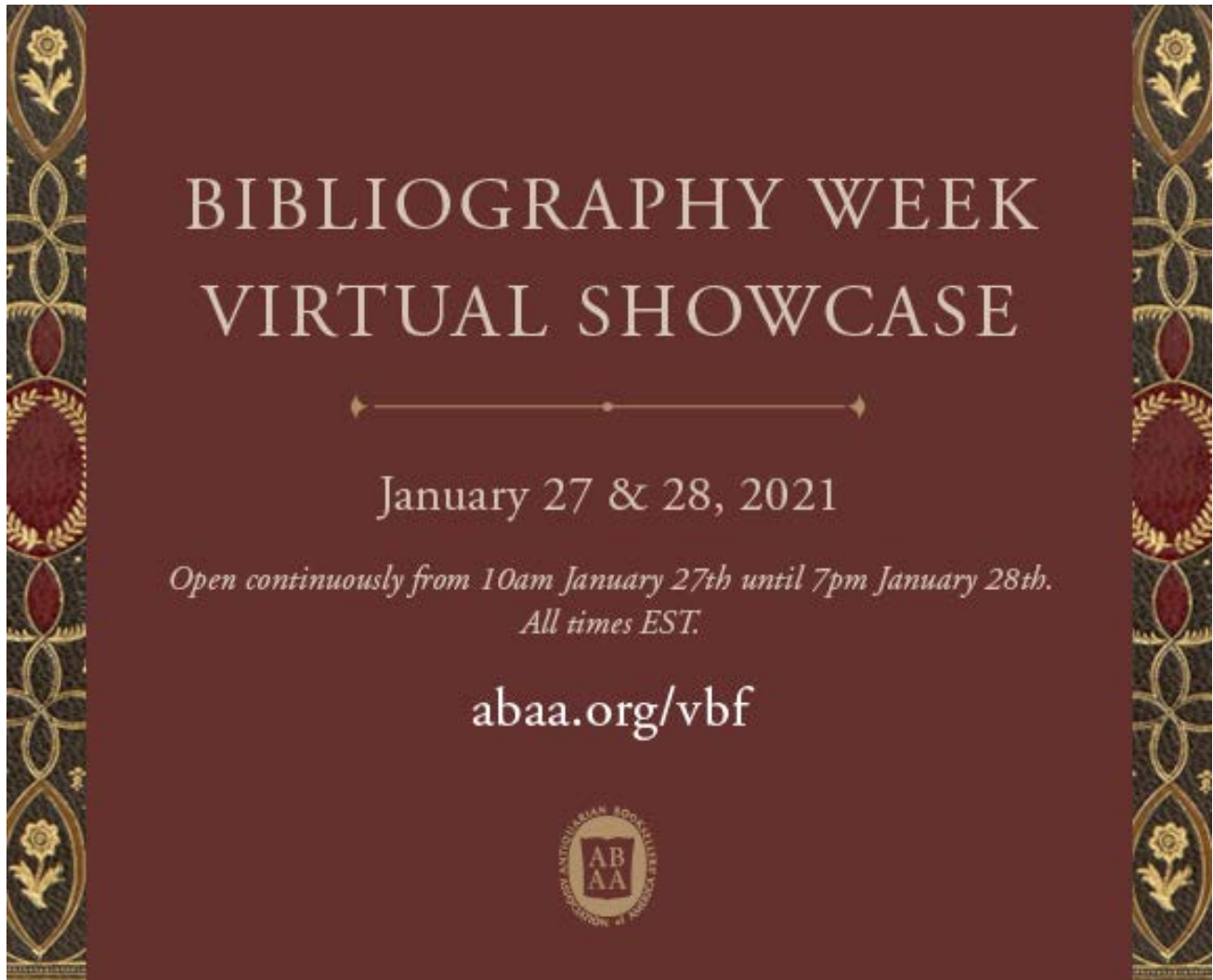


PHILLIP J. PIRAGES

Fine Books and Manuscripts

A Selection of Items for:



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Enjoy!

1 A VELLUM BIFOLIUM FROM A LARGE HEBREW BIBLE CODEX. WITH PARTS OF GENESIS 18 AND 23. (Germany[?]: 13th century) 396 x 570 mm. (15 5/8 x 22 3/8"). Double column, 34 lines in a square script. Mounted on thick, vellum-like modern paper. A few marginal notations and a line of text in Italian in a later hand, remnants of a stamp (probably from its use as a binding). ♦Recovered from a binding and therefore quite browned and with the text on the back obscured by binder's glue, small losses to the gutter and the corners, but still a good, presentable specimen and very legible on the one side. \$2,900



This bifolium preserves two pages of a monumental liturgical Pentateuch, or humash, containing the Hebrew Masoretic text and the Aramaic translation of the Targum, alternating verse by verse, with the grammatical notes of the Masora parva between the columns. Despite the losses sustained from its later use as binding scrap, this item has many positives: it is mostly intact, a bifolium and not just a single leaf, and comes from a desirable part of the Bible, relating the stories of Abraham bargaining with God for the people of Sodom and buying the burial plot of Makhpela for Sarah. Good early specimens of Hebrew script are increasingly difficult to come by. (ST14022)

13th Century Proscriptions against Cosmetics and Gaudy Attire

2 VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM PERALDUS' "SUMMA DE VITIIS." TEXT FROM "DE SUPERBIA" (France: second half of the 13th century) Each leaf measures 330 x 240 mm. (13 x 9 3/8"). Double column, 38 lines of text in a proto-gothic hand. Rubrics in red, running title and numerous paragraph marks in red and blue, one leaf with one two-line initial in blue with red pen flourishes. Margins with several text corrections, one leaf with a catch-word. ♦Faint soiling and a few negligible stains touching text (not affecting legibility), but overall FINE SPECIMENS with very few flaws. \$3,250 each



Containing part of a popular treatise on the Vices, these well-preserved and attractive large format leaves come from a manuscript that may have been contemporary to the life of the author, William Perault (ca. 1190-1270). Although the so-called “Seven Deadly Sins” that we still recognize today remained a popular moral paradigm throughout the Middle Ages, it was by no means canonical. Authors were free to borrow, manipulate, and elaborate on the topic at will, resulting in a profusion of treatises and competing systems of morality. This work by Perault (Latin: Peraldus) was a particularly prominent treatise that not only survived the Middle Ages, but later went into print in several editions. The “Summa of Vice” expounds upon the Seven with which most of us are familiar—Pride, Envy, Anger, Sloth, Greed, Gluttony, and Lust—but it also includes an eighth sin, which Perault called “peccatum linguae,” or “the sin of the tongue.” The present leaves consider the sin of Pride (Superbia), the most severe and dangerous of all the vices (in Medieval imagery it is often depicted as the root of all other sins), with some interesting discussion of garish dress, make-up, hair coloring, and wigs. (ST13657a)

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

The extraordinarily lavish and animated full borders, coupled here with extensive use of brushed and burnished gold, suggest that this leaf comes from a Book of Hours that was commissioned for a person or persons of high rank, since it would have been very costly. It comes from a manuscript that included numerous roundels depicting the lives of St. Catherine and the more obscure St. Alexius, and it is possible that this Book of Hours belonged to a husband and wife for whom these saints served as patrons. The story depicted in the two roundels—one showing a king and a kneeling man with a spear, the other showing a spear-wielding man (the same?) walking along a path—is a little difficult to follow, especially as we have only one leaf to go on. According





to legend, St. Alexius fled a life of privilege in order to live an ascetic existence. After 17 years spent living in extreme poverty in Edessa, he returned to his father's home in Rome where he lived for a further 17 years in the guise of a beggar; his true identity was only revealed after his death. Although each figure in the roundels here is identified with white lettering, we have struggled to make out what these names might be. Given that the text comes from Matins (the first hour in the Hours of the Virgin), and assuming that it is indeed the story of St. Alexius being depicted, the scene must come early in the saint's life—probably the moment in which he leaves his home to pursue his true calling. The style of the delicately painted figures suggests that our artist may have been familiar with the early output of the Coëtivy Master, who, according to Avril and Renaud, was “the most important artist practising in Paris in the third quarter of the century, from about 1450 to 1485.” For more on the Coëtivy Master, see Avril and Reynaud, pp. 58-69. (ST14277)

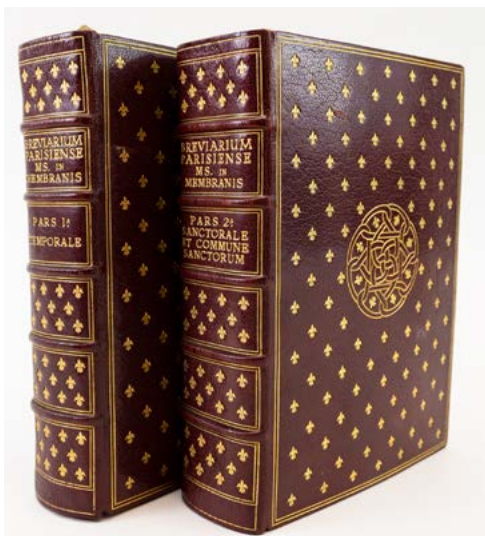
**An Uncommon South Austrian Manuscript,
An Exceptionally Well-Preserved Large-Folio Volume with Dazzling Illumination**

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



This luxurious manuscript containing Augustine's commentary on the Psalms features a high quality book hand and sumptuously illuminated initials that seem as fresh and dazzling as the day they were painted; the work apparently comes from a time and place not known for producing large numbers of manuscripts that have been subjected to careful study, but we do seem to have clues about who might have been responsible for the present codex. This work is extremely similar to Houghton Library MS Typ 333, described by Roger Wieck as likely originating in Austria in the late 14th century and also containing text from St. Augustine's "Enarrationes" (Psalms 119-49). In terms of script, these two manuscripts exhibit identical letter forms and delicate textual flourishes, making it clear that the same scribe was responsible for both. In Albert Derolez's nomenclature, the script here most closely resembles "Cursiva Libraria," a kind of elevated cursive used in the production of luxury books. Unlike documentary cursive, the Cursiva Libraria book hand is quite easy to read, contains few abbreviations or scribal ligatures, and is more carefully composed than its cousin. In terms of decoration, the illuminated initials in the present manuscript and in the Houghton exemplar are similar in every way, using the same color palette, the same gold and patterning, and the same distinctive extenders jutting into the margins. (However, there is no equivalent in the Houghton manuscript to the charming dragon occupying one of our initials.) The decoration of the initials in both manuscripts resembles the work of Austrian artist Heinrich Aurhaym or a close imitator. Aurhaym's output includes at least eight other known and datable manuscripts executed between 1399-1415 (all of which currently reside in various Austrian libraries). As with the Houghton manuscript, ours begins in the middle of a chapter of the Enarrationes, suggesting that it was once part of a larger work that probably contained the whole of the Commentary. Beyond the obvious interest in the text and historical origins of this manuscript, the contents are, quite simply, breathtaking to behold. The level of preservation seen here is nearly astonishing: the burnished gold is without any erosion and has a marvelous mirror finish, the paint looks as if it were still drying, the vellum is almost all snowy white, and the margins are well beyond merely comfortable. (ST15041)

A Fine Parisian Breviary, ca. 1400, of Secure Provenance, with Nearly 600 Leaves and High-Quality Script and Decoration, Including Nine Historiated Initials and a Miniature



5 A BEAUTIFUL ILLUMINATED MANUSCRIPT BREVIARY ON VELLUM IN LATIN, WITH FINE HISTORIATED INITIALS AND MINIATURE. USE OF PARIS. (Paris: after or in 1398, and before ca. 1405) 195 x 135 mm. (7 3/4 x 5 1/4"). 587 leaves, COMPLETE, double column, 32 lines in a lovely gothic script (by more than one hand). A full list of contents available upon request. **Two volumes.** HANDSOME DARK RED MOROCCO BY W. H. SMITH AND SON (stamp signed "WHS" in gilt on rear turn-ins), covers semé with gilt fleurs-de-lys tools, gilt Celtic-inspired knot centerpieces, raised bands, spine compartments with rows of fleurs-de-lys, gilt titling, plain morocco turn-ins, vellum doublures and endleaves, all edges gilt. In fleece-lined slipcases. Rubrics in red, line-enders in blue, gold, and red, numerous one- or two-line initials in gold with dark blue penwork or bright blue with red penwork, a total of 19 three-line initials painted blue and pink on gold ground with ivy leaf extenders, three six- or seven-line initials similarly decorated, and NINE SIX-OR SEVEN-LINE HISTORIATED INITIALS

AND ONE 10-LINE MINIATURE, THREE OF THESE WITH FULL RINCEAU BORDERS WITH DECORATIVE U-SHAPED BARS, each image with the figures portrayed against a tessellated background, the letter painted blue or pink on contrasting ground within a thin gold border. With a few contemporary and later notations and pen-trials; old bookseller's description tipped onto front free endpaper of volume I. Bernard Quaritch, "Illuminated and other Manuscripts," 1931, no. 21. ♦ Bindings with very trivial imperfections, but especially lustrous and very fine. The full borders just slightly trimmed, the six Calendar leaves with small modern marginal repairs (text not affected), trivial rubbing to paint in a few places, the silver tarnished (as usual), burnished gold worn away in a few places, occasional small smudges to ink and other minor, mostly marginal blemishes, but generally showing few signs of use, and, in all, A LOVELY MANUSCRIPT, VERY CLEAN AND ATTRACTIVE, AND THE HISTORIATED INITIALS ESPECIALLY WELL PRESERVED. **\$95,000**





This beautifully bound Breviary is both impressively voluminous and handsomely decorated, with an explosion of small gilt and painted initials, and ten figural scenes painted with remarkable skill. Although the historiated initials stand less than 30 mm. tall (or, in the case of the single miniature, 42 mm.) the level of detail—from the finely molded faces to the tessellated backgrounds that glisten like snakeskin—indicate they were executed by a highly competent atelier. All nine initials occur in volume I, with subjects that include five depictions of David in prayer or playing music (ff. 7r, 16v, 24r, 35r, and 42r); a fool with a staff (f. 29v); a scene with four tonsured clerics at a lectern (f. 49r); the Father and Son in matching robes and haloes, seated and facing each other (f. 56v); and a holy man censuring an altar, as God looks down from a cloudburst (f. 77r). Volume I also contains a miniature of the Trinity, depicting God the Father, seated and supporting a crucified Christ, while a dove (the Holy Spirit) gracefully descends from the Father's mouth to the Son. The scene is adored by a kneeling cleric dressed in red-tinged robes, a white surplice, and a long amice.

Dr. Patricia Stirnemann initially proposed the intriguing possibility that the cleric might be (pseudo) cardinal Pierre de Fétygny (d. 1392), apostolic protonotary and canon of Paris, who was named cardinal by the anti-pope Clement VII in 1383; however, his dress does not seem to indicate the rank of cardinal, and thus this identification remains uncertain. The excellence of the historiation and the fine quality of the hand alone make it likely to have originated in Paris, and the contents further connect it to the Benedictine abbey of St. Germain des Prés, particularly because of the presence in the Sanctorale of a major initial for the feast of St. Germain (or Germanus), the only initial of its type in the entire Sanctorale. The earliest proposed date for this manuscript is 1398, the year of the donation by Jean de Karoulay, canon of Notre-Dame, to the diocese of Paris for the celebration of the feast of St. Ivo (or Yves). The proposed date for the completion of work on this Breviary, ca. 1405, is suggested by the style of the decoration, which includes tessellation in the backgrounds of the historiated initials, and floral sprays in the borders of a particular type. (We are grateful to Dr. Stirnemann for this dating, and to Dr. Consuelo Dutschke for her thorough work on the manuscript's contents and localization.) We could not find a record of our Breviary at auction, but it appeared (as item no. 21, priced at £110) in Quaritch's important 1931 catalogue of "Illuminated and other manuscripts," where it is described as "beautifully written" and featuring "very delicate miniatures with elegant ivy-leaf borders." The extremely well-preserved state of the manuscript makes it clear that this book was lovingly cared for by its previous owners for generations. (ST15198a)



6 A COMPLETE ILLUMINATED VELLUM MANUSCRIPT CALENDAR FROM A BOOK OF HOURS IN LATIN AND FRENCH.

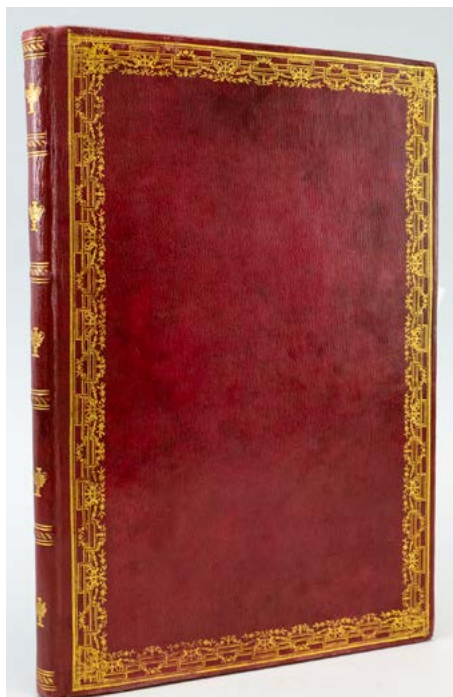
(France,; last third of the 15th century) 170 x 120 mm. (6 3/4 x 4 3/4"). Single column, 17 lines of text in a fine gothic book hand. Kalends in brushed gold with filigree embellishment on a ground of red and brown; months, Golden Numbers, and major feasts in burnished gold, saints' names in red and blue.

