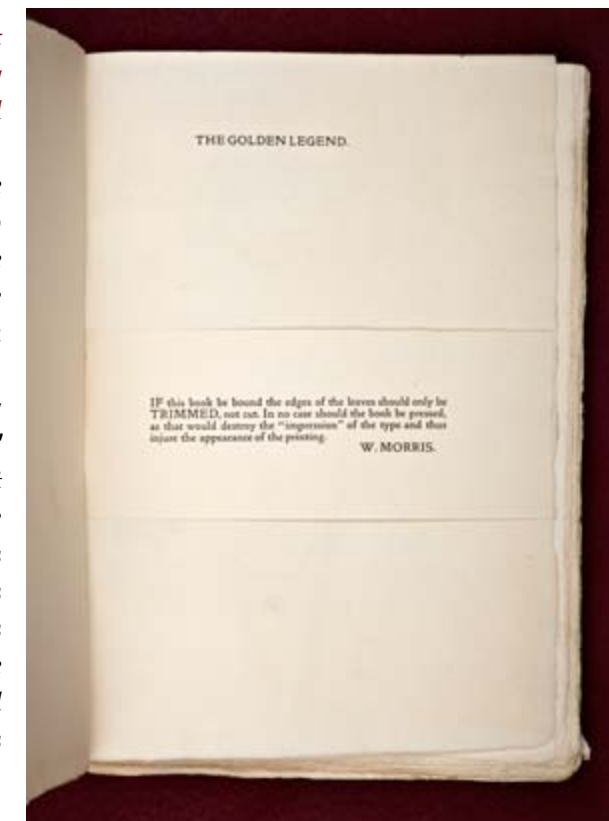
According to Sparling, the present volume, offered here in an intriguing and especially pleasing pigskin binding, "was always a favourite with Morris." Subjects from the book were considered important enough to be chosen by Burne-Jones to be painted on the walls of the Red House, Upton, Bexley Heath. In editing the text of this Medieval romance, Ellis used the manuscript in the library of Lincoln Cathedral to augment and correct the printed version by J. O. Halliwell, which itself was based upon the Cambridge manuscript. We have never encountered the binder's stamp seen here, nor, for that matter, have we seen very many pleasing modern pigskin bindings like this one. ([ST12121](#))

166. (KELMSCOTT PRESS). VORAGINE, JACOBUS DE. *THE GOLDEN LEGEND*. (Hammersmith: Kelmscott Press, 1892) 302 x 213 mm. (11 7/8 x 8 3/8"). **Three volumes.** Translated by William Caxton. Edited by F. S. Ellis. ONE OF 500 COPIES. Original publisher's holland-backed light blue boards, paper label on spines, edges untrimmed, one volume UNOPENED. In a (somewhat soiled and damaged but still intact) custom-made felt-lined wooden box covered in white buckram, brown morocco label. Elaborate

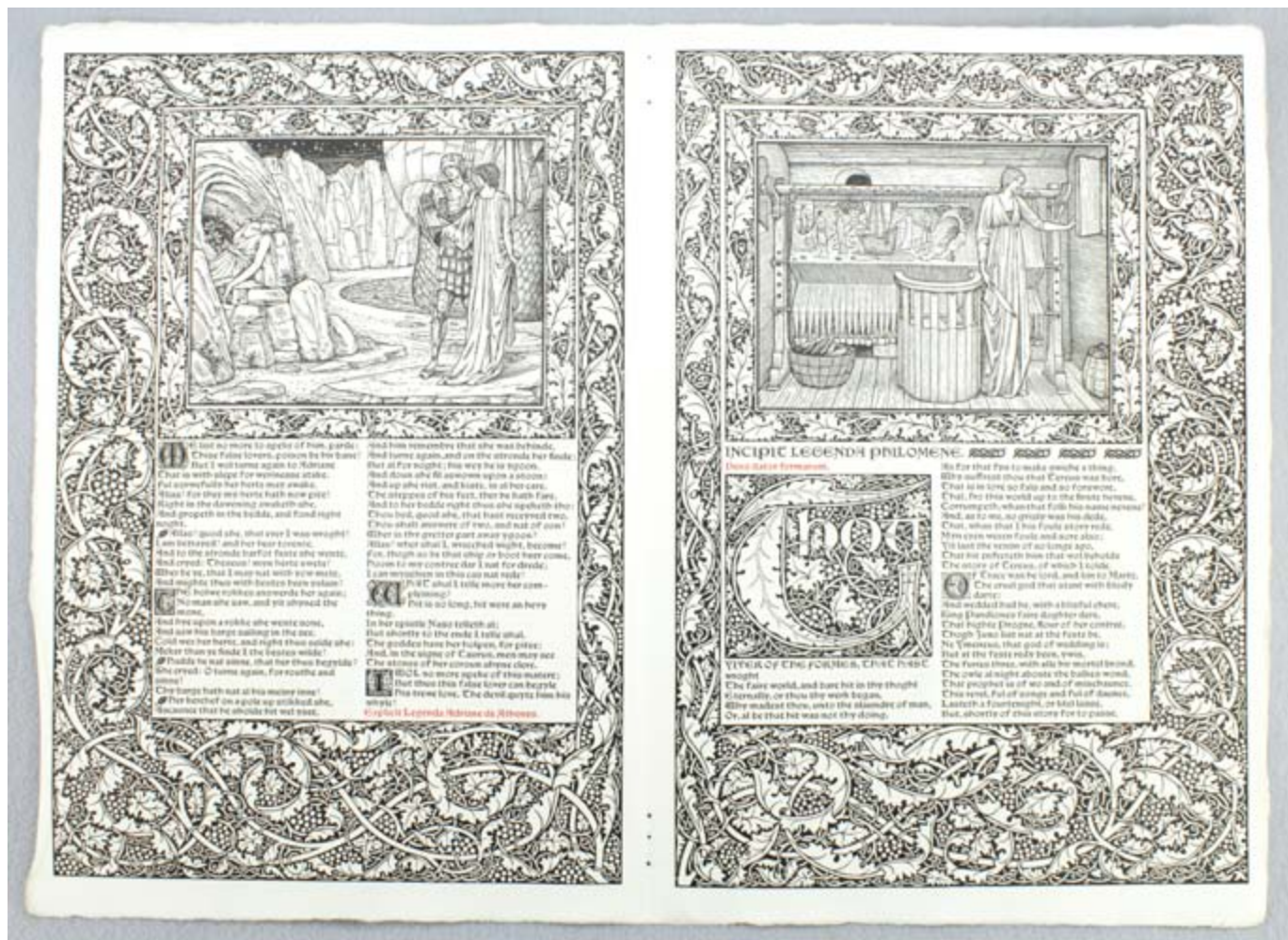
woodcut title (the first designed by Morris) and first page with full borders, two other woodcuts and two full borders designed by Edward Burne-Jones, large and small decorative woodcut initials, printer's device. Front endpaper of first volume with tipped-on printed slip reading, "IF this book be bound the edges of the leaves should only be TRIMMED, not cut. In no case should the book be pressed, as that would destroy the 'impression' of the type and thus injure the appearance of the printing. W. MORRIS." Sparling 7; Peterson 7; Tomkinson, p. 109. ♦ Tips of board corners with small paper losses, minor soiling to two covers, first volume with a half dozen gatherings faintly yellowed (and two openings with minor browning to tail-edge margin), but still A VERY ATTRACTIVE COPY, the second (unopened) and third volumes about as fine as one could hope for, and the set as a whole much more sturdy, fresh, and clean than what one would normally expect from a copy of this notoriously fragile item. \$7,500



This is an excellent copy of the insubstantially made but lovely Kelmscott Press edition of Voragine's extremely popular 13th century compilation of saints' lives and legends, grouped according to the liturgical calendar. In 1890 William Morris had acquired a 1527 edition of the "Golden Legend" printed by Wynkyn de Worde, and was so charmed with the work that he determined to make it the first book printed at the Kelmscott Press. He preferred to use the Caxton edition for his text and borrowed a copy from Cambridge, which was transcribed by hand by Phyllis Ellis, the daughter of Morris' editor F. S. Ellis. Because of difficulty in procuring the large paper suitable for such a work, Morris' own "Story of the Glittering Plain" became the first Kelmscott book off the press, and the "Golden Legend" became the seventh—although it was the first Medieval work Morris printed and the first in such a large format. The publisher was Bernard Quaritch, who drove a hard bargain, Morris and Ellis agreeing to take no compensation for their work beyond some complimentary copies. This title is more and more often found rebound, and when it does appear in its original binding, it is usually in a pretty sorry state. (ST12032)



An Unusual Opportunity to Acquire Kelmscott Chaucer Leaves



167. (KELMSCOTT PRESS - LEAVES, OFFERED INDIVIDUALLY). CHAUCER, GEOFFREY. SINGLE LEAVES OFFERED FOR SALE FROM AN INCOMPLETE COPY OF CHAUCER'S "WORKS." (Hammersmith: Kelmscott Press, 1896) 425 x 289 mm. (16 3/4 x 11 3/8"). FROM A COPY OF AN EDITION OF 425. UNTRIMMED, UNSEWN LEAVES THAT WERE NEVER PERMANENTLY BOUND (though some have three stab holes at top and bottom of either inner or outer margin). The leaves with varying levels of decoration: almost all with a number of three-line woodcut initials, some with these small capitals plus larger woodcut initials (typically 10 lines high), some with these large and small initials plus one of several lovely and intricate full woodcut borders designed by William Morris, some with initials and a border plus a memorable wood-engraved illustration by Edward Burne-Jones (some of these illustrated leaves with a Burne-Jones woodcut on both recto and verso), and two special bifolia containing initials, borders, and either two or three woodcuts. Some leaves partly printed in red. ♦ IN CONSISTENTLY VERY FINE CONDITION, with only the most trivial of imperfections. (Also see illustration on back cover.) Leaves without initials \$150-250; with small initials \$225; with large initials \$250-950; with a border \$1,250-1,500; with one or two woodcuts and borders \$2,500-3,750; bifolia with borders and woodcuts \$6,000-7,000

Priced to accommodate even the most modest of pocketbooks, these leaves represent a special chance to own an affordable part of the Kelmscott Chaucer, one of the great achievements in the history of printing. The present pages come from a copy lacking 80

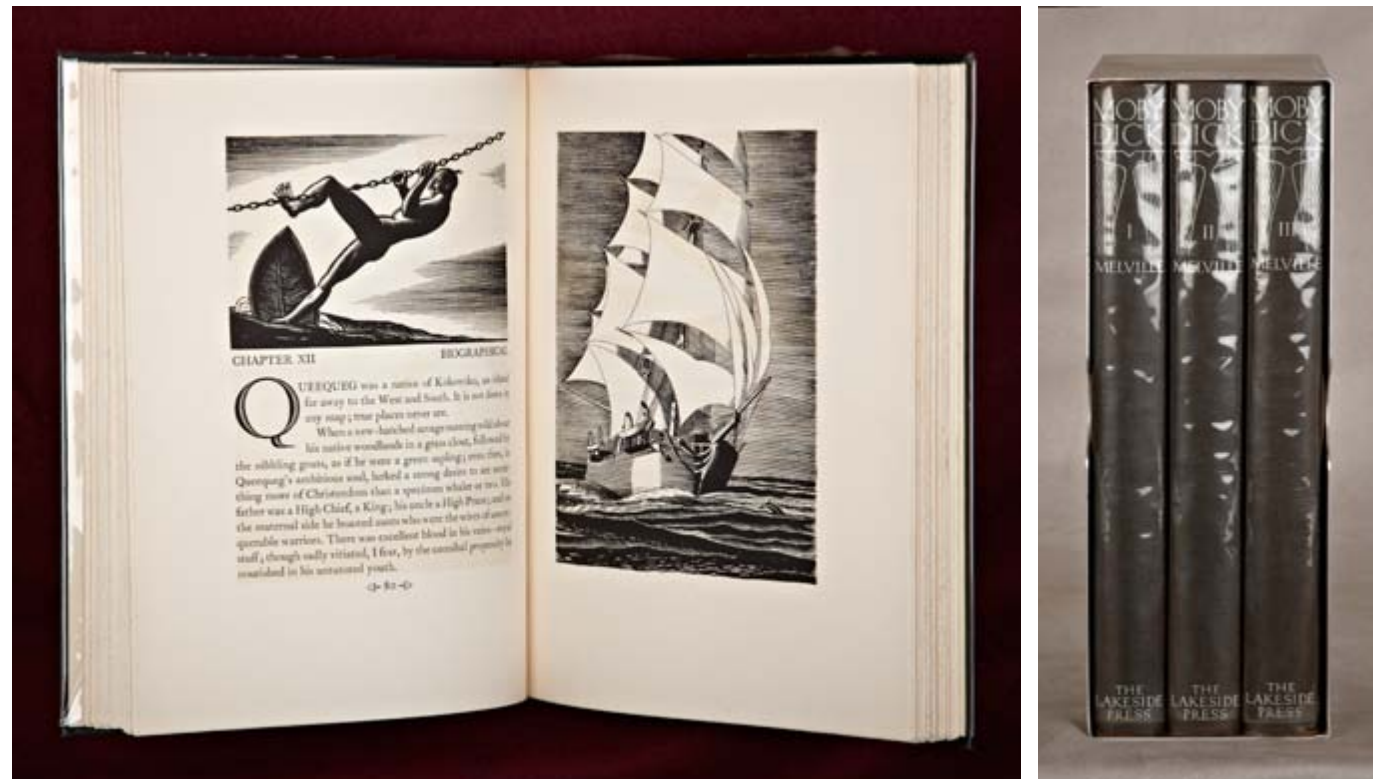
leaves that was apparently put to (gentle) use in the press workshop: some eight of the leaves have proof pagination or collation marks in crayon or pencil. We bought the leaves at auction laid into the publisher's boards but never having been bound; they are consequently in the





most desirable state possible, never having been subjected to the indignity of, nor suffering the inevitable damage that comes with, disbinding. William Morris had fallen in love with Chaucer's works when he and Burne-Jones were students at Oxford, and with the founding of the Kelmscott Press in 1891, Morris began plans, first announced to the public in 1892, for the Chaucer. At first he thought his Troy type might serve, but he eventually designed a special Chaucer type for the book, which was to be printed in double columns, and on larger paper than any other Kelmscott publication. The press at 14 Upper Mall began producing the book in August of 1894, but progress was slow, and in January of 1895, a second and larger press at 21 Upper Mall likewise began printing Chaucer leaves. The original plan called for 325 paper copies, but this was increased to 425, which were sold out long before the project was completed. It was not until June of 1896 that the first two completed copies were in the hands of Morris and the artist Burne-Jones. Morris was already a sick man, and Burne-Jones had privately worried that his friend might not live to see his dream realized. Morris died not long thereafter. Praise for this work—compared as a printing masterpiece to the Gutenberg Bible and Caxton's first printing of Chaucer in 1478—has never stopped coming. "Artist & the Book" says that it is "perhaps the most famous book of the modern private press movement, and the culmination of William Morris' endeavor." Ray says that the book "is not only the most important of the Kelmscott Press' productions; it is also one of the great books of the world." Yeats called the Kelmscott Chaucer "the most beautiful of all printed books." Copies in the regular publisher's boards now sell for up to \$100,000 (and for more in special bindings). Being a book commanding treatment as a precious object, the Kelmscott Chaucer is almost never found incomplete, and because taking apart a complete copy would constitute wanton destruction of a major cultural artifact, leaves like ours are quite uncommon in the marketplace. (ST12495-1-218)

168. (LAKESIDE PRESS). KENT, ROCKWELL, Illustrator. MELVILLE, HERMAN. MOBY DICK. (Chicago: The Lakeside Press, 1930) 298 x 216 mm. (11 3/4 x 8 1/2"). **Three volumes. ONE OF 1,000 COPIES.** Original publisher's black cloth decorated and titled in silver, apparently original glassine wrapper (though without the paper flaps), publisher's (slightly scratched) aluminum slipcase. With more than 250 large and small woodcut illustrations by Rockwell Kent. "The Artist and the Book" 140; Lewis, p. 145; "A Century for the Century" 22. ♦ Short, thin chip to glassine along head of rear cover of first volume, barely perceptible offsetting from woodcuts onto facing page, but A VERY FINE SET, the bindings virtually pristine (with the double protection of glassine and aluminum), and the text clean, fresh, and bright. **\$12,500**



This is a beautiful copy of one of the handful of great American illustrated books of the last 100 years. In his "The 20th Century Book," John Lewis calls Kent's "Moby Dick" nothing short of "a stupendous piece of illustration." Lewis says that "there is a mystic streak that runs through [Kent's] work, enabling him, if not to match Melville's magnificent prose, at least to give some pictorial substance to this allegory." A painter and illustrator with transcendentalist and mystical tendencies, Rockwell Kent (1882-1971) spent much of his career living in, visiting, and producing images of rural or remote locations. His paintings of Maine, Alaska, Newfoundland, and Tierra del Fuego helped established a reputation sufficient to encourage the publisher R. R. Donnelley to approach Kent in 1926 with the request to illustrate an edition of Richard Henry Dana's "Two Years Before the Mast." Kent suggested "Moby Dick" instead, the publisher wisely agreed, and when our limited edition appeared, it sold out immediately (a Random House trade edition was also very well received). Although certainly not obscure, "Moby Dick" was surprisingly less well known at the time of our publication than it is today, and the popularity of the Kent illustrated edition was significant in reinforcing the novel as the classic it is now considered. The Lakeside "Moby" is seen on the market with some regularity, but usually both the aluminum slipcase and the original glassine are either missing or beat up. (CAH1280)



169. (LIMITED EDITIONS CLUB). [DODGSON, CHARLES]. "LEWIS CARROLL," Pseudonym. ALICE'S ADVENTURES IN WONDERLAND. [and] THROUGH THE LOOKING GLASS AND WHAT ALICE FOUND THERE. (New York: Limited Editions Club, 1932, 1935) 225 x 149 mm. (8 7/8 x 5 7/8"). xi, [iii], 182, [4] pp.; xii, [4] leaves, 212 pp., [2] leaves. **Two separately published** (but obviously related) **volumes.** "Wonderland" with an introduction by Henry Seidel Canby; "Looking Glass" with an introduction by Carl Van Doren. EACH VOLUME ONE OF 1,500 COPIES (the first #1006, the second #408), BOTH SIGNED BY ALICE HARGREAVES, THE "ORIGINAL ALICE." "WONDERLAND" ALSO SIGNED BY FREDERIC WARNE, the volume's designer. Publisher's elaborately gilt red morocco (for "Wonderland") and matching blue calf (for "Looking Glass"), both bindings designed by Frederic Warde, each with publisher's (somewhat darkened and soiled) slipcase that repeats the spine decoration from the volume. With 94 original illustrations by John Tenniel, the 43 illustrations for "Wonderland" re-engraved on wood by Bruno Rollitz, the 51 illustrations in "Looking Glass" re-engraved by Frederic Warde. "Wonderland": Quarto-Millenary 36; Newman & Wiche 36a. "Looking Glass": Quarto-Millenary 65; Newman & Wiche 65a. ♦ Just barely perceptible fading to spines, a breath of rubbing to extremities, a few trivial internal imperfections, but still easily and clearly FINE COPIES, fresh, bright, and clean inside and out. **(Also see illustration on front cover.)\$5,500**

These attractively-produced private press copies of two of the best-loved works of children's literature represent the only editions to be signed by the girl for whom they were written, Alice Liddell Hargreaves (1852-1934). Alice was the daughter of Henry Liddell, dean of Christ Church, Oxford, where Charles Dodgson was a lecturer in mathematics. Dodgson, whose hobby was photography, frequently photographed Alice and her sisters and became a close family friend, playing games with, and making up stories for, the children. According to DNB, it was on a picnic on 4 July 1862 that "he invented the story of Alice in Wonderland. The real Alice was then aged ten and pleaded with him to write Alice's adventures down for her, which he carefully did, supplying his own illustrations, in a green notebook that has become one of the most cherished literary manuscripts in the British Library." Over the years, Alice steadfastly refused requests to sign copies of other editions of the two works. But, late in her life, and prompted by a significant monetary inducement (\$1.50 per signature), she was prevailed upon to sign volumes from both of the present editions. She did not, in fact, sign all of the copies of these printings (subscribers not willing to pay a surcharge did not get an autographed copy). "Quarto Millenary" estimates that



