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Fair Hours:

November 12-14
Paid Preview on
November 12
Free Admission
November 13-14

*A Selection of Books and Illuminated Manuscript Material To Be
Exhibited at the 2020 Virtual Boston International Antiquarian Book Fair*

*A Sizable Medical Leaf with Galenic Content,
The Author Citing Hippocrates, "Regimen Sanitatis," and his Own Writings*

1 **A VELLUM MANUSCRIPT LEAF FROM A MEDICAL TREATISE IN LATIN.** (Italy, : ca. 1275) 272 x 193 mm. (10 3/4 x 7 1/2"). Double column, 67 lines of text in a pleasing regular gothic hand. In a very attractive 21 1/2 x 17 1/2" walnut frame of antique design with the leaf in a sunken compartment with a gold lip, a brass label below the compartment. Once purchased from Quaritch, with their description on the back. ♦Formerly used as the flyleaf in a binding, so slightly soiled, text with minor fading, a very small portion (perhaps one or two lines) of the text trimmed off at bottom, half a dozen small round wormholes, but still an attractive legible example of an unusual text. **\$2,500**

The Quaritch description says that the leaf is from "a Medieval medical work based on Galen concerned with fevers, especially those that last a single day ('febres ephemeræ'); the present leaf contains the text of chapters 4-7. The author speaks about bloodletting (not . . . for the young or elderly), baths, honey (the better kind is clean, clear, and of sharp odor), and delicate Roman women. He cites Hippocrates and the 'Regimen Sanitatis' of Salerno as well as his own writings 'Quisquis igitur se non exercet in meis libris, non poterit intelligere' ('Whoever, then, does not train himself in my own books will not be able to understand'). The text has a strong Galenic tone (although it is not a translation of [Galen's] 'De Differentiis Februm') and suggests a Medieval work based on Galen and possibly from the great Salerno medical school. The vocabulary includes

post-classical words such as 'acetositas' (acidity), and even some words unrecorded in the massive 'Thesaurus Linguae Latinae,' Oxford Medieval Latin Dictionary, and Du Cange, such as 'crapulositas' (drunkenness) and 'indigestabilitas.'" The leaf has obvious interest for its content, and it is well presented in its attractive frame. (ST12778-0799)



2 **A LARGE ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF THE GOSPEL SEQUENCES.** (France; ca. middle of the 15th century) 229 x 165 mm. (9 x 6 1/2"). Single column, 17 lines in a fine, regular gothic book hand. Rubrics in red, BOTH SIDES WITH AN INTRICATE THREE-QUARTER BORDER of swirling hairline stems bearing many burnished gold bezants, acanthus leaves, and other vegetation and blossoms (including, unusually, a large gourd in each border), THE RECTO WITH A PROMINENT SIX-LINE HISTORIATED "C" in blue and pink with white tracery, THE CENTER OF THE LETTER OCCUPIED BY THE ANGEL OF SAINT MATTHEW in a pink robe with blue wings and bearing a banderole with the saint's name, the initial outlined

with thick burnished gold. ♦ Tiny smudge to head edge of border on recto, minor traces of previous mounting, a little rumpling to side margins, otherwise in very fine condition, quite clean, fresh, and bright, with generous margins and lustrous gold. \$3,250

This attractively illuminated leaf comes from a Book of Hours with uncharacteristically large dimensions, and the decorators have made the right decision here to enlarge everything, rather than to pack additional material into the design. As a consequence, the historiated initial is relatively simple but features quite a large figure, there are fewer acanthus leaves than the borders could accommodate (though they are more robust), and the gourds stand out as especially striking elements that are closer to whopping than to diminutive. The scribal hand is also enlarged here, and the whole leaf gives the suggestion of a manuscript prepared for someone desiring the ostentation linked to an oversized presentation (or else for someone whose eyesight is not as good as it used to be). (ST12637a)

3 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXCELLENT MINIATURE OF THE ANNUNCIATION TO THE SHEPHERDS, FROM A LOVELY LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF TERCE.

(Northern France [probably Paris]: ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines in a very fine gothic book hand. Rubrics in red, verso with three one-line initials and one two-line initial in blue with white tracery and scrolling pink and blue floral infill on a ground of burnished gold, two line fillers in similar style, a panel border with acanthus leaves and much other vegetation as well as a charming yellow bird with outstretched wings, recto with two one-line initials and a line filler like those on the verso, a similar but more detailed three-line "D" on a burnished gold ground, and A SPLENDID BRUSHED GOLD FULL BORDER teeming with vegetation, flowers, and fruit in rich shades of several colors, the



border inhabited by two realistically painted birds, an insect with delicate aqua wings, and a perky, long-eared squirrel munching on a berry, this golden frame ENCLOSING A VERY PLEASING ARCH-TOPPED MINIATURE OF THE ANNUNCIATION TO THE SHEPHERDS (measuring approximately 58 x 45 mm.), at the top a bright red angel peeking through a semi-circle of burnished gold and holding a scarlet banderole, in the foreground two shepherds on a hillside, attired in brown sugarloaf hats and warm tunics and leggings, one on the ground gazing up at the angel in awe, the other standing with folded arms, leaning on his staff, apparent skepticism on his face, a golden sheepdog curled up asleep a short distance away, further back a huddled herd of sheep grazing on a verdant hillside punctuated with trees, and in the distance a white, turreted castle. ♦ Significant flaking to the shepherds' garments and to one of their faces, otherwise in fine condition, the rich gold frame lustrous, the margins extremely ample, and other defects all trivial. \$4,500



As often happens with the Annunciation to the Shepherds image, this miniature presents us with a dramatic contrast between celestial splendor and the lowly life of humans. Above, the fiery angel parts the sky to let a small piece of heaven shine through, while on the rough ground below, two peasants in tattered clothes struggle to grasp the situation. Our shepherds are well individuated, one falling to the ground in surprise, the second more hesitant, but thrusting his face forward as if listening intently. The dog provides a spot of tranquility at the center of the scene, blissfully sleeping through all the excitement. The artist is obviously sophisticated. We can feel the night cold because of the heavy garments of the shepherders, the tightly curled sleeping dog, and the flock of sheep conspicuously pressed together as they graze. And the miniature is well designed: the repeated round shapes of the huddle of sheep, the hill they stand on, and the treetops give the scene a pleasing design harmony, and the artist has admirably suggested depth of space by using a high horizon for the vivid green hill, placing the tower centrally in the middle distance, and adding a misty blue slope on the right in the far distance. The border (no doubt done by a different painter) is arresting in its lavish decoration, with botanical elements being unusually dense, and their swirling shapes giving a sense of movement and animation. The birds' markings are carefully rendered, and the insect's imaginatively

blue-green wings are delicately stippled and flecked with larger pimple-like spots. The overall level of aesthetic achievement is high, suggesting that the leaf came from a manuscript of notable quality. (ST12021-93)



4 INDIVIDUAL ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH SMALL MINIATURES OF SAINTS FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Northeastern France, probably Arras,; late 15th century) 146 x 95 mm. (5 3/4 x 3 3/4"). Single column, 15 lines in a pleasing bâtarde hand. Attractively matted. Rubrics in red, one- and two-line initials in brushed gold on a red or blue ground, EACH SIDE OF EACH LEAF WITH A BRUSHED GOLD PANEL BORDER WITH VERY PRETTY ILLUSIONISTIC FLOWERS, one panel with penwork acanthus and a small bird; EACH LEAF WITH TWO SMALL MINIATURES (measuring approximately 40 x 25 mm.) depicting saints shown with their attributes. Headlines written in French in a later (18th century?) calligraphic hand. ♦ Each leaf with a marginal stain in one corner, image of St. Nicholas slightly worn, otherwise excellent specimens, generally clean and smooth, with ample margins, winning decoration, and shining gold. **\$1,750 each**

From a charmingly decorated 15th century prayer book, these lovely specimens offer the opportunity to acquire a leaf with two miniatures and some considerable gold ornamentation at an attainable price. The first leaf depicts St. Nicholas on one side and St. Claude—a popular saint venerated in France, shown here in the garb of a bishop and holding an open book. The other leaf features two female saints: St. Katherine (shown with a book, sword, and broken wheel) and St. Mary Magdalene, handsomely dressed and carrying a jar of ointment. (ST12668bC)

5 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL DEPICTING ST. JOHN THE BAPTIST AND A SMALL MINIATURE OF ST. ANTHONY, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (France: ca. 1480) 155 x 108 mm. (6 1/8 x 4 1/4"). Single column, 18 lines in a fine bâtarde hand. Attractively matted. Rubrics in blue, a two-line initial in brushed gold on a red ground, BOTH SIDES WITH A PANEL BORDER of alternating squares of purple with sprays of blue violets and brushed gold with pink lotus flowers, recto with AN EIGHT-LINE HISTORIATED INITIAL in red and brushed gold on a blue and gold ground DEPICTING JOHN THE BAPTIST, VERSO WITH A SMALL



MINIATURE (measuring approximately 35 mm. square) OF ST. ANTHONY. ♦ A little soiling and wrinkling to edges, tiny erosion to paint in the larger scene, otherwise a clean, smooth, altogether pleasing leaf. **\$4,800**



The quality of the painting here is extremely good, with deft strokes that allow for convincing, emotional portrayal. John the Baptist is shown standing in a field in his ragged tunic, apparently lecturing the small white lamb lying on the open book held in the saint's left hand. St. Anthony the Great, the hermit and Desert Father venerated as the founder of monasticism (and the patron saint of basket makers, brush makers, gravediggers, and those afflicted with skin diseases), is shown with a long beard and monk's robes. (ST12740)

6 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE, VERY LARGE MINIATURE OF THE PRESENTATION IN THE TEMPLE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF NONE. (Central or Northern France, probably Bourges,; early 16th century) 191 x 133 mm. (7 1/2 x 5 1/4"). Single column, 23 lines of text on one side, five lines below the miniature on the other, in a fine, large bâtarde hand. Rubrics in red, several initials, line fillers, and a paragraph mark in brushed gold on a red or blue ground, two two-line initials with floral decoration in colors on a brushed gold ground, one four-line initial in gray and maroon with

white tracery on a brushed gold ground, its center with a spray of red berries, and A LARGE MINIATURE OF THE PRESENTATION IN THE TEMPLE (measuring 112 x 91 mm.), with the Virgin kneeling before an altar and handing the Christ Child to the priest's waiting arms, Joseph and a young woman with the basket of sacrificial doves standing behind the Virgin at the head of a large crowd, the text and miniature enclosed by a simple gilt frame. ♦ Small faint brown stain to lower margin, two trivial patches of loss to paint of the priest's cloak, a touch of wrinkling to side margins, remnants of mounting to verso (not affecting text), otherwise A VERY FINE LEAF, clean and fresh, with ample margins and unusually rich colors. **\$5,500**



This handsome leaf from a Book of Hours with large dimensions features an expressive miniature that beautifully conveys the drama of this moment in the life of the Virgin. Mary, dressed in somber gray covered by her customary blue cloak, kneels at the center of the scene, holding her son out in a gesture that is both offering and supplication to the priest (who may or may not be Simeon, with Luke 2:25-35 seeming to come down in favor of this). Her face displays the concern that would be expected in one who has just been told, in Simeon's