◆Minor smudging (the recto of January a bit more soiled, as usual), otherwise in very fresh, generally excellent condition, with extremely ample margins. **\$1,900** for the complete calendar

(ST12778-0604)



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



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

This is a beautifully executed example of a Spanish carta executoria with all the luxurious detailing one would expect from a document meant to verify one's nobility. Such a document, obtained only by those with the considerable means to do so (and, consequently, something purchased as much as bestowed), provided evidence of aristocratic lineage with no trace of peasant, Jewish, or Moorish blood. More than simply asserting one's high standing, a carta executoria exempted the holder from civil suits and taxation. (The noble would have to perform military service in lieu of tax payment, but he could employ someone else to fulfill this obligation—which would in the end be cheaper than paying taxes.) So,

well-born clients often spent very substantial sums on commissioning these manuscripts and having them confirmed by the king or other person of authority. And carta executoria were often ostentatiously decorated (as here), to suggest the wealth and taste of the grantee. The two full-page miniatures preceding the manuscript show a coat of arms (f. 1r) and obelisk (f. 2v) with the seal stamp of Charles IV, dated 1793. On the marble pedestal is the name of the "Rey de Armas," the public official who was entrusted with the registration of the armorial bearings, the formation of new ones that were granted,



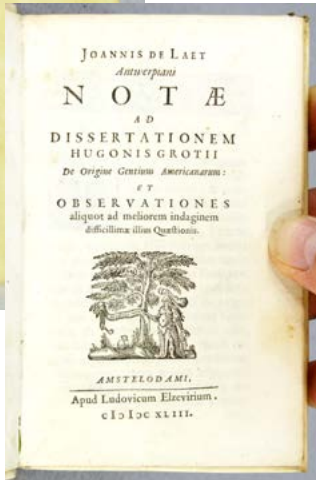
and the observance of the heraldic laws. The recipient was Don Rafael Mangino y Fernández de Lima, and this document follows the genealogy of four of his family lines: Mangino, Fernandez de Lima, Urcesi, and Freytas. The manuscript culminates in a splendid family tree, illustrating the subject's ancestry with bold red, yellow, and blue medallions sprouting on leafy branches, a seascape in the distance. Don Rafael Mangino y Fernández de Lima (1738-



1806) was a Knight of the royal and distinguished Order of the Cross of Charles III, Commissioner of the Royal Exercises, and Administrator of the Royal Customs of Puebla. He was the father of Rafael Mangino y Mendivil (1788-1837), deputy and president of the first Constituent Congress of Mexico, and Secretary of the Treasury during the government of Anastasio Bustamante. These kinds of documents appear on the market with some regularity, but very often the quality of the vellum is such that the leaves have yellowed and wrinkled over time, and just as often, the quality of the scribal hand lacks elegance. The present example is the cleanest and brightest—and the hand is the most beautiful—we have ever owned. This is also the first *carta executoria* we've seen with its original calf-covered pull-off case. (ST14260)



8 (AMERICA, HISTORY OF). (ELZEVIER IMPRINT). LAET, JOANNIS DE. NOTÆ AD DISSERTATIONEM HUGONIS GROTII DE ORIGINE GENTIUM AMERICANARUM. (Amstelodami: Apud Lvdovicvm Elzivirivm, 1643) 156 x 98 mm. (6 1/8 x 3 7/8"). 223, [1] pp. FIRST EDITION. Contemporary stiff vellum, flat spine with ink titling. Printer's device on title page. Front pastedown with red wax seal. Willems 997; Rahir 991; Sabin 38561. ♦Very minor soiling to vellum, three leaves with small chip at head edge, isolated rust spots, trivial foxing, and corner creases, but A VERY FINE COPY—especially clean, crisp, and bright, in a binding that shows no significant signs of use. **\$4,500**



In this major work in the continuing controversy over the origins of the indigenous people of the Americas, Dutch humanist Johannes de Laet (1581-1649) presents a sharp refutation of the theories advanced by Hugo Grotius. A founding director of the Dutch West Indies Company, Laet had written an authoritative history of the New World, published in Dutch in 1625 and in Latin in 1633. He did not speculate on the origins of the people of the Americas in that work, though he did cite with approval the theory of the Spanish Jesuit missionary José de Acosta (1540-1600), who posited that the American Indians had travelled to the new continent over a land bridge from Asia. The question of the origin of the

inhabitants of the New World was of great concern to European Christians who wanted to validate the biblical version of the origins of man. In Renaissance Europe, how humans found their way to the isolated continents in the Western hemisphere was as much a question of theology as it was of history or anthropology. When noted Protestant theologian Hugo Grotius (1583-1645) entered the fray, he turned to philologists and classical historians—rather than to accounts by modern European explorers and missionaries—in support of his argument that North American Indians had Norwegian origins, that Central American peoples had come originally from Ethiopia, and that Peruvians were descended from shipwrecked Chinese. Laet, who frequently opposed Grotius' theological views, demolished these imaginative theories by pointing out factual inaccuracies and geographical inconsistencies. He offered 12 possible alternative origins for Native Americans and backed up his suggestions with references to the empirical data gathered by travellers to the New World. His preferred theory—borne out by modern genetic testing—designated Northern Asia as the origin of the indigenous Americans, and maintained that the migration must have taken place in the distant past. Grotius issued a response to this work, described by bibliographer Thomas Warren Field as “much more hauteur than logic,” prompting Laet to publish a further blistering reply. This is an uncommonly seen book: ABPC lists just five copies at auction since 1975, only one of them in the 21st century. (ST12129a)

9 (AMERICANA - VIRGINIA, JAMESTOWN MASSACRE). (CHESTER, ANTHONY). SCHEEPS-TOGT VAN ANTHONY CHESTER NA VIRGINIA, GEDAAN IN HET JAAR 1620. (Leyden: Pieter Vander Aa, 1707) 178 x 118 mm. (7 x 4 3/4"). 1 p.l., 15, [3] pp. First Octavo Edition. Modern light blue cloth over boards. With a folding engraved plate dramatically depicting the Jamestown Massacre. Sabin 12528. ♦Tail of spine a little rubbed, mild smudges to title page and a couple of margins, but A FINE COPY, clean and fresh inside and out, and with an excellent impression of the engraving. **\$750**

Featuring a memorably bloody folding engraving, this is a vivid first-person account of the 1622 surprise attack on Jamestown settlers by Powhatan Indians, fighting back against the colonists' increasing encroachment on their territories and attempts to convert them from their traditional religion. The killing of a tribal member by a settler was the last straw, and the Powhatan plotted an assault on the settlements and the fort. Some of the colonists, led by George Thorpe, had advocated for trying to integrate the Indians into the English colony, and these overtures had met with sufficient success that no one was suspicious on 22 March 1622, when Powhatan men came to the settlements with gifts of food, mingling and



eating with residents. Members of the tribe often visited and had friendly interactions with the inhabitants, but this time the Powhatan, on a pre-arranged signal, violently attacked the English at midday, using the settlers' farming tools and muskets, as well as their own weapons, to kill men, women, and children, masters and servants, indiscriminately. The chaotic and terrifying scene is vividly portrayed in the engraved plate here. In all, 347 settlers were killed, and their bodies desecrated. The fort at Jamestown had been forewarned by a Powhatan convert to Christianity, who told his employer of the planned attack in time for the fort to prepare its defenses. After successfully repulsing the incursion, the English took their revenge, killing scores of the Powhatan, and burning their homes and crops. Our unnamed narrator travelled from England to Virginia in 1620, on a ship commanded by Captain Anthony Chester; because this account was first published in Pieter Vander Aa's series of books on voyages (1707-08), the work bears the name of the ship's captain, although he had sailed back to England long before the massacre at Jamestown. Chester did play a leading role in

the narrative's other great drama, which occurred during the voyage across the Atlantic. His ship, carrying cargo and passengers, came under attack by two Spanish warships off the coast of Hispaniola. Despite being hampered by a full cargo load, limited firepower, and a far less maneuverable vessel, Chester managed to repel the assault and get his ship safely on her way, no mean feat of seamanship. The first English version of this account appeared in Captain John Smith's "General Historie of Virginia" in 1624. This short, ephemeral pamphlet is scarce: OCLC locates half a dozen print copies in U.S. libraries, while ABPC and RBH record just one copy at auction. (ST16320)

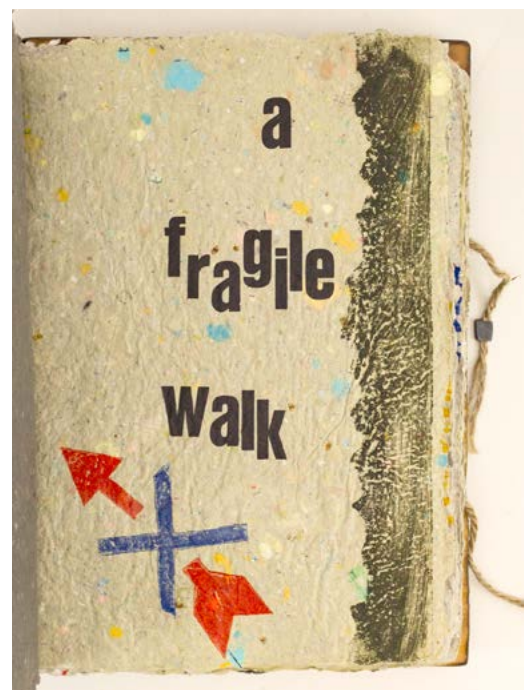


In the Tackiest Binding We Have Ever Offered for Sale

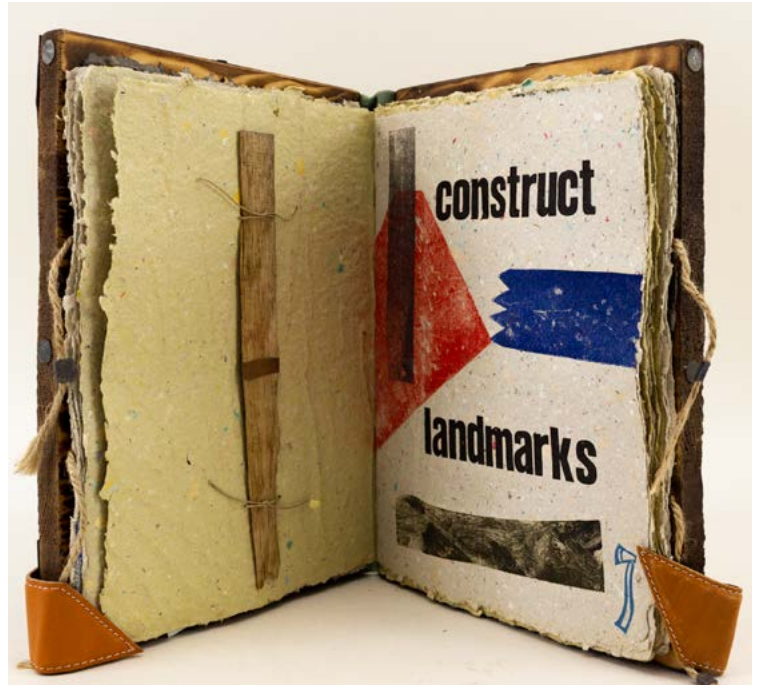


10 (ARTIST'S BOOK). BICKNELL, LES. A FRAGILE WALK. ([Sproughton, Ipswich, England: 1990]) 298 x 210 mm. (11 1/2 x 8 1/8"). [24] leaves. No. TWO OF FIVE COPIES HANDMADE AND EACH DISTINCTIVELY BOUND BY THE ARTIST. Rustic thick wooden boards, upper cover with abstract geometrical design formed from pieces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

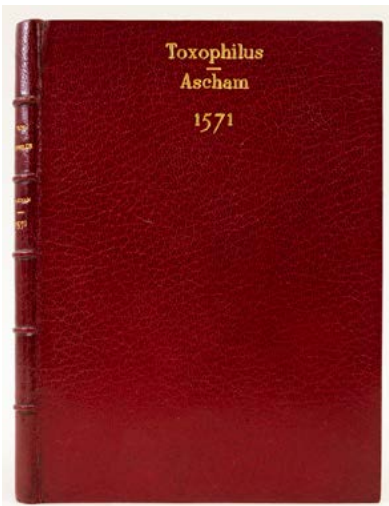
In a memorable binding with both visual and tactile appeal, this eccentric work by a leading contemporary book artist incorporates a variety of natural materials to explore and celebrate all things handmade. The components here include wood, metal cuttings and staples, jute twine, and thick, textured paper, while the overall design is consciously rugged, favoring raw edges and irregular shapes over anything polished or manicured. The contents are equally bold, featuring rustic prints that are often brightly colored and coupled with brief strings of



words—never more than five to a page—in a heavy typeface. Throughout the book we encounter some unexpected items in the form of wood, twine, metal cut-outs, and the like, that emphasize the materiality of the object, always reminding us of how and of what it was made. Les Bicknell (b. 1963), a Senior Lecturer in Textile Design at the Norwich University of the Arts and a prominent book artist in the UK, says of his work in general and of this item in particular: “The book [is] a symbol of power and knowledge, a tool which communicates directly; it is a form that is understood in these terms. Repositioning its context and redirecting its purpose challenges these very notions.” Bicknell’s work has been collected by the Victoria & Albert Museum, the Bodleian, MOMA, the Yale Center for British Art, the Rijksmuseum, and other important libraries and museums. (ST15950)



In Exemplary Vernacular Prose, the Definitive Early Work on Archery, And “the Standard Authority on Physical Training as Part of a Gentleman’s Education”



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

First printed in 1545, this treatise on archery is, in DNB’s words, “remembered specifically as the standard authority on physical training as an essential part of a gentleman’s education.” Ascham (1515-68) became proficient in archery during his youth and took up the sport again while teaching at Cambridge, where he suffered recurrent bouts of illness (probably malaria). Other Fellows at the university disdained physical activity as unworthy of a scholar, so Ascham penned what is considered “the first learned defence of a pastime,” dedicating it to his fellow enthusiast Henry VIII in a successful attempt to gain much-needed royal patronage. Constructed as a Ciceronian dialogue between Philologus (lover of study) and Toxophilus (lover of the bow), the work maintains that a man need not neglect physical fitness in order to excel at scholarship. Also, as DNB observes, it is “a model of English vernacular prose writing in terms of both style and organization of subject matter.” According to Pforzheimer, “Not only is this the most renowned work on the subject of archery in English or for that matter, in any language, but its publication marked the beginning of the decline of the prejudice in favour of Latin as the literary language of Englishmen for original compositions.” One of the most learned Englishmen of the period, Ascham left an unfulfilling career at Cambridge to become tutor to the future Queen Elizabeth in 1548-50, reading both



Latin and Greek authors with her. He desired to travel, however, and was appointed by Elizabeth's brother Edward VI to be secretary to Sir Richard Morysin, ambassador to Emperor Charles V. For the final 15 years of his life, Ascham served as Latin Secretary to Mary and then Elizabeth, a post of considerable importance, since nearly all of the diplomatic documents of the time were in Latin. Despite his proficiency in that tongue, his written works were among the first in English to be unencumbered with excess Latinity and Gallicisms. "His native English," said Disraeli, "is critical without pedantry and beautiful without ornament." Early editions of this work are rare: the first is almost unobtainable (the last copy at auction sold for \$32,000 hammer), and the half dozen other copies of our second edition sold in the past 30 years were in significantly less appealing condition than the present item. (ST15845)

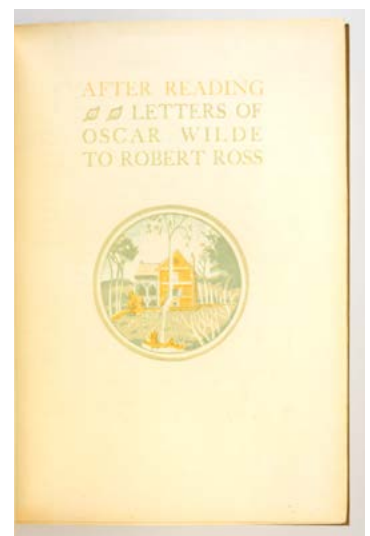
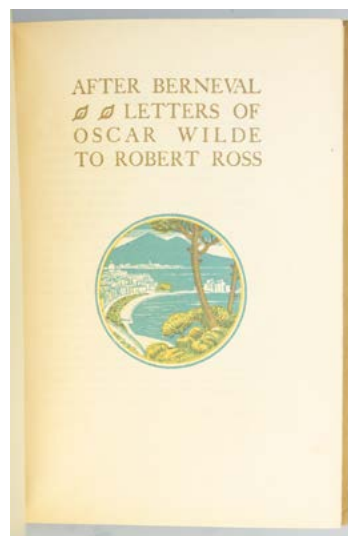
Two Private Press Editions of Oscar Wilde's Letters, Each One of 75 Copies

12 (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 EDITIONS. EACH 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, 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**



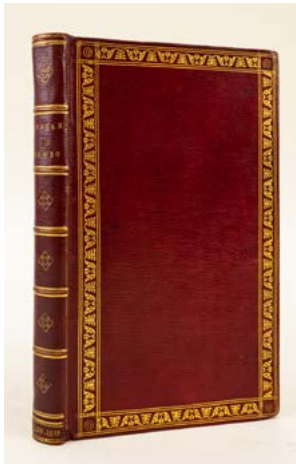
Here, "After Berneval" is offered with "After Reading," its (earlier) companion volume, both of them in their deluxe form on Japanese vellum and including an extra suite of the illustrations. "Reading" comprises a set of letters, also written to Ross, by Wilde during the summer of 1897, after having 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, before settling 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 Gaol, 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 actually was." In physical terms, these are modest but nevertheless pleasing products of the Beaumont Press, founded by Cyril W. Beaumont in 1917. A special feature of the Press is its patterned paper bindings, each with a design created for one title only. (ST12330b)

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

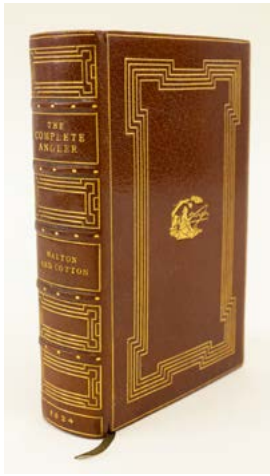


13 BEMBO, PIETRO. GLI ASOLANI DE MESSER PIETRO BEMBO. (Venegia [Venice]: nelle case d'Aldo Romano e d'Andrea Asolano, 1515) 170 x 100 mm. (6 3/4 x 3 7/8"). 129, [1] (blank) leaves Second Aldine Edition. ATTRACTIVE EARLY 19TH CENTURY RED STRAIGHT-GRAIN MOROCCO, GILT, covers with gilt floral border, bands very slightly raised, compartments with delicate gilt floral motif or gilt lettering, gilt turn-ins, all edges gilt. With printer's device on title and final page. Lowry, "World of Aldus Manutius," pp. 155-58; Harry Ransom 122; Renouard 1515:5; Adams, B-579; Edit16 4988. For a detailed discussion of the different states of the first Aldine edition, see C. H. Clough, "Pietro Bembo's Gli Asolani of 1505" in *Modern Language Notes*, vol. 84 (1969), pp. 16-45. ♦ Just a hint of rubbing to joints and extremities, tiny separation at foot of spine, a couple of short, shallow scratches to lower cover, but the very pretty binding extremely well preserved; title a little foxed, an occasional breath of foxing elsewhere, other very trivial imperfections in the text, but A FINE COPY INTERNALLY, the contents uniformly clean and bright. \$5,500

This is an important literary work written by a major Renaissance figure, intended to raise the status of the vernacular back to the exalted levels of Dante, Petrarch, and Boccaccio. Pietro Bembo (1470-1547) was a cardinal, poet, and scholar whose greatest influence was on the development and standardization of the Italian language. Convinced that the vernacular was the equal of Latin as a literary medium, he was able, through the example of his own writings, to rescue Italian from the disordered stylistic eclecticism of his day. The present text is one of his most famous works, a dialogue on Platonic love, reflecting the notions promulgated by humanist philosopher Marsilio Ficino (the dialogue occurs near the court of Caterina Cornaro in Asolo, hence the name "Gli Asolani," or "People of Asolo"). Speaking of the first Aldine edition of 1505, Lowry says it is a "fascinating glimpse of high society, an important literary experiment, a popularisation of Ficino's theories of love, and an edition which commands attention because of the personalities concerned, and because of its connection with political developments in Rome and Ferrara." Early editions of this work are also of interest for Bembo's dedication to Lucrezia Borgia, Duchess of Ferrara, a woman whose romantic alliances included an affair with our author—or at least a notably passionate correspondence (300 years later, Lord Byron would call their missives "the prettiest love letters in the world"). But as Clough notes, this dedication is only present in some copies of the first edition—either it was suppressed for political reasons (possibly owing to Bembo's desire to distance himself from the court of Ferrara), or the text was delivered to Aldus after he had already begun printing the work. However, it appears in all copies of our second Aldine edition, printed a decade later. Of interest for its content, use of language, and position in the world of Renaissance printing and politics, our copy is also desirable for its lovely condition and handsome binding. (ST15919)