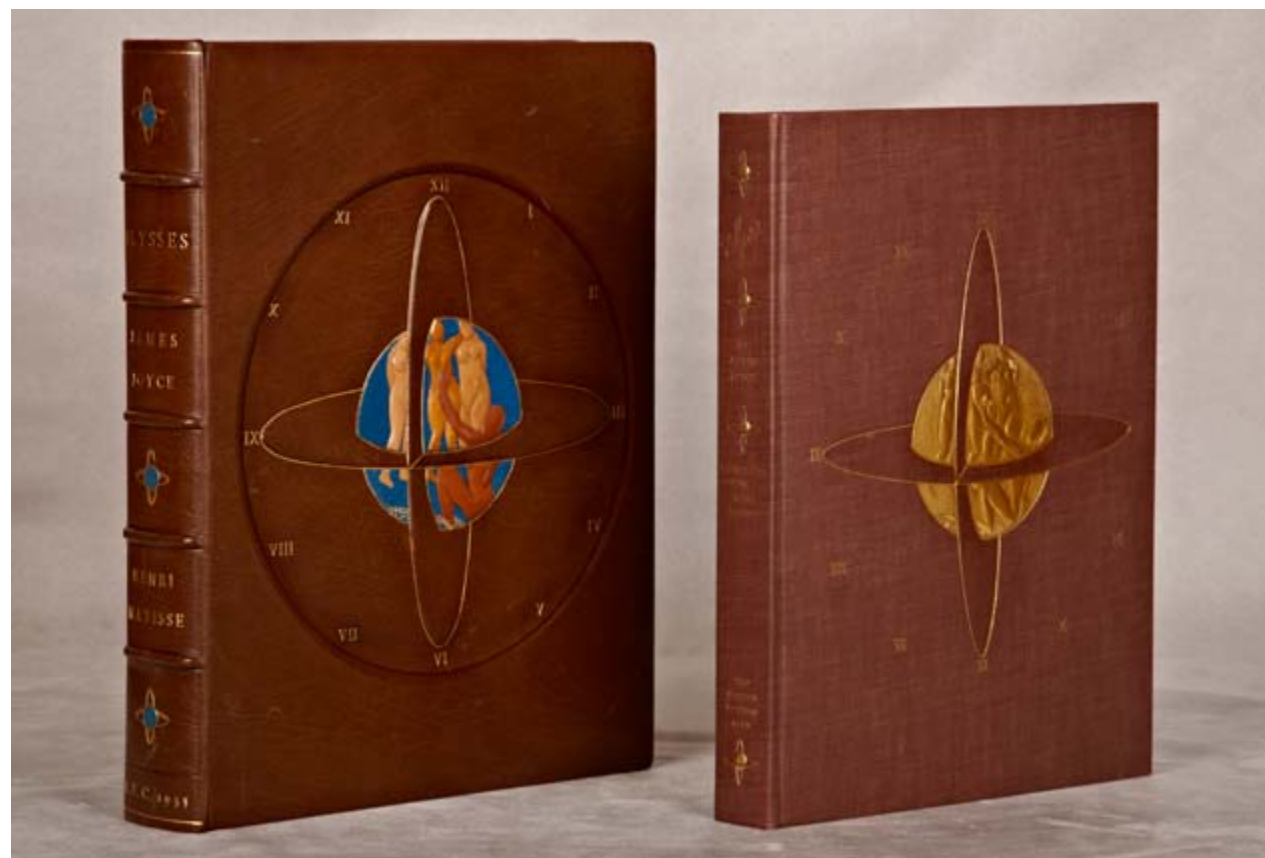
Hargreaves signed about 1,200 copies of "Wonderland," and Newman & Wiches says that only about 500 of "Looking Glass" were signed. Our volume owes its appeal in large measure to the taste and skill of typographer and designer Frederic Warde (1894-1939), whose lovely italic hand graces the colophon here. Perhaps best known for developing the elegant italic font Arrighi, Warde began his career as a printer with the house of William Edwin Rudge, later supervised the legendary Officina Bodoni, and later still did work for several American private presses, including Crosby Gaige and, of course, the Limited Editions Club. (ST12099)

170. (LIMITED EDITIONS CLUB). DULAC, EDMUND, Illustrator. MILTON, JOHN. THE MASQUE OF COMUS. (Cambridge: Printed for the members of the Limited Editions Club at the University Press, 1954) 270 x 191 mm. (10 5/8 x 7 1/2"). 4 p.l. (including the frontispiece), 57, [1] pp., [8] leaves. ONE OF 1,500 COPIES. Publisher's quarter vellum over marbled boards. In the publisher's (faintly soiled and marked) slipcase. Title page in blue and black, 12 pages of music, and SIX COLOR PLATES BY DULAC (including the frontispiece). Front pastedown with bookplates of Robert J. Wickenheiser and Leonard B. Schlosser. Quarto-Millenary 250. ♦ A mint copy. **\$250**

Though by no means a highlight of the Limited Editions Club corpus, this is nevertheless a very pleasant edition of a key work of 17th century English literature. Well before Milton had come to the attention of the literary world, the musician Henry Lawes had asked him to write the present work, which in its first three printed versions was called "A Masque, presented at Ludlow Castle, 1634, before the Earl of Bridgewater, Lord President of Wales." Though "masque" is in the title, the work is strictly a pastoral entertainment, written for the occasion of Bridgewater's assumption of the presidential office. A pagan god created by Milton, Comus is

the mischievous son of Bacchus and Circe whose name has its roots in "komos," the Greek word for revellers. He delights in waylaying travellers and feeding them a magic potion that seduce "The Lady," who defends her chastity so eloquently that Comus is forced to acknowledge her "superior power." The Lady is eventually freed by the river goddess Sabrina, and she and her brothers are safely returned to their parents. The Mistick Krewe of Comus, oldest of the New Orleans Mardi Gras krewes, keeps Milton's creation alive and revelling today. This is the final book that Dulac illustrated. (CRW0705)

Signed by Both Matisse and Joyce



171. (LIMITED EDITIONS CLUB). JOYCE, JAMES. ULYSSES. (New York: The Limited Editions Club, 1935) 305 x 241 mm. (12 x 9 1/2"). xv, [iii], 363, [3] pp. Introduction by Stuart Gilbert. No. 1179 OF 1,500 COPIES, THIS BEING ONE OF 250 SPECIAL COPIES SIGNED BY BOTH JOYCE AND MATISSE. Publisher's original brown buckram, embossed in gilt and titled on front cover and on flat spine, the decorations from a design by LeRoy H. Appleton. Housed in a superb modern morocco folding box, modelled and onlaid to replicate Appleton's design on the upper cover in blue, tan, and beige morocco. (Without the original cardboard slipcase.) WITH 26 ILLUSTRATIONS BY HENRI MATISSE, depicting the Calypso, Aeolus, Cyclops, Nausicaa, Circe, and Ithaca episodes from Homer's "Odyssey." Slocum & Cahoon A-22; Quarto-Millenary 71; "The Artist and the Book" 197. ♦AN IMMACULATE COPY. (Also see illustration on back cover.)\$29,000

This is a remarkably well-preserved copy of the only book illustrated by Matisse to be published in America, and one of the great collaborations of artist and author in the annals of 20th century private press publication. In the opinion of art publisher Monroe Wheeler, "it was

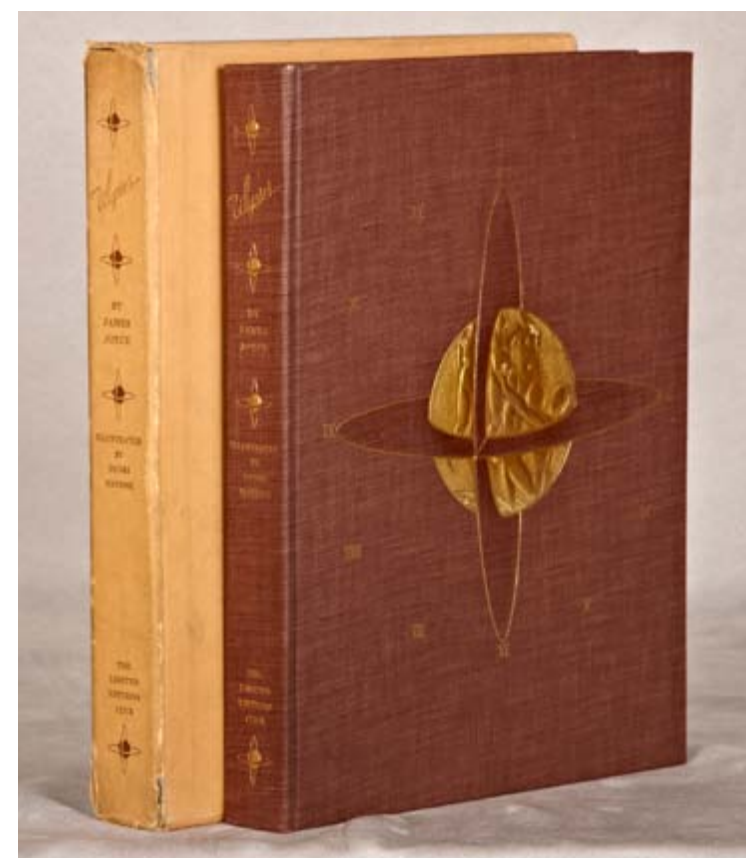
a great idea to bring [Joyce and Matisse] together" since they were "celebrities of the same generation, of similar virtuosity." Newman says that this work and the Limited Editions Club "Lysistrata" "stand as landmarks in the history of the illustrated book," and the "Ulysses" is almost certainly

the most famous work among LEC publications designed by George Macy. Matisse's illustrations are curious in that they were based not on "Ulysses," a work the artist had not read when he was asked to make etchings for the text, but on Homer's "Odyssey," from which Joyce's book obviously derives. "Following Matisse's wishes, the preparatory studies were grouped in front of each corresponding print, allowing the viewer to see the progression from sketch to finished composition." (Grolier Club Exhibition) Joyce was furious when he learned that Matisse had chosen to illustrate scenes from Homer's "Odyssey," rather than from Joyce's novel, and in a fit of pique, he stopped signing the present Limited Editions Club printing after affixing his signature to 250 copies (whereas Matisse signed them all). Although the LEC edition of "Ulysses" is far from a rare book in the marketplace, it is becoming more difficult to find in very fine condition (as here). Our copy has the bonus of a remarkable case created by John and Jack Papuchyan of H & H Bindery in Glendale, CA. The brothers learned the craft from their grandfather (who studied in France in the first half of the 20th century), then worked for the bindery at Heritage Bookshop in Los Angeles before starting their own business in 1994. Their boxes are always handsome and well crafted, but the present extraordinary sculpted case is notably beyond that. (CAH1204)



172. (LIMITED EDITIONS CLUB). JOYCE, JAMES. ULYSSES. (New York: The Limited Editions Club, 1935) 305 x 235 mm. (12 x 9 1/4"). xv, [iii], 363, [3] pp. Introduction by Stuart Gilbert. No. 1367 OF 1,500 COPIES, SIGNED BY MATISSE. Publisher's original brown buckram, embossed in gilt and titled on front cover and on flat spine, the decorations from a design by LeRoy H. Appleton. Housed in the original (slightly worn but generally well-preserved) board slipcase with brown titling on the spine. WITH 26 ILLUSTRATIONS BY HENRI MATISSE, depicting the Calypso, Aeolus, Cyclops, Nausicaa, Circe, and Ithaca episodes from Homer's "Odyssey." With the book review from the 24 November 1935 "New York Times" laid in at front. Slocum & Cahoon A-22; Quarto-Millenary 71; "The Artist and the Book" 197. ♦Slipcase with minor soiling and with discreet minor and very neat glue repairs along joints, tiny losses of paper at head and tail of spine, otherwise solid and excellent. The volume itself in virtually mint condition. \$7,000

Signed by artist, but not by author, this is the more commonly seen form of the Limited Editions Club "Ulysses," fully described in the previous entry. One would have difficulty finding a significantly better slipcase than the one here, and it would not be possible to find a copy of the volume itself that is in better condition than the present one. (CAH1214)



173. (LIMITED EDITIONS CLUB). RIMBAUD, ARTHUR. A SEASON IN HELL. (New York: Limited Editions Club, 1986) 292 x 191 mm. (11 1/2 x 7 1/2"). xii, 87 pp, [2] leaves. Translated and with an introduction by Paul Schmidt. ONE OF 1,000 COPIES, signed by the translator and the artist. Publisher's crimson Nigerian Oasis goatskin stamped in black. In the original black linen slipcase. WITH EIGHT HAND-RUBBED PHOTOGRAVURES BY ROBERT MAPPLETHORPE. Printed in English and French. ♦Small (naturally occurring?) dimple on front board, otherwise in mint condition. **\$1,250**

This is a virtually as-new copy of a typically fine production from the 1980s incarnation of the Limited Editions Club, bringing together the work of two "enfants terribles," Arthur Rimbaud (1854-91), the libertine Symbolist poet whose relationship with Paul Verlaine provided much of the material for this work, and Robert Mapplethorpe (1946-89), the controversial and influential photographer who died of AIDS not long after this volume was published. (ST11938c)

174. (MERRYMOUNT PRESS). BIBLE IN ENGLISH. THE HOLY BIBLE. (Boston: [Printed at the Merrymount Press for] R. H. Hinkley Company, [1904]) 251 x 152 mm. (9 7/8 x 6"). **14 volumes.** No. 187 OF 488 COPIES OF THE HANDMADE PAPER EDITION. (There were also 86 sets on Japan paper, 1,000 sets on laid machine-made paper, and 1,000 sets of wove machine-made paper.) Publisher's beige half pigskin over wheat-colored linen boards, raised bands flanked by blind rules that extend and converge into points where the leather extends onto the boards, spine panels stamped with printer's crowned book device or else containing blind titling, top edges gilt, other edges untrimmed, 12 OF THE VOLUMES UNOPENED. With printer's device in red on titles and 72 plates illustrating scenes from Scripture, as called for, all with lettered tissue guards. Smith 209. ♦A few extremities a little rubbed, small dent to head of one board, minor foxing to five plates, but a nearly fine set, the scarcely worn bindings attractive on the shelf, and the mostly unopened volumes not surprisingly quite clean, fresh, and bright. **\$2,400**



This is an important product of the Arts and Crafts movement in America as well as one of the major achievements of the Merrymount Press, perhaps the longest-lived of all the presses on either side of the Atlantic that could be called "fine" or "private." Founded by Daniel Berkeley Updike in 1893, the Merrymount Press produced finely printed books (as well as a range of ephemeral material) until 1949; after Updike's death in 1941, John Bianchi, who had been with the press since its inception, continued work for another eight years. In all, there were 1,037 major Merrymount books, some 1,000 "minor works," and in the neighborhood of 20,000 additional items produced during the 56 years of the press. The present set's lovely Mountjoye font, thick handmade paper, and neo-Gothic bindings provide a very pleasing experience for the owner's sight and touch. The pigskin bindings are seldom found as well preserved as they are here, and it is obvious (from the unopened leaves) that this set has experienced very little use. (ST11845)

175. MORRIS, WILLIAM [and] EIRIKR MAGNUSSON, Translators. THE STORY OF GRETTIR THE STRONG. (London: Printed at the Chiswick Press, 1901) 286 x 203 mm. (11 1/4 x 8"). xiv, [ii], 177, [1] pp. ONE OF 315 COPIES. Handsome contemporary dark brown crushed morocco, lavishly gilt, covers with wide frame composed of plain and decorative rules and an intricate floral roll, central panel with lotus flower cornerpieces, raised bands, spine densely gilt in compartments with long-stemmed lotus flower flanked by volutes and palmettes, the blossom surrounded by small circle and leaf tools, intricately gilt turn-ins, marbled endpapers, all edges gilt. Original cloth backstrip bound in at back. With frontispiece map of western Iceland. Lemire A-5.03; Walsdorf 84. ♦A touch of fading to the spine, rear cover with tiny nick and barely perceptible graze, but still A VERY FINE COPY of an attractively bound book—particularly clean, bright, and fresh inside and out. **\$650**



▲ 198, 175

One of the Icelandic sagas translated by Morris, this volume is in the Golden type designed and intended for use at the Kelmscott Press, and like other posthumous Morris items from the Chiswick Press, this one shares a direct bloodline in terms of design and typeface with its famous Hammersmith relatives. Of special importance, the handmade paper used here is also identical to that used at the Kelmscott Press, being made of the same materials at the same mill using the same moulds. And, as usual, the Chiswick Press has provided what it normally does: high quality press work and fine textured paper. If anything, the leaves here are more beautiful and pleasing to the touch than usual. Morris became fascinated with Iceland and its culture to the point where he undertook to learn the language, studying with his co-translator Eiríkr Magnússon, and began to produce English versions of the great Icelandic sagas. In 1869, Morris and Magnússon issued their first effort, the present bloodthirsty tale of the Icelandic outlaw Grettir, which takes place in the 10th century and was first written down in the 13th. Our decorative binding is unsigned but has been well executed to an attractive design. (ST12253)

176. (MOSHER PRESS). (BINDINGS). DOWSON, ERNEST. CYNARA: A LITTLE BOOK OF VERSE. (Portland, Maine: Thomas B. Mosher, 1916) 181 x 111 mm. (7 1/8 x 4 3/8"). vii, [i], 36 pp., [2] leaves. Third Edition. ONE OF 950 COPIES. Attractive contemporary dark brown morocco by "G A Z" (stamp-signed in gilt on front turn-in), covers diapered with a plain rule, each diamond-shaped compartment with a central fleur-de-lys and gilt dots at the corners, raised bands, spine panels with small floral sprig in gilt and onlaid red morocco, gilt turn-ins, marbled endpapers, top edge gilt. Printer's device in red on title page and in colophon, woodcut headpieces and foliated initials. Front flyleaf with ink inscription "From Murray to Aimee[?]" and with ink ownership signature of Georgia Lester Hexter. Bishop 78.2. ♦Spine a richer brown than boards, a hint of fading to covers, occasional trivial foxing, but an excellent copy, the text clean and fresh, and the binding lustrous and unworn. (See illustration on p. 101.) **\$650**

Enhanced by a pleasing amateur binding, this is an appealing private press edition of the most famous work by Ernest Dowson (1867-1900), a significant figure (along with the likes of Wilde and Beardsley) in the English "Decadent" or "Fin-de-Siècle" movement of the 1890s. In keeping with the Decadents' rebellious and often self-destructive sensuality, Dowson lived a life of excess and died young. Borrowing a name from Horace, Dowson's "Cynara" is an ode to a waitress at the poet's favorite restaurant and a work that affects a tone of cynical nonchalance (the refrain "I have been faithful to thee, Cynara! in my fashion" became a catchphrase among the young aesthetes of the period). But the poem grew out of a genuine—unrequited—love that Dowson had for his Cynara model, the less lyrically named Adelaide Foltinowicz. Blumenthal says that Thomas Bird Mosher

(1852-1923) "is the first American to have established and sustained a program . . . of splendid literary output in consistently felicitous typographic form." The books he produced between 1891 and 1923 "were bought by thousands of literate men and women whose pleasure in reading was enhanced by fine paper, good workmanship, and an unassuming and quiet typographic elegance." A. Edward Newton said that Mosher "has produced not a few, but hundreds of books which are as nearly faultless as books can be." Mosher was also a flagrant pirate of the work of European (especially British) authors unprotected by copyright laws, though a number of his victims were grateful for the exposure to American audiences that his editions created. The charming binding—signed by the unidentified "G A Z"—makes a suitably decorative package for this fine press item. ([ST11970](#))

177. (NASH, JOHN HENRY, Printer and Editor.) DANTE ALIGHIERI. THE DIVINE COMEDY: INFERNO, PURGATORIO, [and] PARADISO. [with] ANDERSON, MELVILLE BEST. THE FLORENCE OF DANTE ALIGHIERI, THE DANTE OF ALL THE WORLD. (San Francisco: Printed by John Henry Nash, 1929) 356 x 229 mm. (14 x 9"). **Four volumes.** Verse translation by Melville Best Anderson. No. 59 of 230 COPIES FOR SALE (from a total edition of 250). Publisher's full vellum, raised bands, covers and spine compartments simply ruled in gilt, yapp edges. In a later (slightly worn but entirely sturdy) later brown leather slipcase lined with fleece. Text ruled in blue. A signed letter from Nash to Ashton L. Carr, the original purchaser of the set, laid in at front. "A Century for the Century" 18. ♦One small blemish, a few tiny spots, and naturally occurring variations in the color of the unbleached vellum, otherwise a very fine copy, about as close to original condition as one could hope for. **\$1,900**



This is an immaculate copy of the magnum opus of printer and typographer John Henry Nash (1871-1947) and of translator and Dante scholar Melville Best Anderson (1851-1933). Nash began work on the project in 1923, inspired by his friend Aurelia Reinhardt, president of Mills College and a Dante enthusiast. She urged him to print the brilliant and acclaimed new translation by Anderson, Dean of the English department at Stanford University—a monumental achievement 20 years in the making that preserved the terza rima rhyme scheme of the original in a

line-by-line translation. An elated Anderson not only gave permission for Nash to use his translation, but also agreed to write an additional volume describing Florence as it was in Dante's time and putting the "Divine Comedy" in the context of its era. After years of work and expense, the volumes appeared to great critical and commercial success in 1929, selling briskly at \$200 per set (Nash noted ruefully later that he could have sold them for \$500). Printed in the recently issued Cloister Light Face on Van Gelder paper, bound by the Leipzig firms of Hübel und Denck, and characterized

by "an elegance which results from the 'nice restraint' which dominated its design," the work is "one of the great monuments of American printing." (Harlan) Typography expert Henry L. Bullen gushed in a letter to Nash, "This Dante is a perfect work of typography, classical in design—a Cellini-like demonstration of how beautiful typography may be without the aid of other embellishing arts. Nothing in pure typography has ever been done that surpasses your Dante." The King of England purchased a copy, and the pope honored Nash with an apostolic blessing in thanks for the