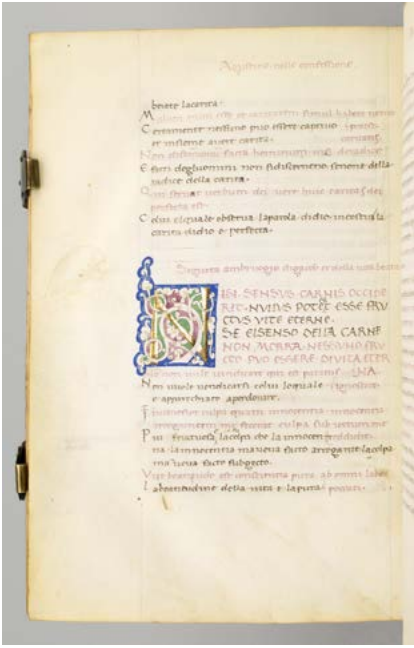


prophecy, that a sword would pierce her soul—that is, that she will suffer along with her son as he does God's redemptive work. Simeon, in contrast, wears the gratified expression of one whose prayers to see the salvation of Israel have been fulfilled, as expressed in his canticle, the "Nunc dimittis" ("Now I can depart in peace"). A pretty, fashionably dressed young woman stands on the left holding a basket with two turtledoves brought as an offering (for those people not in a position to provide a lamb). Her green dress and crimson cloak mirror Simeon's vestments and the canopy above him, and, like the priest, she is wearing a striking hat. Everything is carefully detailed from the facial expressions to the folds of clothing to the decorative designs on the altar and dark gray walls. The scene is artfully composed and balanced, with a trio of somber blue and gray figures at center and vibrant red and green on either side, anxiety offset by faith and hope. (ST12557)

***A Beautifully Decorated Humanistic Diglot Manuscript,
Apparently Compiled for a Wealthy but Not Well-Educated Aristocrat***

7 A BEAUTIFULLY DECORATED AND DATED HUMANIST ILLUMINATED VELLUM MANUSCRIPT IN ITALIAN AND LATIN. NOTABILI ET SENTENTIE DI QUATTRO DOCTORI: GERONIMO, GREGORIO, AGUSTINO ET AMRUGIO. (Italy [Florence]: colophon dated 1456-57) 268 x 187 mm. (10 1/2 x 7 3/8"). 176 leaves, COMPLETE, single column, 31 lines alternating red ink for Latin and dark brown ink for Italian translation, in a very fine humanist hand. Contemporary Italian panelled calf over wooden boards, cover with mitered frame of blind rules, inner arabesque roll frame, and central panel diapered in ogival compartments formed by interlacing semi-circular rope tools, raised bands, original clasps replaced with modern hardware, edges gilt and gauffered with chevrons and flowers, expertly rebacked to style. Paragraph marks in red or blue, initial letters of each sentence in contrasting color to main text, running titles in red, 10 ORNATE WHITE VINE INITIALS, the first two very large and extending quite far down the page, the letters burnished gold and skillfully linked with white vines against a pink and green background outlined with blue and further decorated with clusters of white dots (the drawing of a crowned female head in the margin of one page). Front endleaf with 17th or 18th century signature of Eduardo Lopez, dated colophon on final page, rear pastedown with a 19th century English price code in pounds and shillings. ♦ Front joint cracked (but no looseness), leather with a few small wormholes, binding with general wear and significant (careful) restoration, but still retaining much of its original appeal; red ink not infrequently faded to varying degrees (though never





illegible), a few light scuffs or thumb smudges on the title and the occasional leaf, otherwise in thoroughly excellent condition, entirely fresh, quite clean, and with ample margins. **\$125,000**

This beautifully crafted work contains a dated but unpublished text that was compiled for the private edification and elevation of an unknown patron obviously with considerable means, clearly with a desire to attain greater understanding, and apparently without the classical learning typically needed for ready access to it. The manuscript contains excerpts from five books of the Bible (Isaiah, Jeremiah, Job, Psalms, and Proverbs) as well as various texts written by four of the Latin Church Fathers. These include Jerome, "Epistles" (ff. 46r-130v) and "Homilies on Ezechiel" (ff. 130v- 53r); Augustine, "City of God" (ff. 135r-140r) and "Confessions" (ff. 140v-146v); Ambrose, "De Iacob et Vita Beata" (ff. 146v-150r); and Cyprian, "Ad Donatum" (ff. 150v-151r). Each excerpt is presented in the original Latin followed by the Italian translation in contrasting ink, making this not only an object of great interest from a scholarly standpoint, but also aesthetically very pleasing to look at. While the compiler of the text remains anonymous, the manuscript has recently been identified as a sister copy of Rossi MS 88 at the Accademia Nazionale dei Lincei, and MS 335 of the Biblioteca Riccardiana, (both of which manuscripts are without dates). The Riccardiana MS can be placed at

the Dominican convent of San Marco in Florence by the mid-16th century at the very latest. Given this early association, it seems quite possible that the editor here would have been connected to the convent in some significant way. The Riccardiana manuscript is notably smaller than the present one, and its more modest dimensions would have been suitable for an inmate at the convent. By contrast, the larger, more opulent version seen here (and in the Rossi MS) would have been more appropriate for the use of a wealthy patron. The convent of San Marco did not lack for illustrious connections and was itself an important center for art and culture in the Medici-ruled Florence of the 15th century. Its status was in no small way bolstered by the efforts of the great patron of the arts Cosimo il Vecchio de' Medici (also known as "the elder"), who not only kept a cell on the premises, but also took it upon himself to renovate the aging structure. Among the notable artists who contributed to its renewal were the sculptor and architect Michelozzo (d. 1472) and painter Fra Angelico (d. 1455); it was also the site of the first public library in Florence. The Medici connection is further evident in the Rossi MS, which contains an ownership inscription of a senior Medici court official. Being a match for our copy in both size and lavishness, it is entirely possible that the manuscript offered here was destined for similarly noble hands. The fact that our text appears both in Latin and the vernacular further indicates an original owner whose birth may have been high but whose education might not have included the exacting Latin study of the ecclesiastic (in any case, the diglot text is an unusual feature of the manuscript, whoever owned it). The materials and decoration of our binding indicate an Italian origin. The binding design here is identical to that on a manuscript of the "Libellus contra Legem Saracenorum" (a refutation of Islam) dated 9 April 1442, (Sotheby's, 18 June 1991, lot 82) which had a partially-effaced early ex-libris inscription suggesting a Milanese owner. With an interior that has retained its freshness and visual appeal, including a fine hand, skillfully designed glittering initials, and wide margins, this particular manuscript provides both an excellent specimen of the Italian Humanist period and a testament to this extraordinary time with its extraordinary patrons. (ST13058)



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

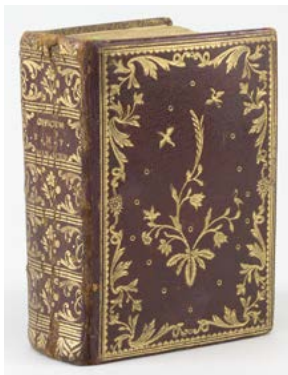
8 **A LOVELY LITTLE ITALIAN ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN. USE OF ROME.** (Italy [Florence].: ca. 1470) 125 x 85 mm. (5 x 3 1/4"). 246 unnumbered leaves, COMPLETE; single column, 11 lines, in an elegant gothic rotunda script. Contents: Calendar (f. 1r); Hours of the Virgin, "secundum consuetudinem Romane curie," with Matins (f. 13r), Lauds (f. 27v), Prime (f. 46r), Terce (f. 52v), Sext (f. 59v), None



(f. 65v), Vespers (f. 71v), and Compline (f. 83v); Office of the Dead (f. 113r); Seven Penitential Psalms (f. 189r); Litany (f. 208r); Hours of the Cross (f. 223r); 15 Gradual Psalms (f. 229r). Very pretty 18th century red morocco, elegantly gilt, covers bordered by plain and decorative rules enclosing a panel with large central floral spray, two birds perched on its leaves, this surrounded by tiny gilt circles and two more birds in flight and framed by gracefully twining foliage; smooth spine divided into panels by triple gilt fillets, the panels with floral sprig centerpiece and volute cornerpieces, gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. Rubrics in red, numerous one-line initials in red or blue, frequent two-line initials in blue with delicate red penwork or burnished gold with blue penwork, six three- or

four-line illuminated initials in blue, green, pink, magenta, and burnished gold, one large (35 x 45 mm.) illuminated initial in colors and gold from which emanates a full floral border with many gold bezants, hairline vines, and a putto, FOUR LARGE HISTORIATED INITIALS beginning the Hours of the Virgin (depicting the Madonna and Child), Office of the Dead (a scythe-wielding skeleton), Office of the Holy Cross (the Man of Sorrows), and the Seven Penitential Psalms (David with his harp), ALL WITH EXCEPTIONALLY ELABORATE FLORAL BORDERS FEATURING MEDALLION PORTRAITS, PUTTI, AND MUCH BURNISHED GOLD. Front pastedown with engraved bookplate of Marie-Louise-Élisabeth d'Orléans, Duchesse de Berry (1695-1719); first page with ink stamp of "Monseigr. le Prince de Condé, Gouv. de Bourgogne et Bresse"; last page with ink stamp of

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



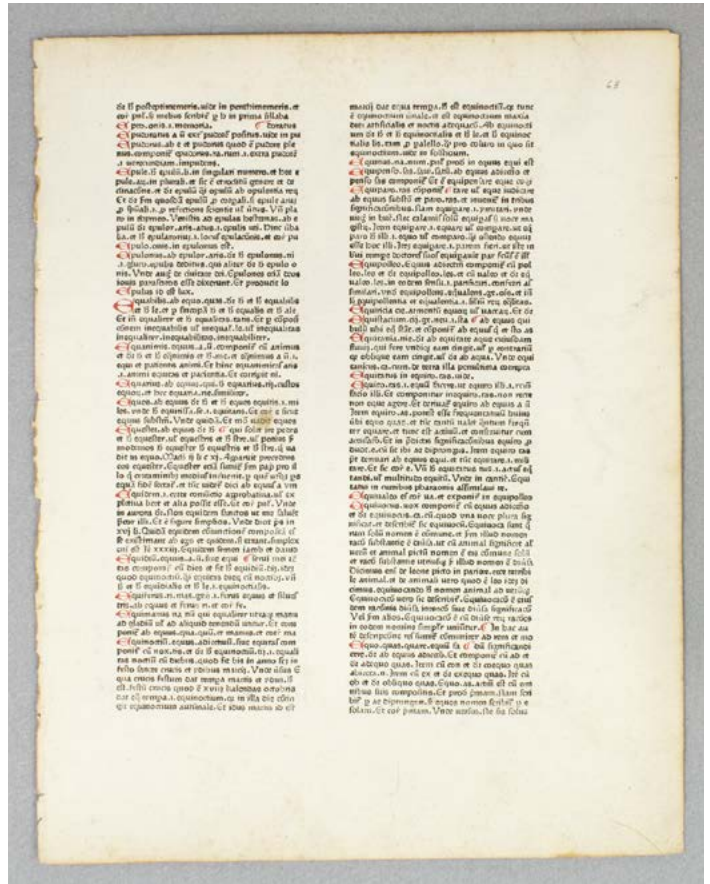
The production of a highly desirable artist favored by European royalty, this work boasts an abundance of noble associations, with a small but dazzling decorative program to match. The delicate pink-tinged molding of the figures, the presence of decorative putti and birds, and the exuberant borders make this the unmistakable work of Francesco di Antonio del Chierico (1433-84), a precociously talented illuminator and goldsmith working in Florence during the height of its golden age. Chierico received major commissions from the time he was in his early twenties, counting among his patrons Cosimo, Piero, and Lorenzo de' Medici, as well as Federico da Montefeltro, Duke of Urbino, who constructed one of the greatest libraries of the Italian Renaissance (complete with its own scriptorium). With the help and connections of the bookseller Vespasian Bisticci, Chierico's fame spread quickly throughout Italy and into neighboring countries. Other known patrons included the King of Naples (Alfonso of Aragon), King Matthias Corvinus of Hungary, and King Louis XI of France, among others. Thus, it is hardly surprising that while the script, decorative patterns, and illustrations all indicate that this Book of Hours was executed in Florence, the rest of its known

provenance is French. Although this work contains no obvious clues that might indicate the identity of the original patron, other markings reveal its distinguished ownership history, beginning in the early 18th century. The first known owner, the (especially fertile) Duchesse de Berry, was born at Versailles and lived a short but scandalous life, having incurred no fewer than six pregnancies by various men at the time of her death at 23 (Voltaire was famously imprisoned for talking about her transgressions in the presence of a police informant). Later, our manuscript fell into the possession of Louis-Joseph de Bourbon, Prince de Condé (1736-1818), a staunch supporter of the monarchy who barely escaped the Reign of Terror and the fate of his less fortunate Bourbon relatives. Even without the knowledge of its lofty provenance or the reputation of the artist, one can plainly see the high level of aesthetic achievement here in the impeccable application of paint in the intricate borders, the beautifully convincing depiction of human and angelic bodies, and the faultless balance in design and color. Installed in some

of the most prestigious collections in the world (the British Library, the Getty, the Walters, etc.), Chierico's work continues to be vigorously collected. (ST12989)