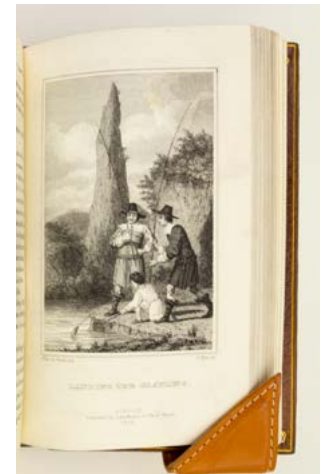
14 (BINDINGS - BAYNTUN). WALTON, IZAAK, and CHARLES COTTON. THE COMPLETE ANGLER. (London: John Major, 1824) 165 x 102 mm. (6 1/2 x 4"). Iviii, 416 pp. With an introductory essay, the Linnæan arrangement of river fish, illustrative notes, and general index. Second Major Edition. HANDSOME HONEY-BROWN CRUSHED MOROCCO, GILT, BY BAYNTUN for C. E. Lauriat of Boston (stamp-signed on front turn-in),



covers with square-lobed frame of four gilt rules, vignette centerpiece showing an angler and his dog, raised bands, spine compartments with geometric frame, gilt titling, gilt-framed turn-ins, morocco hinges, marbled endpapers, all edges gilt. In a brown cloth slipcase. With 14 copper plates on India paper, with original tissue guards, and 77 woodcuts in the text. Oliver 23; Coigney 25. ♦ Isolated small marginal spots, other trivial imperfections, but AN EXTREMELY FINE COPY, clean, fresh, and bright internally, the lustrous binding entirely unworn. \$1,250

With its appealing binding, charming illustrations, extensive notes, and beautiful condition, this is an extremely desirable copy of the beloved classic. Walton (1593-1683) lived in turbulent times, and he suffered personal tragedy (he endured the deaths of both his wives and eight of his nine children), but, largely because of the present work, he is forever identified with quietude and serenity. First published in 1653, his "Compleat Angler" is the classic work on the art of angling, infused with wise fish lore, written by an indomitable angler who

knew every haunt of fresh water fish in the south of England. But, as Day says, "the love of angling is only the outward sign of a gentle inward grace, the soul of a thoroughly good man who loves peace and quiet meditation. If any one man created the idyll of the English countryside, it was Walton. The modern reader may shake his head at Walton's complete absence of 'social consciousness' and the perplexing conundrums of men and life; but the headshaking is ultimately stilled by the naïve genius who evokes with all the charm of an old woodcut an England of sweet streams, smiling fields, cheery taverns, and unshakable faith in God and His wonderful world." The present copy comes from an important edition, being the first issued by John Major (1782-1849). It includes "the notes of all previous editors carefully revised and amended" (Oliver) and was lavishly illustrated by some of the best artists of the day, including Huysman and Lely. The notes were ably edited by Richard Thomson (1794-1865), Librarian of the London Institution and respected scholar. The attractive binding captures the tranquility of the work beautifully, and the accomplished workmanship is characteristic of the Bayntun Bindery of Bath, founded in 1894 and now the last of the great Victorian trade binderies still in family ownership. (ST16369b)



15 (BINDINGS - DE SAMBLANX-WECKESSER). LAMB, CHARLES. ALBUM VERSES: WITH A FEW OTHERS. (London: Edward Moxon, 1830) 188 x 118 mm. (7 3/8 x 4 5/8"). vii, [1], 150 pp., [1] leaf (ads). FIRST EDITION. SUPERB NAVY BLUE CRUSHED MOROCCO, GILT AND INLAID, BY DE SAMBLANX-WECKESSER (stamp-signed on front turn-in), covers with intricate gilt frame of trumpet vines bearing 36 inlaid scarlet flowers and buds, raised bands, spine gilt in compartments with inlaid trumpet flower at center, gilt titling, turn-ins framed with gilt vine, navy blue moiré silk endleaves, marbled flyleaves, all edges gilt. In a (slightly worn) marbled paper slipcase. Title page with engraving of a putto composing verses. Front flyleaves with bookplates of Edwin Holden (dated 1894) and John Whipple Frothingham. Wise, Ashley Cat. III, 52; Thomson, p. 76. ♦ A hint of rubbing to front joint, occasional mild browning (due to paper quality), but A FINE COPY, clean and fresh internally, and in a lustrous binding. \$2,900

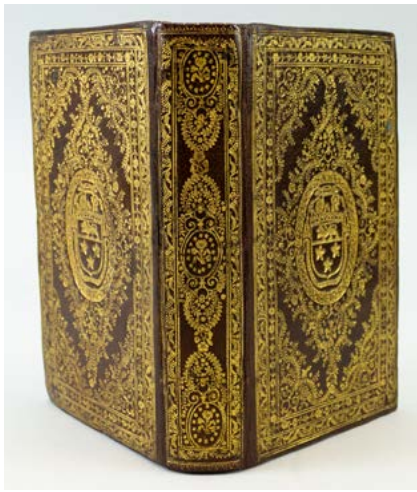


In a lovely Art Nouveau binding by a Belle Époque master, this is a collection of poems assembled by essayist Charles Lamb (1775-1834) to launch the publishing career of his friend and future son-in-law, Edward Moxon (1801-58), to whom he dedicated the work. Composed of rather slight verses composed for the amusement of Lamb's friends and of more substantial works previously printed in periodicals, this first book bearing Moxon's imprint did well enough to attract the business of other prestigious poets, many of them friends of Lamb. Moxon, who married Lamb's adopted daughter Emma Isola in 1833, went on to print the works of Wordsworth, Shelley, Tennyson, and other luminaries of the Victorian era. The graceful binding is by Belgian master craftsman Charles de Samblanx [or Samblanx] (1855-1943), who began his binding career at age 11, as an

apprentice to Coppens. He eventually established his own firm (though from 1889-1909 his gilder Jacques Weckesser was in partnership with him). His binding career extended over several decades, and he worked in a variety of period styles, sensitively reproducing the bindings of previous centuries. His work, often involving great complexity of design, is invariably

executed with the highest degree of skill. Our copy was once owned by American bibliophile and Grolier Club president Edwin Holden (1861-1906). (ST15812)

*A Splendid Fanfare Binding Done by the Duodo Binder,
And Later in the Collection of Doris Benz*



16 (BINDINGS, EARLY - L'ATELIER À LA SECONDE PALMETTE [THE DUODO BINDER]). HOMER. [Title in Greek, then:] HOMERI ILIAS, ID EST, DE REBUS AD TROIAM GESTIS. [THE ILIAD]. (Paris: Adrian Turnebus, 1554) 170 x 100 mm. (6 3/4 x 4"). 2 p.l., 554, [2] pp. SPLENDID CONTEMPORARY DARK BROWN MOROCCO, EXTRAVAGANTLY GILT, BY L'ATELIER À LA SECONDE PALMETTE, covers with a frame of palm fronds and laurel branches and another of flowers enclosing a central panel with intricate cornerpieces and a large central lozenge composed of leaf frond and floral tools, oval medallion with the arms of Nicolas de Villars, Bishop of Agen, at center of lozenge, smooth spine with repeating laurel-wreath ovals, three of these containing a distinctive tulip tool surrounded by an oval of stars, all edges gilt, evidence of ties (very expertly—almost invisibly—rebacked and recornered, using almost entirely the original decorated leather). In a fine russet brown morocco box by Sangorski & Sutcliffe lined with velvet. Printer's device on title page. Text ruled in red. Front free endpaper with (18th century?) ink signature of "Ch. De Cambes / Tertiani";

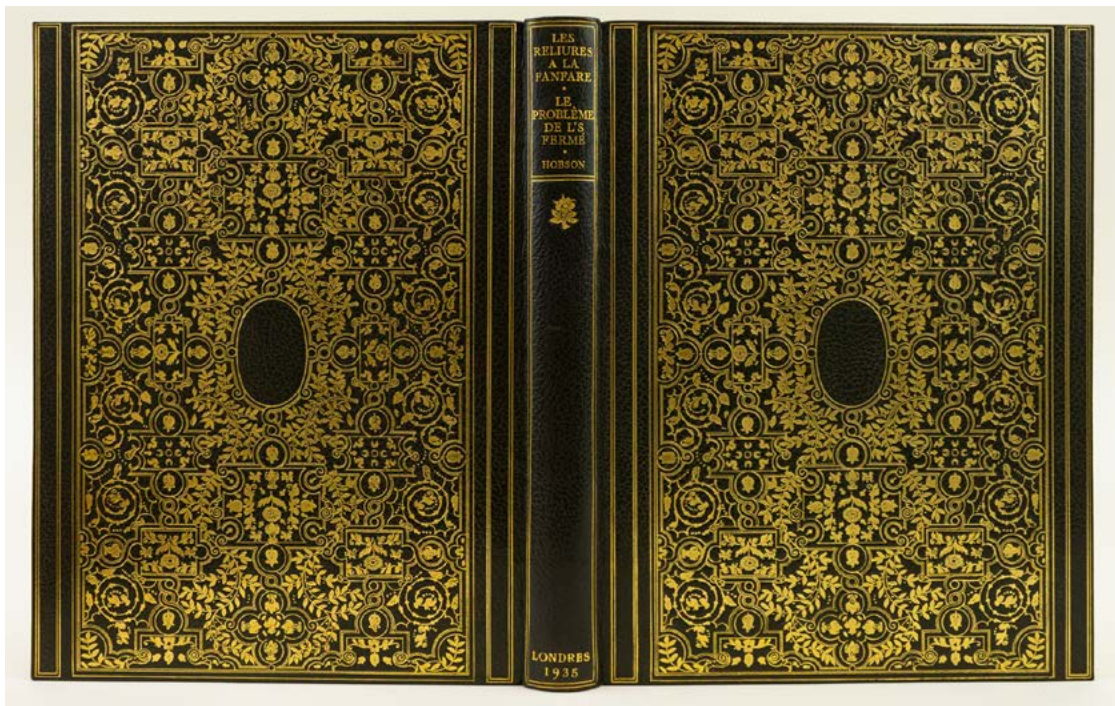
title page inscribed at foot "Joannis Cambesii." Dibdin II, 63-64; "Homer in Print" A11; Adams H-775. For the binding: Hobson, "Les Reliures à la Fanfare," pp. 70-71; Olivier 1519; Needham, "Twelve Centuries of Bookbindings" 98. ♦ A couple of short marginal tears, one opening with faint two-inch spot, last quire with small marginal stain (from binder's glue on pastedown), but A SUPERB COPY: clean, fresh, and bright internally, with ample margins and virtually no signs of use, and its beautiful (albeit carefully restored) binding absolutely dazzling. \$14,000

This Turnebus edition of Homer is deemed "elegant and excellent" by Dibdin, adjectives that apply equally to its binding by an outstanding Parisian workshop. The exceptionally pleasing binding is among those that had traditionally been attributed to the royal binders Clovis and Nicolas Eve (as is evident from the titling on the box housing it) but, in fact, assigned to them in error. Among the misidentified volumes in this group were the famous fanfare bindings done for diplomat Pietro Duodo—it was the use of fleurs-de-lys and daisy (marguerite) tools on these bindings that caused many bibliophiles to believe they were done by the Eves for Queen Marguerite of Valois. In his 1970 work on fanfare bindings, Geoffrey Hobson corrects this error, asserting that the fanfare bindings were, in fact, not done for the queen, but for Duodo, by a workshop he dubbed the Atelier à la Seconde Palmette (the name deriving from a unique tool), but more commonly known today as the Duodo Binder. Hobson further noted that this bindery, which flourished from 1586 until 1611, was also patronized by our former owner, Nicolas de Villars (d. 1608). Our binding bears several distinctive tools and characteristics in common with those done for Duodo, including the palm frond and foliage frame, and the tulip tool used on the covers and spine. According to Dibdin, the text here is "particularly valuable as being the only volume of Homer published by" Adrien Turnèbe (1512-



65), whom he considered "one of the profoundest scholars and critics of the 16th century." Montaigne described Turnèbe as "a man who knew all things," and Heyne admired this Homer for its accuracy. Our volume is in the superior condition typical of the books from the library of Doris Benz (1907-84), whose collection was wide ranging (though with strengths in fine bindings, the best of the private presses, major English authors, and manuscripts). Dickinson says that because she had acquired things very privately, the book world was shocked at the richness of her collection when it came on the market. The restoration work here was done by an extraordinarily skilled artisan and can only be seen upon the closest of inspections. (ST15078)

17 (BINDINGS - FANFARE). HOBSON, G[EOFFREY]. D[UDLEY]. LES RELIURES À LA FANFARE: LE PROBLÈME DE L'S FERMÉ. (London: Chiswick Press for the Société des Bibliophiles François, 1935) 332 x 245 mm. (12 3/4 x 9 1/2"). 6 p.l., 151, [3] pp. Complete with A. R. A. Hobson's 17 pp. supplement (Amsterdam, 1970) laid in at rear. THE AUTHOR'S COPY, ONE OF 37 printed on Batchelor paper, 35 of these for members of the Société



des Bibliophiles François and one copy for its archives (and 216 trade copies). Specially bound for the author by Leighton-Straker in dark green crushed morocco, covers exuberantly gilt à la fanfare, replicating the design on a 16th century binding cited in the book, smooth spine ruled in gilt, with gilt titling and small floral ornaments, top edge gilt, other edges untrimmed. Original green paper wrappers bound in. Housed in green patterned paper dust jacket backed with green morocco and matching morocco-lipped slipcase. With numerous figures in the text, 37 plates (29 black & white, three of these folding; eight in color), and AN ORIGINAL BLACK & WHITE PHOTOGRAPH of the binding on which the present cover is modelled. Front flyleaf with author's inscription, dated 2/III/1936: "The author's copy: it differs from the other copies printed on handmade paper in the following respects: 1. It is bound in morocco, not niger. 2. It contains the cover, preliminary leaves, & colophon, of the copies prepared for the Société des Bibliophiles français, thirty-six in number. 3. It contains the photograph of the binding from which the cover was copied." Laid-in are three letters of appreciation from members of the Bibliophiles François to Hobson, and a correspondence between Hobson and Fred Adams about a Madruzzo binding. Bernard Breslauer's sale Christie's, "Bibliotheca Bibliographica Breslaueriana," 27-28 June 2005, lot 1382 (this copy). ♦Mild offsetting from dust jacket to free endpapers, occasional light offsetting from plates, otherwise A PRISTINE COPY. \$9,500

This is an immaculate copy, with the most distinguished provenance, of the definitive reference book on fanfare bindings, by the leading authority on bookbindings of his day. The main features of the fanfare style, in Glaister's words, "are interlacing ribbons" that form "compartments of various shapes, with emphasis given to a central compartment. This interlacing ribbon is bounded by a double line on one side and a single one on the other." Ornaments made with small hand tools "fill all the compartments except the central one and almost completely cover the sides." Geoffrey Dudley Hobson (1882-1949) got a first class degree from Oxford University, but severe hearing loss kept him from pursuing his intended profession in the law. He became part of the group that purchased the Sotheby's auction house in 1908, and contributed much to the business administration and scholarly research of that firm. According to DNB, "the 'respect he gained over the years as a bibliophile provided the firm with a scholarly respectability unprecedented in auctioneering history' (Faith, 40). Hobson made Sothebys the centre of the world's rare book business, and the scholarly standards he attempted to impose across all areas of the business improved the standing of the firm significantly." The present work contains what the book's later owner Bernard Breslauer called "one of Hobson's most ingenious investigations," into the fanfare style of 16th century French bookbindings and the binders who created them, addressing in particular the origin of the "closed S" tool (one in which the serifs at either end of the letter close the openings created by its curves). Hobson commissioned the binding here, which is based on one of the bindings he examined while researching this monograph; the original black and white photograph of that binding is bound in. Breslauer (1918-2004) was one of the greatest antiquarian booksellers of the 20th century, carrying on and expanding the business founded by his father. He was also an avid collector, and a noted expert on historical and artistic bookbindings. The provenance, binding, additional materials, and perfect condition combine to make this a uniquely desirable copy of a classic reference book. (ST16512)

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

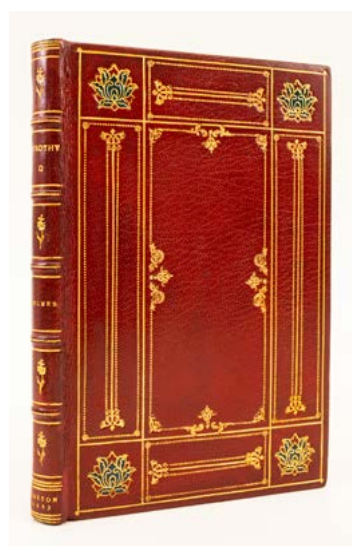
18 (BINDINGS - OPENWORK CALF). (LÉON GRUEL, His Copy). ALMANACH POISSARD, ÉTRENNES JOYEUSES. (Paris: Chez Cailleau, ca. 1781 [date of calendar]) 95 x 58 mm. (3 3/4 x 2 1/4"). 32, [16] (calendar), 33-64 pp. DELIGHTFUL CONTEMPORARY OPEN-WORK CALF over green textured paper, covers with blind-tooled frame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



From the library of renowned binder and bookbinding historian Léon Gruel, this charming little gift book boasts both an unusual exterior and unusual content. While most almanacs contain useful reference information on government, commerce, agriculture, or weather, in this case the calendar at the center of the work is the only practical element. The text preceding and following it contains two "poissard" plays, a genre of comic romps made fashionable by writer Jean Vadé that is set among the fishwives ("poissardes"), boatmen, and market sellers of Paris. The first and longer work is "The Life and Soul of the Party of Oyster-shuckers and Orange-sellers," and the second is "Parties at the Boondocks." The binding here is an uncommon style, with the blind-stamped leather figures cut out and pasted onto paper boards, giving the effect of carved wood. Like the contents, the scenes on the covers are light-hearted, showing indulgent adults sitting in gardens, watching children at play. The binding on this ephemeral object was intriguing enough to attract the attention of one of the greatest of French binders, Léon Gruel (1841-1923), an expert on the history of his craft who wrote the important reference work "Manuel Historique et Bibliographique de l'Amateur de Reliures."