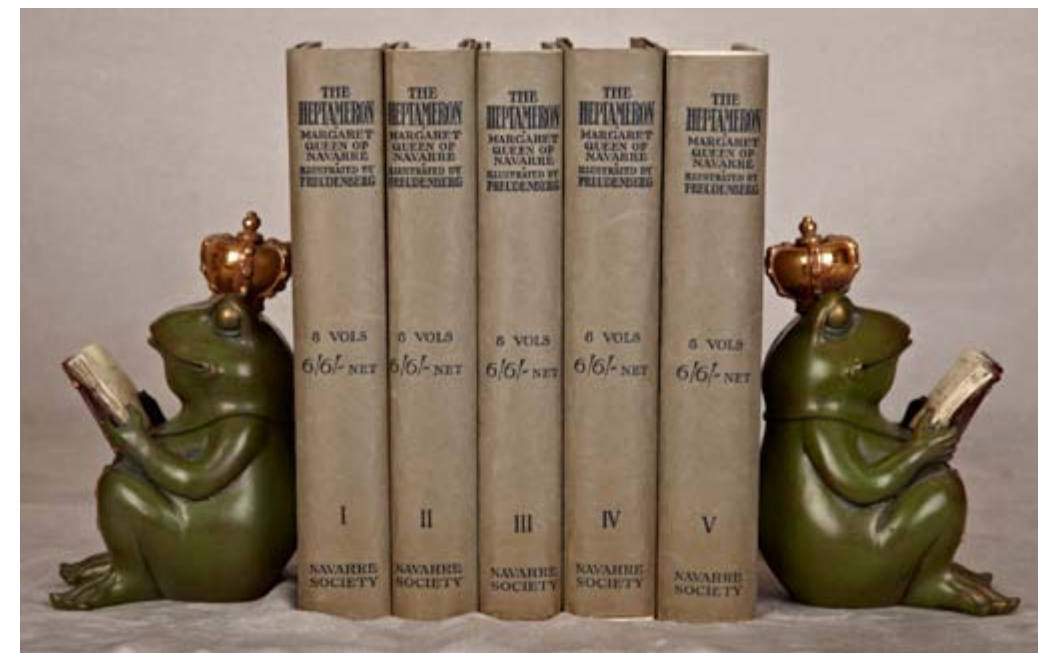
presentation copy he had received. According to ANB, Nash's "near technical perfection and his use of various typefaces, ornaments, and high-quality materials were esteemed by those who appreciated the craftsmanship involved in such work." He "became the clear leader of his profession in the San Francisco area and thereby helped elevate fine printing to an art form." Our copy was purchased by Boston businessman and bibliophile Ashton L. Carr, co-founder of the world's first mutual fund. His library was sold at Anderson Galleries in 1933. ([CAH1263](#))

178. NASH, JOHN HENRY, Printer. FAIRCLOUGH, HENRY RUSHTON. SOME ASPECTS OF HORACE. (San Francisco: John Henry Nash, 1935) 292 x 210 mm. (11 1/2 x 8 1/4"). x, 70 pp., [1] leaf (colophon). **FIRST EDITION. ONE OF 262 COPIES, this copy out of series.** Original patterned boards, beige cloth spine, edges untrimmed. Large decorative initials printed in red. ♦In very fine condition. **\$100**

This is a very pleasing volume containing four essays essays are entitled "The Soracte Ode Reconsidered," "The by the classical scholar Fairclough in celebration of Alcaic Stanza in Modern Literature," "Daily Thoughts from the 2,000th anniversary of the birth of Horace. The Horace," and "The Bimillennium of Horace." ([STCJN7151](#))

179. (NAVARRE SOCIETY). [MARGUERITE D'ANGOULÈME, QUEEN OF NAVARRE]. THE HEPTAMERON OF THE TALES OF MARGARET, QUEEN OF NAVARRE. (London: Privately printed for the Navarre Society, 1922) 232 x 152 mm. (9 1/8 x 6"). **Five volumes.** Publisher's original white buckram, gilt covers with double fillet border and central medallion containing a fleur-de-lys, flat spines outlined by double fillet and featuring a tall tree with a grape vine twining around its trunk, gilt titling, top edges gilt, other edges untrimmed and **MOSTLY UNOPENED. IN ORIGINAL GRAY DUST JACKETS.** With 150 head- and tailpieces by Dunker and 73 engraved plates designed by S. Freudenberg, as called for, all plates with tissue guards. ♦Spines of dust jackets a little sunned and with very slight traces of use, one fore edge uneven (paper flaw), one tissue guard creased, but **A REMARKABLY FINE SET, in as close to original condition as one could hope to find. \$750**

Inspired by Boccaccio's "Decameron," this is an attractively printed, attractively bound edition of humanists and reformers. It was originally intended to contain 100 stories, but the author died before the work in outstanding condition of a collection of tales could be completed. Characterized by Samuel Putnam as comprising the most famous work of Margaret of "the first modern woman," Marguerite d'Angoulême, the Navarre (1492-1549), author, intellectual, and patron sister of French king Francis I and the wife of Henri II,



king of Navarre, was an intelligent and unusually well-educated woman who could read Latin, Italian, Spanish, and Hebrew. She was very interested in church reform, and corresponded with Erasmus and Calvin, even sheltering the latter at her court for a time. The tales in the "Heptameron" (so called because it covers a seven-day period) are told by travellers stuck at an abbey in the Pyrenees after floods have washed out a bridge. The stories deal with love "as a serious and sometimes a tragic passion. Each tale is followed by a discussion in which views commonly current at the time, e.g., on the nature of love and its manifestations, are advanced, and opposed by the more moral and religious opinions of Marguerite herself. . . . There is no doubt the the 'Heptameron' was designed to have an elevating

and civilizing influence. The tales throw light on details of life and custom among the upper classes of the day." ("Oxford Companion") While no one would mistake the Navarre Society publications for items from the Kelmscott Press, these are books made with care. An advertisement in "The Library" in 1923 says that "the Fine Publications of the Navarre Society . . . strike a new note in fine book production," being "limited in issue, printed in large type upon specially made paper, illustrated by leading artists, bound in cream buckram, gilt extra, and issued at moderate prices to subscribers." Our set is in impeccable condition, with unused interiors, spotless, unworn gilt-decorated white bindings, and beautifully preserved, uncommonly seen dust jackets. ([ST11886](#))

***With the Usual Accompanying Steel Plate,
But Arguably the Most Desirable One Possible***

180. (NONESUCH PRESS). DICKENS, CHARLES. THE NONESUCH DICKENS. [THE WORKS]. (London and New York: The Nonesuch Press, 1937-38) 260 x 165 mm. (10 1/4 x 6 1/2"). **25 volumes** (23 text volumes, a prospectus volume, and a volume containing an original engraved steel plate). ONE OF 877 SETS. Publisher's original buckram in various colors, flat spines with black leather label, fore and tail edges untrimmed, top edges gilt on the rough. WITH 796 ILLUSTRATIONS, as called for, reprinted from original wood or steel engraved blocks (some illustrations from lost or destroyed original blocks replaced with images printed from blocks reproduced photographically from first edition plates), some of the plates from the "Christmas Books" in color. WITH AN ORIGINAL STEEL PLATE OF THE ENGRAVED TITLE PAGE OF "THE PICKWICK PAPERS" as well as its accompanying proof print and authentication letter housed in a buckram solander case (that constitutes the 25th volume and matches the others in design). Dreyfus 108. ♦Four volumes with a narrow band of discoloration along fore edge of boards, apparently from moisture, with resultant signs of mildew (edges of pastedowns and tips of flyleaves also affected), two other volumes with slight discoloration or soiling, but the bindings otherwise in remarkably fine condition, virtually unworn, and with almost no other soiling and with virtually none of the fading that almost invariably afflicts the spines of this edition. Occasional offsetting from engravings, otherwise fine internally, with no signs of use. **\$12,500**



Despite its condition issues, this is a very desirable set of the Nonesuch Dickens, generally considered to be the best edition of the 20th century in terms of textual accuracy, design, and quality of production, and perhaps the best edition ever printed. In producing this monumental collected Dickens, the Nonesuch Press (about which, see next item) held to strict guidelines to reproduce faithfully the work of such an important, prolific author. With the exception of a few unavoidable instances, the text of each book is based on "The Charles Dickens Editions," the last edition to be revised personally by the author. As stated in the prospectus, "In Dickens, the style is the man; the type must be neutral, lest it alter the accents of the man. Dickens lived in the Darkest Age of printing, and the improvement of these last few years in type design and the modern technique of casting and impression have never yet been used to do him honor." Our set stands out because it comes with the very desirable steel plate of the engraved title page from "The Pickwick Papers," Dickens' most celebrated novel, and the work that made him famous. (The plate is in the first state, with "Veller," rather than "Weller" on the doorway sign, probably the most well-known issue point in Dickens'



works.) The condition of a half dozen of the volumes is less than ideal, but the set provides ample compensation for this with the very agreeable appearance on the shelf of the lustrous and unworn spines and with the presence of the special engraved plate, which surely is among the most coveted images available from this publication. ([CAH1275](#))

181. (NONESUCH PRESS). SHAKESPEARE, WILLIAM. THE WORKS. (London: The Nonesuch Press, 1929-33) 243 x 162 mm. (9 9/16 x 6 3/8"). **Seven volumes.** Edited by Herbert Farjeon. No. 1,195 OF 1,600 COPIES. Original publisher's russet Niger morocco by A. W. Bain, simple gilt double ruled border on covers, raised bands, gilt titling on spine, top edge gilded on the rough, other edges untrimmed. Dreyfus 58; "A Century for the Century" 33. ♦Two boards with short, faint scratch, a little variation in the colors of the spines, as usual (volume II lighter, the others pretty well matched), a hint of offsetting to endleaves and blanks from binder's glue, but AN UNUSUALLY FINE COPY, with only the most trivial imperfections, the bindings entirely unworn and lustrous. **\$4,000**



This is a particularly appealing set of one of the best editions of Shakespeare, perhaps the very best modern edition. Taken from the text of the First Folio, but "with Quarto variants and a selection of modern readings," the Nonesuch Shakespeare is also the most outstanding production of the press. Ransom calls it "editorially and typographically . . . the high spot of the Nonesuch program." Besides the authentic plays and poetry of Shakespeare, the set includes (in the final volume) three plays on which Shakespeare is believed to have collaborated: "The Two Noble Kinsmen," "King Edward the Third," and "Sir Thomas More." Their inclusion was motivated by the publishers' desire to be thorough, to do something a bit different, and to make the seventh volume of the same bulk as the previous ones. The Nonesuch Press was founded in 1923 by typographer and book designer

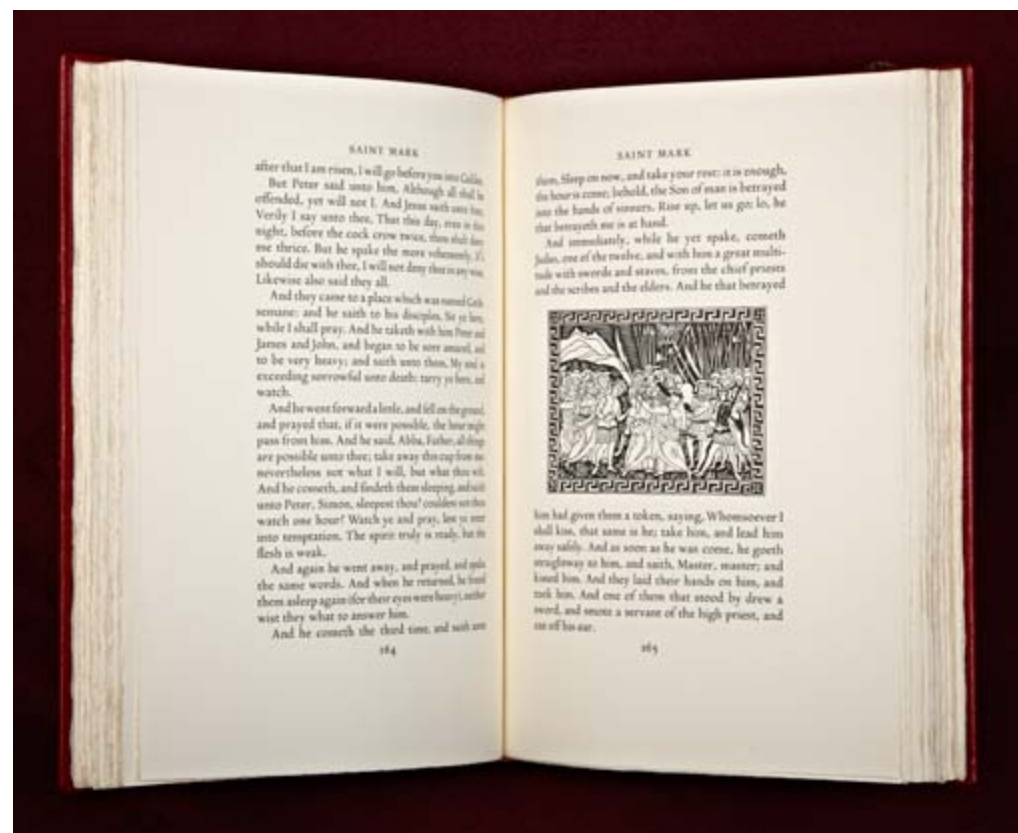
Francis Meynell (1891-1975) with the help of his friend David Garnett and his future wife, Vera Mendel. Meynell designed his books on a small Albion hand press, but had them printed commercially in order to keep the price of well-designed books made of quality materials within the means of readers and collectors who could not afford most

private press editions. The leather used for this edition is often naturally spotted or becomes that way over time, and the spines darken differently in response to light, making it very difficult now to find attractive copies. Happily, our unworn set is without the unpleasant blemishes and has close to uniform color. (ST12006)

▼ (from bottom to top:) 182, 183, 184



182. (OFFICINA BODONI). BIBLE IN ENGLISH. THE HOLY GOSPEL ACCORDING TO MATTHEW, MARK, LUKE, AND JOHN. (Verona: Officina Bodoni, 1962) 311 x 216 mm. (12 1/4 x 8 1/2"). 369, [1] pp., [1] leaf (colophon). Postscript by Giovanni Mardersteig. No. CXLI OF 320 COPIES (this being one of 155 for Great Britain). Fine original burgundy morocco, title within gilt wreath on front cover, gilt spine titling, top edge gilt, other edges untrimmed. In the original (very slightly worn but excellent) morocco-lipped patterned cloth slipcase. Wood engraved title page by Reynolds Stone, red device in colophon, four historiated woodcut initials, and more than 100 woodcut vignettes in the text. Mardersteig 126. ♦A virtually flawless copy. \$2,900



This is a beautiful copy of one of the chief works produced by Officina Bodoni. It and the next six items come from the most important (certainly the longest-lived) 20th century continental private press, founded in 1922 by Hans Mardersteig, who later changed his first name to Giovanni. Like the first printers in Italy, Sweyheym and Pannartz (see item #39, above), Mardersteig was born in Germany, but moved to Italy as an adult and set up his hand press in a small village there. Will Carter has called Mardersteig "probably

the finest pressman the world has ever seen or is ever likely to see," and it is difficult to overstate the pleasure derived from the precision of the Officina Bodoni books. The very charming woodcuts in the present item were done by Bruno Bramanti (except for eight cut by Italo Zetti after Bramanti's death). They combine a hint of the modern with a strong feeling of the originals, which were done by Bartolomeo di Giovanni for the 1495 edition of "Epistole et Evangelii," printed in Florence for Piero Pacini da Pescia. (CAH1265)

183. (OFFICINA BODONI). BIBLE IN ITALIAN. I VANGELI. SECONDO MATTEO, MARCO, LUCA, AND GIOVANNI [THE GOSPELS]. (Verona: Officina Bodoni 1963) 311 x 216 mm. (12 1/4 x 8 1/2"). 345, [1] pp., [2] leaves. No. 144 OF 275 COPIES. Fine original dark green morocco, title within gilt wreath on front cover, gilt spine titling, top edge gilt, other edges untrimmed. In the original (very well-preserved) morocco-lipped patterned cloth slipcase. Wood engraved title page by Reynolds Stone, red device in colophon, four historiated woodcut initials, and more than 100 woodcut vignettes in the text. Mardersteig 129. ♦A pristine copy. (Also see illustration opposite.)\$2,500



This is a lovely copy of the Italian edition of the work described in the previous entry; it has the same illustrations, though they are located differently. Like the English edition, it is set in a noble roman typeface, Zeno, designed by Mardersteig and cut by Charles Malin in Paris. Mardersteig took the inspiration for his types—and the name for the press itself—from Giambattista Bodoni (1740-1813), the most celebrated European printer of his era. In fact, the first types used by Officina

Bodoni were cast from the original Bodoni matrices preserved in a Parma museum. These, and later Officina Bodoni types, including the popular Dante, reflect the elegance and purity of their 18th century ancestors. In addition to stately types, Giambattista Bodoni was known for the outstanding quality of the paper he used, and Mardersteig followed in his predecessor's footsteps by using thick, smooth paper made specially for his press. (CAH1266)

184. (OFFICINA BODONI). BOCCACCIO, GIOVANNI. THE NYMPHS OF FIESOLE. (Verona: Officina Bodoni, 1952) 287 x 191 mm. (11 5/16 x 7 1/2"). xi, [i], 127, [1] pp., [1] leaf (colophon). Translated into English by John Goubourne. No. 107 OF 225 COPIES. Publisher's attractive quarter vellum over purple patterned boards designed by Ugo Zovetti, vellum corner tips, flat spine with gilt titling. In a (lightly soiled) yellow pasteboard slipcase that has been very expertly restored along the top seam. With a heliogravure facsimile of the title page of the original 1597 English edition and 23 woodcuts by Bartolommeo de Giovanni made for a lost 15th century edition, re-cut by Fritz Kredel. Mardersteig 102. ♦A mint copy. (Also see illustration on p. 160.)\$1,800

This is one of the most sought-after Officina Bodoni books, offered here in a copy in outstanding condition. It is a handsomely produced, lovely edition of Boccaccio's "Ninfale Fiesolano," featuring an English prose translation published in London in 1597 and woodcuts based on those done by Bartolommeo di Giovanni for a late 15th century Florentine printing. The postscript here extolls Giovanni's skill and energy, maintaining that our artist was probably responsible for most of the woodcut illustrations in Florentine books printed during the final decade of the incunabular period. His woodcuts for "Ninfale" are sweet without being saccharine, and Kredel's recutting has been done with an expert's touch. Probably written ca. 1344, the delightful pastoral tale making up the plot involves a shepherd, nymphs in service to the goddess Diana, and forbidden love. It is considered one of Boccaccio's best poems and perhaps the greatest of his minor works. (CAH1256)



colored by Ameglio Trivella. Mardersteig 121; "A Century for the Century" 62. ♦Glassine with shallow tear at top along front panel and spine, otherwise a mint copy. (Also see illustration opposite.)\$950

This very appealing little book contains the English version of the original Italian text of Codex Vaticanus Lat. 6852, which includes Feliciano's treatise on the geometric construction of the Roman alphabet, written ca. 1460. This is one of several books relating to the Veronese scribe Feliciano (b. 1433) printed

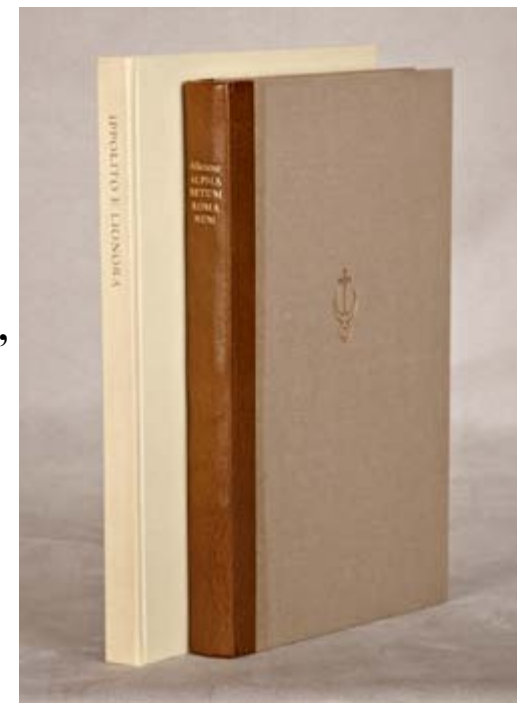
by Mardersteig, and the latter's introduction and bibliographical notes make up a significant portion of this volume. As a relatively new book that would invite careful treatment, this item often is found well preserved, but the presence (as here) of the publisher's packing box is uncommon. (CAH1282)

185. (OFFICINA BODONI). FELICIANO, FELICE. ALPHABETUM ROMANUM. (Verona: Officina Bodoni, 1960) 232 x 152 mm. (9 1/8 x 6"). 137, [1] pp. (including illustrated leaves, one of them folding), [1] leaf (colophon). Translated into English by R. H. Boothroyd. No. 216 OF 400 COPIES IN ENGLISH (50 of which were bound in full morocco, along with 160 copies in German and 160 copies in Italian). Light brown Roma boards backed with chestnut brown crushed morocco, gilt device on front cover, gilt spine titling, top edge gilt, other edges rough trimmed, apparently original glassine dust jacket. In the publisher's morocco-lipped decorative paper slipcase, INSIDE THE PUBLISHER'S ORIGINAL CARDBOARD MAILING BOX with copy number written in pen on the bottom edge. Featuring an alphabet of Roman capitals hand

186. (OFFICINA BODONI). FELICE FELICIANO, Scribe. [ALBERTI, LEON BATTISTA, attributed to]. IPPOLITO E LIONORA. (Verona: Officina Bodoni, 1970) 241 x 165 mm. (9 1/2 x 6 1/2"). 117, [1] pp., [1] leaf (colophon). No. 194 OF 200 COPIES. Publisher's vellum-colored Linson boards. In the original gray paper slipcase (with faint crease along back). With a 24-page facsimile of Feliciano's manuscript. Mardersteig 166. ♦In mint condition. \$400

Written out by Felice Feliciano (1433-79), one of the great humanist calligraphers of his day, this is the Renaissance Italian tale of two Florentine lovers whose devotion triumphs over the mutual hostility of their families. Our attractive edition includes a facsimile reproduction of the manuscript held by Harvard's Houghton library, a transcription, an English translation, and notes on the scribe by Officina Bodoni founder Giovanni Mardersteig, an expert on Feliciano's work. (CAH1281)