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

This leaf represents Gutenberg's final printing innovation: an early form of stereotyping. According to Paul Needham, when Gutenberg printed the first impression of "Catholicon" in 1460, he also created two-line "slugs" cast from the type, which could be reassembled for later impressions. These slugs were a part of Gutenberg's typographic materials obtained by Konrad Humery after the protoprinter's death in 1468, and they were used by Humery to print another issue of "Catholicon," perhaps with assistance of Peter Schoeffer, in 1469. The 1469 edition from which our leaf comes is distinguishable by the Galliziani paper on which it is printed; the 1460 version was on either vellum or Bull's Head paper, and a 1472 third impression was on Tower and Crown paper. Gutenberg's "Catholicon," while not as famous as its older brother, the 42-line Bible, is noted for being the first book to name its place of printing, and the first extensive work of a secular nature to be published. Compiled by the Dominican priest Johannes Balbus (or John of Genoa, d. ca. 1298), the text consists of a grammar and a dictionary of Medieval Latin, and treats the etymology of Latin terms in vogue during the Middle Ages. It was the first lexicographical work to be completely alphabetized, and the text on our leaf contains entries beginning with the letter "E." (ST12792)



10 (ACCIDENT PREVENTION). BOSWORTH, NEWTON. THE ACCIDENTS OF HUMAN LIFE; WITH HINTS FOR THEIR PREVENTION, OR THE REMOVAL OF THEIR CONSEQUENCES. (London: Printed [by Harding and Wright] for Lackington, Allen, and Co., 1813) 155 x 95 mm. (6 1/8 x 3 3/4"). xii, 209, [7] (ads) pp. FIRST EDITION. Contemporary calf-backed marbled boards, corners tipped with vellum, smooth spine divided into panels with gilt rules, gilt titling. With one illustration in the text and SIX ENGRAVED PLATES of safety devices. Front pastedown



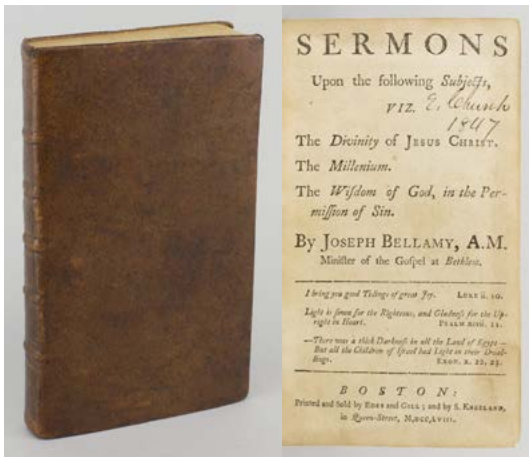
with engraved armorial bookplate of Thomas Hammond Foxcroft. Wellcome II, 209. ♦ Thin crack to front joint, half-inch chip to head of spine, leather on spine a bit dry and crackled, other minor imperfections (including light foxing to a couple of plates), but generally a fine copy—the text clean, fresh, and pleasing, and the original unsophisticated binding perfectly agreeable. **\$750**

This is a very pleasing copy of an intriguing book on how to avoid accidents and how to save potential victims of calamity, with sections on misadventures from fire, in water, at play, and while travelling. Written with the young person in mind, the author's advice ranges from useful and even rather obvious (e.g.

"Never go into the water until you have learned to swim!") to instructions that seem specious at best (e.g. "Never venture into cold water when your body is much heated by exercise"). Of particular interest here are the plates which show a range of new apparatus meant to save those in peril. These include a "Fire Escape" (essentially a basket hanging from a scaffold pole), an unusual configuration of hooks meant to raise people who have sunk under water, and a bellows system for "the recovery of persons apparently dead," the latter gaining endorsement by the Royal Humane Society. (ST14862)

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

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



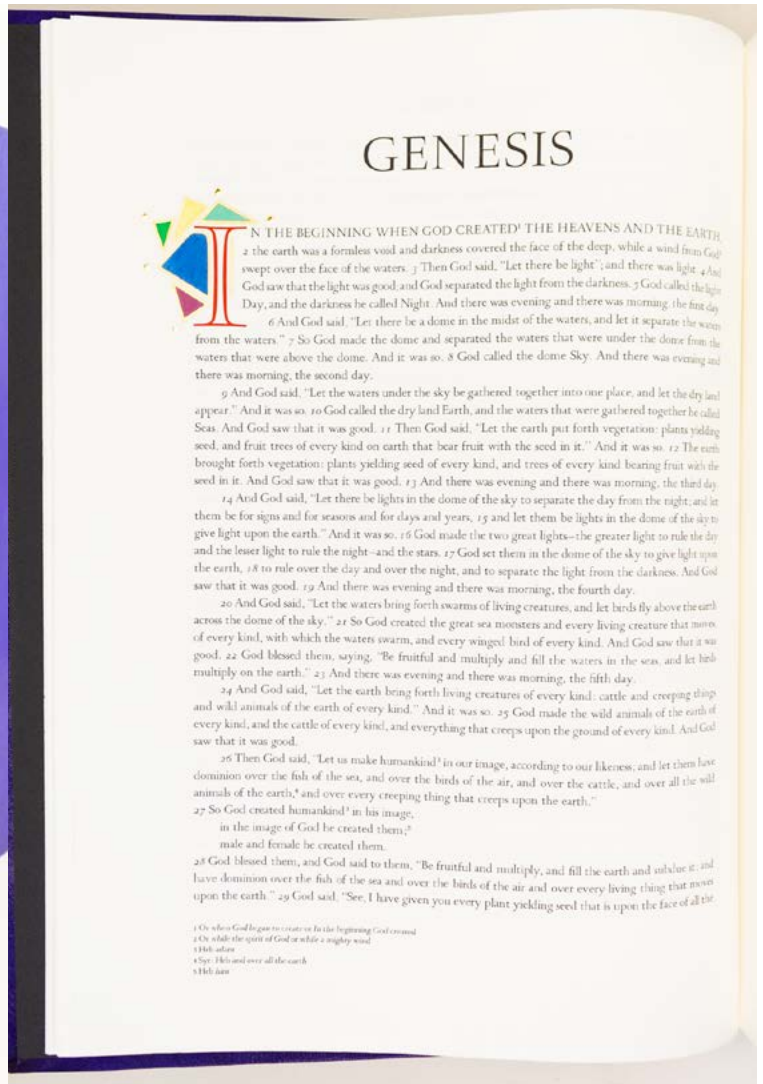
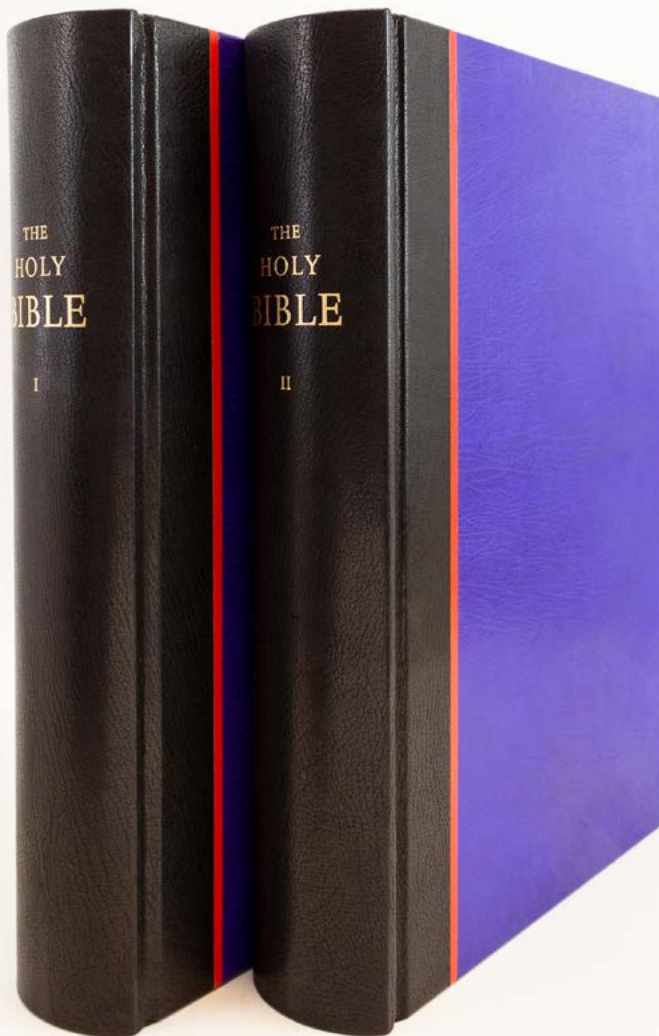
This unprepossessing volume of sermons by a Congregational minister is a superb example of an early American binding in outstanding condition. The theological meditations making up the text examine the divinity (versus the human nature) of Christ, the promises of the book of Revelations, and the question of whether permitting sin is evidence of God's wisdom. Joseph Bellamy (1719-90) studied at Yale with the great theologian Jonathan Edwards, who became a life-long friend. His memorable and eloquent sermons made him a leading light in the evangelical revival known as the Great Awakening. He revealed one of the secrets of his success as a preacher in his admonition to one of his students, who was given to hellfire and brimstone orations: "thunderless and lighten more," for it is lightning, not thunder, that strikes a man down. Bellamy was respected as a theologian on both sides of the Atlantic, and was awarded an honorary degree by the University of Aberdeen in 1768. His reputation in Britain no doubt suffered when he embraced the cause of

American independence. The simple sheepskin binding—done very near the time of printing as evidenced by the inscription on the endpaper—has a dozen double fillets of gilt on the spine, which in Puritan Boston qualified as ornate for a book of this nature. It is rare to find an early American binding in such fine condition. (ST12269b)

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

12 (ARION PRESS). BIBLE IN ENGLISH. THE HOLY BIBLE. NEW REVISED STANDARD VERSION CONTAINING THE OLD AND NEW TESTAMENTS WITH THE APOCRYPHAL OR DEUTEROCANONICAL BOOKS. (San Francisco: Arion Press, 2000) 470 x 356 mm. (18 1/2 x 14"). Two volumes. No. 131 OF 150 SPECIAL COPIES WITH HAND-COLORED AND ILLUMINATED ABSTRACT DECORATION OF THE INITIAL LETTERS, from a total edition of 400 copies for sale and 26 copies printed for presentation. Original bindings of violet crushed morocco boards, black morocco spine, and a thin strip of red morocco between, smooth spine with gilt titling. In a sturdy black buckram box with black morocco label. ♦In mint condition. **\$9,500**