In the course of his research, he amassed an impressive collection of historic bindings, the present one surely being one of the most uncommon and most charming. (ST15895)

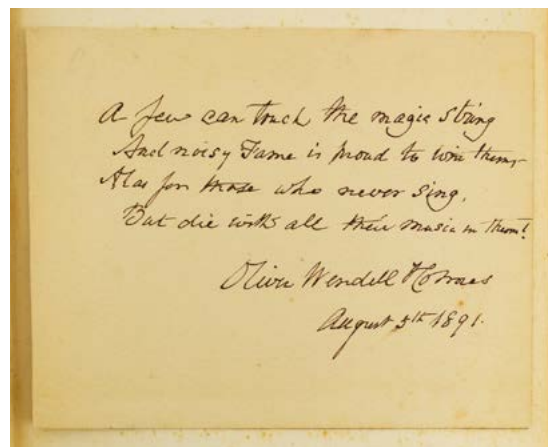
With a Signed Poem by the Author, and in a Fine Binding by a Distinguished Bibliophile



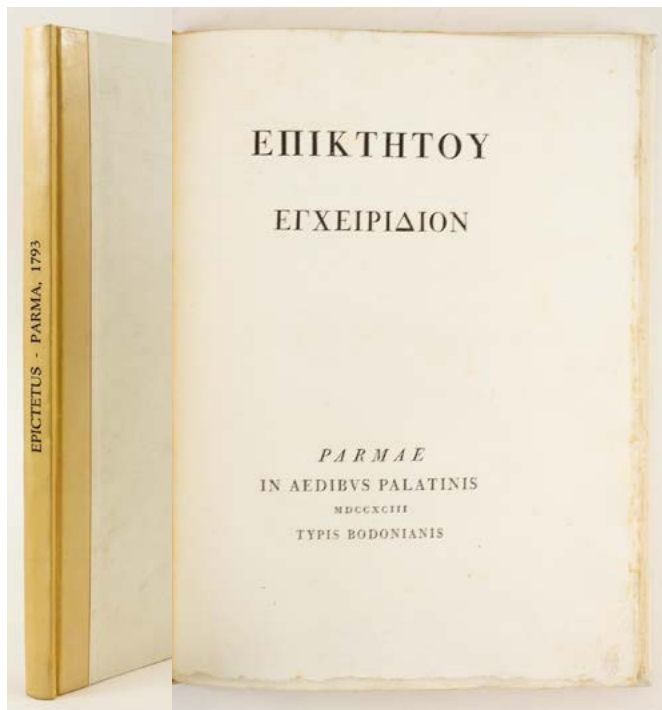
19 (BINDINGS - GEORGE ALBERT ZABRISKIE). HOLMES, OLIVER WENDELL. DOROTHY Q. TOGETHER WITH A BALLAD OF THE BOSTON TEA PARTY & GRANDMOTHER'S STORY OF BUNKER HILL. (Boston and New York: Houghton, Mifflin and Company; Cambridge: The Riverside Press, 1893) 195 x 122 mm. (7 5/8 x 4 3/4"). 131, [1] pp. First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

In a beautiful binding finished by a notable collector and Grolier Club member, this is one of Holmes' best-known works of poetry, inspired by a portrait of his great-grandmother, Dorothy Quincy, as a young girl. Physician, professor of anatomy, and dean of Harvard Medical School Oliver Wendell Holmes (1809-94) was a skillful wordsmith, captivating audiences with his wordplay and anecdotes, whether delivered in a medical school lecture hall, at a Boston dinner party,

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



20 (BODONI IMPRINT). EPICTETUS. [In Greek]: EPIKETOU ENCHEIRIDION. [In Italian]: MANUALE DI EPITTETO. (Parma: In aedibus Palatinis, Typis Bodonianis, 1793) 318 x 225 mm. (12 1/2 x 9"). 2 p.l. (first blank), 40 pp.; 2 p.l. (first blank), 51 pp. Translated into Italian by Giuseppe Pagnini. ONE OF 100 COPIES. Modern



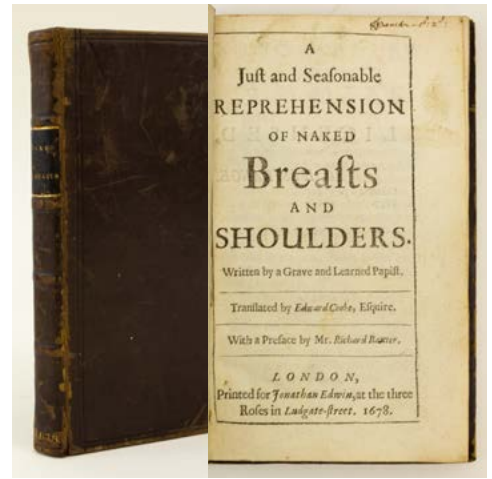
cream-colored boards backed with vellum, corners tipped with vellum, flat spine with black titling, edges untrimmed. In Greek and Italian. Brooks 489; Dibdin I, 518. ♦Half a dozen leaves with faint marginal foxing or smudges, one small (wax?) spot to tail edge of one leaf, but a fine copy—internally clean, fresh, and bright, with generous margins, and in an unworn binding. \$1,750

This is Bodoni's strictly limited and consequently scarce large-format printing of the influential Stoic teachings of Epictetus, issued here in Greek and Italian and handsomely presented in the printer's graceful types on the smooth, thick paper for which he was famous. Having experienced slavery in his own life, the first century philosopher Epictetus preached the Stoic doctrines of transcendent unity with divinity, of universal brotherhood, of a high moral purpose, and of indifference to the blows of fortune. He is one of our major sources for Stoicism, especially since the writings of the school's founder, Zeno, had been lost already by the sixth century. It is widely believed that Epictetus wrote nothing himself, but what he said—primarily in lectures delivered in Greece—was transcribed by his pupil Arrian.

Dibdin notes that the Italian translation here is both "accurate and elegant." In addition to the usual visual and tactile pleasure provided by a Bodoni volume, the present work offers the opportunity to compare and admire Bodoni's Greek and roman typefaces, the former as delicate as a nymph, the latter as robust as a centurion. It goes without saying that this strictly limited printing is a rare book, and we could trace just two copies of this special edition sold at auction. (ST15602)

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

Originally published in French in 1675, when Louis XIV was in his prime, this rare work denounces the prevailing fashion of low-cut gowns as snares of the devils. The author addresses the ladies, castigating them for the folly of appearing not only at balls but even in church with a great deal of "deep neck" on view. Let the shoulders and bosom be covered, he implores, with the modest face unveiled. Do girls think to capture a husband by their décolletage? They will wind up fornicators, says the author, or unhappily wed to a lascivious rogue. Even in the privacy of the home, or when visiting nuns in their cloisters, far from the eyes of men, women must form the habit of being decently covered. The author, Jacques Boileau (1635-1716), older brother to the famous satirist Boileau Despréaux, shared the latter's gift for denouncing folly with a light touch. A doctor of the Sorbonne and a cleric, Jacques normally wrote in Latin on various topics including the grounds for invalidating marriage and a critique of self-flagellation. Meanwhile, in England, the Puritan era had been superseded by the racy Restoration of Charles II, and necklines had taken a great plunge. Our translator was most likely the Edward Cooke who published in the same year as this translation a tragedy called "Love's Triumph, or the Royal Union," and two years previously translated a French work on Epicurus. A substantial preface to the translation has been penned here by Richard Baxter, who feels it necessary to explain that even though the author was a papist, what he wrote is the naked(!) truth. He avers that Quaker women, so deluded in their beliefs, nevertheless by their modest behavior put the belles of England to shame, and he takes the opportunity to lecture women on their silks and laces, as well as men on their periwigs. The name is not uncommon, but it appears that the author of our preface is the great Presbyterian preacher whose moral earnestness bid him not to disdain the topic of fashion. This Richard Baxter (1615-91) served as chaplain in Cromwell's army, and in the time of James II he spent over a year in prison for his blunt speaking. He was a prolific writer, his best known work being the "Saint's Everlasting Rest" (1650), and DNB calls him "the creator of our popular Christian literature." Boileau and Baxter are so explicit and censorious in their diatribes that the bookseller/publisher Edwin feared the work's intended audience would be hesitant to buy it. He added a note "To the Ladies" to reassure potential customers that there was nothing in it that should offend the virtuous. (ST16445)



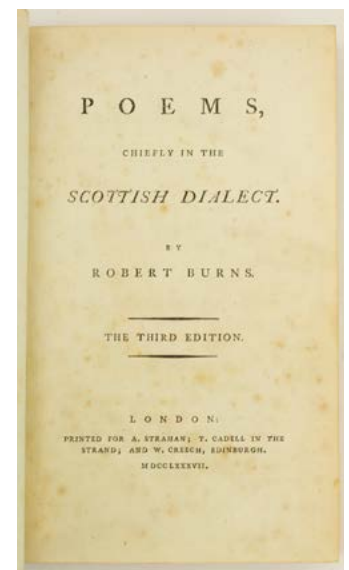
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22 BURNS, ROBERT. POEMS, CHIEFLY IN THE SCOTTISH DIALECT. (London: Printed for A. Strahan; T. Cadell; and W. Creech, 1787) 212 x 126 mm. (8 1/2 x 5"). xlviii, [13]-372 pp. With half title and the subscriber list [to the Edinburgh edition]. Third Edition; First London Edition, First State (with "stinking" instead of "skinking" in "To a Haggis"). Pleasing contemporary tree calf, neatly rebacked and recornered, smooth spine divided into panels with gilt floral centerpiece by gilt chain roll, red morocco label. In a fine modern brown buckram chemise and matching mottled calf-backed slipcase. Engraved frontispiece portrait of Burns. Front pastedown with engraved armorial bookplate of Edward Goulburn. Gibson, p. 6; Egerer 2. ♦Mild offsetting from turn-ins' glue, occasional minor foxing or trivial marginal stains, but an excellent copy, clean and fresh internally, the expertly restored binding unworn. \$2,250

This is the first London printing (following an Edinburgh edition the same year and the extremely rare Kilmarnock first edition of 1786) of one of the most famous poetic publications in history.

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

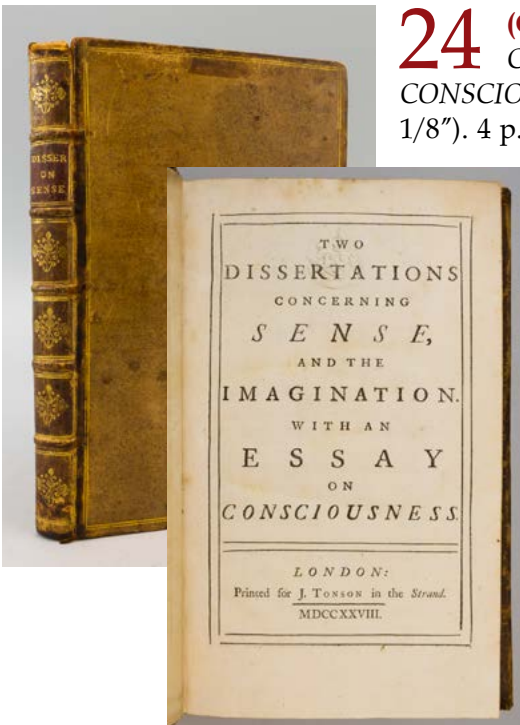




23 **CICERO, MARCUS TULLIUS.** *CICEROES THREE BOOKES OF DUETIES TO MARCUS HIS SONNE, TURNED OUT OF LATINE INTO ENGLISHE, BY NICHOLAS GRIMALDE.* (London: Rycharde Tottell, 1574 [colophon dated 1575]) 138 x 90 mm. (5 3/8 x 3 1/2"). 16 p.l., 168 leaves. Translated by Nicholas Grimald. Later (18th century?) tree calf, rebacked to style by Blair Jeary, raised bands, red morocco label. Title page with attractive wood-engraved border, woodcut initials. With parallel columns of English (in black letter) and Latin (in roman type) text. Front pastedown with (18th century?) inscription noting the book was printed in the 16th year of Queen Elizabeth's reign; front flyleaf with signature of R. R. Bloxam dated 1819 (possibly Rugby schoolmaster Richard Rouse Bloxam, 1765-1840) and bookplate of the Fox Pointe Collection; title page with early ink signature of Robert Coribankes(?). Brüggemann, p. 501; Moss I, 307; Schweiger I, 232; STC 5284; ESTC S122028. ♦Mild soiling and browning to first and last leaves, occasional faint (mostly marginal) dampstains, torn corner of H7 neatly (and rather charmingly) repaired with two wax dots to margin, other trivial imperfections, but still a pleasing copy, the text clean and fresh, and the expertly restored binding firm and not without appeal. **\$6,500**

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

The Macclesfield Copy of a Rare Work Opposing Locke's "Dangerous and Pernicious" "Essay on Humane Understanding"



24 (COGNITION). [MAYNE or MEIN, CHARLES]. *TWO DISSERTATIONS CONCERNING SENSE, AND THE IMAGINATION. WITH AN ESSAY ON CONSCIOUSNESS.* (London: Printed for J. Tonson, 1728) 213 x 130 mm. (8 3/8 x 5 1/8"). 4 p.l., 231 pp. FIRST EDITION. Pleasing contemporary sprinkled calf, double gilt-rule edging to covers, raised bands, spine panels with large complex gilt floral ornament, red morocco label. Decorative and historiated woodcut headpieces, tailpieces, and initials. First three leaves with small embossed armorial stamp of the Macclesfield Library and front pastedown with matching armorial Macclesfield bookplate. Buickerood, "Two Dissertations," in "1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era," VII, 51-86. ♦Leather a bit dried, spine top slightly rubbed and with two small cracks, very minor nicks and spotting to covers, but the original unsophisticated binding completely solid and still quite appealing. A trace of foxing here and there, otherwise a nearly fine copy internally, the text very clean and fresh, and with quite ample margins as well as deep impressions of the type. **\$1,750**

This important early work on cognition was written in forceful response to the doctrines of John Locke's "Essay on Human Understanding," which the author calls "very dangerous and pernicious." Locke believed that all knowledge stemmed from an initial intake of data through the senses,

thus contradicting Plato's theory of ideas, which posits a higher form of understanding independent of sentient perception. Our author objects that Locke puts humanity on the level of the animals. The work was long attributed to cleric Zachary Mayne (1631-94), but it seemed unlikely that the essay would have gone unpublished for three decades after his death. In his lengthy exploration of "Two Dissertations," Professor James Buickerood unravels the mistaken attribution, determining the author to be Charles Mayne (sometimes spelled Mein), who also wrote "Essay Concerning Rational Notions" (1733) in which the philosophical positions expressed are consistent with and build on those expounded in "Two Dissertations." Buickerood bolstered his argument with the discovery of an advertisement in an 18th century newspaper listing "Charles Mein" as the author. In addition to his writing, Mayne (d. ca. 1737) worked as an officer at the Customs House in London. According to Buickerood, Mayne's "ultimate purpose" in this work "is to defend the dignity of human nature by way of establishing a sharp distinction between it and animal nature, which he effects by offering what he claims to be the first extended analysis of the concept of consciousness." Buickerood concedes that, next to the influence of Locke's work, the present volume cannot measure up in importance, but he does say that in the 18th century "explicit use is made of its arguments and analyses in influential texts such as Edmund Law's English edition of William King's 'De Origine Mali' (which was closely studied by David Hume), and the second edition of Chambers's 'Cyclopaedia,' as well as publications of more restricted scope." In the 19th century, the work was used by philosophers and scholars such as Wilhelm Tennemann, Friederich Überweg, and Noah Porter, who "attributed considerable philosophic significance to" it. And, says Buickerood, Sir William Hamilton "understood its conception of consciousness to bear strong similarities to his own influential position." In general, Buickerood concludes, "the attention and regard [our book] has received has not been proportionate to its worth." Like a number of other little treasures from the Macclesfield collection, this is an early English work on an important subject that is quite rare, especially for a Tonson imprint. (ST10985)

**Printed from the Actual Wings,
With 50,000 Butterfly Specimens Used to Produce this Edition**



25 (COLOR PLATE BOOKS). (LEPIDOPTERA). DENTON, SHERMANFOOTE. AS NATURE SHOWS THEM, MOTHS AND BUTTERFLIES OF THE UNITED STATES EAST OF THE ROCKY MOUNTAINS. (Boston: J. B. Millet Company, 1900) 256 x 181 mm. (10 x 7 1/8"). **Two volumes.** No. 306 OF 500 COPIES. Very attractive contemporary olive green morocco, covers with gilt border incorporating an elaborate cornerpiece design of a butterfly; raised bands, expertly rebacked preserving original backstrips, spines gilt in compartments with lacy frames enclosing a large central butterfly, gilt turn-ins, marbled endpapers, leather hinges, all edges gilt. With more than 400 photographic illustrations and 62 ACTUAL ENTOMOLOGICAL TRANSFERS FROM LIFE, all but one of the latter with original tissue



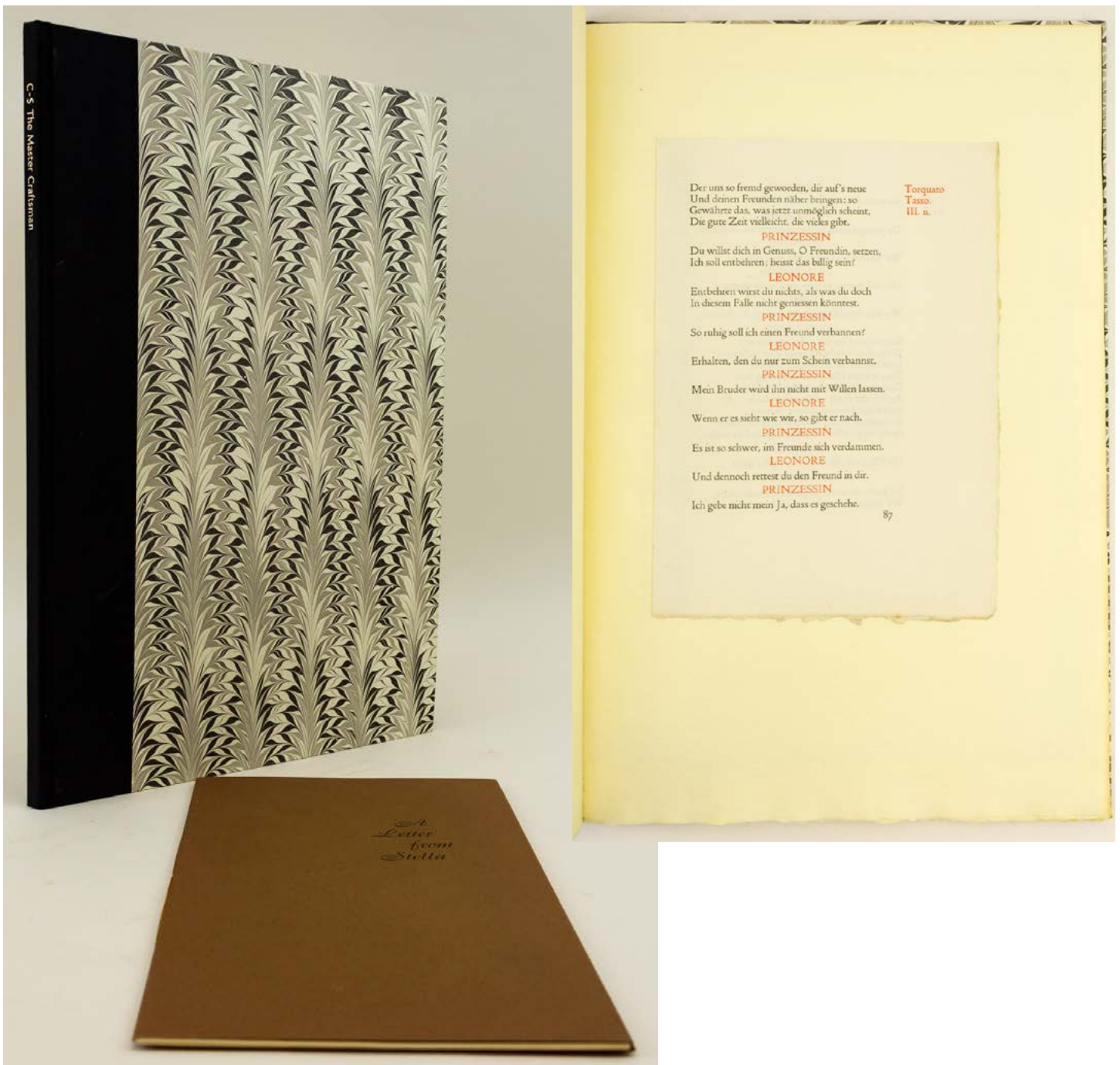
guards. Bennett, p. 33; McGrath, p. 177; Nissen ZBI 1079; Reese, "Nineteenth Century American Color Plate Books" 107. ♦Spines faintly sunned, two leaves with minor thumbing, one corner crease, otherwise AN EXTREMELY FINE SET, the very appealing bindings quite lustrous and entirely sound, and the text and plates clean, fresh, and bright, with virtually no signs of use. **\$4,800**