▶ 186,
185



187. (OFFICINA BODONI). [MARDERSTEIG, GIOVANNI.] THE OPERATION OF A HAND-PRESS DURING THE FIRST SIX YEARS OF ITS WORK. (Paris and New York: Editiones Officinae Bodoni, 1929) 305 x 216 mm. (12 x 8 1/2"). 79, [3] pp. No. 249 OF 500 COPIES IN ENGLISH (along with 200 copies in Italian and 350 in German). Publisher's beige linen, upper cover with gilt printer's device, flat spine with gilt titling. In the original printed paper dust jacket, housed in a very nice recent cloth-backed folding box with paper spine label. With 12 woodcuts, 13 plates and specimens, and the 20 printer's devices used by the press, most of these printed in color. Mardersteig 32. ♦Dust jacket with small chip missing from tail of spine as well as tail edge of rear cover, corners and edges reinforced with tape, some darkening to spine; the volume itself with front hinge cracked (with a little loss of firmness), hinge also separating at page 72 (but no looseness), mild offsetting from woodcuts, otherwise excellent. \$750

This first catalogue raisonné of the press begins with founder Giovanni Mardersteig's "Apologia," in which he acknowledges as heroes William Morris, T. J. Cobden-Sanderson, and Emery Walker, and promises to carry on the tradition that they took over and reinvigorated from the incunabular period. He says that "the book in its highest achievement must always be a work of art, and the instrument with which such an aim may undoubtedly best be achieved is the hand-press." The next section details the process of

printing a book at Officina Bodoni, with 12 woodcuts by Frans Masereel illustrating each step. A description of the individual publications follows, accompanied by plates and specimens. Mardersteig closes by reproducing all devices used by the press, and lays out his plans for a prestigious upcoming project: Officina Bodoni had won a government competition to print the Italian national edition of the works of Gabriele D'Annunzio, an effort that would occupy five years and produce 50 volumes. (CAH1253)

188. (OFFICINA BODONI). MARDERSTEIG, GIOVANNI. THE OFFICINA BODONI: AN ACCOUNT OF THE WORK OF A HAND PRESS, 1923-1977. (Verona: Edizioni Valdonega, [1980]) 311 x 216 mm. (12 1/4 x 8 1/2"). 4 p.l. (including initial blank), ix-lix, 285, [1] pp., [1] leaf (colophon). Translated and edited by Hans Schmoller. FIRST EDITION. One of 1,500 copies (99 of which came with a second volume containing printed samples from the press, and 26 of which were not for sale). Original beige buckram and publisher's thin card slipcase (its lower edges beginning to split). In the original plain dust jacket of Van Gelder Zozen paper. Frontispiece portrait, many illustrations. ♦Spine and top edge of dust jacket just slightly rumped, otherwise in mint condition. \$250

This is the definitive survey and bibliography of the book describes, this volume itself represents materials of the Mardersteig's private press production, and like everything highest quality and irreproachable workmanship. (CAH1264)

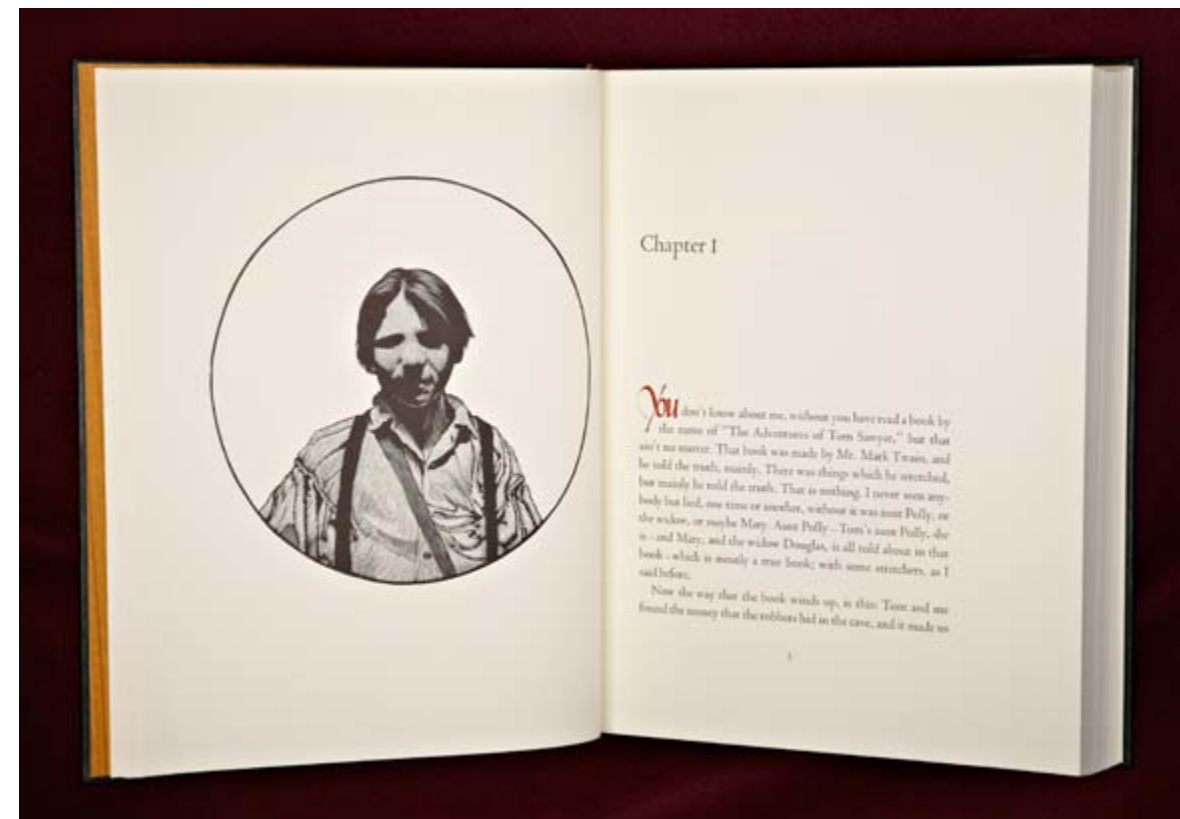
Baum's "Oz," with Moser's Sly Characterizations of Ronald Reagan as the Wizard and Nancy as the Wicked Witch



189. (PENNYROYAL PRESS). BAUM, L. FRANK. THE WONDERFUL WIZARD OF OZ. (Northampton, Massachusetts: Pennyroyal Press, 1985) 333 x 305 mm. (13 1/8 x 12"). 10 p.l. (first three blank), 268 pp., [2] leaves. With an appreciation by Justin Schiller. No. 9 OF 350 COPIES. Publisher's cream-colored boards, upper cover with stamped gilt medallion containing stylized titling, lower cover with blindstamped medallion containing the press name, flat spine, gray patterned endpapers. In the original linen clamshell box with paper medallion on spine. With 63 woodcuts by Barry Moser, as called for, and WITH AN ORIGINAL PENCIL SKETCH SIGNED BY MOSER and dated 1985 on verso of dedication page. With a laid-in pamphlet by Moser entitled "Forty Seven Days to Oz: A Chronicle of the Studies for the Illustrations for the Wonderful Wizard of Oz." ♦In mint condition. \$3,600

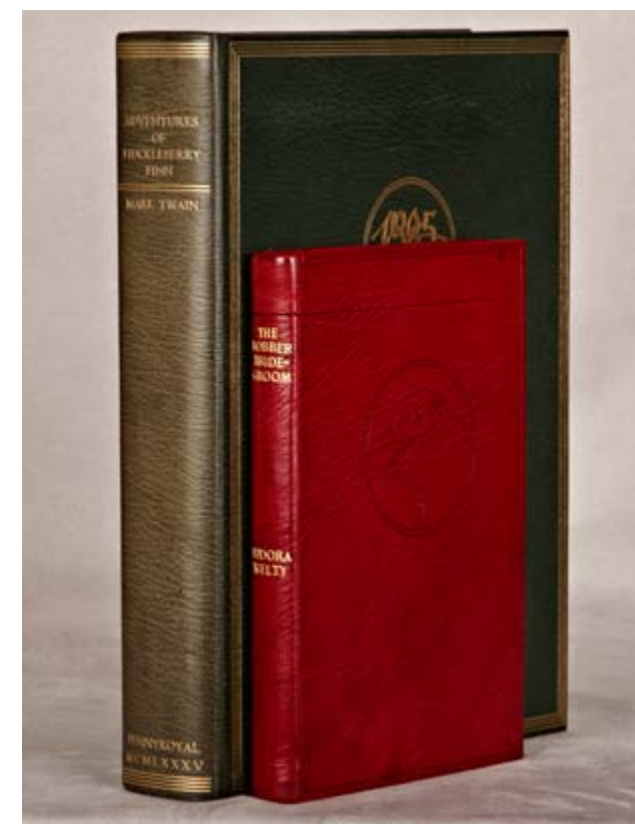
This is a handsomely printed edition of the Baum classic, with memorable Moser illustrations that are faithful to the story while making a sly commentary on contemporary American politics. As we learn from the accompanying pamphlet, many of the characters are based on members of the Reagan administration, with the President himself as the Wizard and Nancy Reagan as a terrifying Wicked Witch of the West. Other characters are based on friends and family members: Moser's daughters Cara and Madeline were the models, respectively, for Glinda the Good Witch and Dorothy (Madeline also was the model for "Alice in Wonderland"). Our copy is distinguished by an original signed pencil drawing of "The Arrival of the King of the Winged Monkeys"; unlike some other Moser items, copies of "Wizard" do not often have

this special feature. Born in 1940 in Chattanooga, Barry Moser attended college in Tennessee and Massachusetts and studied with George Cress, Leonard Baskin, Fred Becker, and Jack Coughlin. As the Pennyroyal Press website indicates, his work is represented in numerous collections around the world. He illustrated his first book, "The Flowering Plants of Massachusetts," in 1969, and he founded the Pennyroyal Press in the following year. He soon began producing a group of outstanding books that have earned him praise from many quarters. According to Nicholas Basbanes, "Barry Moser is probably the most important book illustrator working in America today," and the "American Book Collector" has said that "Moser has the technical virtuosity to pull more out of a piece of wood than any other contemporary American engraver." (CAH1259)



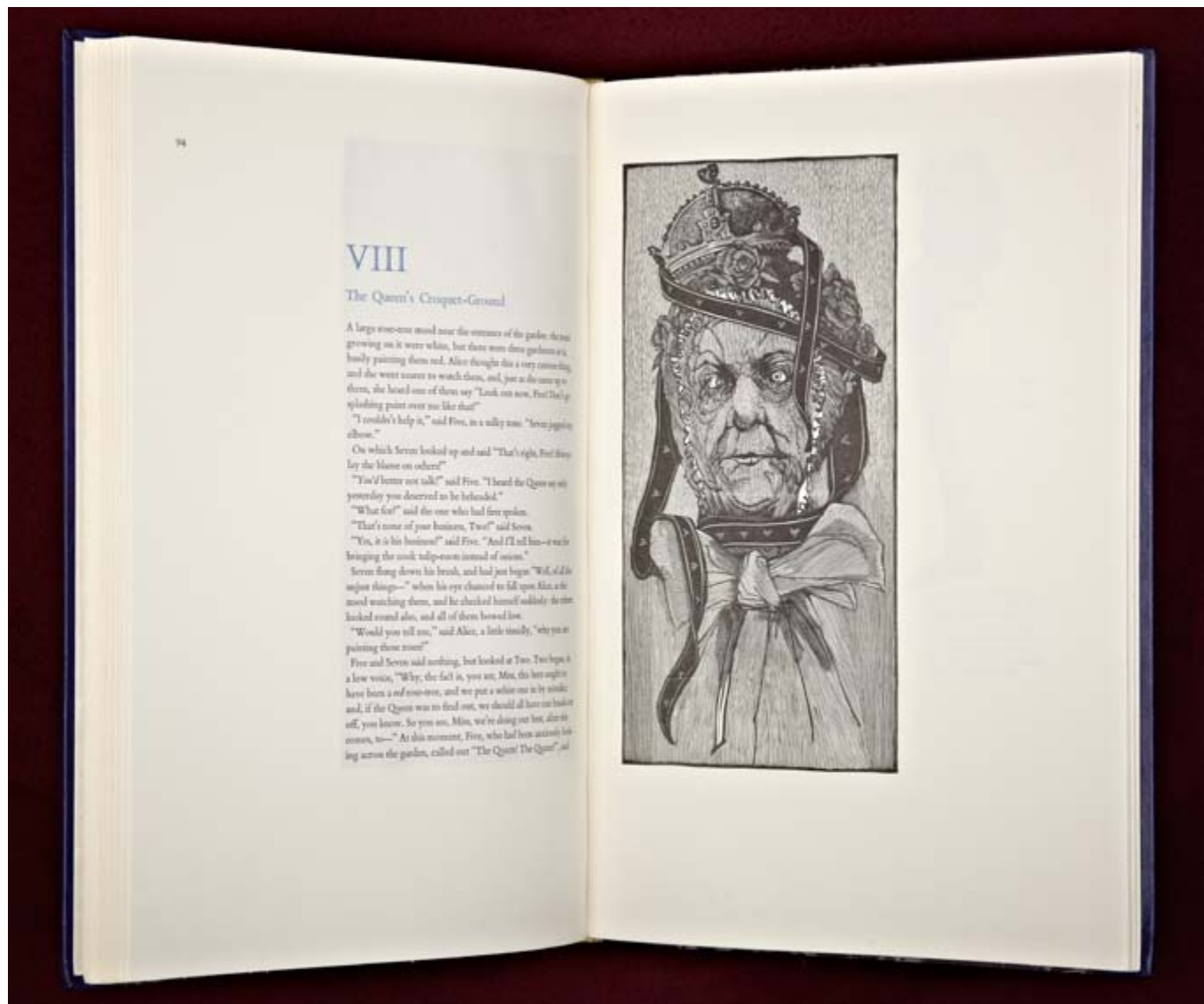
190. (PENNYROYAL PRESS). CLEMENS, SAMUEL L. ("MARK TWAIN," Pseudonym). ADVENTURES OF HUCKLEBERRY FINN. (Northampton, Massachusetts: Pennyroyal Press, 1985) 330 x 255 mm. (13 x 10"). Portfolio: 330 x 260 mm. (13 x 10 1/4) xxii, [x], 419 pp., [1] leaf (colophon). Two volumes (including portfolio of prints). Foreword by Henry Nash Smith. No. 138 OF 350 COPIES. Publisher's dark green crushed morocco by Gray Parrot, covers bordered by four gilt fillets, upper cover with gilt medallion containing the interlinked dates "1885" and "1985," flat spine with gilt titling. Housed with beige linen portfolio in matching linen slipcase. WITH 49 WOODCUTS BY BARRY MOSER, as called for, in the volume, and with an additional suite of plates in the portfolio. Calligraphy by Yvette Rutledge. ♦Spine sunned to a light green, otherwise in near-mint condition. \$3,000

Printed to commemorate the centennial of the publication of the great American classic, this is an impressive, aesthetically pleasing production that combines a newly updated authoritative text with Moser's inspired woodcuts. Experts at the University of California's Mark Twain archive painstakingly compared Twain's manuscript to the first edition of the text, correcting errors in wording, spelling, and punctuation and restoring an omitted passage to Chapter XVI. Printed by Harold McGrath in Centaur and Arrighi type on Mohawk Letterpress archival paper, this in a big, attractive, and readable edition that is built to last. The woodcuts include both eerie, atmospheric scenes and revealing portraits of



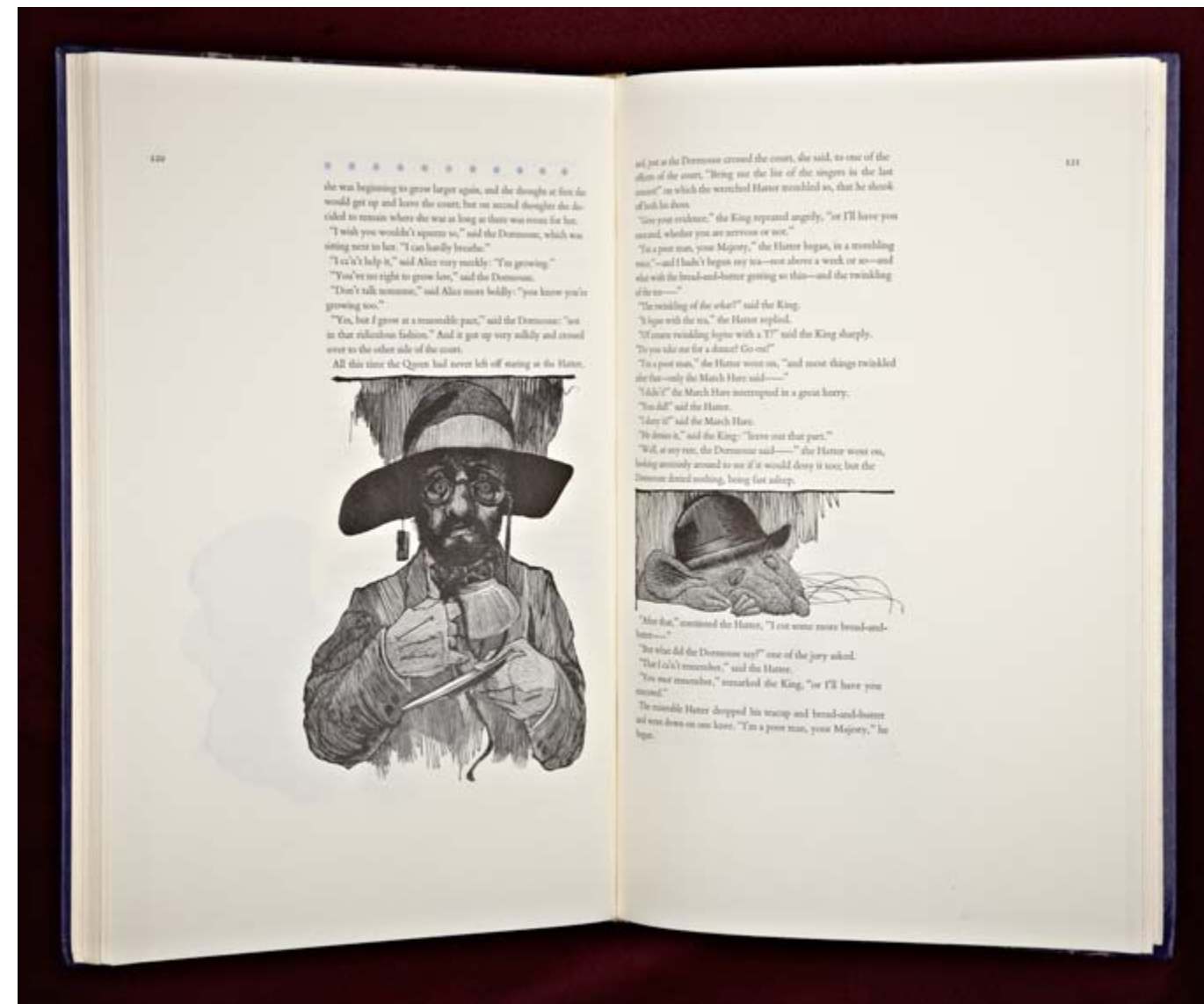
▲ 190, 194

characters. Huck is shady but charming, the Widow Douglas affected and pompous, and Aunt Polly grimly good. Jim is depicted, not as Huck's light-hearted companion, but as a serious man well aware of the gravity of his position as a runaway slave. (CAH1243)



191. (PENNYROYAL PRESS). [DODGSON, CHARLES LUTWIDGE]. "LEWIS CARROLL" (Pseudonym). ALICE'S ADVENTURES IN WONDERLAND. (Northampton, Massachusetts: Pennyroyal Press, 1982) 425 x 279 mm. (16 3/4 x 11"). 2 p.l., 145, [6] pp. Preface and notes by James R. Kincaid. Text edited by Selwyn Goodacre. No. 189 OF 350 COPIES (300 for sale), SIGNED BY BARRY MOSER. Original purple half morocco over marbled paper by Gray Parrot (his ticket on rear pastedown), flat spine with gilt titling accented by daisy tools, endpapers with key motif from the illustrations printed in yellow; the volume, along with extra plates (in folders) contained in the original matching folding box of coarsely woven linen with a gilt-titled (lightly sunned) morocco spine. The volume itself WITH 75 WOOD-ENGRAVED ILLUSTRATIONS (one folding), as usual, AND WITH AN ADDITIONAL SUITE OF PLATES, EACH SIGNED BY THE ARTIST, the latter including a printed broadside, signed by Moser, about damage to the woodblocks. Printed in red and black. ♦ A hint of discoloration from glue to edges of endpapers, otherwise pristine. \$3,500

This extremely appealing "Alice" is the product of some of the finest book craftsmen in the United States. The letterpress was composed and cast in Boston by Michael and Winifred Bixler; the hand composition and printing were done at Pennyroyal by Arthur Larson and Harold McGrath on handmade paper from Strathmore Paper Company; and the binding came from the Massachusetts workshop of Gray Parrot. Pennyroyal Press had issued only modest books until Moser decided—fresh off his success as the illustrator of the Arion Press "Moby Dick" for Andrew Hoyem—that he would produce more ambitious work. With the encouragement of a cadre of supporters and collaborators,



chiefly the outstanding printer Harold McGrath, Moser circulated a questionnaire in the book world asking which design and illustration in 1983, and a number of impressive large-format projects followed, all meeting with general applause. The illustrations done for our book prompted the poet John Ashbery (writing in "Newsweek") to call Moser's work "never less than dazzling." (CAH1209)