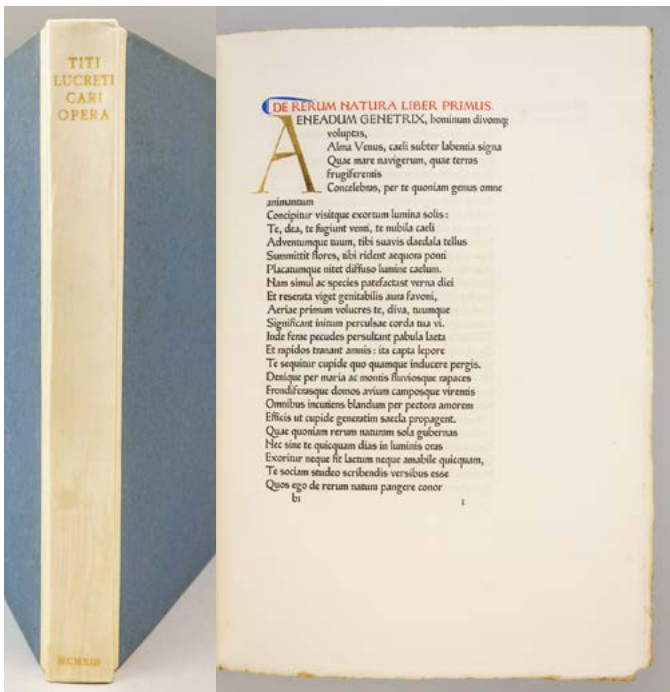
This Bible is probably the single most important product of one of the most significant fine presses operating today, the Arion Press of San Francisco. Arion uses the letterpress equipment of the famed Grabhorn Press, type that is cast and composed on the premises, and an in-house book bindery—in conjunction with 21st century digital technology—to produce works crafted in the finest tradition of the private press movement. In the illuminated version we are offering here, this vast, handsomely produced work of Scripture is among a handful of the most impressive and notable private press books to be issued in recent



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

Rare Because of its Limitation, and with Very Personal Provenance

13 (ASHENDENE PRESS). LUCRETIVS. DE RERUM NATURA LIBRI SEX. (Chelsea: In aedibus St J. Hornby [Ashendene Press], 1913) 290 x 200 mm. (11 1/2 x 8"). 4 p.l. (including 3 blanks), 256 pp. ONE OF 65 PAPER COPIES offered for sale, of 85 printed (and five copies on vellum for sale). Original vellum-backed blue paper boards, gilt lettering on spine, edges untrimmed. Six hand-painted initials by Graily Hewitt (the first in gold, the others in blue), hand-painted flourishes at the beginning of each book. Printed in red and black in Subiaco type. Hornby 27;



Franklin, p. 239. ♦ A few faint spots of foxing to endpapers and untrimmed edges of the text, otherwise A SUPERB COPY, quite clean and bright inside and out, with virtually no signs of use. \$17,500

From the collection of the printer's sister, this is an extremely fine copy of a very appealing but sometimes underappreciated Ashendene gem, a book Hornby modestly says "depends for any beauty it may possess on the proportion of its page." And among the regular Ashendene books printed for sale to the public, it is among the scarcer titles on account of its very limited press run. Written in the first century B. C., the text here is considered one of the best expositions on the philosophy of Epicurus. Popular in the Roman Empire, it fell into obscurity, before being rediscovered by Italian humanist Poggio Bracciolini in the 15th century. It became one of the most influential humanist texts of the Renaissance and the Enlightenment, inspiring writers and thinkers from Montaigne to Thomas Jefferson, a self-professed Epicurean who owned multiple editions. Colin Franklin calls this Ashendene edition a "masterpiece" and points out the influence it exerted as a model for German private printing, especially the Bremer

Press. In addition to its typographic beauty, the book is sought after because of its rarity, particularly in the sparkling condition seen here. Founded by Charles Harry St. John Hornby (1867-1946), the Ashendene Press issued 40 books, plus additional ephemeral pieces, from 1895-1935. Less elaborate in appearance and design than William Morris' Kelmscott volumes, but more ornamental than the products of Cobden-Sanderson's Doves Press, the Ashendene books have long been considered the most satisfying of English private press books. Our volume's former owner Catherine Gwendoline Hornby Owen (1871-1956) helped her older brother print the first 10 books issued by the Ashendene Press, before the works moved to Shelley House, Chelsea in 1899. As part of her personal collection, this book remained in the hands of her descendants until 2018, a major factor in its especially appealing condition. (ST14908)

Very Possibly a Copy from the Library of a Hanoverian King

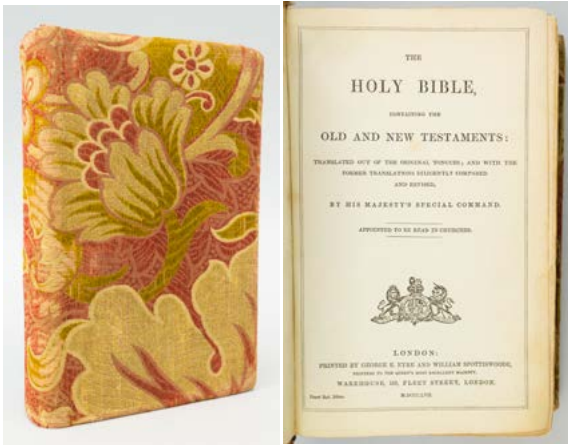
14 BIBLE IN ENGLISH. THE HOLY BIBLE, CONTAINING THE OLD AND NEW TESTAMENTS. . . . APPOINTED TO BE READ IN CHURCHES. (Oxford: Printed at the Clarendon Press by Bensley, Cooke, and Collingwood,



1817) 300 x 240 mm. (11 7/8 x 9 3/8"). [618] leaves. Stately contemporary purple straight-grain morocco, gilt, covers with frames of blind and gilt decorative rolls, central panel with large lozenge containing the dove of the Holy Spirit and the Tetragrammaton within a gilt sunburst, raised bands, spine compartments densely gilt, gilt titling, gilt-rolled turn-ins, olive green endpapers, all edges gilt. Front and rear flyleaves with pencilled notation in German claiming provenance from the library of the kings of Hannover; rear endleaf with ink stamp "H 912." ♦ Joints and extremities slightly rubbed, upper cover a little mottled, a couple of short scratches to lower board, occasional minor foxing, more pronounced in a handful of quires, but clean and fresh internally—an extremely attractive copy in A VERY WELL-PRESERVED BINDING BRIGHT WITH GILT. \$3,250

This is an impressively bound edition of Holy Scripture that may have royal provenance. Pencilled notes in the flyleaves at front and rear indicate this is a copy from the library

of the King of Hannover (“Exemplar aus der Bibliothek des Königs v[on] Hannover”). An 1858 “Katalog der Privat-Bibliothek Seiner Majestat des Königs von Hannover” lists an 1817 Bible printed at Oxford among its holdings, and while we have no way of knowing for sure if it was this copy, the sumptuous binding here, in royal purple and with lavish gilt, is certainly fit for a king’s library. The Kingdom of Hannover was established at the Congress of Vienna in 1814 and lasted until being annexed by Prussia in 1866. Five kings reigned during this time: of these, George III was on the throne at the time our Bible was published, and George V, the final king, at the time the “Katalog” appeared. The fine condition here suggests that the volume was not used regularly, either in a church as intended, or by a family; instead, it seems to have been valued as a object for the beauty of its binding and printing. (ST14150)

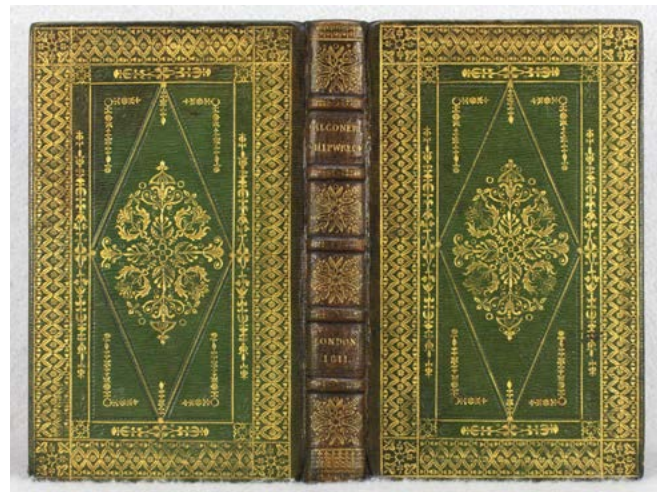


15 BIBLE IN ENGLISH. THE HOLY BIBLE, CONTAINING THE OLD AND NEW TESTAMENTS. (London: Printed by George Eyre and William Spottiswoode, 1857) 170 x 106 mm. (6 1/2 x 4 1/4"). [804], 93 pp. Contemporary red and gold floral silk jacquard cover over publisher’s buckram, glazed yellow endpapers, all edges gilt. With six double-page steel-engraved maps. Front free endpaper with ink inscription: “Edward N. T. Ridley / June 28th 1858. With Papa & Mama’s love, & earnest prayer that God will bless to him the reading of His holy word.” ♦ Fabric a little faded and rubbed at edges, but otherwise remarkably well preserved; endleaves somewhat soiled, three quires rather proud, two of these with crack at gutter, plates with dampstains over half the page, occasional mild foxing, other signs of devout use, but still an appealing memento of Victorian parental love and filial piety. **SOLD**

This gift from loving parents to their son was encased in a rich fabric by an amateur but deft hand, perhaps that of the boy’s mother. It is clear that this Bible was the lifelong companion and comfort of the son, who took to heart his parents’ urging to seek the blessings of the holy book. (ST12897)

16 (BINDINGS - BARRATT). FALCONER, WILLIAM. THE SHIPWRECK, A POEM. (London: Printed for William Miller by W. Bulmer, 1811) 197 x 121 mm. (7 3/4 x 4 3/4"). 2 p.l., liii, [i], 215 pp. VERY PRETTY MID-19TH CENTURY GREEN STRAIGHT-GRAIN MOROCCO, INTRICATELY DECORATED IN GILT AND BLIND, BY W. BARRATT (ticket on front flyleaf), covers with broad, densely gilt frame and central lozenge containing a large and elaborate floral centerpiece, raised bands, spine panels filled with gilt, purple watered silk endleaves framed by gilt rolls, all edges gilt. With three engraved plates and five engraved vignettes. Verso of front endleaf with early inscription: “The Bookbinder’s Tribute of Gratitude to Benj. Morland” and with bookplate of Cass Canfield; presentation letter to Canfield from Austen Kark laid in. ♦ Spine uniformly sunned to olive brown, slight rubbing to corners, bands, and joints, muted spotting to silk, plates with minor foxing, a hint of browning at the edges of some leaves, but still an excellent copy, with none of the condition issues serious, and with the elaborately decorated covers lustrous and unworn. **\$750**

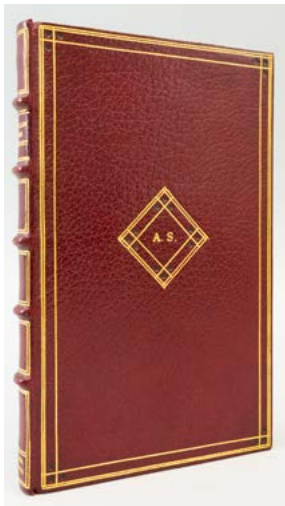
This is a doubly interesting presentation volume featuring an elaborately gilt binding and containing the popular poem by Falconer (1732-69), recounting the wreck of a ship on the coast of Greece. Written in three cantos, the work first appeared in 1762, with revised versions issued in 1764 and 1769, the year the author was drowned at sea, himself the victim of a shipwreck. Ramsden finds William Barratt in business at Lincoln’s Inn Fields from 1837-66, at which time the business was taken over by William Henry Barratt, perhaps a son. The two Barratt bindings in the Ramsden Collection at the British Library are very simple, and show none of the exuberance of this special work. We do not know the identity of Benjamin Morland, to whom our binder expresses a debt of gratitude in his inscription, but we do know that presentations like this from



binders of the period are very uncommon. As indicated by the enclosed letter, our volume became the vehicle for a second expression of gratitude, this time involving two well-known later figures: Austen Kark (1926-2002), a managing director of the BBC World Service, and Cass Canfield (1897-1986), who held top positions at Harper & Row for more than 35 years. Kark has sent the book to Canfield in "gratitude for [his] kindness and a delightful dinner party," at which Kark apparently acted badly, as he asks for forgiveness for having caused "pain [and] discomfort" during the occasion. (ST12269c)