This is a collection of butterfly and moth illustrations printed by direct transfer from the insects, the creation of a leading innovator in the display of lepidoter al specimens. Sherman Foote Denton (1854-1937) came from a family of amateur naturalists who managed to turn their favorite pastime into a global business. Denton patented a

butterfly mount that captured a specimen on a white plaster tablet, where it could be pressed under glass, avoiding the mess, smell, and eventual degradation of butterflies and moths mounted on paper using pins. The present publication presents a collection of specimens in a far more portable form that still preserves the color and detail of the insects' wings. The author collected, by his own count, more than 50,000 specimens to produce the color plates for this limited edition. He explained his process: "The colored plates, or Nature Prints, used in the work, are direct transfers from the insects themselves; that is to say, the scales of the wings of the insects are transferred to the paper while the bodies are printed from engraving and afterward colored by hand." Since each specimen could be used only once, it was necessary to obtain 500 perfect specimens of each species pictured. The effort and expense prevented larger runs of such publications, and Reese observes that "new methods of printing color, often too difficult to be practical, were sometimes undertaken by enthusiasts." (CJW1901)

The Unusual Retree Version, One of Just 10 Copies, this one with Three Specimen Leaves

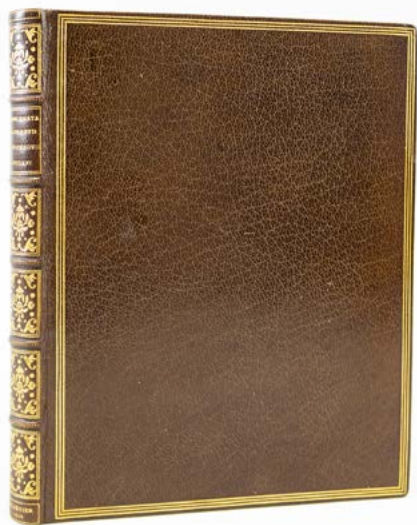
26 (DOVES PRESS - LEAF BOOK). (ADAGIO PRESS). STROUSE, NORMAN H. and JOHN DREYFUS. C-S, THE MASTER CRAFTSMAN. [and] COBDEN-SANDERSON, STELLA. A LETTER FROM STELLA. (Harper



Woods, Michigan: [Printed by Leonard F. Bahr at] The Adagio Press, 1969; 1971) First work: 390 x 255 mm. (15 1/2 x 10"). Second work: 258 x 164 mm. (10 x 6 1/2"). 49, [1] pp., [3] leaves (last blank); [10] leaves. ONE OF 10 RETREE COPIES made up of leftover sheets from the original printing of 329 copies. Original marbled boards backed in black linen by the Campbell-Logan Bindery. Second work in original stitched brown paper wrapper, inside original manila envelope stamped with press device and lettered "The Adagio Press - Pamphlets." Leaf book with laid-in photograph of T. J. Cobden-Sanderson and Emery Walker, as issued. With THREE LEAVES FROM DOVES PRESS BOOKS: two tipped-in specimen leaves on paper as called for, plus an extra leaf on paper loosely laid in. Text printed in sanguine, blue, and black. Slip with limitation statement tipped onto last page. First work: Tidcombe, pp ix, 144, 154; Cave, p. 264. Second work: Tidcombe, p 88. ♦In mint condition. \$850

This handsomely printed book is a study of Thomas James Cobden-Sanderson (1840-1922), founder of the Doves Press and the foremost figure in the late 19th and early 20th century among those who straddled the fields of English fine press publishing and artistic binding. The first section, by Norman H. Strouse, gives an overview of the life, character, and aims of Cobden-Sanderson. The second section, by John Dreyfus, studies the troubled relationship of Cobden-Sanderson with his original partner in the press, Emery Walker, based on the discovery of new documents. Because our copy was put together after the numbered run of sets had been completed, it has the advantage of an extra leaf laid in. The numbered copies had two leaves from Doves Press works tipped in, one from a Goethe play and one from the English Bible. Here, we have leaves from Goethe's "Torquato Tasso: Ein Schauspiel" and one from the preface to the English Bible tipped in the usual places, with another Bible leaf, from Revelations, laid in before the tipped-in leaf. The second work here acts as an epilogue to the first: it contains a letter from Cobden-Sanderson's daughter Stella to Norman Strouse, expressing her appreciation for this celebration of her father's work. It also contains the text of the last letter Cobden-Sanderson wrote, to Stella, a few hours before his death. Cave calls "Master Craftsman" an "important study" and "the most substantial" product of the Adagio Press, which was founded in 1956 in Grosse Pointe Park, Michigan, by Leonard F. Bahr and later moved to Harper Woods, Michigan. Not surprisingly—given its limitation to 10—this is the first copy of the retree or "leftover" edition that we've ever seen. (ST16324)

The Hoe Copy of One of the Most Important Emblem Books of the 17th Century



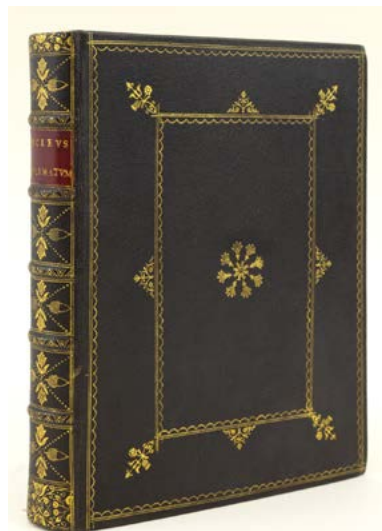
27 (EMBLEM BOOK). SCHOONHOVEN, FLORIS VAN. EMBLEMATA . . . PARTIM MORALIA PARTIM ETIAM CIVILIA. (Lugduni Batavorum [Leyden]: Ex officina Elzeviriana, 1626) 193 x 145 mm. (7 1/2 x 5 3/4"). 6 p.l., 235 pp. Second Edition. Attractive late 19th century brown crushed morocco, gilt, raised bands, spine compartments with floral spray at center, volutes at corners, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Engraved frame to title page, frontispiece portrait of the author, and 74 EMBLEMS BY CRISPIN VAN DE PASSE THE YOUNGER. Front pastedown with morocco bookplate of Robert Hoe and wood-engraved bookplate of E. Bern. Landwehr, "Low Countries," 728; Praz 493; Rahir 223; Willems 261. ♦Leaves lightly pressed (but, perhaps apart from the title, probably not washed), a couple of minor stains, but a very attractive copy, the binding with only trivial wear, and the text clean and fresh, with excellent impressions of the engravings. \$3,750

This is the first Elzevier edition of one of the most influential emblem books of the era, with the same fine van de Passe engravings used in the 1618 Gouda first printing. Attorney and humanist Floris van Schoonhoven (1594-1648) drew inspiration from the emblem books of Alciato, but departed from his predecessor by giving the commentary greater prominence and a purpose beyond identifying classical sources for the images. Schoonhoven scholar Karl Emenkel notes that the commentary here is "a philosophical essay, a diatribe, against civil war, with a special warning against its major cause, theological debate," and likens it to Seneca's "Moral Essays." The marvelous engravings are a mixture of classical subjects from Ovid and Aesop and scenes from contemporary life, including an alchemist in his laboratory. They are the work of Crispin van de Passe the younger (ca. 1594-1670), scion of a Dutch family of printers



and engravers, who was noted for his remarkably fine detail work using a burin. The tasteful binding here was no doubt done for former owner Robert Hoe (1839-1911), founding member and first president of the Grolier Club. According to Beverly Chew, Hoe's library was "the finest [America] has ever contained." He acquired illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana. 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. (ST15242)

28 (EMBLEMBOOK). ROLLENHAGEN, GABRIEL. NUCLEUS EMBLEMATUM SELECTISSIMORUM. [bound with] SELECTORUM EMBLEMATUM CENTURIA SECUNDA. (Coloniae [Cologne]; Ultraiecti [Utrecht]: Crispiani Passaei, [1611]; 1613) 197 x 150 mm. (7 3/4 x 6"). 4 p.l., 100 numbered plates; 14 p.l., 100 numbered plates. **Two separately published works bound in one volume.** FIRST EDITIONS. Very attractive period-style black morocco, gilt, by Courtland Benson, covers with frames of gilt fillets and scalloped roll, central sunburst, floral cornerpieces and side accents, raised bands, spine compartments divided into four triangles by diagonal lines, two of the triangles with an acorn, two with a tulip, red morocco label, marbled endpapers, all edges gilt. In a maroon cloth drop-back box. Two engraved titles, two engraved portraits of the author, and 200 FINE AND OFTEN CHARMING ENGRAVED EMBLEMATIC PLATES BY CRISPIN VAN DE PASS THE ELDER. The second work with text in French and Latin. Landwehr 690, 692; Praz, pp. 476-77; Hofer 118; Vinet 863 ("belles gravures"); Berlin Catalogue 4534; Graesse VI, 150; Brunet IV, 1359 ("sought after for its fine illustrations"). ♦Leaves lightly washed and pressed, a couple of leaves a little browned, isolated trivial stains or tiny rust spots, but A FINE COPY INTERNALLY, clean and fresh, WITH EXCELLENT IMPRESSIONS OF THE ENGRAVINGS, in an unworn, sympathetic binding. **\$6,500**



This is a lovely book, offering 200 beautiful engravings featuring a range of the mystical, the allegorical, and the realistic as represented by figures in contemporaneous costume and social contexts. As Moseley says, the emblems here are "magnificently executed" and offer "a fine example of integrated design." Not only are the engravings themselves composed with skill and cut with great precision, but the design of the page is both innovative and no doubt successful at achieving what the designer had intended: the "inscriptio," or motto that is meant to resonate in the reader's mind after contemplating the image, is presented here, not above the illustration, but within a collar surrounding the circular cut. And since the letters in the motto are widely spaced, and some are by necessity upside down, the reading of the motto takes a special effort of concentration, a fact that would seem to work to bring home with greater force the precept in question and perhaps the image inside the collar as well. Van de Pass (ca. 1560 - ca. 1643) is called "an eminent draughtsman and engraver" by Bryan, who notes that the artist's smaller designs, like the ones seen here, represent his best work. Although the two books contained in the present volume were issued separately, it is clear from the title of the second—announcing a second "century of emblems"—that the two are meant to be companion publications. The works are rare in institutional libraries (OCLC locates

eight copies of the first and 10 of the second in North American libraries), and they are infrequently seen for sale. Although the present volume appears to have been subjected to the typical fashionable treatment of other early books rebound in the 19th century (the titles seem to have been washed, and it is likely that the other leaves have been pressed), the paper here generally retains its texture, and there is absolutely no loss of richness in the engravings. (ST16379-053)

29 (ENGRAVED BOOKS). MOREAU, PIERRE. LES SAINTES PRIERES DE L'AME CHRESTIENNE. (Paris: Jean Henault, 1656) 164 x 109 mm. (6 1/2 x 4 1/4"). [106] leaves. Fifth Edition. Contemporary black morocco, covers with blind-stamped armorial device of the Buade family (three griffin legs, surmounted by a crown), raised bands, two silver metal clasps, marbled endpapers, all edges gilt. ENGRAVED THROUGHOUT in calligraphic script with elaborate borders and images of Christ, the Virgin, and the Seven Deadly Sins, all by Moreau. Front pastedown with bookplate of Roger Paultre. Bonacini 1228 (1644 ed.); For the binding: Guigard II, 130. ♦Joints and extremities



minimally rubbed (and well masked with dye), fore margin of most leaves faintly thumbled (title page just slightly more so), lower right marginal corner of a dozen leaves with small, very weak dampstain, final page with adhesion at inner margin, other trivial defects, but still quite an appealing copy, the binding solid, lustrous, and scarcely worn, and the engraved text bright, smooth, and clean. \$5,500

This is an especially charming engraved prayer book that belonged to a very prominent 17th century French family. Moreau (ca. 1600-48) was a calligrapher and writing-master who also published writing manuals. He designed a special cursive type called "lettres financières," which he dedicated to Louis XIII, who made him a printer-in-ordinary in 1643. The present item does not use his moveable type, but employs engraved prayers done on separate copperplates, which were then fitted with any one of 16 ornamental borders, featuring birds, mermaids, cherubs, fruits, and flowers. In addition to the borders, there are also a number of engravings of

flowers or fruit, as well as images of saints, scenes from the life of Christ, royal arms, and portrayals of the Seven Deadly Sins personified (Envy is particularly powerful as a Medusa-like creature accompanied by a mangy dog). According to Guigard, this copy was bound with the arms of Antoine de Buade, Comte de Palluau, counsellor of state for Henri IV, and first steward of the royal household. He had a substantial library, but he died in 1633 (and his son Henri died in 1622), so this must have been bound for his grandson Louis de Buade, Comte de Frontenac et de Palluau (1625-98), who was known as a bibliophile himself and who served as Governor General of New France from 1672-82 and from 1689-98. Roger Paultre was both a collector and respected scholar of French emblem books and other illustrated works; his collection was sold in 1993 at Drouot. (ST12952)



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

The collection includes:

1. C. R. Ashbee, "A Table of the Arts and Crafts of the Renaissance." Third Edition. (1892)
2. November 1898 Guild of Handicraft announcement of their purchase of the plant and presses of the Kelmscott Press and the founding of the Essex House Press, with order form for its first book, "Treatises of Benvenuto Cellini."
3. December 1898 Guild of Handicraft announcement of their purchase of the plant and presses of the Kelmscott Press and the founding of the Essex House Press, with order form for its first book, "Treatises of Benvenuto Cellini." (Two copies)
4. May 1899 announcement and order form for "The Hymn of Bardasian."
5. June 1899 announcement and order form for "The Hymn of Bardasian."
6. September 1899 announcement and order form for "Pilgrim's Progress."
7. March 1900 announcement and order form for Shelley's "Adonais."
8. May 1900 announcement and order form for "The Poems of Shakespeare and Lyrics from his Plays."
9. September 1900 announcement and order form for Keats' "The Eve of St. Agnes."
10. October 1900 announcement and order form for "The Courtyer of Count Baldessar Castilio."
11. October 1900 announcement and order form for "John Woolman's Journal" and William Penn's "Some Fruits of Solitude."
12. January 1901 announcement and order form for Gray's "Elegy Written in a Country Churchyard."

13. March 1901 announcement and order form for Walt Whitman's "Hymn on the Death of Lincoln."
14. April 1901 announcement and order form for "An Endeavour towards the Teaching of John Ruskin and William Morris: Being an Account of the Work and Aims of the Guild of Handicraft" by C. R. Ashbee, with three specimen leaves.
15. May 1901 announcement and order form for "John Woolman's Journal."
16. June 1901 announcement and order form for Erasmus' "Praise of Folly."
17. June 1901 announcement of the forthcoming publication of "Parentalia," in response to the proposed destruction of several Christopher Wren churches to make way for underground railways.
18. July 1901 announcement and order form for "The Essex House Song Book."
19. 1901 announcement and order form for "American Sheaves and English Seed Corn," with specimen leaf.
20. October 1901 announcement and order form for "The Psalter or Psalms of David."
21. November 1901 announcement and order form for Spenser's "Epithalamion."
22. December 1901 announcement and order form for "The Old Palace of Bromley."
23. December 1901 announcement and order form for "The Doings of Death."
24. May 1902 announcement and order form for "A Coronation Masque Entitled The Masque of the Edwards."
25. October 1902 announcement and order form for Chaucer's "The Flower and the Leaf." With an announcement of the Essex House Bindery under the direction of Miss Power, taking orders for special bindings.
26. February 1903 announcement and order form for "Parentalia," with (11 1/2 x 8 1/2") specimen leaf, featuring two woodcuts of churches.
27. June 1903 announcement and order form for Heine's "Selected Songs," with specimen leaf (these stamped with "Supplied by Bickers & Son").
28. May 1904 announcement of a June exhibition of works from the Essex House Press, accompanied by a special



invitation to a June 7 private viewing, this with "Mr. G. D. Smith & Friends" written across the top.

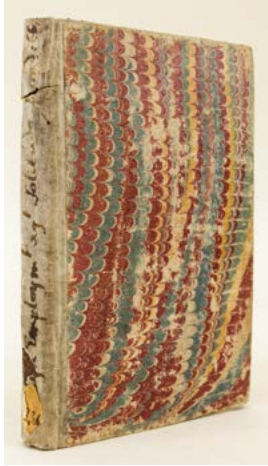
29. November 1904 announcement and order form for Cicero's "De Amicitia."

30. December 1904 announcement and order form for "The Imitation of Christ."

31. Ashbee, C. R. "A Bibliography of The Essex House Press with Notes on the Designs, Blocks, Cuts, Bindings, Etc., from the Year 1898 To 1904." (1904) 24 pp. ONE OF 250 COPIES. Original illustrated wrappers.