▲ (from bottom to top:) 191, 192



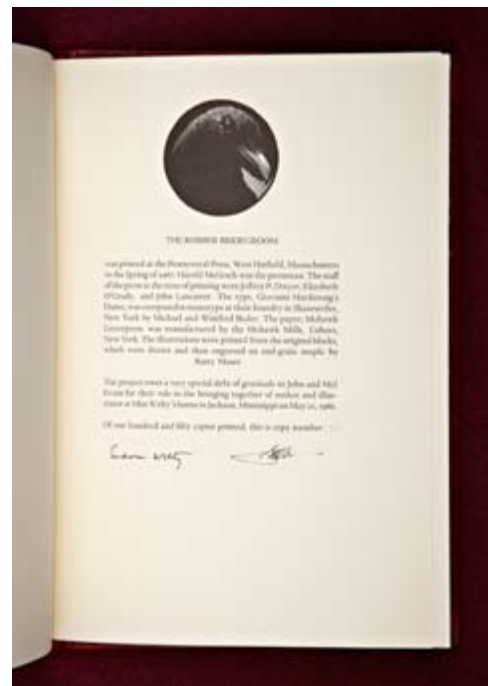
192. (PENNYROYAL PRESS). [DODGSON, CHARLES LUTWIDGE]. "LEWIS CARROLL" (Pseudonym). THROUGH THE LOOKING GLASS AND WHAT ALICE FOUND THERE. (Northampton, Massachusetts: Pennyroyal Press, 1982) 425 x 279 mm. (16 3/4 x 11"). xxv, [i], 163, [7] pp. Preface and notes by James R. Kincaid. Text edited by Selwyn H. Goodacre. No. 96 OF 350 COPIES (300 for sale), SIGNED BY BARRY MOSER. Original maroon half morocco over brown paper printed in gray with a detail of Moser's portrait of Alice, flat spine with gilt titling interspersed with sections of the Queen's scepter; the volume, along with extra plates (in folders) contained in the original matching folding box of coarsely woven linen with a gilt-titled (faintly sunned and slightly spotted) morocco spine. The volume itself WITH 92 WOOD-ENGRAVED ILLUSTRATIONS as usual (the "95" mentioned on the title page is not correct), AND WITH AN ADDITIONAL SUITE OF PLATES, EACH SIGNED BY THE ARTIST. Printed in red and black. Prospectus laid in at front. ♦The volume in virtually mint condition. (Also see illustration on p. 167.)\$4,500

At least as much as the Pennyroyal "Alice," this is one of the most memorable of American illustrated books produced during the past 50 years. From the beginning, it attracted considerable attention, and some controversy, at least in the eyes of the artist, who seemed to prefer it to its sister publication (it has consistently been considered more valuable). Moser (in the Pennyroyal Checklist 27) says, "There is a greater cohesion in Looking-Glass than in Alice. I have never been able to understand why the critics called the pictures 'dark.' I intended them to be whimsical and humorous, displaying a kind of calculated pandemonium." The text here includes a suppressed episode, "The Wasp in a Wig," which Carroll removed from the proofs. (CAH1210)



193. (PENNYROYAL PRESS). SHELLEY, MARY. FRANKENSTEIN; OR, THE MODERN PROMETHEUS. (Northampton, Massachusetts: Pennyroyal Press, 1983) 349 x 254 mm. (13 3/4 x 10"). xvi, 282 pp., [2] leaves. **Two volumes** (including portfolio of prints). With essays by Ruth Mortimer, Emily Sunstein, Joyce Carol Oates, and William St. Clair. No. 175 OF 350 COPIES. Original tan quarter morocco over maroon cloth boards by Sam Ellenport at the Harcourt Bindery, raised bands, maroon leather label with calligraphic titling. In the matching publisher's (just slightly marked) folding cloth box. WITH 52 WOOD ENGRAVINGS BY BARRY MOSER, and with an extra suite of plates in a portfolio, each of the extra plates signed by him. Printed by Harold McGrath in Poliphilus and Wilhelm Klingsporschrift type. "A Century for the Century" 92. ♦Very faint foxing to fore and tail edges of the book block, otherwise spotless and unworn. \$3,000

Moser's dark and haunting wood engravings are well suited to Shelley's classic tale of horror, and the work was acclaimed by the Grolier Club as one of its "Century for the Century." We never see the monster in full here; the artist cleverly shows us only glimpses of the horror and allows our imaginations to elaborate. At the same time, the model for an earnest but fanatical Victor Frankenstein was a very real person—printer Art Larson, who worked with McGrath and Moser in the early 1980s. The layout of the text here is noteworthy, as it echoes the design of 15th century books: most pages are a solid block of letterpress, the paragraph openings marked with tiny cruciform ornaments just as paragraphs in incunables were indicated with small painted flourishes. This design, the typeface (clean, elegant, roman), and the airy spacing make for a page that is striking in its simplicity and, thus reminiscent, not only of early printing, but also particularly of Doves Press books. In addition to the three volumes of the 1818 text of "Frankenstein," this edition includes critical essays by Sunstein, St. Clair, and Oates, and a publishing history by noted bibliographer Ruth Mortimer. (CAH1241)



194. (PENNYROYAL PRESS). WELTY, EUDORA. *THE ROBBER BRIDEGROOM*. (Northampton, Massachusetts: Pennyroyal Press, 1987) 238 x 159 mm. (9 3/8 x 6 1/4"). 8 p.l., 134 pp. [1] leaf (colophon). No. 141 OF 150 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR. Publisher's rich maroon morocco, covers with blindruled border, upper cover with blindstamped medallion depicting a raven in profile, flat spine with gilt titling, marbled endpapers. Stored in a book well in the original maroon cloth clamshell box. With title page vignette, tailpiece, printer's device, and 20 full-page woodcuts by Barry Moser, and WITH AN EXTRA SUITE OF SIGNED PLATES contained in a folder inside the folding box. ♦ In mint condition. (Also see illustration on p. 165.) \$1,600

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

ANB, "Bridegroom" is "a whimsical fantasy pastiche that combines figures from legend (keelboatman Mike Fink) and history (the Harp brothers, notorious Trace highwaymen) with many elements from European fairy tales." The grotesque characters of the Southern Gothic novel are ideal subjects for Moser's art, and his re-creations of Welty's cast members here are memorable. This item, especially in the present deluxe version, is uncommonly seen in the marketplace. (CAH1267)

195. (PRIVATE PRESS BOOKS). HOLME, CHARLES, Editor. *THE ART OF THE BOOK. A REVIEW OF SOME RECENT EUROPEAN AND AMERICAN WORK IN TYPOGRAPHY, PAGE DECORATION & BINDING*. (London, Paris, and New York: "The Studio" Ltd., 1914) 298 x 210 mm. (11 3/4 x 8 1/4"). vii, [i], 276 pp. Appealing caramel-colored half morocco over copper and gold marbled boards, raised bands, three spine panels with gilt fleur-de-lys, gold millefleur printed endpapers. With 115 samples of printed pages from private press books and 69 photographs of bindings, five in color. Front pastedown with armorial bookplate of Joseph Gregg Layne. ♦ Spine lightly sunned, a touch of rubbing to joints and extremities, otherwise a fine copy, clean, fresh, and bright internally, and the attractive binding with no serious wear. \$175

This excellent snapshot of the modern private press movement just before the Great War contains eight articles examining the state of the "art of the book" in Britain, America, Germany, France, Austria, Hungary, and Sweden. Prominent British printer Bernard Newdigate contributed a piece on "British Types for Printing Books,"

and the great binder and teacher Douglas Cockerell wrote on "Fine Bookbinding in England." There are specimens reproduced from major private press books, along with photographs of bindings by Cockerell, Riviere, Sangorski & Sutcliffe, Zaehnsdorf, Edward Sullivan, and a number of binders from the Arts and Crafts Movement. (ST11462a-539)

196. (PRIVATE PRESS BOOKS). (VELLUM PRINTING). STEELE, ROBERT, Editor. *THE REVIVAL OF PRINTING: A BIBLIOGRAPHICAL CATALOGUE OF WORKS ISSUED BY THE CHIEF MODERN ENGLISH PRESSES WITH AN INTRODUCTION BY ROBERT STEELE*. (London: Macmillan & Co., Ltd. and Philip Lee Warner, 1912) 235 x 159 mm. (9 1/4 x 6 1/4"). 18 p.l., 89, [2] pp. No. 2 OF 12 COPIES PRINTED ON VELLUM (along with 350 printed on paper). Publisher's gilt-titled vellum, original silk ties. In a sturdy slipcase. With nine collotype facsimiles (on eight pages) and nine letterpress facsimiles from private press printings, some of these on vellum. Printed by Charles Jacobi in the Riccardi font designed by Herbert Horne, with title in blue. Front pastedown with bookplate of Max Kirdorf. Ransom, p. 396. ♦ Apart from occasional naturally occurring variations in tone of the vellum, A VERY FINE COPY, the leaves creamy, smooth, and bright. \$9,500

This is the deluxe limited vellum version of a book containing a substantial discussion of the Daniel, Kelmscott, Vale, Eragny, Ashendene, Essex House, Doves, Cuala, Merrymount, Florence, and Riccardi Presses, followed by a catalogue raisonné and press specimens. Steele's 18-page introduction lays out in specific detail his criteria for a beautifully printed book, complete with liberal examples taken from the various private presses mentioned above to demonstrate his points. He also makes at the outset some surprising assertions about printing history before William Morris. He says, for example, that virtually no English type was attractive until the advent of the private press movement except that of William Caslon and its

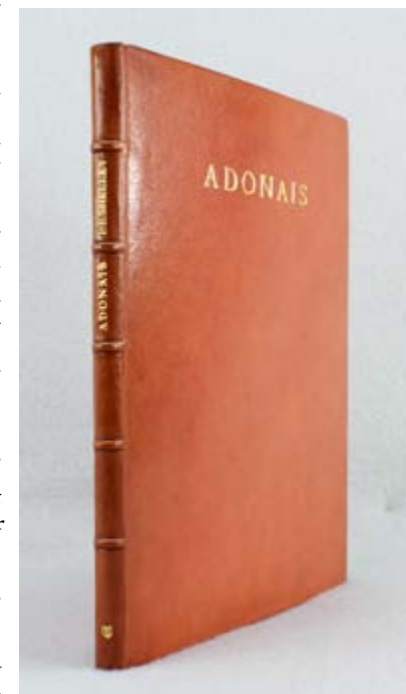
derivatives. He says, in particular, that Caxton's typeface was based on "perhaps the ugliest of all forms of Gothic writing." And he denies that Bodoni's books were beautiful, asserting that his attempts at refinement led to "excesses" that "resulted in a letter of exaggerated contrast of line and little combining power." Robert Reynolds Steele (1860-1944) was a student of printing history who edited some Eragny Press books as well as William Morris' "The Defence of Guenevere and Other Poems" (1907). He also produced a bibliography of royal proclamations and a book on early English music printing, both of which are sought after. But the present book is his most collectible. It has always been useful, and in the present luxury form, it is quite an attractive volume. (STCBR1203)

The Most Deluxe of the Deluxe

197. (REED PALE PRESS). (VELLUM PRINTING). SHELLEY, PERCY BYSSHE. *ADONAI: AN ELEGY ON THE DEATH OF JOHN KEATS*. (London: Printed by the Chiswick Press for the Reed Pale Press, 1935) 222 x 184 mm. (8 3/4 x 7 1/4"). 31, [1] pp, [1] leaf (colophon). No. 3 OF 10 COPIES ON VELLUM (from a total of 250 copies), THIS ONE OF FIVE VELLUM COPIES SPECIALLY BOUND IN MOROCCO. Very pleasing russet Oasis morocco by Sangorski & Sutcliffe (signed on front turn-in), front board with titling at head in gilt, raised bands, spine gilt with vertical titling, gilt ruled turn-ins, top edge gilt. Printed in red and black throughout. BL Modern British and American Private Presses, p. 152; Ridler, p. 224. ♦ A few tiny marks to binding, faint offsetting onto flyleaves from turn-ins, otherwise in outstanding condition. \$5,000

This is the most deluxe version of a strictly limited vellum edition of one of the great pastoral elegies in English. "Adonais," written in Spenserian stanzas, is a tribute to Keats and a denunciation of the villains-carping literary critics—to whom Shelley attributed the poet's death. Percy Bysshe Shelley (1792-1822) was not a close friend of the younger poet John Keats (1795-1821), but recognized his great talent and was deeply moved at Keats' death. Attractively printed with very readable type well set, the present book resembles the volumes issued by the Essex House Press and other English private presses in an orbit just below Golden Cockerel. Founded by Edmund W. Brooks, the Reed Pale Press debuted in 1928 with Charles Lamb's "The Child Angel: A Dream" and then

published two more books, the present item and "The Book of Ruth," issued in 1934. The name of the press is derived from Caxton's printing location, established in 1476, in the almonry at Westminster at the "Sign of the Red Pale," and its printer's device contains an heraldic "red pale" (a single vertical stripe occupying a shield's center). Already special as a copy printed on vellum, our volume is made even more deluxe by being among five such copies bound in Sangorski morocco. (ST12491)



The First Riccardi Book

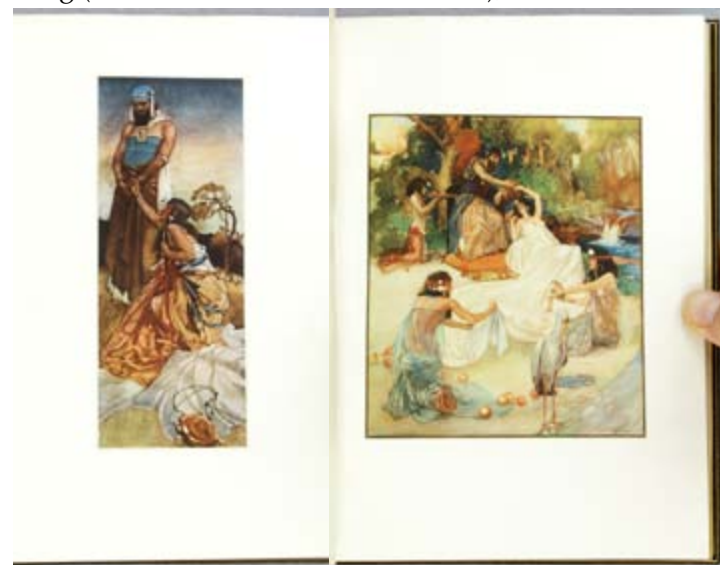
198. (RICCARDI PRESS). FLINT, WILLIAM RUSSELL, Illustrator. THE SONG OF SONGS, WHICH IS SOLOMON'S. (London: [Printed at the Riccardi Press for] Philip Lee Warner, Publisher to the Medici Society, 1909) 260 x 194 mm. (10 1/4 x 7 5/8"). 7 p.l., 16 pp. No. 61 OF 500 COPIES. Pleasing olive-brown crushed morocco by Bumpus (stamp-signed on front turn-in), covers framed with three sets of triple fillets, raised bands, spine compartments similarly framed, gilt titling and turn-ins, all edges gilt. Ten fine color plates by Russell Flint, tipped onto stiff paper. Tomkinson, p. 148. ♦ Spine faded to a soft hazel brown (as usual with green), boards with just a hint of the same fading, very slight rubbing to a small portion of the joints, usual offsetting from turn-ins to endleaves, one tissue guard with one-inch strip torn at head edge, but still a very appealing copy, the attractive binding lustrous and with no significant wear, and the interior clean and fresh. (See illustrations below and on p. 155.) \$2,400

Containing, in Houfe's words, "brilliant" figures that are "finely modeled" and that show "elements of a Burne-Jones influence by way of Byam Shaw," this is the first of a series of luxury editions produced by Sir William Russell Flint (1880-1969) for the Riccardi Press of the Medici Society between 1905-24. As Tomkinson relates, the Riccardi Press "was adopted in 1909 by the Medici Society at 7 Grafton Street, London; the books [were] printed at the Chiswick Press (under the supervision of Charles T. Jacobi until his retirement in 1922) and published by Philip Lee Warner, who was Publisher to the Medici Society until his death in 1925 The aim of the Press has been to produce finely printed books at reasonable prices and for sale through the ordinary channels of trade. .

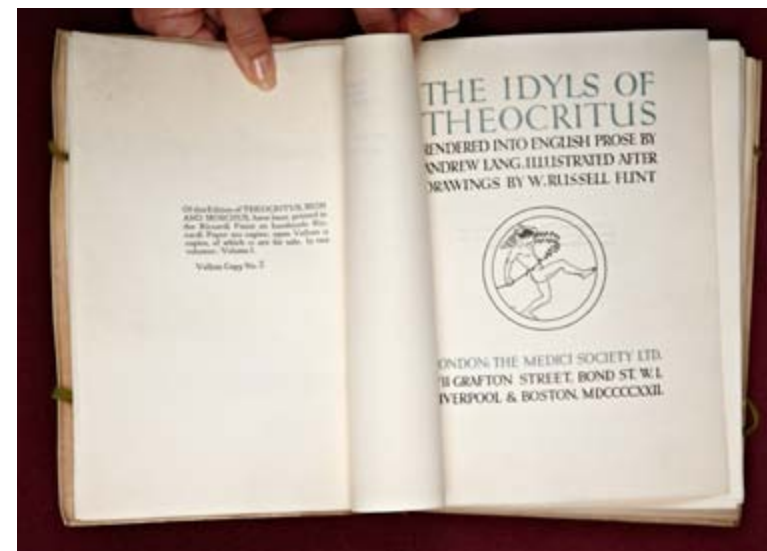
. . . All editions are strictly limited, and the type is distributed after the edition has been printed." Although Riccardi Press books do not rank with Kelmscotts or Ashendenes, those with plates after Flint have considerable appeal, and as an inaugural publication, the present volume represents a significant achievement. Although simple in design, our binding reflects the typically well-executed and generally undervalued work produced with the Bumpus name for a substantial period, beginning in the latter part of the 19th century. Packer says that the Bumpus bindings emanated from the bookselling firm of John and Edward Bumpus, which was founded in 1780, and the Bumpus name still held an honored place among London binderies well into the 20th century. (ST12288)

199. (RICCARDI PRESS). (VELLUM PRINTING). FLINT, WILLIAM RUSSELL, Illustrator. THE SONG OF SONGS, WHICH IS SOLOMON'S. (London: [Printed at the Riccardi Press for] Philip Lee Warner, Publisher to the Medici Society, 1909) 267 x 197 mm. (10 1/2 x 7 3/4"). 6 pl., 16 pp. [2] lvs. No. 1 OF 17 COPIES ON VELLUM, of which 15 were for sale (along with 500 copies on handmade Riccardi paper). Pleasing olive-brown crushed morocco by Bumpus (stamp-signed on front turn-in), covers framed with three sets of triple fillets, raised bands, spine compartments similarly framed, two blank vellum leaves at the front and three at the back, gilt titling and turn-ins, all edges gilt. Vignette on title page and colophon, both in blue, and a total of 20 full-page color plates mounted on stiff paper, comprising two states of 10 images, each of the plates accompanied by a tissue guard and either an additional captioned paper guard or a captioned guard on vellum(!), all of the designs after drawings by W. Russell Flint. Tomkinson, p. 148. ♦ A hint of humpbacked bowing (as is common with vellum books), trivial evidence of a scratch or two on front cover, but AN EXTREMELY FINE COPY inside and out, the pleasing binding lustrous and essentially unworn, and with no signs of use internally. \$5,500

This is the same book as described in the previous entry, but one of the strictly limited copies printed on vellum. While the bindings of these two copies are identical, the vellum leaves make the text and particularly the title page look significantly more luscious, and the inclusion of interleaved vellum between the two states of plates is an especially luxurious and most uncommon touch of elegance. There are no signs of provenance here, but since this is copy #1, it is certainly likely that the volume originally belonged to a person involved with the press or else of considerable importance in general. (ST12506)



200. (RICCARDI PRESS). (VELLUM PRINTING). FLINT, WILLIAM RUSSELL, Illustrator. THEOCRITUS. THE IDYL[L]S. (London, Liverpool & Boston: The Medici Society Ltd., 1922) 267 x 203 mm. (10 1/2 x 8"). **Two volumes.** Rendered into English prose by Andrew Lang. No. 7 OF 12 COPIES PRINTED ON VELLUM (along with 500 on paper). Original limp vellum, green silk ties, gilt titling on front covers and spines, top edges gilt, other edges untrimmed. In an excellent vellum-backed linen folding box with gilt-stamped title labels on spine. Woodcut printer's devices, title page vignette, and 20 color plates after watercolors by William Russell Flint, captioned tissue guards. Title pages printed in blue and black, with lettering designed by Edith M. Engall. Ransom, p. 395; Tomkinson, p. 149. ♦ Vellum covers darkened as a reflection of grain, a few other trivial imperfections, but A FINE COPY inside and out. \$5,200