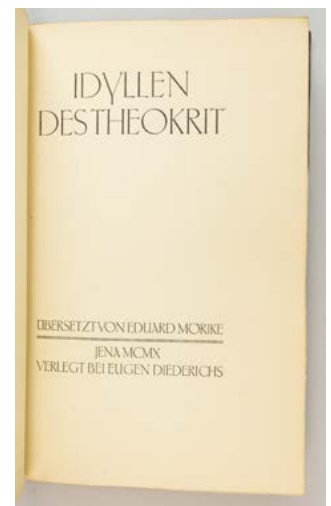
**Bound by Alfred de Sauty and Presented by the Book's Typographer,
Fritz Helmuth Ehmcke, to Anna Simons, Type Designer at the Bremer Press**

17 (BINDINGS - DE SAUTY). [THEOCRITUS]. IDYLLEN DES THEOKRIT. (Jena: Eugen Diederichs, 1910) 195 x 120 mm. (7 5/8 x 4 3/4"). xii, 65, [1] pp. Translated by Eduard Mörike. No. 505 OF 850 COPIES. TASTEFUL BURGUNDY CRUSHED MOROCCO BY DE SAUTY (stamp-signed on front turn-in), covers with gilt-rule frame with three inlaid green morocco dots at corners, upper cover with matching central lozenge containing the initials A. S., raised bands, gilt-ruled spine compartments, gilt titling, turn-ins with gilt French fillet, edges untrimmed. Original burgundy wrappers bound in. Front flyleaf with ink inscription (dated Dusseldorf, 1910) to calligrapher and type designer Anna Simons from F. H. Ehmcke, designer of the type in this volume. ♦ A breath of rubbing to lower corners, otherwise A SUPERB COPY, exceptionally fine inside and out. **\$1,900**



This lovely item is tied in every way to the Arts & Crafts movement of the late 19th and early 20th centuries: it is beautifully printed by a German publisher inspired by Ruskin, bound by a leading practitioner of Arts & Crafts techniques, and presented by the designer of types used here to a woman who became the principal type designer for the Bremer Press. The "Idylls" of the greatest of Greek pastoral poets, Theocritus (third century B.C.), are the earliest known "bucolic" poems and the model for Virgil's "Eclogues." The translation here is by German Romantic poet Eduard Mörike (1804-75), praised by Ludwig Wittgenstein as "a great poet" whose work was "very closely related to Goethe's." Part of the German Arts & Crafts movement Deutsche Werkbund, publisher Eugen Diederichs (1867-1930) set up his press in Jena as a Kulturverleger [culture publisher] dedicated to bringing great works of literature to the common people, rather than producing avant-garde works for an elite audience. The attractive typefaces used here are Ehmcke-Antiqua and Ehmcke-Kursiv, designed in 1909-10 by typographer and graphic designer Fritz

Helmuth Ehmcke (1878-1965). Ehmcke had this book bound by another member of the Arts & Crafts movement, Alfred de Sauty, who trained briefly at the end of the 19th century at Riviere in London and subsequently made designs for the Hampstead Bindery and taught at the London County Council School of Arts and Crafts. In 1908 he immigrated to America, becoming manager of the extra bindery at the R. R. Donnelley Co. in Chicago, where he became known as one of the most accomplished binders at work in the first third of the 20th century. The recipient of this lovely volume was Anna Simons (1871-1951), who studied with Edward Johnston at the Royal College of Art in London before returning to her native Germany. At the time she received this volume, she was teaching a lettering course at the Düsseldorf Kunstakademie, translating Johnston's work into German, and organizing exhibitions of British book arts. She designed the type for the second Bremer Press book (the 1914 Tacitus), and became the principal designer for the Press. Johnston's biographer called her "one of the best students Johnston ever had and certainly one of those who exercised the greatest influence afterwards, for she disseminated his teaching throughout Germany where it was perhaps more fruitful, even, than in England." (ST13802)



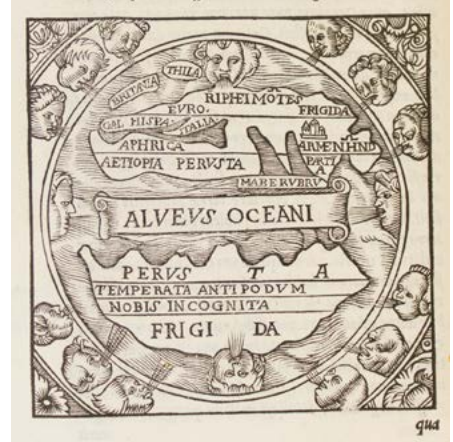
18 (BINDINGS - EARLY). MACROBIUS, AMBROSIUS AURELIUS THEODOSIUS. IN SOMNIUM SCIPIONIS LIBRI II. SATURNALIORUM LIBRI VII. (Lugduni: Seb. Gryphium, 1556) 175 x 110 mm. (6 3/4 x 4 1/4"). 567, [73] pp. Contemporary calf, blind ruled covers with a central gilt tool and smaller tools in each corner of the panel, raised bands, compartments each with a gilt flower tool. Title page with printer's device, a few inhabited woodcut initials, several in-text diagrams, including the famous world map. A few passages underlined in ink and the occasional marginal note in a contemporary (?) hand. ♦ Edges and corners a bit bumped and worn, spine a touch crackled and with a few small wormholes, some abrasions and stains to the covers (more noticeable on the back),



but the original unrestored binding entirely sound and certainly appealing; lacking front free endpaper, one opening with several ink splotches obscuring a few lines of text, a thin streak of dampstaining just kissing the edges of the text block, a few negligible wormholes affecting one or two signatures, but still an excellent contemporary copy, with a very clean and fresh text. **\$1,500**

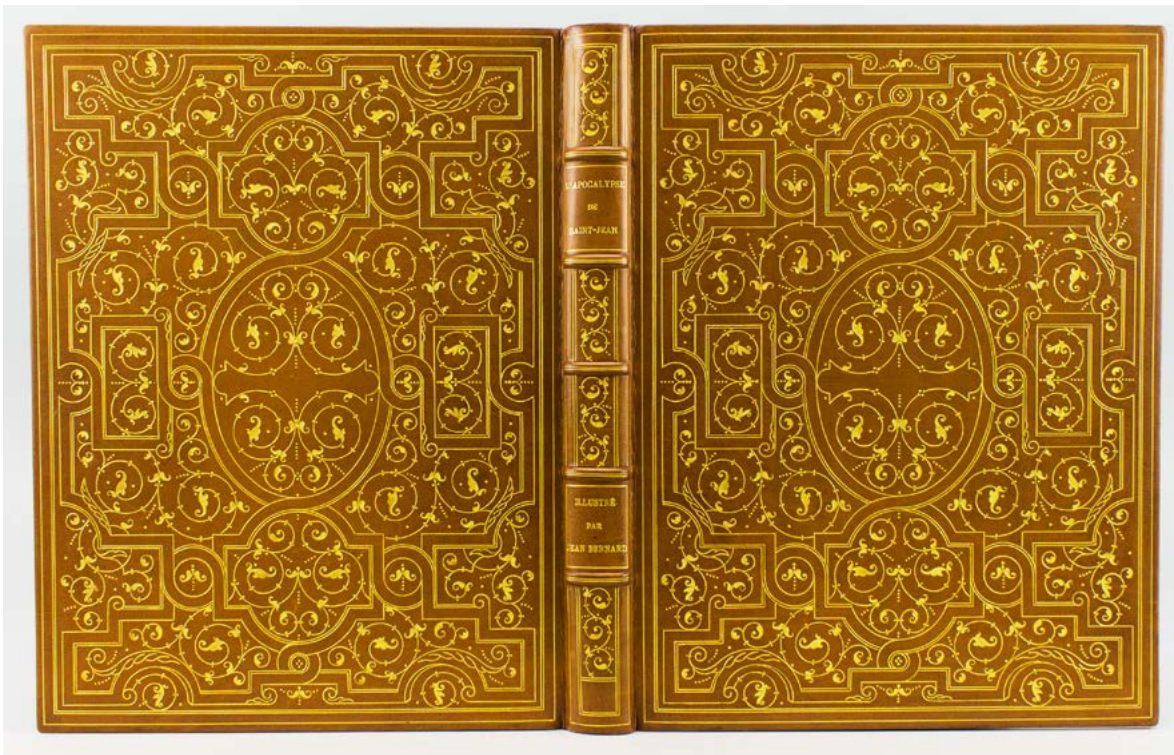
This is an attractive edition of the enduringly popular works of the fifth century philosopher Macrobius, a chief source of Platonism and scientific knowledge in early Medieval Europe. His commentary on Cicero's "Somnium" (which occupies the first part of this volume), and his most important work, the "Saturnalia" (in the form of a discussion among celebrants at the holiday Saturnalia, in the second part of the book) contain a variety of curious

historical, mythological, critical, and grammatical disquisitions, and they give us a valuable understanding of the prevailing beliefs of the time in the realms of physics, mathematics, astronomy, and geography. The second work also has particular value because it quotes a variety of earlier authors, some of whom are no longer accessible in extant works of their own. This edition retains the famous world map that first appeared in the Brescia edition of 1483, depicting the known world in the northern hemisphere, and a theoretical continent in the south. (ST12920)



A Large-Format Deluxe Version of "Revelations" Combining Elaborate Gilt Decoration and Creamy Vellum

19 (BINDINGS - GRUEL). BIBLE IN FRENCH. L'APOCALYPSE DE SAINT JEAN APÔTRE. (Paris: [Printed by Robert Blanchet for Paul Féraud], 1948) 340 x 263 mm. (13 1/4 x 10 1/2"). 2 p.l., 128 pp., [5] leaves. Translated into French by Maître de Sacy. No. 12 OF 160 COPIES and ONE OF 10 COPIES with an additional suite of plates PRINTED ON VELLUM. REMARKABLY BEAUTIFUL SMOOTH CALF, CONSPICUOUSLY GILT IN A FANFARE STYLE, BY GRUEL (stamp-signed on front turn-in), covers with interlacing strapwork and many curling gilt vines, raised bands, spine gilt with twining vine enclosed by double gilt rules, gilt titling, turn-ins ruled and