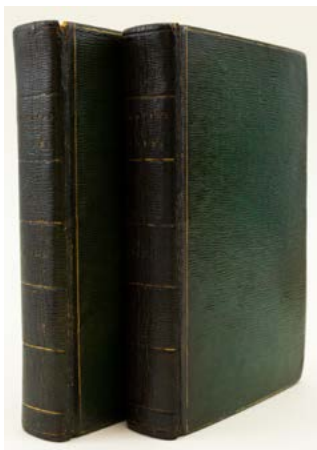
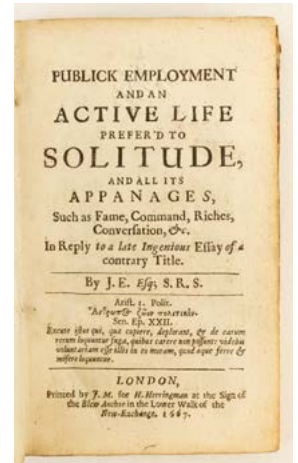
32. [1905] announcement and order form for "Echoes from the City of Sun." (Two copies)

33. Christmas 1906 announcement and order form for Ashbee's "Country Schools of Arts and Crafts" and Ramage's "Essay on Dr. Johnson." (CCS1931)



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

As observed in the early annotation on our front flyleaf, the present work is a cordial attack, made without passion, on George Mackenzie's "A Moral Essay Preferring Solitude to Publick Employment," published in 1665. As Keynes indicates, Evelyn and Mackenzie were congenial adversaries in the debate over the best way to lead one's life, partly because Evelyn was of two minds about the matter. Keynes says, "Evelyn's advocacy of an active life might seem at variance with his known delight in country solitude and pursuits, and in truth his attack upon Mackenzie is but a half-hearted affair." In any case, the book is worth reading, if only for the amusing caricatures of country pleasures and types. Best known as a diarist and as founder of the Royal Society, Evelyn (1620-1706) published a number of important books (either original works or translations from the French) on architecture, arboriculture, gardening, and navigation. The internal condition here is remarkably fine, as is typical of many books from the library of the Earl of Macclesfield. (ST15929b)



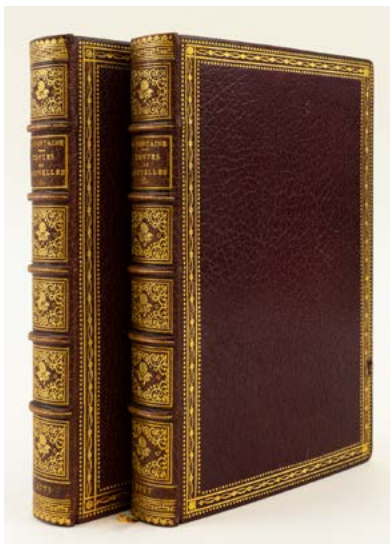
32 (FORE-EDGE PAINTINGS). COWPER, WILLIAM. *POEMS.* (London: J. Johnson, 1806) 165 x 100 mm. (6 1/2 x 4"). **Two volumes.** "A New Edition." Pleasing contemporary dark green stright-grain morocco, covers with gilt fillet border, flat spines divided into panels by gilt fillets, gilt titling, gilt-ruled turn-ins, all edges gilt. WITH FINE CONTEMPORARY FORE-EDGE PAINTINGS OF MAIDSTONE BRIDGE AND BRADFORD-ON-AVON. Front free endpapers with evidence of bookplae removal. Front flyleaves with 19th century ink inscriptions identifying the subjects of the fore-edge paintings. ♦Joints a bit worn, tiny chip to head of one joint, corners a little rubbed, spines darkened, boards with minor spots or fading, hinges cracked (but boards firmly attached, a dozen leaves in first volume with minor foxing, a couple of tiny rust spots, but fine internally, clean, fresh, and rather bright, and THE FORE-EDGE PAINTINGS BEAUTIFULLY PRESERVED. **\$1,800**

This is an appealing edition, printed by Bensley, of the finely crafted poetry of Cowper (1731-1800), the most notable English poet before the Romantics in terms of a tendency to be confessional in his verse. Given the fact that he was institutionalized and that he several times attempted suicide, these revealing personal poems



can easily be seen as a kind of therapeutic experience, and it is testimony to the complexity of his personality that so much of Cowper's verse is light, conversational, and epigrammatic. The works in the first volume here tend toward the religious, having been written after a long period of illness; many in the second volume were apparently created in the aftermath of a request by a lady that Cowper compose blank verse on the subject of a sofa. Of special interest among these is a more serious poem, "Tirocinium," which points out the deficiencies in the schools and recommends private tutors as a remedy. The fore-edge paintings here were done when this form of decoration was in its first flush of popularity, driven by the work of the Edwards of Halifax bindery. Both paintings here have an arched bridge over a river as the central focus, with its reflection in the water below, but one is a city scene, showing people crossing the bridge as the main route into town, and the other a tranquil view of the countryside, with men preparing to launch a boat from one bank. Our artist was quite accomplished, depicting his scenes in careful detail, in pleasing pastel colors. (ST16509)

33 (FRENCH ILLUSTRATED BOOKS). (BINDINGS - E. LUDWIG). LA FONTAINE, JEAN DE. CONTES ET NOUVELLES EN VERS. (s.l.: s.n., 1777) 202 x 134 mm. (8 x 5 1/4"). **Two volumes.** VERY PRETTY 19TH CENTURY CRUSHED MOROCCO, GILT, BY E. LUDWIG OF FRANKFURT (stamp-signed at tail edge of rear board), covers framed by gilt fillets, bead-and-lozenge roll, and gilt dots, raised bands, spine compartments with central floral sprig surrounded by curled tooling and small tools, gilt titling, turn-ins with cresting acanthus leaf roll, marbled endpapers, top edge gilt. Frontispiece engraved title by Vidal in both volumes, engraved portrait of La Fontaine after Rigaud in first volume, four vignettes (including two on the title pages), 43 tailpiece vignettes, and 80 FINE ENGRAVED PLATES AFTER EISEN. Cohen-de Ricci 569, 571-72; Lewine, pp 280-81; Graesse IV, 75; Rochambeau 90; Cf. Ray 26 (describing the 1762 edition with our same illustrations). ♦Spines evenly sunned to hazel brown, small snag to edge of one board, extremities lightly rubbed, occasional mild marginal smudging, other trivial imperfections, but a fine copy internally, clean and fresh with generous margins, with excellent impressions of the plates, in a lustrous binding. **\$2,300**

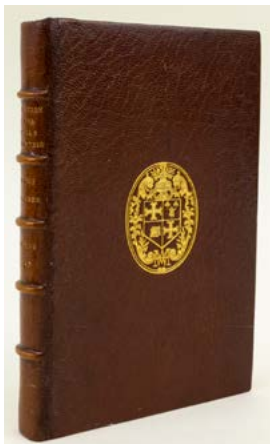


This is a handsomely bound pirated edition of the famous 1762 Fermiers-Généraux edition of La Fontaine's "Contes et Nouvelles," which is one of the very finest illustrated French books of the period, and a work that Ray calls "the collector's book 'par excellence.'" Cohen-de Ricci begins nearly six full pages of description by pronouncing that, "among the illustrated books of the 18th century, the original edition . . . as a whole is the most beautiful and the most agreeable." Our copy has the same plates

as the 1762 edition, except that they are in reverse. This group of images is generally accepted as the finest work of Charles Eisen (1720-78), Louis XV's Court painter, and drawing master to Madame de Pompadour. Bryan says that "almost all the important books published in France in his time contain his exquisite plates," which "he engraved with a light point and with striking originality." He "took his inspirations direct from nature, but add[ed] something of the ideal, after the manner of Watteau and Boucher." The substantial group of plates here, in Ray's words, is "the liveliest and the most adroit that [Eisen] ever drew. Thoroughly at home with the varied action of these lusty stories—their love passages, their intrigues, their practical jokes—he is also expert in choosing the moment in each that will best serve his purpose as an illustrator." (ST16483)



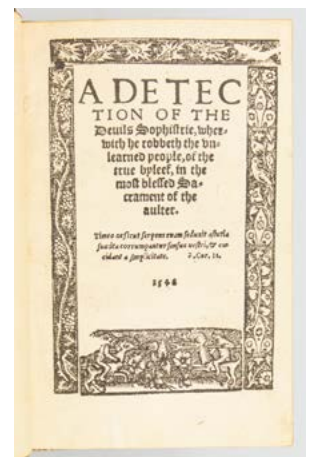
The Britwell Court Copy of an Important English Reformation Polemic



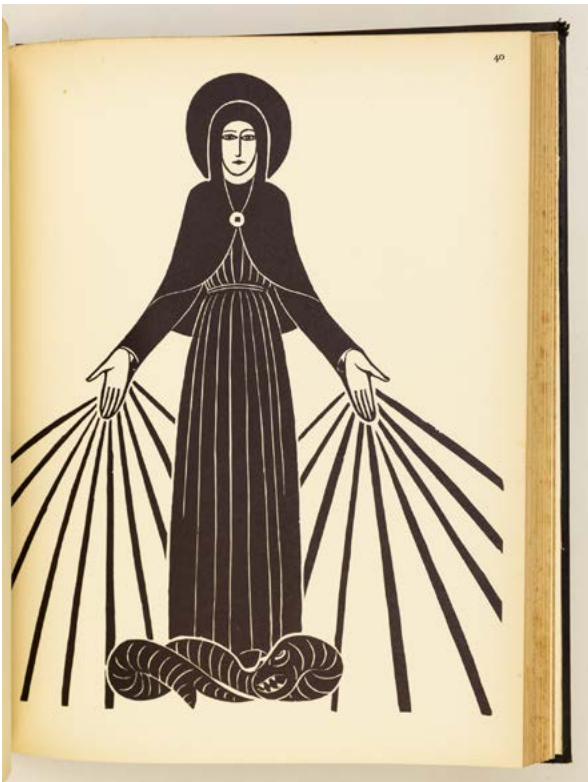
34 GARDINER, STEPHEN. A DETECTION OF THE DEVILS SOPHISTRIE. (London: Jhon Herforde, 1546) 159 x 105 mm. (6 1/4 x 4 1/4"). xxxii, [4], xxxiii-cxxxiii [i.e. cxxxi], [1] leaves. FIRST EDITION. 19th century full brown crushed morocco by W. Pratt, covers with gilt supralibros of Christie-Miller, raised bands, gilt titling, turn-ins densely gilt with floral roll, all edges gilt (front joints expertly repaired). Front pastedown with morocco bookplate of Sinclair Hamilton. STC 11591. ♦ Spine lightly and uniformly sunned to tan, leaves perhaps pressed and washed, but still quite an agreeable copy, especially for a cheaply made English book from this period, the leaves consistently clean, fresh enough, and showing virtually no signs of use, and the binding solid and bright. **\$9,500**

This is the Christie-Miller copy of quite a rare work from the English Reformation, penned by a bishop whom DNB describes as "one of the giants of Tudor politics." According to DNB,

"Gardiner published a series of English polemics," the second of which was the present work "in defence of the real presence in the Eucharist. . . . During the reign of Edward VI the Eucharist became Gardiner's principal theological preoccupation. . . . Among the English statesmen of the sixteenth century, only Wolsey, Cromwell, Cecil, and perhaps Walsingham exceeded him in stature. Few other politicians of the age had a career of comparable duration. Gardiner was a figure of the first rank for almost thirty years, surpassing the records of his first patron, Wolsey, and his great rival, Cromwell. Moreover, as the leading English religious conservative of his time, Gardiner bulks large in political, intellectual, and ecclesiastical history. He enjoyed a European reputation as a theologian, second only to Fisher among his English contemporaries." This copy once graced the Britwell Court library, which De Ricci says was simply the most outstanding collection of English books ever assembled. The voracious book collector William Henry Miller (1789-1848) was a bibliophile who, in de Ricci's words, "literally bought by the cartload." He was a major buyer at the Heber sales, which featured much early English literature. The books were kept at Miller's Britwell Court estate in Buckinghamshire, where they were added to substantially by successors Samuel Christy (d. 1889) and Wakefield Christy (d. 1898), both of whom took the name Christie-Miller. Their immense library was sold between 1916 and 1927 at Sotheby's, bringing in more than £500,000. Later owner Sinclair Hamilton (1884-1978) was a lawyer, book collector, and preeminent authority in the field of early American book illustration. (ST13573)



35 (GILL, ERIC). ENGRAVINGS BY ERIC GILL. A SELECTION OF ENGRAVINGS ON WOOD AND METAL . . . TO THE END OF THE YEAR 1927. (Bristol: [Printed by the Fanfare Press for] Douglas Cleverdon, 1929) 340 x 260 mm. (13 3/8 x 10 1/8"). 6 p.l., 49, [3] pp. With a complete Chronological List of Engravings and a Preface by the artist. No. 392 OF 400 COPIES on paper manufactured for this edition (plus 10 copies on Japanese vellum and 80 copies on Batchelor handmade paper). Publisher's black cloth, gilt "Tree and Burin" device on upper cover, smooth spine with gilt titling. With self-portrait frontispiece and 103 plates containing 147 engravings. Evan Gill 17. ♦ Cloth a little chafed and dusty, a bit of fraying to head of spine and to corners, endpapers and flyleaves a bit foxed, intermittent minor foxing (mostly affecting margins), but a very good, clean copy in a solid binding. **\$2,900**



This is the first collected edition of engravings by a man DNB describes as “the greatest artist-craftsman of the twentieth century: a letter-cutter and type designer of genius . . .; a sculptor whose powerful work initiated a return to the directness of hand carving; a draughtsman and wood-engraver of consummate subtlety and skill.” Gill (1882-1940) studied lettering as a young man under Edward Johnston, then for five years beginning in 1905 designed and engraved title pages and initials for the Cranach Press. Gradually, he turned his talents to drawing and engraving, creating a great number of woodcut illustrations for private press publications, especially the Golden Cockerel Press; examples of his memorable work for their famous “Four Gospels,” “Troilus and Criseyde,” and “Canterbury Tales” are included here, along with designs done for the press he co-founded, St. Dominic’s, and ephemeral works like bookplates. After years of agnosticism, Gill became a devout Catholic, and even took to wearing a modified version of monastic dress. Many of the woodcuts here have a religious theme: a Nativity series, the Stations of the Cross, and numerous depictions of the Virgin Mary, both with and without the Christ Child. This volume was an immediate success, inspiring a follow-up collection of engravings from 1928-1933, and it has remained popular with collectors to this day. (CCS1912)

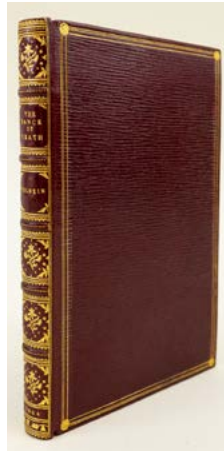
36 HEWITT, GRAILY. *LETTERING FOR STUDENTS AND CRAFTSMEN.* (London: Seeley, Service & Co. Ltd., 1930) 200 x 264 mm. (10 3/8 x 7 7/8”). 336 pp. No. 324 OF 370 COPIES for sale (from a total edition of 380), SIGNED by the author. Publisher’s original white buckram, flat spine with gilt titling, top edge gilt, other edges untrimmed, first third of the leaves UNOPENED. With 383 figures, including tipped-in plates, and two plates with alphabets of Roman capitals by the author. ♦Final two leaves of Appendix and first two of Index with two-inch closed tear at bottom (not affecting text), otherwise A VERY FINE COPY, the white cloth remarkably clean and bright, and the text immaculate. \$350



This is an essential reference and tutorial for anyone interested in lettering, written by English calligrapher and illuminator William Graily Hewitt (1864-1952). Beginning with a discussion of pens, Hewitt guides the reader through the fundamentals of forming letters in a variety of scripts, his careful instructions helpfully supplemented with many illustrations. He covers Carolingian, gothic, and Renaissance scripts, Roman capitals, and arrangements of letters, then concludes with an in-depth discussion of legibility, materials, and gilding. In the revival of calligraphy in England during the 20th century, Graily Hewitt is second only to his teacher Edward Johnston in importance. In 1901, he succeeded Johnston as instructor at the Central School of Arts and Crafts, where he taught courses in lettering for more than 30 years. One of the founders of the Society of Scribes and Illuminators, he is credited with reviving Medieval methods for gilding with gesso and gold leaf on vellum. Hewitt established a nexus between calligraphy and type

design, holding to the belief that type should represent what the pen created. Among other accomplishments, he designed a number of initials for St. John Hornby's Ashendene Press from 1902-35. (ST12683-088)

37 **HOLBEIN, HANS. THE DANCE OF DEATH.** (London: Printed by C. Whittingham, for John Harding,, 1804) 175 x 105 mm. (6 7/8 x 4 1/8")/ 70 pp., [1] leaf (ads). Preface and description of plates by Francis Douce.

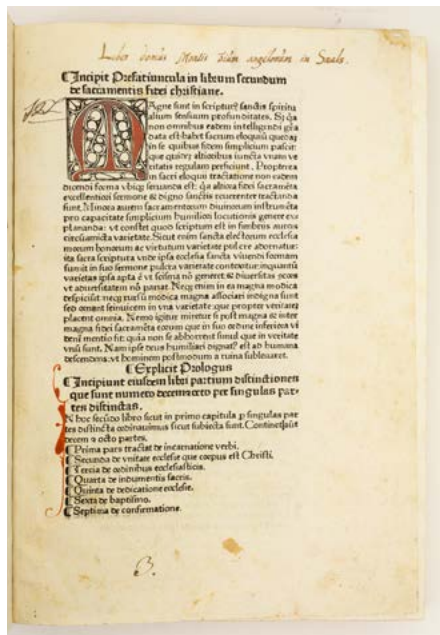


EXCELLENT CONTEMPORARY CRIMSON STRAIGHT-GRAIN MOROCCO, GILT, BY R. WALLIS for C. E. Lauriat (stamp-signed on verso of front free endpaper), covers with French fillet borders, circles at corners, raised bands, spine compartments with central floral sprig within a lozenge of small tools, acanthus leaves at corners, turn-ins with intricate floral roll, marbled endpapers, top edge gilt, other edges untrimmed. Engraved frontispiece portrait of Holbein, 30 plates after Wenceslaus Hollar's engravings of Hans Holbein's paintings, and a folding plate based on a woodcut from Lydgate's 1554 "Dance of Macaber," ALL HAND-COLORED. ♦ Neat older repair to fore edge of one leaf, other trivial imperfections, but AN ESPECIALLY FINE COPY, clean and fresh internally with attractive hand coloring, in a gleaming, unworn binding. **\$2,500**

This is very appealing version, with a pretty binding and fine hand-colored images, of Holbein's haunting, darkly amusing depictions of Death and its victims, works that made an important contribution to the traditional "Danse Macabre" genre, from its first appearing in book form in 1538, by sharpening the humor and satire and heightening the drama, so that the engraved figures became part of a fully realized scene, not just members of the well established processional dance. The final folding plate here shows that full procession as it appeared in a 16th century woodcut, allowing the viewer to contrast the styles. Among the major engraved works of Hollar (1607-77) was a suite of 30 plates after the original Holbeins, produced in Antwerp in 1651, and reproduced here. This edition, nicely printed by Charles Whittingham (the uncle), first appeared in an undated version about 1794. Though his name is not mentioned in the book, the text here is written by the learned antiquary Francis Douce (1757-1834), Keeper of Manuscripts in the British Museum, and member of the Roxburghe Club. Copies of this title do appear in the marketplace, but we have only been able to trace two other hand-colored copies sold at auction. (ST16372a)



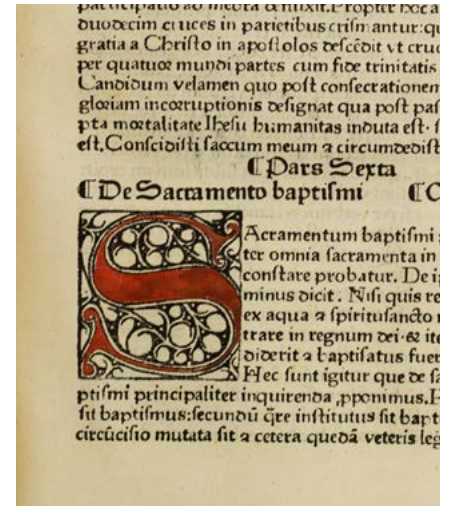
With Zainer's Handsome Woodcut Initials Throughout