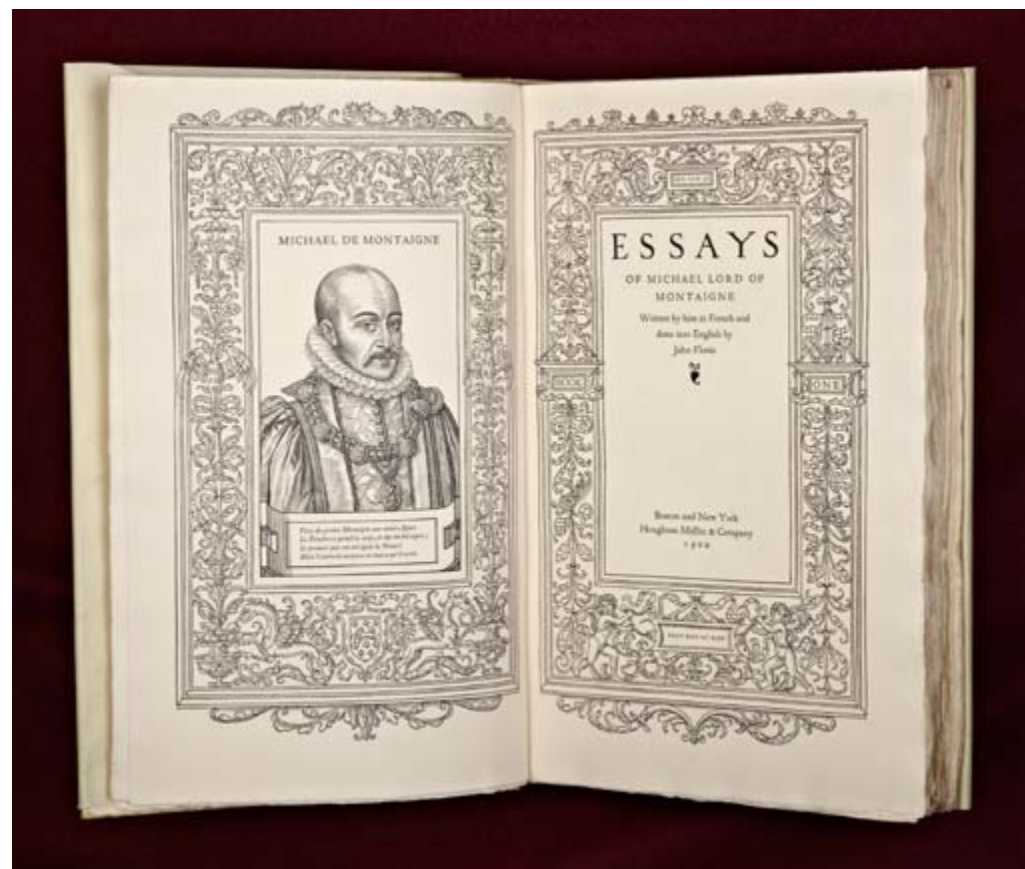


Containing a classical text perfect for his illustrations featuring sensuous female forms, this is one of the last of Flint's highly agreeable corpus of books done for the Riccardi Press, offered here in its deluxe form and in outstanding condition. Theocritus was the greatest of Greek pastoral poets, and his "Idylls" served as the model for Virgil's "Eclogues." A third century B.C. Greek from Sicilian Syracuse, Theocritus migrated to Hellenistic Egypt, where he enjoyed the patronage of the beneficent Ptolemy II, who encouraged scholars, poets, and scientists gathered at the Alexandrian Museum. Although set in the world of shepherds sheltering in the shade and singing to the music of panpipes, the "Idylls"

are by no means artless; instead, they are highly wrought compositions that often meditate on the poetic craft itself. Andrew Lang (1844-1912), who translated the poems into English prose, was a well-known classicist, literary critic, poet, folklorist, and writer of fantasy novels. While neither the imprint nor the colophon mentions the Riccardi Press, the emblem of the press is at the back of each volume, and the colophon includes Charles T. Jacobi as pressman. While Flint did fine work in various media, he became known in the 1920s as a master of the watercolor nude (primarily through books like the present one) and this made his reputation, even if he had hoped for recognition in a broader way. (CAH1257)

Rogers' Montaigne in Remarkable Condition

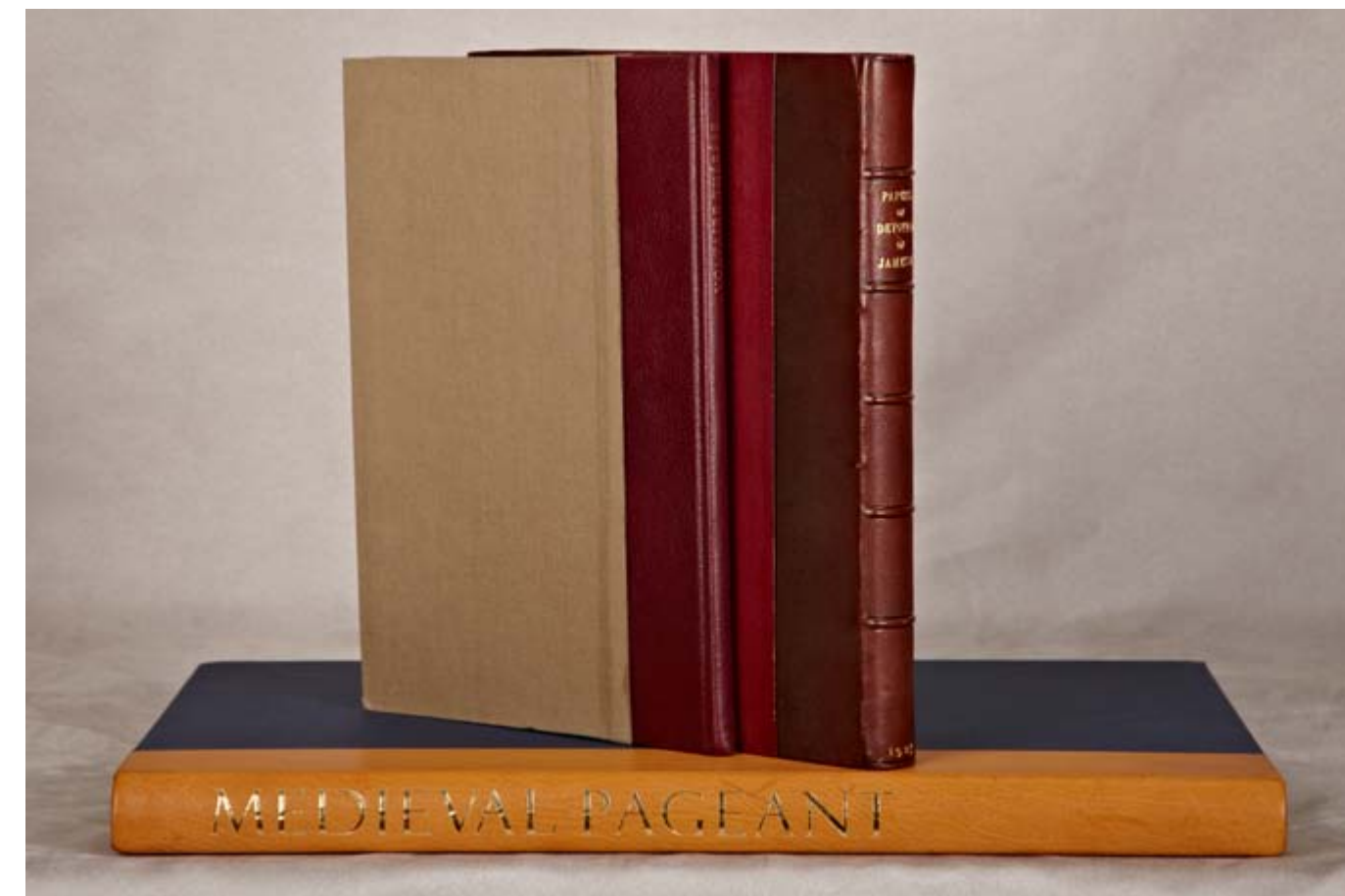
201. (ROGERS, BRUCE). MONTAIGNE, MICHEL EYQUEM DE. ESSAYS OF MICHAEL LORD OF MONTAIGNE WRITTEN BY HIM IN FRENCH AND DONE INTO ENGLISH BY JOHN FLORIO. (Boston and New York: [Printed at the Riverside Press for] Houghton Mifflin & Company, 1902) 368 x 241 mm. (14 1/2 x 9 1/2"). **Three volumes.** ONE OF 265 COPIES. Publisher's green handmade marbled papered boards backed with light green canvas, flat spines with printed white paper label, ENTIRELY UNOPENED. In original pale green paper dust jackets inside publisher's (rather soiled and slightly worn) folding cloth boxes, with paper spine labels. Frontispiece portrait in each volume, 23 full-page facsimiles, large and beautiful criblé initials throughout, criblé headpieces. Designed by Bruce Rogers. ♦ Spine of first volume with tiny areas of faint discoloration (perhaps from glue?), very minor rumpling and soiling to one dust jacket, otherwise IN OUTSTANDING CONDITION, the bindings and two of the jackets entirely clean and unworn, and pristine internally. \$1,250



Designed by Bruce Rogers and printed on the finest quality paper available, this strictly limited large format luxury edition is famous as perhaps the most memorable single printing performance by the Riverside Press. It marks the debut of the first typeface Rogers designed, appropriately named "Montaigne," which like his famed Centaur type is based on the humanist typeface of Venetian printer Nicolas Jenson. Rogers (1870-1957) showed an early talent for book design: according to ANB, the adolescent Rogers "created a hand-lettered edition of William Cullen Bryant's "Forest Hymn," complete with imitation etchings bearing plate marks made by a kitchen iron." Rogers left his native Indiana to work for Boston publisher L. Prang and Company in 1895. He supplemented his income with freelance book design work, which came to attention of George H. Mifflin of Houghton, Mifflin & Company. As a result, Rogers was hired to work for the Riverside Press in 1896, and in 1900 he was put in charge of the newly created "Department of Special Editions," where Rogers was given free rein to experiment with typography, paper, and binding. The department produced 60 "Riverside Editions" during Rogers' tenure. After leaving the Riverside Press in 1911, Rogers did freelance work before moving to England to collaborate with Emory Walker. He had a transatlantic career thereafter, and is best remembered today for his stately Oxford Lectern Bible, published in 1935. Only two copies of this work have appeared in ABPC since 1975, and one would be very hard pressed to find a set in better condition than the present item. ([ST11893](#))

202. (ROXBURGHE CLUB). JAMES II. PAPERS OF DEVOTION OF JAMES II: BEING A REPRODUCTION OF THE MS. IN THE HANDWRITING OF JAMES THE SECOND NOW IN THE POSSESSION OF MR. B. R. TOWNLEY BALFOUR. (Oxford: Printed [at the Oxford University Press by Frederick Hall] for Presentation to the Members of the Roxburghe Club, 1925) 292 x 229 mm. (11 1/2 x 9"). xxx pp., [1] leaf, 173, [5] pp. Introduction by Godfrey Davies. Apparently the FIRST EDITION. Original Roxburghe binding of maroon half morocco over red textured cloth boards, flat spine with titling in gilt, top edge gilt, other edges untrimmed. One facsimile manuscript plate. Presentation card reading "With the Earl of Derby's compliments" laid in at front. Title page, dedication, and membership list printed in red and black. This copy originally prepared for Sydney Richardson Christie-Miller (his name printed in red in the Roxburghe list as a way of indicating this). ♦Endpapers with a hint of foxing, but a virtually pristine copy. \$525

▼ 203, 202, 204 (on the bottom)



This is an extremely well-made book of some historical interest, just what one would expect from the tasteful and ultra-exclusive Roxburghe Club publications. Written during the period of James' exile after his conversion to Roman Catholicism, the present volume contains loosely connected papers by the king giving his thoughts on religion, the text taken from an original manuscript and printed here for the first time. Although the piety he expresses did not always govern his personal behavior, the king is obviously sincere in his reflections, and although he had the reputation for being endowed with less than a superfluity of intellectual prowess, the writing here shows that he had thought deeply about his life and faith. The Roxburghe Club takes its name from the celebrated bibliophile John Ker, third duke of Roxburghe (1740-1804), who put together an unprecedented collection of some

10,000 items, the majority being early books, especially works printed by Caxton. In 1812, during the evening of the day those books were dispersed at auction, the most distinguished of the patrician bibliophiles in attendance at the sale dined together in St. Albans Street. No doubt stirred to a special fervor as a result of the auction (Valdarfer's 1471 edition of Boccaccio, for which Roxburghe paid £100, had sold for the astronomical sum of £2,260), the 18 assembled collectors founded the Roxburghe Club, which ever after has counted among its membership a small elite of bibliophiles. As some indication of the limitation of the press run here, the membership roll at the front of this work lists 40 members of the Roxburghe Club, with the Earl of Derby, who prepared this work for the group, listed 11th. There could not be a copy anywhere in finer condition than this one. ([ST10112h](#))

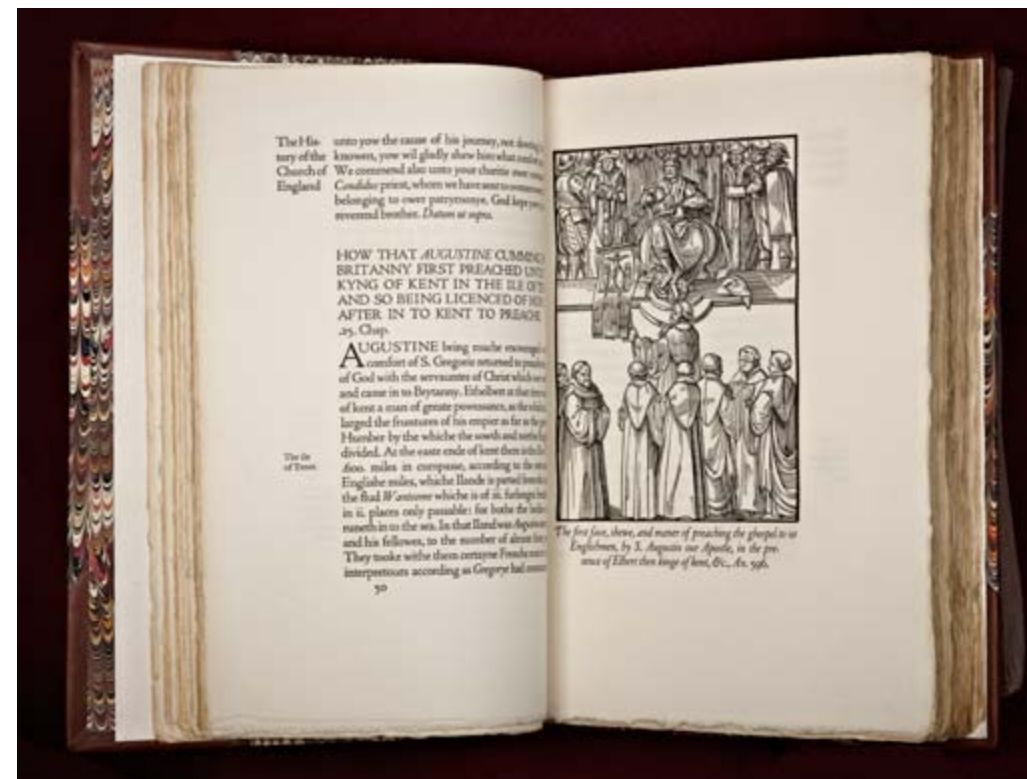
203. (ROXBURGHE CLUB). VOLTAIRE. THÉRÈSE: A FRAGMENT. (Cambridge: For Presentation to Members of the Roxburghe Club, 1981) 286 x 210 mm. (11 1/4 x 8 1/4"). 4 p.l., 20 pp. Edited, with an introduction, by Desmond Flower. Maroon morocco over light brown cloth boards, top edge and titling on spine in gilt. Four facsimile leaves (printed recto and verso). Front pastedown with bookplate of Frederick Baldwin Adams, Jr., and this copy originally prepared for Adams (his name printed in red in the Roxburghe list as a way of indicating this). ♦In extremely fine condition. (See illustration on p. 175.)\$125

This is a volume comprising introduction, printed text, and facsimile of Voltaire's manuscript, namely, a fragment of an otherwise lost comedy by the sage, never publicly produced, but privately performed at the home of Voltaire's great friend, the Marquise du Châtelet, with the marquise herself in the title role. ([ST9145i](#))

204. (ROXBURGHE CLUB). WAGNER, ANTHONY, NICOLAS BARKER, and ANN PAYNE, Editors. MEDIEVAL PAGEANT. (London: [By Bernard Quaritch, Ltd.] for the Roxburghe Club, 1993) 470 x 356 mm. (18 1/2 x 14"). 5 p.l., xiii-xxi, [i], 100 pp., [1] leaf. Tan quarter morocco over blue buckram boards, vellum tips, top edge and titling on spine in gilt. With 79, mostly full-page, illustrations (72 in color, one a three-page fold out). Front pastedown with bookplate of Frederick Baldwin Adams, Jr., and this copy originally prepared for Adams (his name printed in red in the Roxburghe list as a way of indicating this). ♦In very fine condition. (See illustration on p. 175.)\$950

This is a magnificently illustrated publication, with introduction, of facsimiles of "Writhe's Garter Book," made up of two once separate manuscripts of the late 15th century, both fine works of art. The first contains a series of illuminations depicting the sequence of ceremonies undergone by a knight joining the Order of the Bath (including a bath, a shave, prayers in chapel, and a banquet), while the second portrays generations of earls of Salisbury and their wives, the lords wearing elaborate suits of armor, the ladies garbed in heraldic cloaks. ([ST9145r](#))

205. (SHAKESPEARE HEAD PRESS). BEDE, THE VENERABLE. THE HISTORY OF THE CHURCH OF ENGLANDE. (Stratford-on-Avon: Shakespeare Head Press, 1930) 298 x 203 mm. (11 3/4 x 8"). xx, 479 pp. Translated into English by Thomas Stapleton. Edited by Philip Hereford. ONE OF 475 COPIES. Attractive recent brown half morocco over marbled boards, raised bands, spine panels blind-tooled with central Maltese cross and scrolling cornerpieces, gilt titling, marbled endpapers, top edge rough trimmed, others untrimmed. With a map of Bede's England and woodcuts in text (some full-page). Printed in red and black in Cloister type. Ransom, pp. 16-17. ♦Isolated trivial smudges and foxing, but an extremely fine copy, especially fresh internally, and in an unworn binding. \$1,000



This is a very pleasing large-format item produced precisely in the middle of the 20-year period during which Franklin says that Shakespeare Head was "the most mature and sophisticated of the private presses." Founded in 1904 by A. H. Bullen, the Shakespeare Head Press was taken over, upon Bullen's death in 1920, by Basil Blackwell and his partner. Bernard Newdigate was engaged as designer for the press, and for the next two decades Shakespeare Head became a leading producer of English privately printed books. The text of Bede is taken from the Thomas Stapleton translation as printed in Louvain in 1565, and the woodcuts are based upon the originals. The editor calls the Stapleton translation "splendid" and "loveable," and he acknowledges that the present printing was intended partly to rescue it from two centuries of oblivion that began when it was superseded in the 18th century. ([CAH1273](#))

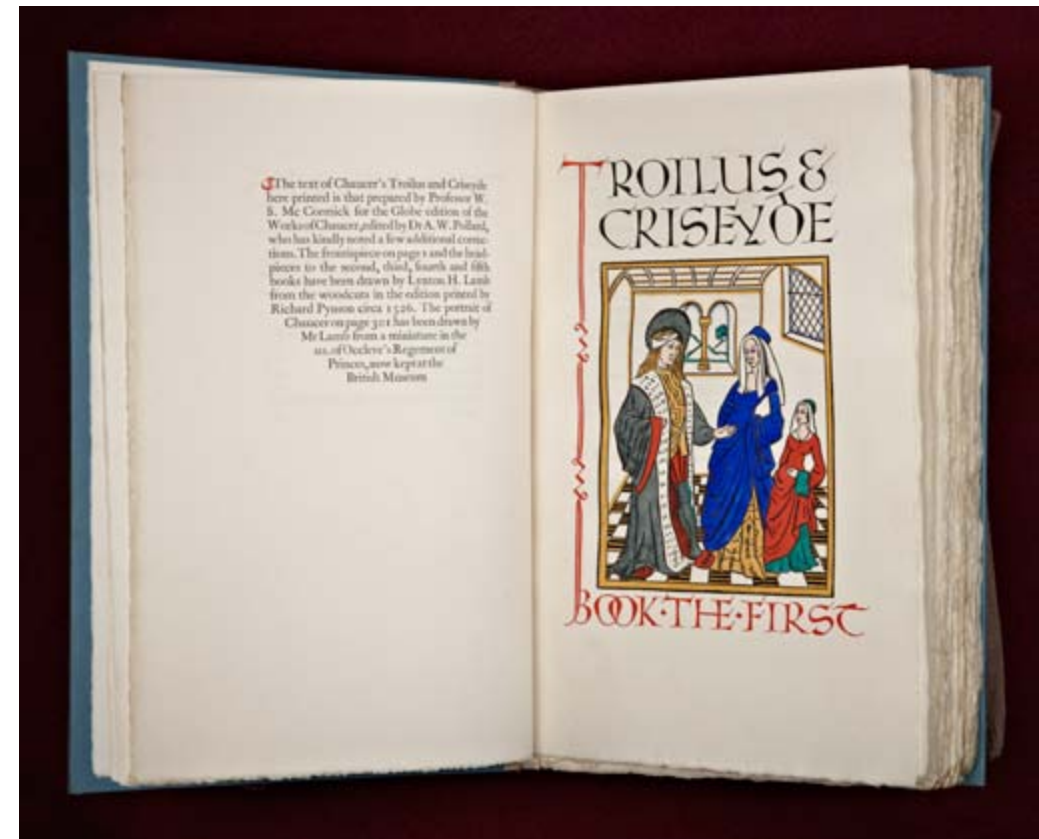
▼ 205, 208



A Virtually Untouched Set



206. (SHAKESPEARE HEAD PRESS). CHAUCER, GEOFFREY. THE WORKS OF GEOFFREY CHAUCER. (Stratford-on-Avon: Shakespeare Head Press, 1928-29) 292 x 200 mm. (11 1/2 x 7 7/8"). **Eight volumes.** Edited by Alfred W. Pollard. No. 26 OF 375 COPIES, 350 for sale. Publisher's original holland-backed blue boards, flat spine with printed paper label, ENTIRELY UNOPENED. In custom-made blue cloth chemises in two four-volume slipcases with backs designed to look like volumes on the shelf, including black morocco titling labels. With headings and initials drawn in color by Jocelyn V. Gaskin and with hand-colored woodcuts in the text by Hugh Chesterman, all based on those in the Ellesmere manuscript. Printed in Caslon Old Face type on Batchelor's Kelmscott handmade paper. Ransom, p. 16. ♦A couple of spots of faint foxing to paper spine labels, otherwise A PRISTINE SET, in as close to original condition as one could hope to find (the boxes in fine condition as well). **\$4,000**