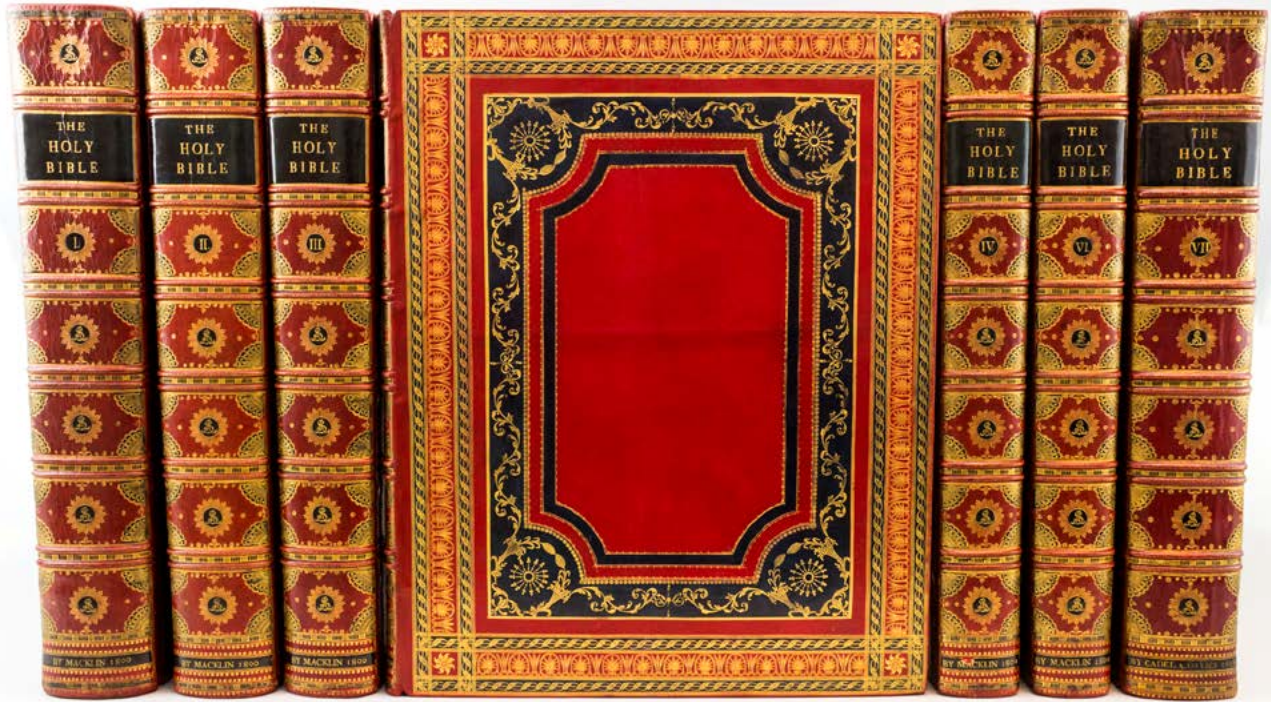
tooled in gilt, dark brown watered silk endleaves, all edges gilt. Original pictorial paper wrappers bound in. Housed in an attractive morocco-backed, suede-lined cloth clamshell box. With 65 small etchings in the text (including historiated initials), an illustrated table of plates, and 30 full-page etchings by Jean Bernard; with an additional suite of the plates printed on vellum, numbered (10/10) and signed by the artist. ♦ Vellum lightly rumped and with occasional (naturally occurring) variations in grain, but A SPARKLING COPY inside and out. \$8,000

This deluxe illustrated edition of the Book of Revelations is enhanced by a beautifully animated binding and by an additional suite of the evocative etchings, printed on creamy vellum. The text here includes the three Epistles of Saint John, in addition to the Apocalypse, translated by Le Maistre de Sacy (1613-84), a member of the Jansenists, a French Roman Catholic sect strongly opposed to the teachings of the Jesuits. A major theologian, de Sacy spent two years in the Bastille for his heterodoxy. The binding's fanfare style of decoration was popular in France during de Sacy's lifetime. The main features of this 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." The fanfare style is perhaps

most frequently associated with the work of Nicolas and Clovis Eve, court binders and booksellers to successive kings of France from about 1578 to 1634. It is generally believed that the term "fanfare" actually took its name from an early 17th century music book (the title of which begins with the word "fanfare") acquired by the bibliophile Charles Nodier in 1829. The book was bound for Nodier by the famous Parisian binder Joseph Thouvenin, using an appropriately retrospective design in imitation of the Eves' style, which from that point forward came to be known as "fanfare." This retrospective binding was executed by one of the greatest French bookbinding families. In her "Bookbinders and their Craft," Sarah Prideaux says that the Gruel firm, founded in 1811, "always had the highest reputation . . . for initiative in artistic matters, as well as for irreproachable execution in the detail of its many-sided achievements." Paul Gruel (1864-1954) took over the firm after the death of his father, the great Léon Gruel, in 1923 and ably directed the operation until his own death, maintaining the atelier's reputation for excellence. Over the years, the firm employed some of the most skillful artisans in the trade, including Prideaux herself. The moving illustrations are the work of Jean Bernard (1908-94), a prolific book illustrator and a leader in the French artisans' association, Les Compagnons du Devoir. The etchings show to especially fine effect on vellum. (ST12970)

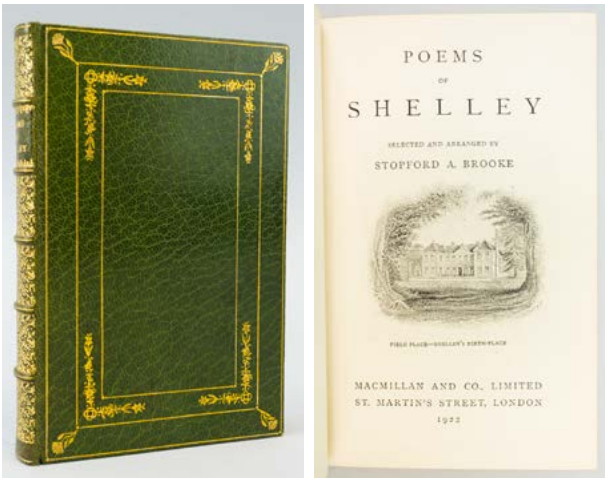
Surely One of the Most Magnificent Copies of the Most Prodigious English Bible Ever Printed

20 (BINDINGS - GEORG FRIEDRICH KRAUSS). BIBLE IN ENGLISH. (THE MACKLIN BIBLE). (London: T. Bensley for T. Macklin [final volume Bensley for T. Cadell & W. Davies], 1800 [for the six volumes of the Bible], 1816 [for the Apocrypha] 480 x 385 mm. (19 x 15 1/8"). **One leaf** in the Apocrypha (3P2, comprising two prologues of Ecclesiasticus) **invisibly inserted from another copy**. Seven volumes (comprising the regular Bible in six volumes, and the Apocrypha, usually not included, as a seventh volume). First Printing of this Edition. ABSOLUTELY MAGNIFICENT CONTEMPORARY RED NEOCLASSICAL-STYLE STRAIGHT-GRAIN MOROCCO, SUMPTUOUSLY GILT AND ONLAID WITH BLUE, BY GEORG FRIEDRICH KRAUSS, done for Duke Albert of Saxe-Teschen (with repeated "AST" monogram), covers with very elaborate frames incorporating 11 plain and decorative gilt rules, four onlaid borders of blue morocco, and very elegant swirling foliate ornamentation around the central scalloped panel, six pairs of raised bands, each pair flanking a recessed gilt and blue metope and pentaglyph rule, very handsome spine compartments with blue fan-shaped cornerpieces and central gilt-decorated blue medallions within sunburst gilt collars, turn-ins with Greek key pattern in gilt, striking endleaves of turquoise and green watered silk (the Apocrypha endleaves slightly different). With more than 100 allegorical headpieces and tailpieces and some 70 SPLENDID LARGE-FOLIO-SIZE COPPER PLATES after Fuseli, Reynolds, West, and others, most plates printed before letters. Tissue guards (perhaps later). Herbert 1442 and 1651. ♦ First volume with about 30 leaves noticeably foxed, the majority of plates offset onto previous and following pages, consistent inoffensive offsetting of text on



facing pages, other trivial imperfections, but still a very impressive copy internally, with the luxurious paper used for the text both fresh and clean, and the engravings richly impressed and with very little foxing. Some unimportant scuffing and rubbing to the leather, but all defects minor, THE MAGNIFICENT BINDINGS REMARKABLY WELL PRESERVED, the heavy volumes completely solid, with only insignificant signs of use, and THE MOROCCO AND LAVISHLY GILT DECORATION EXTREMELY BRIGHT. AN ALTOGETHER MEMORABLE COPY. **\$85,000**

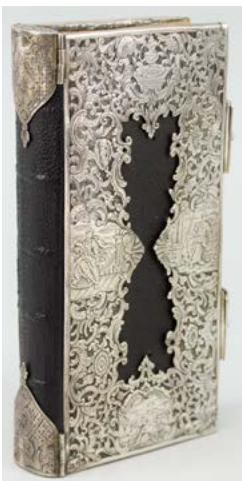
The most prodigious form of Scripture in English ever published, the Macklin Bible was often put into ornate bindings, especially by London binders like Staggemeier and his contemporaries. But, however much other sets may glisten, the present magnificent example surely stands at or near the front of the line as one of the most lavishly decorated and arresting copies in existence. Its decorative extravagance also testifies to the fact that Macklin's publication was sufficiently admired outside of England to warrant the finest workmanship and the expenditure of great sums of money on artistic resources. The very large and bold type, the fine Whatman paper, and the series of engravings by some of the most celebrated artists of the period make this an item that is already very desirable. Like the Boydell "Shakespeare Gallery" (also printed by Bensley), our Macklin Bible is a vast picture book with illustrations that are grand both in size and emotional impact. But it is, of course, the bindings here that matter the most. Francesco Piranesi is generally given credit for inventing the Neoclassical style when he designed volumes presented to Gustavus III of Sweden during this monarch's visit to Rome in 1783-84. Quickly popular, the Neoclassical style was imitated and developed by Staggemeier & Welcher in London, by F. W. Standlander in Stockholm, and by Georg Friedrich Krauss in Vienna. Krauss was the most prominent Continental binder working in this style of the day, and Saxe-Teschen was perhaps his most important client. Products of the Krauss bindery have passed through some of the most distinguished collections over the years, particularly those of Fürstenberg and Schäfer; and his bindings have consistently brought remarkable sums of money at auction. It is sufficient to say that the present group of bindings represents the most impressive collection of decorative volumes we have ever offered for sale. The collector for whom these bindings were originally executed, Duke Albert of Saxe-Teschen (1738-1822), was the son of Friedrich August II of Saxony and the son-in-law of the empress Maria Theresa. After providing important military and civil service to the Habsburg empire, he retired to Vienna in 1795 and afterward devoted himself to the fine arts. He founded the Albertina, which now houses the greatest collection of prints in the world, and he put together a great library distinguished by the highest taste and most exacting standards. The present copy has the additional distinction of containing what amounts to an extra volume: the Macklin Bible, however it is bound, most often appears in the marketplace without the Apocrypha, appearing here as Volume VII, which was not issued until 16 years after the others. It is also of some interest that the bindings of our seven volumes were decorated in an entirely uniform fashion (as a close inspection shows), something not typical of a set with volumes published so many years apart. (The non-uniform endleaves in the final volume here may have resulted from the fact that, given the physical size of the books, the binder simply ran out of the cloth he had used for lining the first six volumes.) (CJI1704)



21 (BINDINGS). SHELLEY, PERCY BYSSHE. POEMS OF SHELLEY. (London: Macmillan and Co., 1922) 156 x 105 mm. (6 1/8 x 4 1/8"). lxvi, [II], 340 pp. Selected and arranged by Stopford A. Brooke. Attractive contemporary moss green morocco, gilt in the style of Roger Payne, covers with double gilt-rule frame, floral cornerpieces, raised bands, spine panels densely gilt, with multiple floral tools emanating from a central rosette, gilt titling, turn-ins ruled in gilt with floral cornerpieces like those on the covers, marbled endpapers, all edges gilt. Engraved vignette of Shelley's home on title page. ♦Spine lightly sunned (as always with green leather), free endpapers with faint offsetting from turn-ins, otherwise A VERY FINE COPY, with virtually no signs of use. \$700

This is a handsomely bound copy of a thoughtfully selected collection of Shelley's verse. Editor Stopford Brooke (1832-1916) was a prominent preacher and literary critic who wished to induce his audience, via these carefully chosen representative poems, to read the whole of the poet's canon. The works have been arranged by topic, grouping together poems on death, liberty, love, nature, and time. Our volume features a charming exterior, which, though unsigned, was clearly influenced by the work of 18th century binder Roger Payne. Like the great English master, our binder uses small floral tools to build complex designs. The lily tools here are especially similar to those used by Payne. Our unknown binder was gifted and had no doubt trained in one of the leading London workshops. (ST12629t)

With Accomplished and Delightful Classical and Christian Iconography, the Abbey Copy