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

This is the first printing of any part of Hugh of St. Victor's influential treatise on dogmatic theology, "De Sacramentis Christianae Fidei," the most important

work among the more than 50 treatises, commentaries, and sermon collections attributed to him, and the first important Medieval theological summa to be written. It is also a fine example of early printing, done on good paper with grand margins by the first printer in Augsburg. The work in its entirety is divided historically into two parts, and it is apparent that this second part was chosen to be printed by itself because it is the section dealing with the Christian era. It is also apparent that the two parts of Hugo's treatise circulated separately in the Middle Ages, as evidenced by the presence of manuscript copies of one part or the other by itself (e.g., Bibliothèque Nationale ms. lat. 2920, a late 12th or early 13th century copy of the second part, and ms. lat. 3009, a 13th century copy of the first part). Thought to be a Saxon by birth, Hugo (ca. 1078-1141) entered the Augustinian monastery of St. Victor in Paris in 1115 and spent the rest of his life teaching and writing there. His mystical philosophy, as promulgated through his writings, earned for him renown and influence beyond that of St. Bernard, and the mysticism of the school of St. Victor, for which he was responsible, clearly prevailed over the school of Abelard in the 12th century. The Catholic Encyclopedia says that "his systematizing of the dogmatic works of the patristic age into a coherent body of doctrine was one of the great accomplishments of Medieval thought." (ST16379-097)



Medieval Pigskin, Remarkable Condition, and Three Dozen Woodcuts By a Notable Artist, Attractively Colored by a Contemporary Hand



39 (WOODCUTS - INCUNABULAR). (SAMMELBAND). BERTHOLDUS. HOROLOGIUM DEVOTIONIS. [bound with] BERNARDUS CLARAEVALLENSIS. SPECULUM DIVINI AMORIS. [bound with] GERARDUS DE ZUTPHANIA. DE SPIRITUALIBUS ASCENSIONIBUS. ([Basel: Johann Amerbach not after 1490]; Cologne: Heinrich Quentel, 1505; [Basel: Johann Amerbach and Johann Petri, not after 1490]) 150 x 100 mm. (5 7/8 x 4"). Bertholdus: [65] leaves (lacking final blank); single column, 30 lines in gothic type. Bernardus: [80] leaves; single column, 26 lines in roman type. Gerardus: [68] leaves; single column, 29 lines in gothic type. **Three separately published works in one volume.** Only Separate Edition of "Speculum Divini Amoris." Pleasing period pigskin, upper cover with lighter rectangle (where label once was) and beneath this an etched circle containing a geometrically generated six-petalled flower, raised bands, ink titling and shelf marking to head and tail spine panels, original brass fore-edge clasp, top and bottom edges with faded red and yellow designs. Bertholdus and Gerardus rubricated in red, Gerardus with three-line initials in red, Bertholdus WITH 36 WOODCUTS BY THE "MEISTER DES HAINTZ NARR," ATTRACTIVELY COLORED BY A CONTEMPORARY HAND. First title

page with ink inscription of the Carthusian monastery in Gaming, Austria; A5r with faint ink stamp in tail margin. Bertholdus: Goff B-506; BMC III, 753; ISTC ib00506000; for the woodcuts: BSB-Ink B-398. Bernardus: VD 16 B 1963; USTC 694246. Gerardus: Goff G-177; BMC III, 752; ISTC ig00177000. ♦Pigskin lightly soiled and with perhaps a score of tiny wormholes to boards, rear pastedown and free endpaper with one area of elongated worming (but the text with only trivial worm holes, and these all at the end of the volume), a couple of small ink stains to head margin, otherwise A FINE COPY, notably clean and fresh internally, with ample margins, the coloring precise and pleasing, and the unsophisticated binding altogether agreeable. \$19,500

Housed in a period binding and in remarkably fine condition throughout, this sammelband consists of one early 16th century and two incunabular works, one of the latter containing numerous woodcuts by a prominent engraver, pleasingly colored by a contemporary hand. Our engraver, the "Master of the Haintz Fool," was so named for his memorable illustrations in Sebastian Brant's "Das Narrenschiff" ["Ship of Fools"] of 1494. He



was active in Basel around 1490 and contributed to several publications of this period, including, notably, the 1494 Basel edition of Christopher Columbus' "Epistola de Insulis Nuper Inventis." The woodcuts in our copy of Berthodus' "Horologium Devotionis" are attributed to his hand by the Bavarian State Library. The "Horologium" was a popular devotional work containing prayers for every hour of the day, each celebrating a moment from the life of Christ—in this case, with accompanying illustrations, from the Annunciation to the Last Judgment. Though most of the woodcuts here are small at 70 mm. tall, the specificity of location and number of figures packed into each scene is impressive. The coloring is vivid, favoring bright greens, golds, pinks, and oranges, with occasional splashes of blue and purple, an altogether appealing piece of work, especially for a contemporaneous hand. This first Basel edition of the "Horologium" (the ISTC notes four earlier printings in Paris, Cologne, Augsburg, and Nuremberg) was issued by Johann Amerbach (1430-1513), the first printer in his city to use roman type and arguably the most important Basel printer of the 15th century. Amerbach also printed the other incunable in this Sammelband, "De Spiritualibus Ascensionibus" by Gerard Zerbolt of Zütphen, a man described by Post in "The Modern Devotion" as "the most fertile and the most successful writer the Brothers [of the Common Life] ever produced." The final work here, "Speculum Divini Amoris" by Bernard of Clairvaux is the only separate edition of this work found by OCLC and KVK. It is also quite rare. Taken together, the three texts here, the colored woodcuts, and the remarkable state of preservation combine to provide a Medieval object of very considerable interest. (ST15083)

Jenson Leaves Printed on Vellum

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



thumb soiled, other very trivial imperfections, but fine specimens—extremely clean, fresh, and wide-margined. \$450 each for regular leaves, and \$1,250 for leaf with illuminated initial

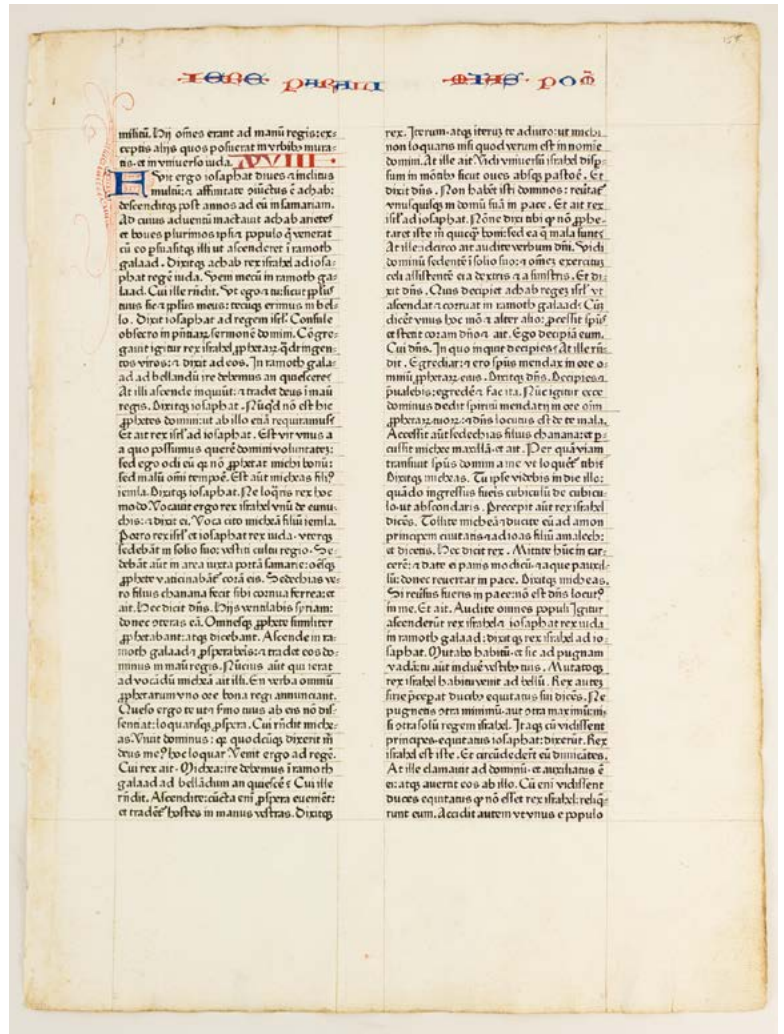
Luxurious, attractively decorated, and in desirable condition, these leaves present a fine opportunity to own a piece of vellum printing from a preeminent incunabular printer. Born a Frenchman near Troyes, Nicolaus Jenson (1420-80) is known to have set up shop in Venice in 1470, and during a decade of labor, he probably issued in excess of 100 works. In addition to printing some of the most attractive books of the period, Jenson also had close working relationships with leading illuminators, who would enhance special copies of his works, as here, with glittering embellishments to appeal to a discriminating and wealthy clientele. The present leaves were not printed in Jenson's renowned roman font, but rather in a rounded and readable gothic type, made even more pleasing to the eye by the spacious margins here. Haebler says that "Jenson's authority was no less important in the development of gothic types than in that of roman. As early as the year 1474 he had already cut a gothic text type which was imitated more than any other type of the XVth century," coming into common use throughout Italy, Germany, and Switzerland in the 1480s. (ST15645)

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



with trailing penwork in a contrasting color; text from 2 Paralipomenon (2 Chronicles), chapters 18-20. ♦ In mint condition, with AN EXCEPTIONALLY FINE, BRIGHT LEAF. \$5,000

This is a handsomely designed and impressive leaf book offering a very desirable leaf from the magnificent fourth printed Bible, significant as the first Bible to include the date and names of its printers. Peter Schoeffer (ca. 1425 - ca. 1502) was both Gutenberg's chief assistant and later the son-in-law of Johann Fust (ca. 1400-66), who had lent Gutenberg money and then had taken over his workshop when the debt could not be paid. Fust and Schoeffer went into business together, and, after his partner died, Schoeffer continued to print into the 16th century. The leaf included here is especially desirable: first, for its beautiful condition and attractive penwork initials, and, second, for its rather charming reminder of human fallibility at the dawn of a new age of technology. The person charged with writing the headlines on our leaf originally mistook the text for the book of Jeremiah, when it is in fact from 2 Chronicles (called "Paralipomenon" at the time). On realizing the error, our scribe carefully struck through the "Jere mias" with red paint, and wrote "Parali Pom" (but without noting whether it was the first or second book). Koenig, an authority on 15th century manuscripts and early German printing, puts the leaf and the book it came from into clear perspective by examining the use of the Bible in the late Middle Ages, the history of Fust and Schoeffer, a history of Bible printing, rubrication and illumination of this and other Bibles, the paper used to print this work, localization of the leaves used in this leaf book, and a census of the extant copies of the 1462 Bible. The author comes to the conclusion that the leaves that form the basis of this publication are from the only known copy of the 1462 Bible to have been illuminated in England for the English market. (ST15604)



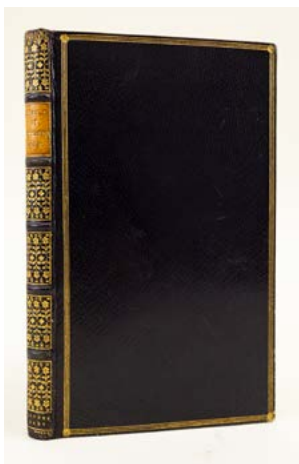
***Our New Study of the Kelmscott Chaucer Type,
Each Copy with a Chaucer Leaf and Four Leaves from Incunabular Printers
Who Influenced the Design of the Book's Typeface***

42 (LEAF BOOK - INCUNABULA, INFLUENCE OF EARLY GERMAN PRINTERS ON THE KELMSCOTT PRESS). PIRAGES, PHILLIP J. LETTERS FROM THE 15TH CENTURY: ON THE ORIGINS OF THE KELMSCOTT CHAUCER TYPEFACE. A STUDY, WITH SPECIMEN LEAVES, OF THE INFLUENCE OF THE EARLY GERMAN PRINTERS ON WILLIAM MORRIS' MASTERPIECE. (McMinnville, Oregon: Phillip J. Pirages, 2019) Text: 244 x 154 mm. (9 1/8 x 6 1/8"); Case: 502 x 372 mm. (19 3/4 x 14 5/8"). ii, 75 pp. LIMITED TO 165 COPIES. In one of three bindings (to reflect the degree of decoration on the accompanying Kelmscott leaf): linen-backed paper boards, floral patterned cloth after a Morris design, or flexible vellum with ties. The book and the leaves (secured behind a hinged cloth mat) housed in an impressive linen case designed, like the bindings, by Amy Borezo. The book printed letterpress on Zerkall Book Laid Vellum paper by Arthur Larson at Horton Tank Graphics. Book layout by Jill Mann. EACH COPY WITH FIVE LEAVES: ONE FROM THE KELMSCOTT CHAUCER AND ONE EACH FROM THE PRESSES OF FOUR GERMAN PRINTERS FROM THE 1470s—PETER SCHOEFFER, JOHANN MENTELIN, GÜNTHER ZAINER, AND ANTON KOBERGER. ♦ The incunabular leaves consistently excellent, with only minor defects, and the Kelmscott leaves (which were never part of a bound volume) in entirely fine condition. \$1,950-\$4,500 depending on binding style and leaf decoration



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

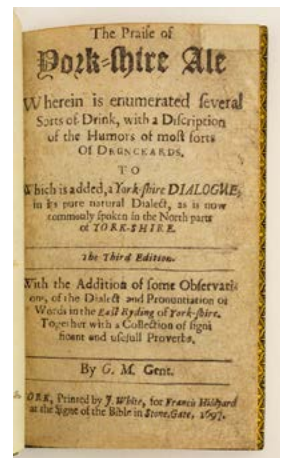
“Of the Utmost Value to our Knowledge of Phonology” (and of Yorkshire Ales)



43 (LINGUISTICS - YORKSHIRE DIALECT). (BINDINGS - CHARLES LEWIS). MERITON, GEORGE. THE PRAISE OF YORK-SHIRE ALE, WHEREIN IS ENUMERATED SEVERAL SORTS OF DRINK, WITH A DISCRIPTION OF THE HUMORS OF MOST SORTS OF DRUNCKARDS. TO WHICH IS ADDED, A YORK-SHIRE DIALOGUE . . . WITH THE ADDITION OF SOME OBSERVATIONS, OF THE DIALECT . . . IN THE EAST RYDING. (York: J. White for Francis Hildyard, 1697) 157 x 92 mm. (6 1/4 x 3 5/8"). 2 p.l., 124 pp. Third Edition. ELEGANT DARK BLUE CRUSHED MOROCCO BY CHARLES LEWIS (owner’s ink notation, dated 1831, on rear flyleaf), covers bordered by three gilt rules, raised bands, spine compartments with rows of gilt flowers, tan morocco label, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Front pastedown with engraved armorial bookplate of William Gott; 1906 article reporting on Gott’s sale at Sotheby’s, mentioning this volume specifically, laid in at front; rear flyleaf with ink note: “Hibberts sale. 1839 / binding by C. Lewis 1831.” Wing M-1810; ESTC R19511. ♦Very slight signs of wear to leather, but the attractive binding extremely well preserved and very pleasing. Leaves

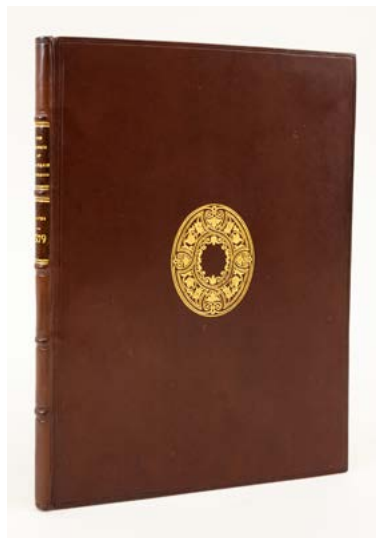
apparently lightly pressed, minor soiling to title page and last four leaves, small repairs to worming on upper corner and head edge of A2, but a clean and fresh copy internally. **\$3,250**

First printed in 1685, this is a book with two very different parts, the first being a rowdy and amusing poem on Yorkshire ales, and the second a much more serious and important linguistic work on the Yorkshire dialect—both offered here in a binding by a prominent English craftsman. Scion of a landed county family and author of well-regarded legal treatises, attorney George Meriton (1634-1711) began to create a record of the Yorkshire dialect in 1683, when he published “A York-shire Dialogue in its Pure Natural Dialect.” A second edition was printed in 1685, prefaced by the poem “The Praise of York-shire Ale” and with the addition of a pioneering dialect glossary. Our third edition includes more dialogues in the York dialect. According to linguist Martyn Wakelin, Meriton’s work is still “of the utmost value to our knowledge of late 17th century northern phonology.” In addition, the work was influential in encouraging others to document regional dialects in Britain. This is an uncommonly seen item. The son of a Hanoverian immigrant, Charles Lewis (1786-1836) was apprenticed to Henry Walther at 14, and obtained his freedom in 1807. He set up a shop in Scotland Yard, had other addresses in the Strand, before establishing himself in Duke Street, St. James, in 1817. By 1823 he was employing 21 journeymen, a number of whom are illustrated in a watercolor of the bindery reproduced in Middleton’s “A History of English Craft Bookbinding Technique” (p. 349). Lewis was patronized by the great collectors of the day, including William Beckford, who favored him above all others. In



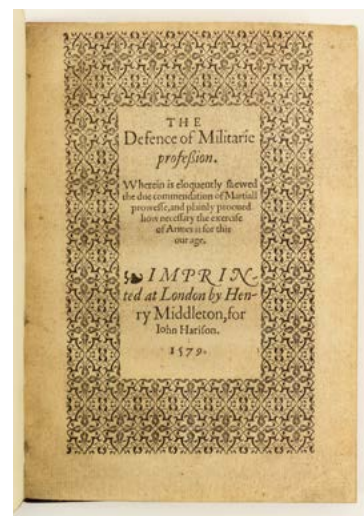
a letter to the bookseller George Clarke written in 1831—the year our binding was done—Beckford declared: “Lewis was, and is, and I hope will continue to be, the first artist in this line that Europe can boast of.” Our tasteful binding is a fine and well-preserved example of his work. (ST15929a)

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



44 (MILITARY BOOKS - 16TH CENTURY ENGLISH). GATES, GEOFFREY. *THE DEFENCE OF MILITARIE PROFESSION. WHEREIN IS ELOQUENTLY SHEWED THE DUE COMMENDATION OF MARTIAL PROWESSE, AND PLAINLY PROOVED HOW NECESSARY THE EXERCISE OF ARMES IS FOR THIS OUR AGE.* (London: Henry Middleton for John Harison, 1579) 188 x 131 mm. (7 3/8 x 5 1/8"). 63 pp. FIRST EDITION. Modern dark brown calf in the style of the period, covers with gilt oval ornament at center, raised bands, two brown morocco labels, marbled endpapers, all edges gilt. Title within woodcut border, coat of arms of Edward de Vere, Earl of Oxford on page facing dedication to him, two large historiated woodcut initials. Printed in black letter. Cockle 26; STC 11683; ESTC S102948. ♦Text washed and pressed (title page a little gray as a consequence), first three quires with faint dampstain to gutter, last quire a little browned, other, more trivial, imperfections, but still quite an acceptable copy of a book welcomed in any condition, with the text being clean and still reasonably fresh, and the retrospective binding unworn. **\$9,500**

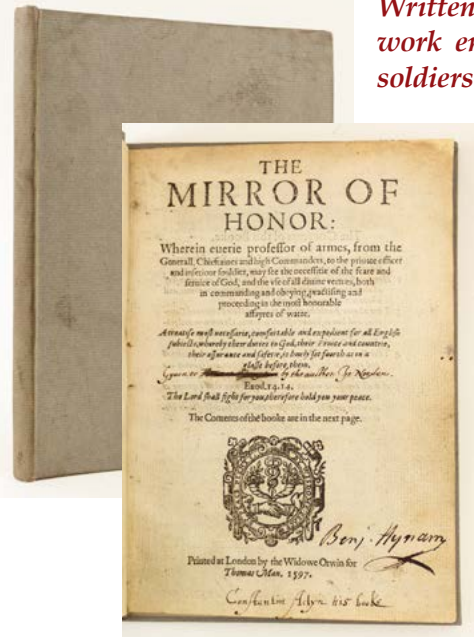
In what DNB calls “one of the most remarkable works of its type,” soldier Geoffrey Gates (fl. 1566-80) makes an impassioned defense of his profession, of men charged with protecting the sanctity “not only of the seat of justice, but also of the cow and plough, of the bed and cradle, yea of the altar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



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

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

Written during a fallow period in the author's regular career as a cartographer, this work emphasizing the importance of service to God for all leaders and common soldiers in the sovereign's army was inscribed by the author to a friend or patron.