This is a sparkling, completely unused copy of the handsome Shakespeare Head Press Chaucer, printed by Bernard Newdigate and illustrated by Hugh Chesterman. Proclaiming it "a classic of Newdigate's skill," Franklin is full of praise: "of the three notable Chaucer editions—placing this with Kelmscott and Golden Cockerel—Newdigate's is strikingly the simplest. It is most readably designed in 18 pt. Caslon. The first impression is of care in planning, of thought for the reader. A friendly craftsmanship comes from all the pen and brush work in these books. The illustrations enter as pleasant surprises, rather than necessary parts of the plan. The edition seems complete without them, but we are delighted to find them. . . . The illumination seems as fine as the old French work it imitates, and nothing in the private press movement gives quite such jewelled splendour as this." In addition to "The Canterbury Tales" (three volumes), the set contains "Earlier Minor Poems," "Boece de Consolacione Philosophie," "Troilus and Criseyde," "The House of Fame," "The Legende of Good Women," "Later Minor Poems," "Doubtful Minor Poems," "A Treatise on the Astrolabe," and "The Romaunt of the Rose." Private press books like this one—even when made, as here, of easily damaged materials—are not infrequently found in very fine condition. But the present unsurpassable set stands out. (CAH1271)

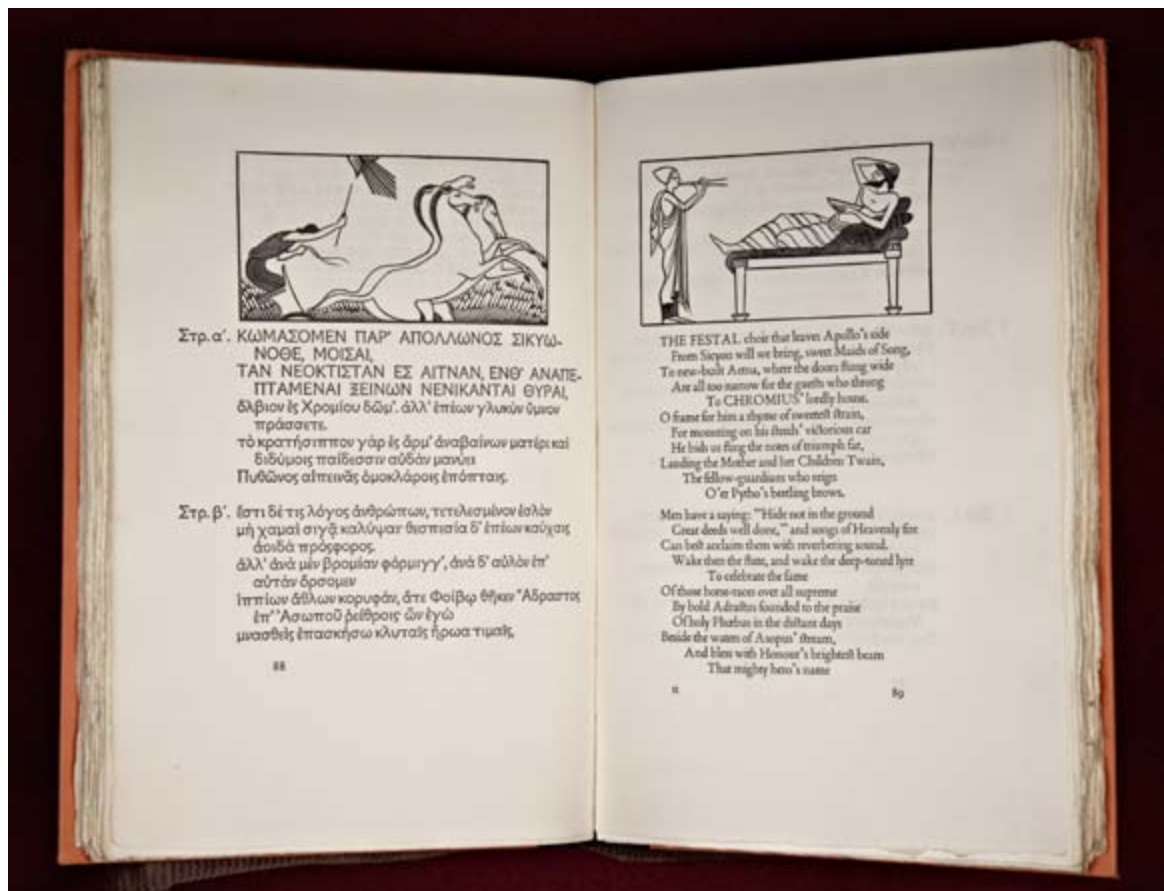
207. (SHAKESPEARE HEAD PRESS). MALORY, THOMAS. THE NOBLE & JOYOUS BOKE ENTITLED LE MORTE DARTHUR. (Oxford: Shakespeare Head Press, 1933) 264 x 191 mm. (10 3/8 x 7 1/2"). **Two volumes.** No. 208 OF 370 COPIES, 350 for sale. Publisher's terra cotta half morocco over ivory buckram, flat spines with gilt titling, marbled endpapers, top edges gilt. With woodcuts reproduced from Wynkyn de Worde's edition of 1498. Printed in red and black in Caslon type. Ransom, p. 18. ♦Trivial finger soiling to the light-colored boards, a couple of short tears to fore edge of endleaves, otherwise AN ESPECIALLY FINE COPY, the bindings unworn, and with virtually no signs of use internally. **\$1,000**

This is a most attractive copy of the Shakespeare Head edition of the Arthurian tale, reprinted from, and resembling in its layout and typeface, the 1498 edition of Wynkyn de Worde. Written in the 15th century by Thomas Malory (ca. 1405-71), the sweeping of earlier chivalric tales in French, includes the youth of Arthur, the romance of Guinevere and Launcelot, the quest for the Grail, and the tragedy of Tristan and Iseult. PMM says that the text, the most famous version of all the Arthurian legends, is nothing less than "the matter of England." And Malory's "style, the humor, the



magnificence, that magic that takes away the breath, combine [here] in a masterpiece of legendary narrative." The printers used photographs of the only surviving copy of the 1498 edition, held by the John Rylands Library, to set the text here. The woodcuts, accurately described in the colophon as "crude but vigorous," come from the same source. The result is a work directly tied to the early days of printing in England. (CAH1277)

208. (SHAKESPEARE HEAD PRESS). PINDAR. [In Greek]: PINDAROU EPINIKIA. PINDAR'S ODES OF VICTORY. THE OLYMPIAN AND PYTHIAN ODES. [and] THE NEMEAN AND ISTHMIAN ODES. (Stratford-on-Avon: Shakespeare Head Press, 1928, 1930) 368 x 248 mm. (14 1/2 x 9 3/4"). **Two volumes.** Introduction and translation into English verse by C. J. Billson. ONE OF 250 COPIES for Great Britain (along with seven on vellum



and 100 paper copies for America). Publisher's printed orange boards, flat black buckram spine with orange paper label. In an excellent custom-made black and brown cloth clamshell box. With 88 woodcut headpieces by John Farleigh. Printed in Victor Scholderer's Hellenic Greek type and with English text in Poliphilus type on facing pages. Prospectus for the Nemean and Isthmian Odes laid in at front. Ransom, p. 16. ♦Boards slightly soiled, two corners a bit bumped, paper labels slightly faded, other trivial imperfections, but the insubstantially made bindings solid and without any significant condition issues, and an immaculate set internally. (Also see illustration on p. 177.)\$1,000

This is an excellent copy of an unusual bilingual edition of Pindar's heroic odes, printed here in a clean, legible Greek type and illustrated with woodcuts resembling the stylized figures from Etruscan art. The greatest of all Greek lyric poets, Pindar (522–443 B.C.) composed in the grand late archaic manner of Aeschylus, using bold metaphors and probing the meaning of aristocratic life. Featuring complicated rhythms, his odes celebrate the victors of the athletic games of ancient Greece, incorporating a wealth of mythological lore and flashes of philosophical insight. They have always been highly valued by poets of later eras for their exquisite craft. The illustrations here are by noted wood engraver John Farleigh (1900–65), who received commissions from a number of leading private presses, most notably Golden Cockerel. And his well-received designs for Bernard Shaw's "The Adventures of the Black Girl in her Search for God" helped to popularize wood-engraved illustrations for mass produced as well as private press publications. Although printed on thick, luxurious paper, these volumes are bound in boards that easily become shabby or damaged, so it is difficult to find them, as here, in their original state and in agreeable condition. (CAH1205)

209. (SHAKESPEARE HEAD PRESS). PLUTARCH. THE LIVES OF THE NOBLE GRECIANS AND ROMANES, COMPARED TOGETHER BY THAT GRAVE LEARNED PHILOSOPHER & HISTORIOGRAPHER, PLUTARKE OF CHÆRONEA. (Stratford-on-Avon: Shakespeare Head Press, 1928) 241 x 159 mm. (9 1/2 x 6 1/4"). **Eight volumes.** Translated from the Greek into French by James Amyot and from French into English by Thomas North. No. 6 OF 100 SETS on handmade paper and in the deluxe binding, SIGNED BY THE ARTIST (along with 500 regular copies). Publisher's black half morocco over burnt orange linen by Morley of Oxford (stamp-signed on front pastedown), raised bands decorated with thick and thin gilt rules, top edges gilt. With tondo portrait of author on title page, portrait of Elizabeth I at head of dedication page, and portrait of the appropriate subject at the beginning of each biography. With the laid-in carbon copy of the description from Philip C. Duschnes, describing the set (perhaps in the 1960s or '70s) as "in perfect condition." Franklin, p. 235; Ransom, p. 15. ♦One cover with tiny blemish and vague dent to tail edge, but BEAUTIFULLY WELL PRESERVED, entirely clean, fresh, and bright internally, and in virtually unworn bindings. \$5,500

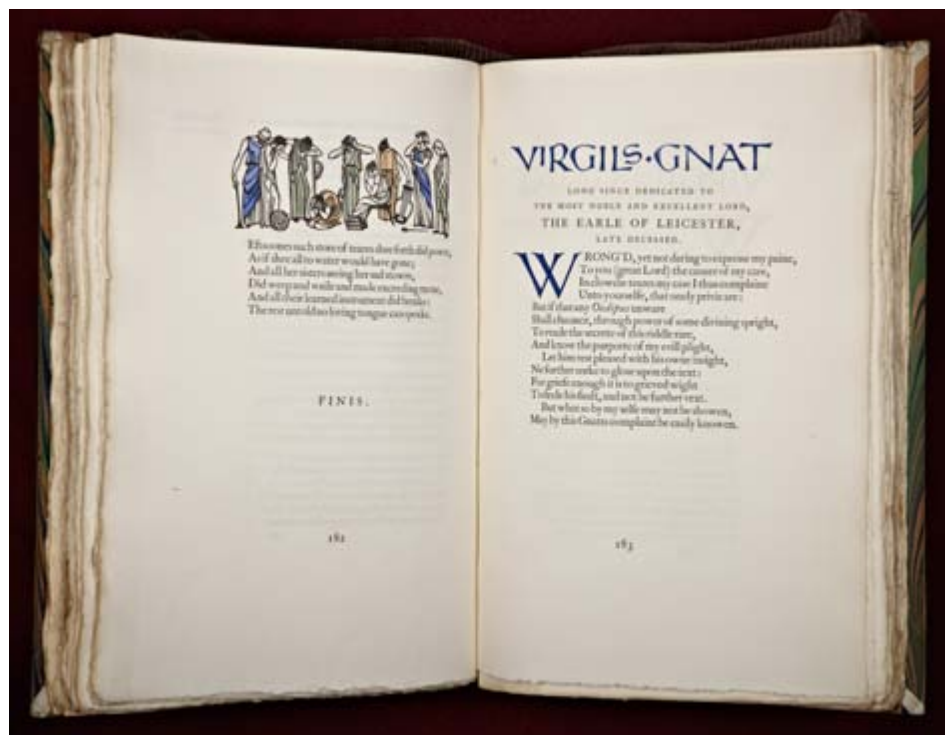


This is the very fine deluxe version of the Shakespeare Head Plutarch, printed on thick, beautiful Batchelor handmade paper. It aims to be faithful to North's original 1579 version, with its quaint spelling and punctuation, its inconsistent use of capitalization and italics, and its woodcut portrait busts of the subjects of the biographies. These busts have been reproduced here for about half of Plutarch's subjects, but when more authentic portraits have been available from ancient coins or medals, they have been substituted as the headpieces. Born in the latter part of the first century,

Plutarch conceived of his 46 biographies (not counting those no longer extant) as studies in character, chronicles of how his famous Greeks and Romans responded to the vicissitudes of fortune. He is a very important source for both Greek and Roman history, and over the centuries has been one of the West's most influential authors. Renaissance scholars could find Latin translations in print beginning in 1470, but not until 1579, when Thomas North issued his version from the

French of Amyot, were the "Lives" available in English. DNB praises the work as "admirably vivid and robust prose." North (1535?-1601?) dedicated the work, no small undertaking, to Queen Elizabeth, and it inspired several of Shakespeare's plays. Our deluxe version of this edition is much more highly prized than the 500 regular copies and commands a substantially higher price, especially when found, as here, in essentially unused condition. (CAH1270)

210. (SHAKESPEARE HEAD PRESS). SPENSER, EDMUND. THE WORKS. (Oxford: Shakespeare Head Press, 1930-32) 292 x 203 mm. (11 1/2 x 8"). **Eight volumes.** Edited by W. L. Renwick. No. 7 OF 375 COPIES on paper (350 for sale, along with 11 copies on vellum). Publisher's Cockerell marbled paper boards backed with green Hermitage calf, flat spine, vellum-tipped corners, five of the volumes entirely UNOPENED. With hand-colored wood engravings by Hilda Quick in the text. Headings and initials by Joscelyne Gaskin, cut in wood by Quick. Franklin, pp. 150, 236; Ransom, p. 17. ♦Spines slightly darkened and a little scuffed on a couple of volumes, paper boards a bit chafed, other trivial imperfections, but the bindings all very sturdy and without serious defects, and the text in outstanding condition, the mostly unopened set with no signs of use internally. **\$1,800**



Franklin considers this Spenser the equal of the impressive Shakespeare Head Press Chaucer, noting that the sets are "different, as the character of the author is, but in merit [there is] nothing to choose between them." Obviously with the eight-volume Chaucer and the eight-volume Spenser in mind, he

notes that "if it is judged by numbers of volumes issued, [Shakespeare Head] must be the most active of the careful private presses. As the major works stand out in any view of the labours" expended by the various presses in the 20th century, "the Shakespeare Head holds a place of high honour." (CAH1276)

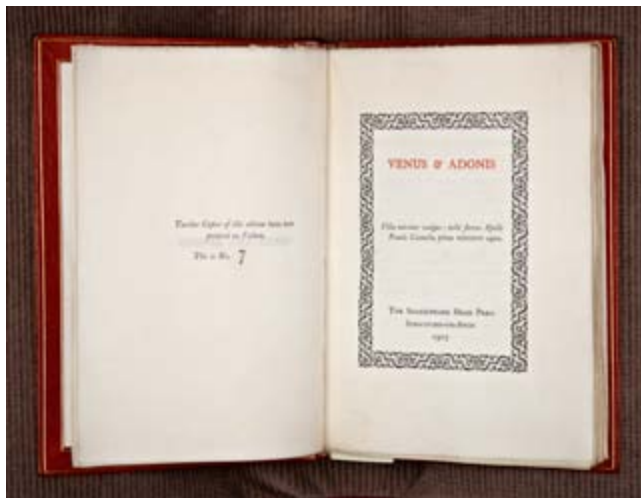
211. (SHAKESPEARE HEAD PRESS). STERNE, LAURENCE. THE WORKS. (Stratford-on-Avon: Printed at the Shakespeare Head Press for Houghton Mifflin Company, 1926) 238 x 162 mm. (9 3/8 x 6 3/8"). **Seven volumes.** No. 65 OF 500 COPIES. Quite attractive original dark blue three-quarter morocco over blue linen bound at the Riverside Press (signed on verso of front free endpaper), raised bands, spines gilt in compartments with corner curls and ornate scrollwork, top edges gilt, other edges untrimmed. UNOPENED. With 12 pleasing plates by George Cruikshank. Isolated pencilled marginalia. Franklin, p. 234; Ransom 47. ♦Occasional minor foxing, especially to leaves at the beginning and end of volumes, otherwise A NEARLY MINT SET, the bindings with no perceivable wear, and the text obviously with no signs of use. **\$1,900**



This is an unopened copy of an attractively bound and generally well-made private press edition of an 18th century author whose popularity endures. But in his own time, Laurence Sterne (1713-68) was the perfect example of an author whose scandalous personal behavior overshadowed his achievements as a writer. The journalist and editor Robert Shelton Mackenzie said in his "Noctes Ambrosianæ" of 1854 that Sterne was "so infamous [in] his private character, that when he entered the pulpit to preach in York Minster, of which he was a prebend, many of the congregation rose from their seats and left the cathedral." 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, he 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 and the book that is generally regarded as the first novel dominated by a conscious psychological theory. Also of considerable interest is his "Sentimental Journey through France and Italy," an account of a sojourn occasioned by poor health and a travel book of continuing interest. Add to these Sterne's letters and his sermons, and one has a corpus of material of very substantial interest, here presented in a pleasing package waiting to be opened. (ST11462a-048)

212. (SHAKESPEARE HEAD PRESS). (VELLUM PRINTING). SHAKESPEARE, WILLIAM. VENUS AND ADONIS. (Stratford-on-Avon: The Shakespeare Head Press, 1905) 184 x 133 mm. (7 1/4 x 5 1/4"). 6 p.l. (the first 3 blank), 49 pp., [9] leaves (5 of these blank). No. 7 OF 12 COPIES ON VELLUM (along with 500 copies on paper). Appealing russet crushed morocco by Sangorski & Sutcliffe (stamp-signed on front turn-in), flat spine with gilt titling, gilt-ruled turn-ins. In apparently original paper slipcase. With decorative border on title page and printer's device in colophon. Franklin, p. 232; Ransom, p. 9. ♦Boards with just slight humpbacked bowing (as almost always with vellum books), half a dozen leaves with naturally occurring variations in tone of the vellum, otherwise a fine copy, the unworn binding very lustrous, and the text with no signs of use. **\$3,500**



A small book (like the original printing), this is the uncommonly seen vellum edition of one of Shakespeare Head's earliest publications (the sixth item on Ransom's checklist). Press founder A. H. Bullen claimed that the idea of printing the works of Shakespeare in the writer's native town came to him in a dream, and thus the Shakespeare Head Press was born. Written in the style of Ovid and first published in 1593 by fellow Stratford native Richard Field, this poem about a goddess' ill-fated love for a mortal was very likely Shakespeare's first appearance in print. Bullen's note on the poem's history and significance

appears at the end of this volume. This edition is hard to find on vellum: ABPC lists just three copies at auction since 1975, only one since 1990. (ST12370y)

▼ (from top to bottom) 212, 213



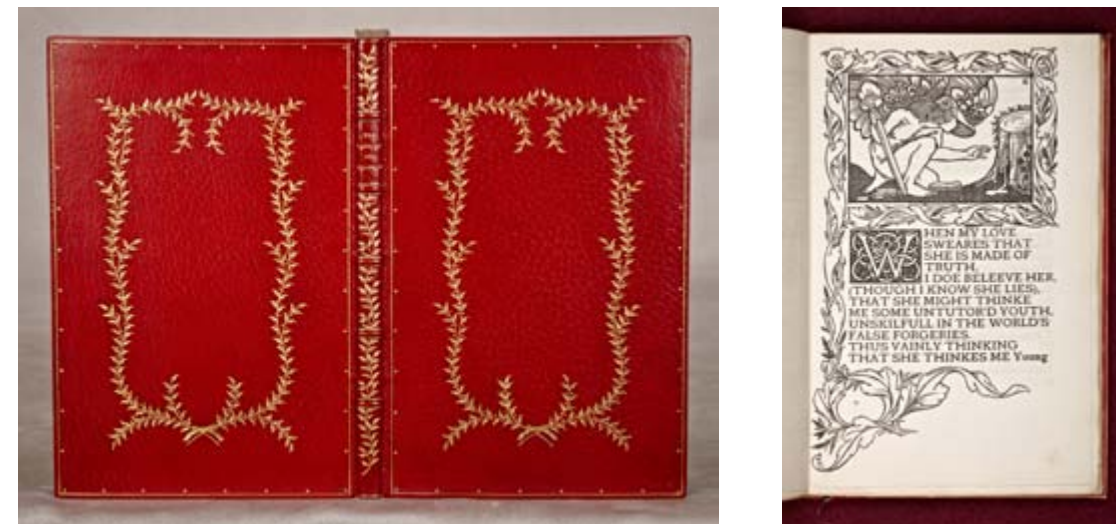
213. (STANBROOK ABBEY PRESS). CHRISTMAS LYRICS. (Worcester: Stanbrook Abbey Press, 1957) 197 x 143 mm. (7 3/4 x 5 5/8"). 3 p.l., 30 pp. Edited and modernized from the original versions by the Benedictines of Stanbrook Abbey. ONE OF 400 COPIES of the second impression. Publisher's flexible vellum with green silk ribbons. In the original (tape-repaired) cardboard slipcase. With calligraphic initials by Margaret Adams, one in burnished gold. Printed in Perpetua type by Dame Hildelith Cumming. "The Stanbrook Abbey Press: Ninety-Two Years of its History," pp. 68-69. ♦In immaculate condition. **\$500**

This is an impeccable copy of the initial "fine printing" production of the revival of the Stanbrook Abbey Press after the death of its founder, the scholarly Roman Catholic nun, Lady Abbess Laurentia McLachlan (1866-1953). Established in 1876 at Stanbrook Abbey in Worcestershire, the press was one of the first modern hand-presses in England. According to DNB, Sir Sydney Cockerell "placed his connoisseurship and knowledge of fine book production at the disposal of this learned Benedictine house with its printing press, and his friendship with its abbess withstood even an imprudent introduction to another of his friends, George Bernard Shaw." Under printer Dame Hildelith Cumming, the Stanbrook Abbey Press became "renowned for the quality of its book design and press work. She initially sought advice from printers and typographers, notably Jan van Krimpen, whose types were used in the majority of fine books from 1958 onwards.