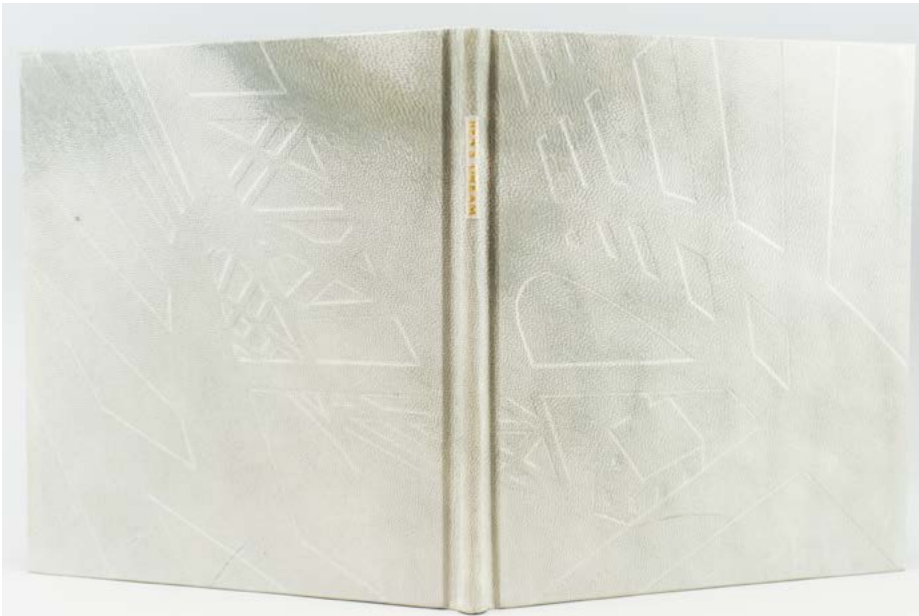
22 (BINDINGS - SILVER). KLEINKNECHT, CONRAD DANIEL. DES HIMMLISCHEN SALOMONS ERQUICKLICHES LIEBES-MAHL; ODER: HEILIGE VORBEREITUNG ZUM TISCHE DES HERRN. ["HOLY PREPARATION FOR THE LORD'S TABLE"]. (Ulm: Daniel Bartholomäi, 1754) 162 x 80 mm. (6 1/2 x 3"). 18 p.l., 407, [9] pp. A LOVELY CONTEMPORARY GERMAN SILVER BINDING OVER BLACK SHARKSKIN, covers with ornate frame in the Rococo style, with engraved vignettes of the Virtues (three to each side) nestled among a tangle of floral vines and flourishes, silver spine elements (with simpler floral decoration) at top and bottom above the unadorned sharkskin spine (these elements perhaps slightly later), two clasps at fore edge, each featuring a cherub surrounded by floral sprays, patterned pastedowns, all edges gilt. In a (slightly worn) russet buckram clamshell box, with the green morocco label of John Roland Abbey on upper cover, matching title label on spine, and yellow paper library label marked "JA 7343" on tail edge. With five engraved plates of biblical scenes. Front free endpaper with printed label of the National Exhibition of Works of Art, Leeds, 1868, signed in ink by C. Butler, Esq. Sotheby's "Silver and Enamel Bindings" 10 May 1985, lot 27. ♦Four tiny holes to sharkskin covers, hinge open at (3 and 12, half a dozen gatherings a little proud, occasional faint marginal stains, otherwise an excellent copy, the silver unmarred and glistening, the text clean and fresh, and the binding entirely solid. \$6,800



Intended to prepare the worshipper to receive Holy Communion, this little book of devotions is presented in a very attractive silver binding from one of the most distinguished collections of books ever assembled. The flourishes and flowers on lovely frames here are engraved in such deep relief that they give a filigree effect, and the Virtues (Temperance, Hope, and Justice on the upper cover, Charity, Faith, and Prudence on the lower) have a whimsical charm. Our artisan has combined classical and Christian iconography in his representations, showing, for example, Prudence in the garb of Athena, goddess of wisdom; Hope with an anchor and a raptor-like bird; Faith with a

lamb rather than the usual cross; and Temperance improbably pouring liquid from an urn into a chalice—all with the columns, arcades, and pedestals of classical architecture in the background. The most ambitious and successful English book collector of fine bindings in the 20th century, our previous owner J. R. Abbey (1894-1969) was a scholarly bibliophile whose copies are consistently found in the best obtainable condition. He was one of the few discerning collectors to purchase silver bindings in any quantity, and, as detailed by J. R. Hayward in "Silver Bindings in the J. R. Abbey Collection," he put together an impressive group of specimens dating from the 16th through the 18th centuries. (ST12804)

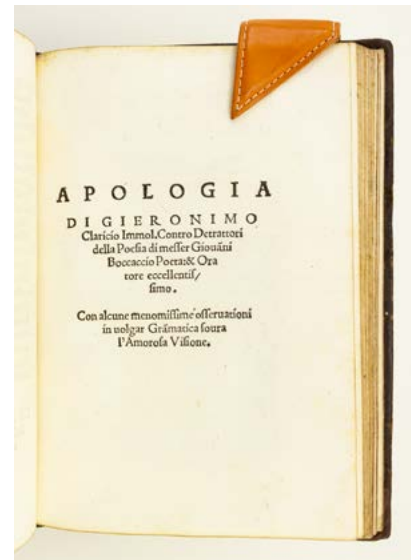
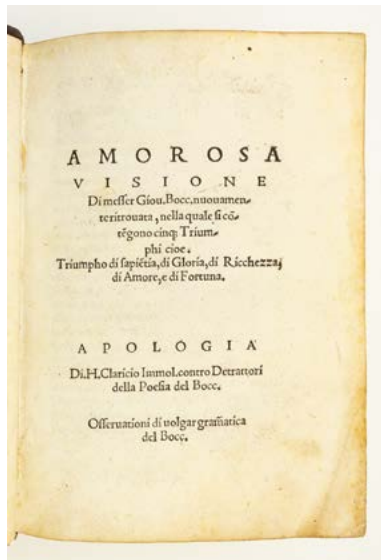
23 (BINDINGS - JARMILLA JELENA SOBOTOVA). VAN ALLSBURG, CHRIS. *BEN'S DREAM.* (Boston: Houghton Mifflin and Company, 1982) 255 x 215 mm. (10 x 8 1/2"). 31 pp. EXPRESSIVE MODELLED GRAY PIGSKIN BY JARMILA SOBOTOVA, covers with a three-dimensional image (taken from an illustration in the book) showing a small house seen through the strutwork of a bridge; flat spine with gilt titling, marbled endpapers, top edge gray. In the original suede-lined marbled paper chemise and matching slipcase, the latter with large, round black-and-white illustrations from the book on its sides. Illustrated throughout by Chris Van Allsburg. Signed by the author on the title page. ♦In mint condition. \$1,750



This is an imaginatively bound charming children's book by Caldecott Medal-winning illustrator Chris Van Allsburg (b. 1949) that tells the story of a young boy who falls asleep while studying his geography textbook and dreams of his house afloat in a great flood, drifting past major monuments of the world. Van Allsburg is known for playing with perspective in his illustrations, showing us the world from a child's eye view. Our binder has picked up on this, showing us a tiny house floating beneath the large struts of a bridge. Czech binder Jarmila Jelene Sobotová was a professor of psychology before pursuing courses in drawing and painting and studying bookbinding with Jan Sobota, her husband. After the two left their native Czechoslovakia for Switzerland and then America, Jarmila worked for a decade in the US in her own studio, gallery, and school of bookbinding and restoration. Her work has been shown in many individual exhibitions, and her bindings are well represented in private and public collections. The catalogue of an exhibition of the Sobotas' bindings in 1995 says of the work of Jarmila Sobotová: "Though highly concerned with the technical aspects of bookbinding, there is strong artistic sensibility that stands out in Jarmila's work." While her work tends to be less whimsical than her husband's, it is undeniably imaginative and done with very considerable thought and skill. (ST13541)

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

24 (BINDINGS - CLAES VAN DOERSMAELE). **BOCCACCIO, GIOVANNI.** AMOROSA VISIONE. [bound with] **BOCCACCIO, GIOVANNI,** attributed to. URBANO. (Milan: Zanotti Castiglione per Andrea Calvo, 10 February 1521; Bologna: Franciscus Plato de Benedictis, ca., 1492-93) 210 x 133 mm. (8 1/4 x 5 1/4"). [110] leaves, including final blank; [34] leaves, single column, 26 lines in roman type. Two separately published works bound in one volume. FIRST PRINTING OF BOTH WORKS. HANDSOME RENAISSANCE INTRICATELY DECORATED BLIND-STAMPED CALF BY CLAES VAN DOERMAELE, covers with outer frame of medallion and foliate roll, inner frame of long-stemmed lilies and scrolling vines, large central panel containing a medallion with three-quarter portrait of Holy Roman Emperor Charles V, a sword in one hand, an orb in the other, the collar of the medallion with the inscription "Carolus V Roma. Imp. Semper August. Etat Sue XLII," a large escutcheon containing a double-headed eagle above the medallion, a banner with Charles V's motto "Plus Ultra" suspended between two columns below it, binder's small "CvD" escutcheon stamp below the central panel; raised bands, early ink-titled paper label, small paper shelf number of a private library at foot of spine, unobtrusive expert repairs to head of front joint, tail of both joints, and upper corners, lacking ties. In a (slightly worn) linen clamshell box. Front free endpaper with 16th century ink ownership inscription of Johannes Hoyel; rear pastedown with inscription of A. Fletcher (i.e., Andrew Fletcher of Saltoun—see below). For provenance: Willems "Bibliotheca Fletcheriana," p. 34; First work: Brunet I, 994 ("edition rare"); Second work: Goff B-762; BMC VI, 826; for the binding: Goldschmidt 184; Weale 94; Fogelmark, p. 125. ♦ Title page just slightly soiled, two leaves with minor browning to lower corners, two tiny marginal stains, otherwise A FINE, FRESH COPY IN A VERY WELL-PRESERVED BINDING, the leather lustrous, and the blind-stamped details remarkably sharp. **\$35,000**



This is a fortunate combination of two Boccaccio first editions in a wonderful Renaissance binding by a known binder, and with distinguished provenance. "Amorosa" tells of a dream of love in 50 cantos of terza rima, the text here with Boccaccio's own revisions, as well as with additional work by the humanist editor Claricio, who includes a defense of Boccaccio's poetry. The tale follows a dreamer led by a female guide through a castle to the garden where his beloved awaits, plot elements that are clearly reminiscent of Dante, and modern critics now see "Amorosa" as having exerted influence on Petrarch. The bound-in incunabular text here, the novel "Urbano," was represented originally as a newly discovered work by Boccaccio, but it is now known to be a spurious work variously attributed to Giovanni Buonsignori, Buonaccorsi da Ginestrata, or Cambio de Stefano. The hero, Urbano, is the son of Emperor Frederick I Barbarossa and a peasant girl whom he raped. Urbano bears a strong resemblance to the emperor's legitimate heir, Speculo, and is tricked by unscrupulous Florentine merchants into marrying the daughter of a sultan who believes him to be the emperor's heir. After numerous dramatic twists that include the death of Speculo, the plot is resolved when Frederick acknowledges Urbano as his heir. The first dated work by our Bolognese printer Franciscus de Benedictis (known by the nickname "Plato") appeared in 1482, and he began printing regularly in 1487, mostly for publisher Benedictus Hectoris. He issued several undated works in Venice, but continued printing in Bologna until six months

before his death in August of 1496. BMC notes that he was known as a "Printer of mark" and was respected by his patrons as "a man of probity as well as of some cultivation." Binder Claes (Nicholas) van Doersmaele (or Claus Duermale) was active in Antwerp beginning in 1533. Goldschmidt notes that he was "appointed 'Stadsboekbinder' for the town of Antwerp" after the death of Willem Vorsterman in 1543, and that "the account books in the Antwerp archives after that date are bound by him." His name continues to appear in the archives as a binder until 1549. Our binding was probably executed around the time van Doersmaele became the state bookbinder, as the panel gives the age of Charles V (b. 1500) as 42. This particular panel stamp is celebrated: in his "Flemish and Related Panel-Stamped Bindings," Staffan Fogelmark says that, among cast panels, "it has been acclaimed a masterpiece never to have been surpassed." Our copy was once owned by Scottish patriot, political theorist, and book collector Andrew Fletcher of Saltoun (1653?-1716), who amassed a library of over 6,000 volumes, the largest private library in Scotland. Fletcher kept a meticulous manuscript catalogue of his books, and the library remained largely intact until the 1960s, circumstances which allowed bibliographer P. J. M. Willems to compile a reliable catalogue of the contents. Our volume's long residence in a private library no doubt accounts for its outstanding condition. (ST12543)