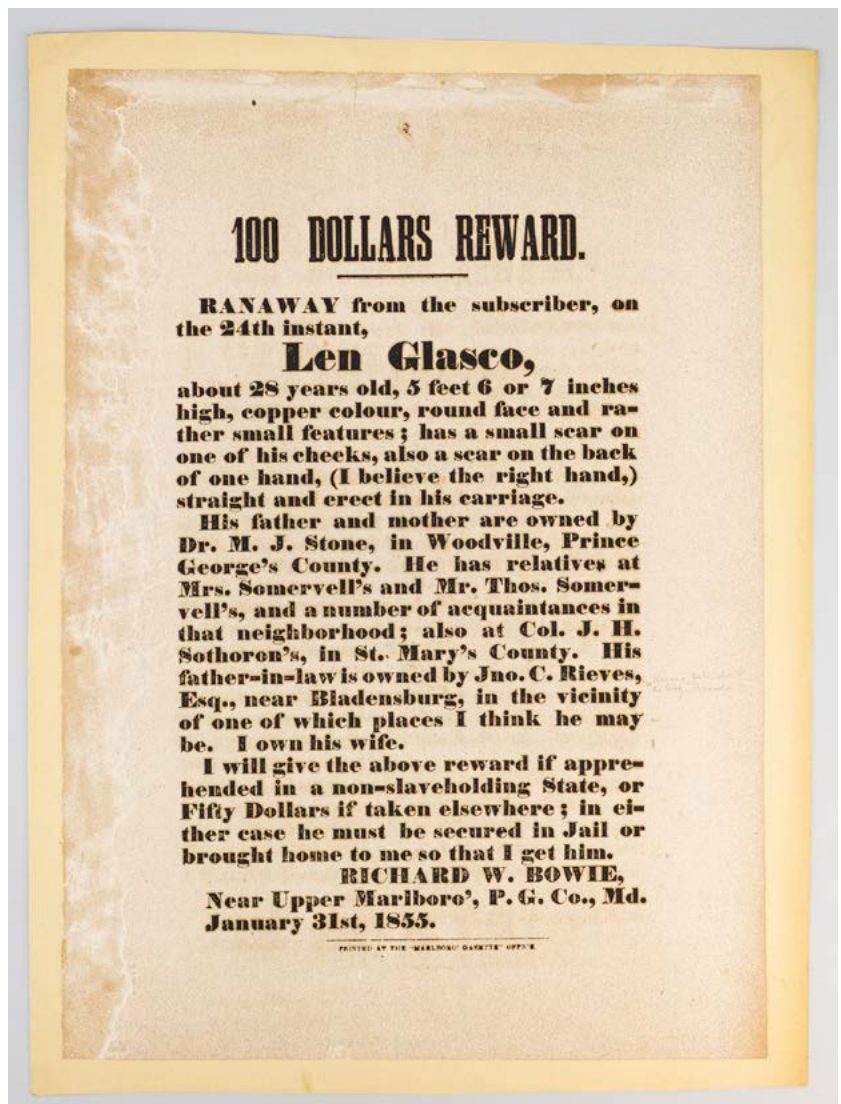


One of several works Norden dedicated to the earl of Essex, it got our author into professional difficulties when Essex's enemy Robert Cecil rose to power and was in a position to impede Norden's career as a mapmaker. Norden quickly tried to push responsibility onto a "false Norden" from Kent (he was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

to pray for men-at-arms. This is an especially rare work: OCLC and ESTC find five copies in U.S. libraries, and except for the two copies in the Cottesloe Library, there seems to have been only one other—defective—copy at auction listed by RBH and ABPC. The present item is even more desirable as an extremely uncommon presentation copy signed by a 16th century English author. (ST15850)

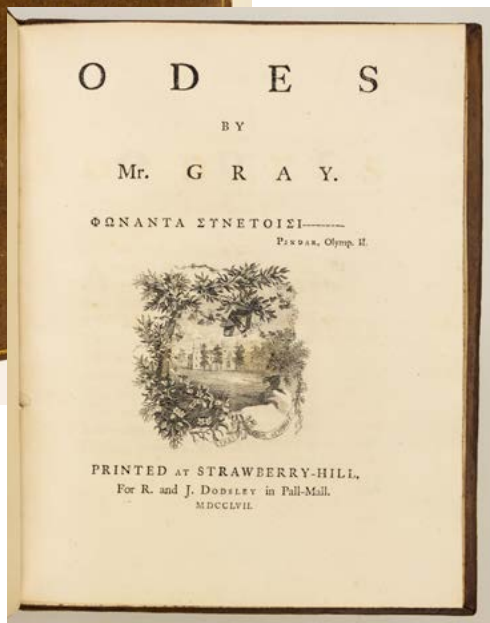
46 (SLAVERY - RUNAWAY SLAVE BROADSIDE). BOWIE, RICHARD W. 100 DOLLARS REWARD. RAN AWAY FROM THE SUBSCRIBER, ON THE 24TH INSTANT, LEN GLASCO . . . (Marlboro, Maryland: Printed by the "Marlboro Gazette" Office, 31 January 1855) 432 x 305 mm. (17 x 12"). Single sheet. Mounted on heavy stock. With short pencilled notation in one margin. ♦Head and left edges with minor mounting stains, general light browning due to inexpensive paper stock, otherwise A VERY FINE SPECIMEN, quite clean and fresh. \$24,000

This is a fine example of an increasingly hard-to-find relic of a shameful part of U.S. history, a poster offering a reward for the return of a runaway slave. The present item is particularly notable for its physical description of the escaped slave, Len Glasco, whose skin is termed "copper-coloured," and for its information on the man's relatives, owned by other planters in the region. The sliding scale of the reward, offering twice as much for the man's return from a non-slaveholding state, gives us a glimpse into the divisions in the country over the issue of slavery. Maryland was a so-called border state, neither fish nor fowl in terms of political alignment with the Union or the Confederacy. Our broadside was printed in Prince George's County, Maryland, in the Tidewater



region of the state where tobacco was grown on plantations like those in neighboring Virginia, and where ownership of slaves was common. In other parts of the state, by contrast, it was not unusual to find free black citizens. The broadside tells us that the aggrieved "subscriber," or slave owner, here, is Dr. Richard Bowie, a member of a prominent and powerful Maryland family that provided the state with two governors. Their holdings in Prince George's County were extensive, and their connections to other influential families impressive. The relatives of the missing slave are owned by various noteworthy families in the region: the Somervells mentioned in the broadside are Bowie's wife's relatives, and John C. Rives of Bladensburg, also mentioned, was the printer of the forerunner to the Congressional Record. When Dr. Bowie died in 1859, his estate was valued at \$22,874, with the 24 slaves he owned at his death accounting for \$18,550 of that amount. When those slaves were freed by an amendment to the Maryland state constitution in 1864 (the 1862 Emancipation Proclamation had exempted border states that stayed in the Union), the value of Bowie's estate plummeted to \$3,477. Runaway slave broadsides were temporary and extremely ephemeral items, not likely to be kept and preserved by many people, making them hard to find today, and they are valued as critical evidence of a cruel and inhumane system. We do not know if Len Glasco made good his escape. The Underground Railroad had several routes through his part of Maryland, and perhaps he was aided by the efforts of another former Maryland slave, Harriet Tubman. (CRS1902)

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

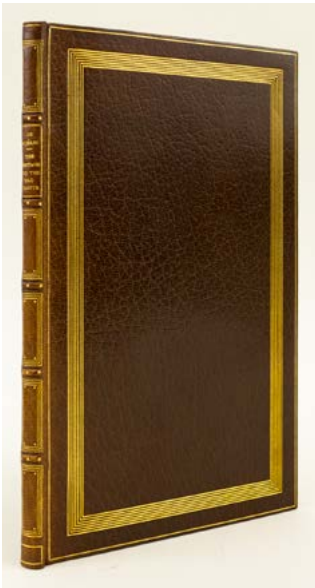


47 (STRAWBERRY HILL PRESS). GRAY, THOMAS. ODES. (Strawberry-Hill: For R. and J. Dodsley, 1757) 263 x 204 mm. (10 1/4 x 8"). 21 pp. (16 blank leaves added to fill out binding). FIRST EDITION. One of 2,000 copies. Contemporary sprinkled calf, expertly rebacked, raised bands, gilt-ruled compartments, gilt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

Aside from its substantial importance in the history of English literature, Gray's "Odes" represents a signal event in the history of private press publishing as the first work issued by Horace Walpole at his Strawberry Hill Press.

Thomas Gray (1716-71) had begun to write poetry as early as 1742, but it was not until the 1751 publication of "Stanzas Wrote in a Country Church-Yard" (now called "Elegy Written in a Country Church Yard") that he gained widespread recognition for his work. Although he thought of himself primarily as a classics scholar and even refused the laureateship when it was offered to him in 1757, Gray was considered the foremost poet of his day, and his poetry is now often cited as foundational to

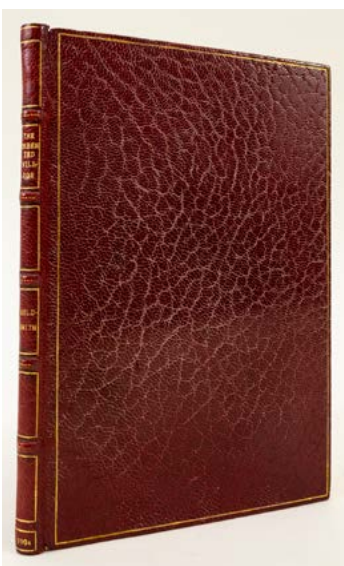
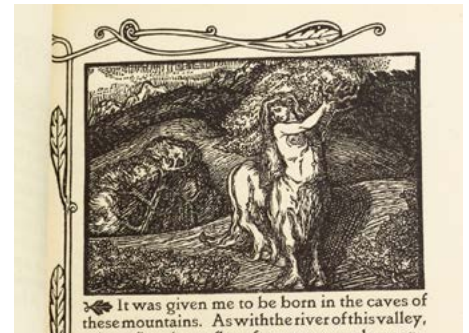
the development of the Romantic movement. The present work consists of two Pindaric odes, the first of which ("The Progress of Poesy") Day considers to be "probably the best true Pindaric ode in English" and the second ("The Bard") "probably the best 18th century attempt at poetic sublimity." It is believed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



48 (VALE PRESS). (BINDINGS - BAYNTUN-RIVIERE). GUÉRIN, MAURICE DE.
THE CENTAUR. THE BACCHANTE. (London: Printed at the Ballantyne Press for Hacon & Ricketts [Vale Press], 1899) 232 x 136 mm. (9 1/4 x 5 1/2"). 35, [3] pp. Translated by T. S. Moore. ONE OF 150 UNNUMBERED COPIES, printed on handmade paper using the Vale type. APPEALING HAZEL BROWN CRUSHED MOROCCO BY BAYNTUN-RIVIERE (stamp-signed on front turn-in), covers with gilt-rule border and frame of seven closely-tooled gilt rules, raised bands, spine gilt in compartments with double gilt-rule frame, dots at corners, gilt titling, turn-ins densely gilt with orchid-and-palmette roll, marbled endpapers, top edge gilt. With five large wood-engravings by T. Sturge Moore, Vale Press device facing colophon. Ricketts, p. xxvii; Franklin, p. 204; Tomkinson, p. 167. ♦Spine and rear board slightly sunned, half a dozen leaves with a little faint marginal foxing, otherwise, a fine copy, quite clean, fresh, and bright internally, in an unworn binding. \$1,250

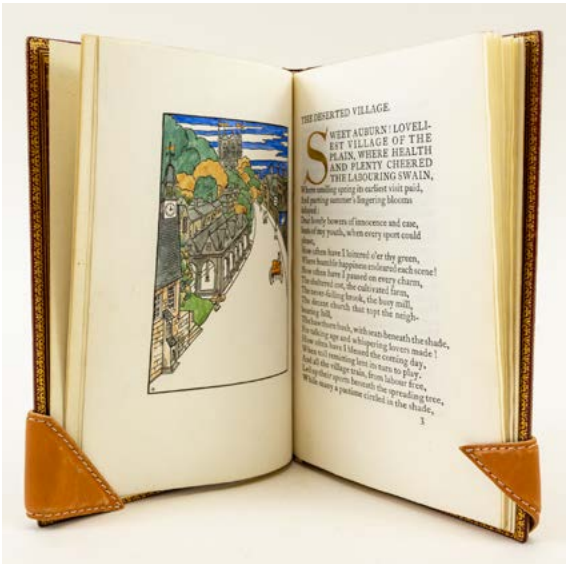
This charming volume is the most strictly limited work to be issued by the Vale Press, founded in 1896 by Charles Ricketts and Charles Shannon (with additional funding from wealthy barrister Lawrence Hacon) and named for their home in Chelsea. Over the next

eight years, Ricketts and Shannon, with the help of their friend Sturge Moore, issued nearly 50 titles, books that Cave says were "far truer to the spirit of fifteenth-century printing than Kelmscott work." Both the impressive output and the considerable artistic success can be attributed to the fact that Charles Ricketts (1866-1931) was in control of every facet of the operation. Tomkinson says that, "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." The text here comprises the two major works of the French writer Maurice de Guérin (1810-39), in which he imagines the thoughts of figures from classical mythology, one an aging centaur looking back on his life, the other a young Bacchante on the brink of joining the frenzied rites her fellow priestesses performed for the god of wine. Both the translation and the illustrations here are the work of Thomas Sturge Moore (1870-1944), who became friends with Shannon while studying at Croydon Art School, and who assisted with the editing and illustration of a number of Vale Press books. Our fine binding is the work of Bayntun-Riviere of Bath, a firm formed in 1937 by merging two eminent British workshops: the Bayntun firm, founded in Bath in 1894 (and still in operation today), and the Riviere bindery, which had been a respected workshop since its founding by Robert Riviere in 1829. The present binding is restrained in design, but meticulously executed using the finest materials. (ST16315)



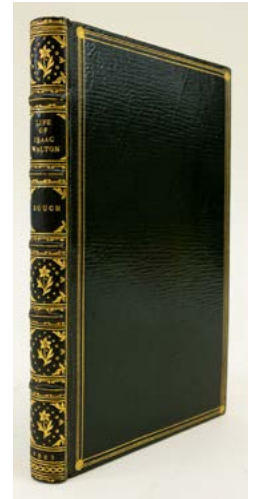
49 (VELLUM PRINTING). (ESSEX HOUSE PRESS). GOLDSMITH, OLIVER.
THE DESERTED VILLAGE. ([Chipping Campden]: Essex House Press, 1904) 193 x 127 mm. (7 3/4 x 5"). 22 pp., [1] leaf. No. 150 OF 150 COPIES, all ON VELLUM. Pleasing contemporary burgundy morocco, covers and spine compartments with simple gilt rule border, raised bands, gilt titling, densely gilt turn-ins, top edge gilt. With hand-colored frontispiece by C. R. Ashbee, illuminated initials by Florence Kingsford, and hand-colored printer's device in colophon. Ransom, p. 268; Tomkinson, p. 77. ♦Faint white residue to boards (from leather preservative), otherwise a very fine copy, pristine internally, in an unworn binding. \$1,900

This is the 12th volume in the series of 14 "Great Poems" produced by Essex House Press, all printed on vellum. The present volume contains Goldsmith's 1770 paean to the small villages that were disappearing from the countryside as the wealthy bought up and enclosed land to create vast country estates. The poem decries the greed that values money and property over people and communities. Essex House Press was founded by C. R. Ashbee and Laurence Hodson in 1898, with the aim of carrying on the revival of hand printing led by William Morris' Kelmscott Press. To that end, they acquired the Albion press and other equipment (but



not the types) used by Kelmscott, which had closed after Morris' death, and proceeded to publish finely printed books for 12 years. The illuminated letters here are the work of one of the leading book illuminators of the Arts & Crafts Movement, Florence Kingsford Cockerell (1871-1949), a pupil of calligrapher and type designer Edward Johnston. The attractive binding is unsigned, but the quality of the workmanship and the materials indicate a first-rate artisan. (CCS1905)

50 (WALTON, IZAAK). ZOUCH, THOMAS. *THE LIFE OF ISAAC WALTON; INCLUDING NOTICES OF HIS CONTEMPORARIES.* (London: Septimus Prowett, 1823) 163 x 98 mm. (6 3/8 x 4"). 2 p.l., ii, 93, [1] pp. With half title. First Edition in Book Form. MOST ATTRACTIVE CONTEMPORARY DARK GREEN STRAIGHT-GRAIN MOROCCO, GILT, BY R. WALLIS (stamp-signed on verso of front free endpaper), covers with French fillet borders, circles at corners, raised bands, spine compartments with central floral sprig within a lozenge of small tools, acanthus leaves at corners, turn-ins with intricate floral roll, marbled endpapers, all edges gilt. Title vignette, two illustrations in the text, historiated initial, tailpiece, and 20 very pleasing engravings (including frontispiece). Coigney, p. 405. ♦A VERY FINE COPY with no signs of use, the binding shining and unworn, the text fresh, clean, and bright, with sharp impressions of the plates. \$1,250



This is an especially fine copy, with pleasing illustrations, of the first thorough biography of Walton. A scholar and clergyman, Zouch (1737-1815) was forced by ill health to retire from active life in the 1790s, and chose to concentrate his intellectual efforts on biography. He first published this account in 1796 as prefatory material in an edition of Walton's own "Lives"; this is the first separate edition. DNB observes that Zouch "casts Walton as the exemplary Londoner, fully conversant with the world but unwavering in his attachment to church and crown, one who adopts a 'mild spirit of moderation' in a troubled age." A great admirer of Walton's own biographical skills, Zouch sought, in Walton's words, to present "examples of men strictly and faithfully discharging their professional duties" with the goal of encouraging his readers' "efforts to excel in moral worth." The charming engravings include depictions of the avid fisherman Walton engaging in his favourite pursuit, and a facsimile of the first edition of his immortal "Compleat Angler." (ST16369a)