The combination of handmade papers and distinguished types, with the calligraphy and decorations of Margaret Adams, characterized much of Stanbrook's output. The press produced some eighty titles between 1956 and 1988." (DNB) With a binding inspired by the Ashendene Press books in the abbey's library, "Christmas Lyrics" features Medieval hymns transcribed from manuscripts held by the British Museum and the libraries of Oxford and Cambridge Universities. (ST12370q)



214. (VALE PRESS). (BINDINGS - STIKEMAN). SHAKESPEARE, WILLIAM. THE PASSIONATE PILGRIM & THE SONGS IN SHAKESPEARE'S PLAYS. (London: Vale Press, 1896) 197 x 130 mm. (7 3/4 x 5 1/8"). lxxix pp. Edited by T. Sturge Moore. ONE OF 310 COPIES. EXCEPTIONALLY PRETTY RED MOROCCO, ELEGANTLY GILT, BY STIKEMAN (signed on front pastedown), covers with border comprising a single gilt rule and widely spaced dots, central rectangular panel formed by a pair of leafy vines (tied together with a bow at bottom, rising vertically, and then nearly touching as they turn inward along the top), spine panels and turn-ins similarly decorated, top edge gilt, other edges untrimmed, marbled endpapers. In a lined morocco-backed red folding box. Woodcut border, vignette, and initials, all by Charles Ricketts. Ricketts, p. xx. Tomkinson, p. 165. ♦Just a hint of wear to tiny portions of the front joint, but A VERY FINE COPY IN A LOVELY BINDING. **\$3,500**



This is a finely bound copy of the fifth book issued by the Vale Press and the first in its series of Shakespeare volumes. During the last two decades at the end of the 19th century, Henry Stikeman was generally considered to be the leading binder in America, exhibiting "extraordinary skill . . . in design, inlaying, and tooling." (Maser collection) This binding is more delicate in design, more feminine than typical Stikeman work, and that suits very well the content of the volume. The Vale books, which Cave says were "far truer to the spirit of fifteenth-century printing than Kelmscott work," included nearly 50 titles issued during the eight-year life of the press, and both the impressive output

and the press' considerable artistic success can be attributed to the fact that Ricketts was in control of every facet of the operation. Tomkinson observes, "Although the actual printing was done on the premises of the Ballantyne Press, the Vale books were built entirely on Mr. Ricketts' design under his personal supervision on a press set apart for his sole use; the founts, decorations, illustrations (including the engraving on the wood), watermarks, and pagination were all the work of Mr. Ricketts, and it is doubtful if, in the history of printing, books have been made which reflect the invention and work of one man more explicitly than do the Vale books." (ST12218)

Five Vale Press Books from Laurence Hodson's Library, Each Being One of 10 Printed on Vellum, and All in Immaculate Condition

215. (VALE PRESS). (VELLUM PRINTING). BIBLE IN ENGLISH. ECCLESIASTES; OR, THE PREACHER, and THE SONG OF SOLOMON. (London: Vale Press, 1902) 300 x 200 mm. (11 3/4 x 7 3/4"). xxvii pp. ONE OF 10 COPIES ON VELLUM (in addition to 300 on paper). Original limp vellum, flat spine divided into panels by thick and thin gilt rules, gilt titling. Printed in red and black in the King's fount. Front pastedown with the book label of Laurence W. Hodson, printed for him at the Kelmscott Press. Page ix with neat pencilled correction to text (probably by Hodson). Ricketts, p. xxx; Franklin, p. 205; Ransom, p. 436; Tomkinson, p. 170. ♦AN EXCEPTIONALLY BEAUTIFUL COPY, internally and externally as clean, smooth, fresh, and bright as anyone could ever hope to see. (Also see illustration on p. 189 and on back cover.) **\$9,500**

This and the next four items are strictly limited luxurious vellum copies of Vale Press books from a distinguished collection, offered here in the most outstanding condition imaginable. The present large-format edition contains two of the greatest works of literature from the King James Version of the Bible, and it is one of just three books printed by the

press in the distinctive uncials of the King's Fount. "Ecclesiastes" contains such memorable passages as "To everything there is a season" and "Cast your bread upon the waters," while the "Song of Solomon" is both revered by the faithful as allegory of the relationship between Christ and his Church and appreciated by the secular as a lush and sensual love poem. One of the tallest products of the Vale Press, the present item is a stately book well printed on rich, creamy vellum that is a delight to the eyes and to the touch. Former owner Laurence W. Hodson (1864-1933) was the heir to a brewery fortune and a major patron of William Morris and other figures in the Arts and Crafts Movement. In 1896, he hired Morris and Company to redecorate his home, Compton Hall in Wolverhampton, for which Morris' last wallpaper, "Compton," was designed and named. He acquired an extraordinary library that included early manuscripts and printed books as well as an outstanding collection of Kelmscott Press and Vale Press books and ephemera. His complete collection of the Vale Press oeuvre on both paper and vellum remained intact for over a century, and it is clear from the condition here that they must have been kept untouched in a carefully controlled environment over the years. We have not been able to find any copy of this special vellum edition offered at auction; the most recent appearances in the marketplace seem to be copies offered by Maggs in 1961 (for £21) and Charles Sawyer in 1959 (for £40). (ST12521)



The "High Water-Mark" of Ricketts Illustration

216. (VALE PRESS). (VELLUM PRINTING). BIBLE IN ENGLISH. THE PARABLES FROM THE GOSPELS. (London: Vale Press, 1903) 225 x 145 mm. (8 3/4 x 5 3/4"). lxxv, [i] pp. ONE OF 10 COPIES ON VELLUM (along with 300 on paper). Original limp vellum, flat spine divided into panels by thick and thin gilt rules, gilt titling. With 10 distinctive and sometimes powerful woodcuts by Charles Ricketts. Printed in Vale type. Front pastedown with the book label of Laurence W. Hodson, printed for him at the Kelmscott Press. Ricketts, p. xxx; Franklin, p. 205; Ransom, p. 437; Tomkinson, p. 171. ♦ A couple of leaves in the final gathering with very faint (naturally occurring) variations in the color of the vellum, otherwise AN OUTSTANDING COPY inside and out. (Also see illustration on p. 189 and on back cover.) \$9,500



This is the sumptuous vellum printing of the work that contains the largest number of illustrations in any Vale Press book, and the 10 woodcuts here are generally thought to represent the best of Ricketts' work as a book illustrator. In his "Self Portrait," Ricketts characterized these cuts as "the high water-mark in [his] work, as far as design goes." Similarly, Maureen Watry in her book "Charles Ricketts, a Publisher in Earnest," suggests that our artist "is at his best in those illustrations in which he presents dramatic episodes in stylised and decorative manner," and, as evidence, she uses Ricketts's illustration

of "The Parable of the Rich Man" from the present edition. The woodcuts are already very appealing on paper, but they make a dramatically more powerful impression when seen printed on vellum. In his bibliography of the Vale Press, Ricketts says that "a Vale book is a living and corporate whole" which "is conceived harmoniously and made beautifully like any other genuine work of art. Unity, harmony, such are the essentials of fine book building." "Parables" is perhaps the best representative of such a unified achievement from the entire corpus of works from the Vale Press. (ST12523)

217. (VALE PRESS). (VELLUM PRINTING). [BRADLEY, KATHERINE HARRIS and EDITH COOPER]. "MICHAEL FIELD," Pseudonym. **JULIA DOMNA.** (London: Vale Press, 1903) 240 x 150 mm. (9 1/4 x 6"). liii, [i] pp. ONE OF 10 COPIES ON VELLUM (in addition to 240 copies on paper). Original limp vellum, flat spine divided into panels by thick and thin gilt rules, gilt titling, ENTIRELY UNOPENED. Opening page with white vine initial, large (111 x 68 mm.) woodcut of a Vestal Virgin, and full border, the side panels with a floral motif, the top with a small urn, and the bottom panel with an oval medallion containing the head of a Gorgon, the composition by Charles Ricketts. Printed in red and black in the Vale type. Ricketts, p. xxx; Franklin, p. 205; Ransom, p. 437; Tomkinson, p. 171. ♦ A PRISTINE COPY, obviously never read. (Also see illustration on p. 189 and on back cover.) \$6,500

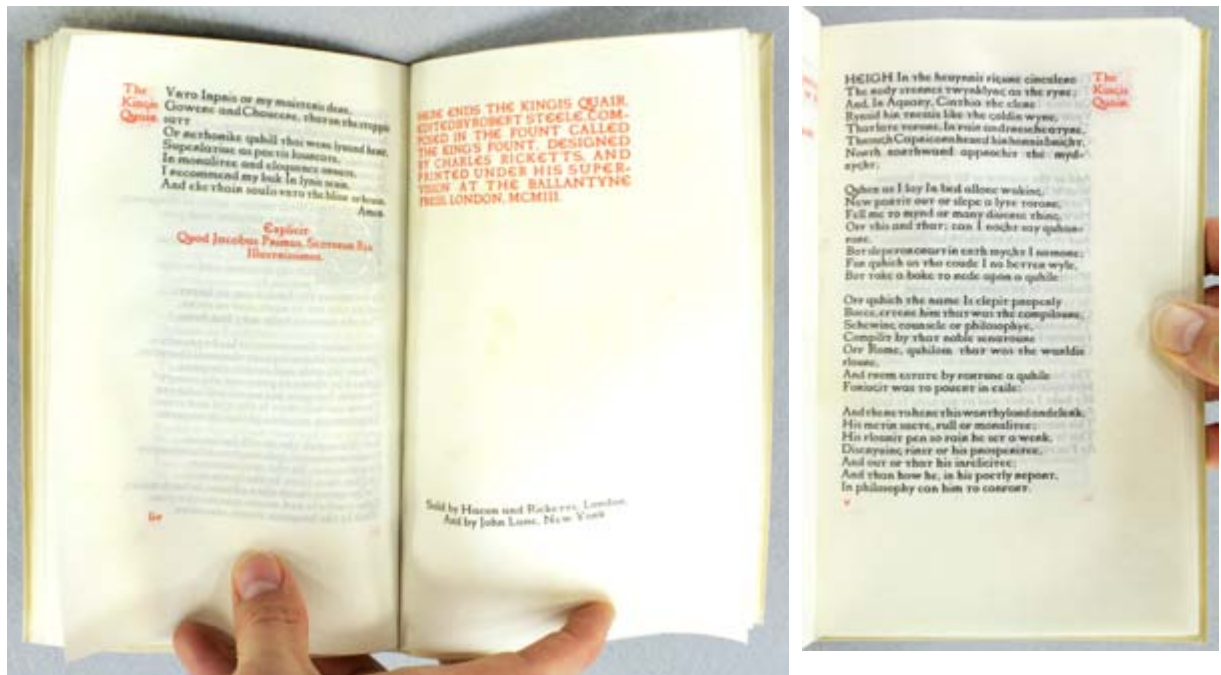
This desirable item features a very intriguing feminist aunt-and-niece writing team, along with printing and design work by the artisan that Franklin considers closest to William Morris in artistic ability. "Michael Field" was the pseudonym adopted by poet Katherine Harris Bradley (1846-1914) and her niece Edith Emma Cooper (1862-1913), who together aspired "to write great verse tragedies based on historical subjects, calling up the male Elizabethan tradition and eschewing modern realism." (DNB) Their subject here is the third century Roman empress Julia Domna, wife of Severus, mother of emperors Geta and Caracalla, and one of the most intellectually gifted and politically influential of all Roman empresses. The drama is typical of the work done by Bradley and Cooper, who issued much of what they produced in private press editions, including multiple titles with their friend Ricketts. Although without a bookplate, the present item comes from the unmatched collection of Vale Press books assembled by Arts and Crafts patron Laurence Hodson. The only other copy we could trace in the marketplace of our special vellum "Julia Domna" was offered by Quaritch in 1960 (for \$42). (ST12524)



The Work that Gave a Name to Ricketts' Distinctive Carolingian Typeface

218. (VALE PRESS). (VELLUM PRINTING). JAMES I, KING OF SCOTLAND. THE KINGIS QUAIR. (London: Vale Press, 1903) 240 x 150 mm. (9 1/2 x 6"). lv, [i] pp. Edited by Robert Steele. ONE OF 10 COPIES ON VELLUM (in addition to 260 on paper). Original limp vellum, flat spine divided into panels by thick and thin gilt rules, gilt titling, partially unopened. Printed in red and black in the King's fount. Ricketts, p. xxxi; Franklin, p. 205; Ransom, p. 437; Tomkinson, p. 171. ♦ Tiny (natural?) scar to vellum on lower cover, two openings with a hint of yellowing, but A BEAUTIFUL COPY, entirely fresh and clean inside and out. (Also see illustration on p. 189 and on back cover.) \$6,500

Like the "Ecclesiastes" (see item #215), this is one of just favorite of his type designs. Ricketts traced the origins of roman type back to the early Italian printers' efforts to recapture the letter forms of Carolingian minuscule,



in which the classical alphabet of Roman times survived without the embellishments and abbreviations of the Gothic. Skeptical about whether the type would be well received and appreciated, Ricketts decided to use it in only three books, which were produced in fewer numbers than other productions of the press. The present work was the first in which it appeared, and gave the typeface its name. Assertive without being distracting, the King's fount is unlike any other typeface produced by the private press movement, and strongly invokes the ninth century manuscripts by which it was inspired. The text here is a substantial poem in rhyme-royal, "The King's Quair," or "King's Quire" (i.e., "King's Book"), composed in England in 1423-24 by James I of Scotland (1394-1437). James had been captured by the English at the age of 12 and detained for 19 years, during

which time he became both well educated and betrothed to Lady Jane Beaufort, the heroine of the poem. The work is both imaginative and autobiographical, recounting the plight of a love-struck royal prisoner and his (eventually successful) entreaties of Minerva, Venus, and Fortune to aid him in his quest for Lady Jane's hand. The poem, which shows the influence of Chaucer, was discovered and first printed in 1783, and later was quoted by Rossetti in his "The King's Tragedy," a work that has James, assassinated at Perth when he was 43, as its main character. Although it does not bear his book label, this volume comes from bibliophile Laurence Hodson's complete collection of Vale Press books on vellum and on paper. Apart from our volume, only one copy of the vellum "King's Quair" appears in ABPC since 1975 (sold in 1986 for a hammer price of £1,000). (ST12525)

The Fraudulent Narrative of a Witchcraft Trial, Successfully Ensnaring Cocky Scholars

219. (VALE PRESS). (VELLUM PRINTING). MEINHOLD, WILHELM. THE AMBER WITCH. (London: Vale Press, 1903) 295 x 200 mm. (11 3/4 x 8"). clvi, [i] leaf (colophon). Translated by Lady Duff Gordon. ONE OF 10 COPIES ON VELLUM (in addition to 300 on paper). Original limp vellum, flat spine divided into panels by thick and thin gilt rules, gilt titling. With an elegant woodcut honeysuckle border designed by Charles Ricketts and engraved by C. Keats. Body of text printed in Vale fount, author's marginal commentary in Avon type. Front pastedown with the book label of Laurence W. Hodson, printed for him at the Kelmscott Press. Ricketts, p. xxx; Franklin, p. 205; Ransom, p. 436; Tomkinson, p. 171. ♦AN EXTRAORDINARILY FINE COPY. (Also see illustration opposite and on back cover.)\$7,500

This is a magnificent copy of a beautifully designed Gothic novel, "Sidonia the Sorceress." Like that work, and printed translation of a major literary hoax, the text here tells of a young woman falsely accused, issued in larger imperial octavo size to be uniform tried, and convicted of witchcraft in the 17th century. Happily, she is rescued on her way to execution by a young



nobleman who loves her. But unlike "Sidonia," the present work is a fraud. A Pomeranian pastor, Meinhold (1797-1851) set out to trap certain literary scholars of the day who claimed to be able to distinguish passages in the Old and New Testaments from later additions by editors and translators. To this end, Meinhold intimated that he had uncovered a manuscript describing "the most interesting trial of witchcraft yet known," and published it in 1839 as an authentic historical account, when in fact he had made the entire thing up. To add verisimilitude, he provided sometimes lengthy annotations citing historical sources (here printed in as marginal notes that sometimes wrap around the fore and tail edges of the text, in the style of commentaries in incunabula). Critic David Strauss and his followers, the main targets of Meinhold's trick, fell into the trap, much to the author's delight. According to an article in the "Times" of London, "Meinhold did not spare them when they fell into the snare, and made merry with the historical knowledge and critical acumen that could not detect the contemporary romancer under the mask of the chronicler of two centuries ago, while they decided so positively as to the authority of the most ancient writings in the world." This clever literary trick, along with the riveting Gothic narrative itself, made "The Amber Witch" very popular in Victorian England, where it appeared in two different translations by 1850, ours (by Lucie, Lady Duff Gordon) generally being considered the superior version. It is fitting that this work, which perhaps connects the Kelmscott and Vale presses more closely than any other, should come from the library of Laurence Hodson, one of the first connoisseurs to

appreciate the works of the private press revival, and a man described by Sydney Cockerell as "facile princeps" ("easily the chief") collector of Kelmscott and Vale Press books. Apart from our volume and one sold as part of a collection of bindings in 1977, the last copy of the vellum "Amber Witch" seems to have been sold at auction in 1946. (ST12522)

▼ (from top to bottom:) 217, 216, 218, 215, 219



The Complete Series, All Fine, All with Jackets

220. (WOBURN BOOKS). LAWRENCE, D. H. and others. A COMPLETE SET OF THE WOBURN BOOKS. (London: Elkin Mathews & Marrot, 1928-29) 203 x 149 mm. (8 x 5 7/8"). **18 volumes.** EACH VOLUME ONE OF 500 COPIES (of 530 total), EACH SIGNED BY THE AUTHOR. Original paper boards in pastel colors (cream, brown, or gray) with contrasting monochrome ink titling and decoration, original dust jackets in each case, duplicating the printed covers, untrimmed edges; SEVEN VOLUMES ENTIRELY UNOPENED. ♦Dust jacket spines a bit faded, one spine somewhat frayed and chipped, isolated minor spots, smudges, or small tears to jackets, but still AN EXTREMELY DESIRABLE AND ATTRACTIVE SET, PARTICULARLY FINE INTERNALLY, the texts—over a third of them obviously unread (because unopened)—with few signs of use. \$2,400

This is a rare set of the entire series of 18 works making up the "Woburn Books," finely printed pieces on good quality paper written and signed by modern British authors, with all of our volumes in their original dust jackets. The 18-volume set is comprised of: (1) "The Sword of Wood," **G. K. Chesterton**, 25 pp.; (2) "The Dewpond," **T. F. Powys**, 29 pp.; (3) "A Wedding Morn," **Sheila Kaye-Smith**, 50 pp.; (4) "Portrait of the Misses Harlowe," **Martin Armstrong**, 26 pp.; (5) "The Apple Disdained," **R. H. Mottram**, 30 pp.; (6) "The Man Who Missed the Bus," **Stella Benson**, 31 pp.; (7) "Rawdon's Roof," **D. H. Lawrence**, 32 pp.; (8) "The Old Dovecote," **David Garnett**, 27 pp.; (9) "The

Male Impersonator," **E. F. Benson**, 28 pp.; (10) "Alice and The Lost Novel," **Sherwood Anderson**, 27 pp.; (11) "Full Circle," **Algernon Blackwood**, 22 pp.; (12) "The Linhay on the Downs," **Henry Williamson**, 26 pp.; (13) "Fame," **May Sinclair**, 40 pp.; (14) "The Goldfish under the Ice," **Christopher Morley**, 26 pp.; (15) "A Ghost in the Isle of Wight," **Shane Leslie**, 30 pp.; (16) "The Shout," **Robert Graves**, 31 pp.; (17) "Trial by Armes," **Joseph Hergesheimer**, 30 pp.; and (18) "Some World Far From Ours," **Sylvia Townsend Warner**, 31 pp. Stray copies of individual volumes from this series can be found pretty easily, but the complete set of the "Woburn Books" is not common, especially in jackets. ([ST11777](#))



Many thanks for your purchases from our past catalogues and from our booth at various book fairs.

WE LOOK FORWARD TO SEEING YOU IN THE COMING MONTHS AT:

The Seattle Book Fair on 12-13 October

THE 47TH CALIFORNIA INTERNATIONAL ANTIQUARIAN BOOK FAIR IN PASADENA ON 7-9 FEBRUARY 2014

and

The New York Book Fair on 3-6 April 2014