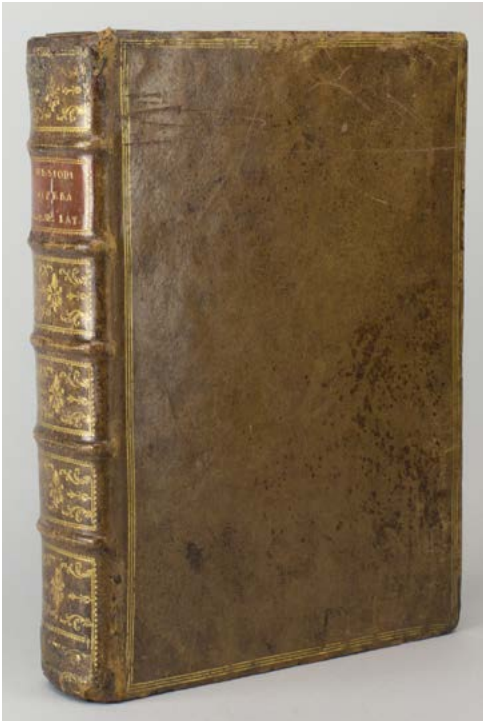
25 (BINDINGS - ZAEHNSDORF). THOMSON, HUGH, Illustrator. CORIDON'S SONG AND OTHER VERSES FROM VARIOUS SOURCES. (London and New York: Macmillan and Co., 1894) 260 x 178 mm. (10 1/4 x 7"). xxxi, [1], 163 pp. ONE OF 152 LARGE PAPER COPIES. RESTRAINED EARLY 20TH CENTURY FULL OLIVE-BROWN CRUSHED MOROCCO BY ZAEHNSDORF (stamp-signed on front turn-in and with oval blind-stamp

on rear pastedown), raised bands, compartments gilt ruled or with gilt lettering, gilt turn-ins, dark teal silk endleaves, ENTIRELY UNOPENED. Decorative initials, headpieces, tailpieces, illustrated titles, frontispiece, and 74 illustrations (71 full-page) from engravings by Hugh Thomson. ♦Spine uniformly darkened to brown, top edge of covers just slightly darkened, a few small nicks along edges, but still a very handsome binding with no major flaws; occasional light offsetting, light crease to final page, but a bright, clean copy, clearly very little used. \$650



This is a finely bound, large paper copy of a charming collection of popular English verse, accompanied by a bevy of illustrations by the prolific Irish artist Hugh Thomson. Best known for his spritely pen and ink drawings, Thomson (1860-1920) also provided illustrations for memorable editions of works by Shakespeare, Austen, Dickens, and Gaskell, capturing the imagination and spirit of the waning Victorian age with his delicate work. The present book contains a curated selection of minstrel and pastoral verse from the 17th-19th centuries, including excerpts from Walton's "Complete Angler." (ST13599-21)

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



imperfections, otherwise an excellent copy internally, crisp, clean, and bright with generous margins, in a serviceable binding. **\$950**

This new edition of Bodoni's acclaimed 1785 printing of Hesiod is augmented with an Italian translation praised by Brunet for its beauty. Hesiod is, with Homer, one of the earliest of Greek poets, having lived ca. 700 B.C. Whereas Homer composes for the nobility, Hesiod, a shepherd and farmer, reflects the life of the lowly in his main extant work, "Works and Days." This famous piece contains four parts that lay out ethical, political, and economical rules in connection with agriculture, commerce, navigation, choosing a wife, and educating one's children, often featuring disarmingly practical directives. In the second part, on the practical operation of a farm, there is a significant section devoted to viticulture and wine making. His "Birth of the Gods," the other major work in the present volume, concerns the mythical origins of the gods and heroes; it tells of the war between the Titans and the Olympic gods, gives the stories of Pandora and Prometheus, and examines the four ages of man (Golden, Silver, Bronze, and Iron). Our volume concludes with a short piece, ascribed with some doubt to Hesiod, entitled "The Shield of Hercules." All three works appear in Greek, Latin, and Italian, with commentary in Latin. The Carmelite scholar Giuseppe Maria Pagnini (1737-1814) translated a number of works into Italian for Bodoni from Greek, Latin, French, and English. Greek was his specialty (he held the chair at the University of Pisa

in that subject), and he was responsible for Bodoni's Italian versions of Anacreon, Theocritus, Epictetus, and Callimachus, in addition to the present work. Giambattista Bodoni (1740-1813) worked for more than 20 years at the Royal press in Parma before obtaining permission to set up his own private press in 1791. Brooks says, "He took his printing in all its branches very seriously, laboured incessantly to perfect his type, had a fine artistic sense, . . . and produced books not only of a very high standard, but also showing a remarkably distinct individuality." Bodoni used the finest quality paper available, and his clear beautiful types have been envied and copied for many generations. "The result of his labours is a long list of books which . . . reach a very high, many of them the highest, level of technical excellence." Although there is no disputing the beauty of their typography and the elegance of their composition, one of the most striking things about Bodoni imprints is their thick, luxurious paper, which has withstood the ravages of time far better than that used in most works of the period. T. M. Cleland give us some insight into the phenomenon: "When it came to paper [Bodoni] preferred what was then called vellum paper and which was made on a woven wire screen invented in England. The paper thus obtained resembled vellum a good deal more than did the papers made on the laid screens which were commonly in use at that time. He had a way, too, of rolling his sheets after they were printed to smooth out the excess of impression left by the forms." The result is remarkably like vellum in look and feel, and in its imperviousness to aging. (ST12697e)



27 (BODONI, GIAMBATTISTA). [LAMA, GIUSEPPE DE]. VITA DEL CAVALIERE GIAMBATTISTA BODONI. TIPOGRAFO ITALIANO E CATALOGO CRONOLOGICO DELLE SUE EDIZIONI. (Parma: Dalla Stamperia Ducale, 1816) 248 x 159 mm. (9 3/4 x 6 1/4"). With the list of subscribers in volume I. Two volumes. FIRST EDITION. Contemporary burgundy roan over matching buckram, raised bands, spines with gilt-ruled compartments, gilt titling, marbled endpapers, top edges gilt. Both volumes with engraved frontispiece, that in volume I featuring a medallion portrait of Bodoni and that in volume II depicting an angel beside a printing press; original tissue guards. With laid-in 19th century manuscript bibliographical note in French. Brooks 1170; Bigmore and Wyman I, 69; Birrell & Garnett 195. ♦Spines sunned to light brown and a little spotted, short crack to head of one joint, extremities a bit rubbed, boards lightly chafed, but the binding entirely sound, and A VERY FINE COPY INTERNALLY—especially clean, smooth, and bright, with extremely wide margins. **\$1,950**

This classic biography of the enormously influential Italian printer has all of the production values he held dear: fine paper, generous margins, restrained composition, and, of course, beautiful typography. It also includes the first catalogue raisonné of his publications, described by Birrell & Garnett as “indispensable for the study of his work.” The son of a printer, Bodoni (1740-1813) began his career in 1758, at the Roman press of the Vatican’s missionary office. Working as a compositor, he distinguished himself with his gift for Middle Eastern languages, and eventually began cutting his own punches. After eight years he decided to leave Rome, hoping to travel to England to train with John Baskerville, whose clear types and unadorned composition he much admired. Illness unfortunately kept him in Italy, thwarting the possible meeting of two printing geniuses. When the Duke of Parma established his royal press in 1768, Bodoni was tapped to head it, and he soon established a reputation for printing excellence, becoming the principal European rival of Didot. By 1790, he was receiving offers to head presses in Rome and other cities, and in order to keep him in Parma, the duke allowed him to open his own private press, where he began to print the Greek and Roman classics that have been sought after by collectors down to the present day. Bodoni created more typefaces than any other typographer before or since—an 1840 inventory of his type counted 25,491 punches and 50,283 matrices—and his type cutting is beautifully displayed in the posthumously published masterwork, “Manuale Tipografico.” He is one of a handful of 18th century printers whose work continues to influence typography and design: the “Bodoni” font has been popular since 1910, continuing into the digital era. (ST12764)



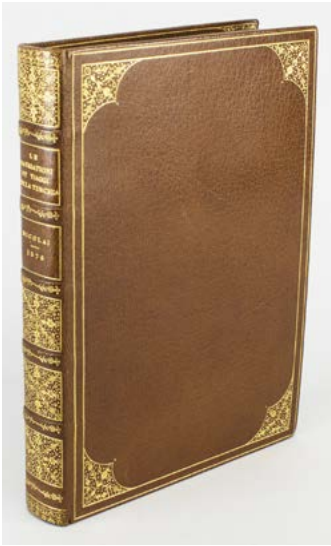
28 (CHILDREN'S BOOKS). [SWILDENS, JOHAN HENDRIK]. VADERLANDSCH A-B BOEK VOOR DE NEDERLANDSCHE JEUGD. (Amsterdam: W. Holtrop, 1781) 178 x 108 mm. (7 x 4 1/4"). 18 p.l., 3-58, [2] pp. FIRST EDITION. Contemporary quarter calf over speckled paper boards. A TOTAL OF 33 VERY CHARMING ENGRAVED PAGES comprising the title page, the following page with calligraphic alphabets, four other full-page illustrations (comprising mathematical shapes, multiplication table and system using digits of hands, vowels and consonants with small exemplary pictures, and the solar system) and 27 half-page illustrations showing scenes of childhood, commerce, laboring, and domesticity, these and the first two leaves done on heavy stock, the engravings by L. Brassier, N. van der Meer, C. Bogerts, C. Brouwer, B. de Bakker, J. Condet, and H. Numan after designs by the author in collaboration with P. Wagenaar den Jongen. Hesselink and Kerssemakers 87. ♦Small chip to head of spine with older repair, corners a little bumped, three leaves with short closed marginal tears, A1 lightly soiled, occasional mild browning or foxing, but still an extremely pleasing copy, the text clean and fresh, and the original insubstantial binding solid and showing no significant signs of use. \$2,500

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



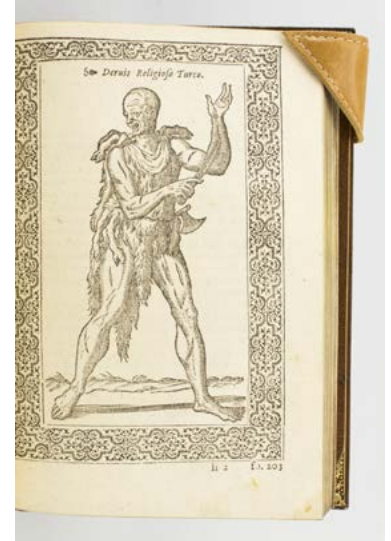
The First, Finest, and Most Influential Early European Study of Turkish Costumes

29 (COSTUMES). NICOLAY, NICOLAS DE. (BINDINGS - 19TH CENTURY). *LE NAVIGATIONI ET VIAGGI NELLA TURCHIA.* (Antwerp: Willem Silvius, 1576) 201 x 144 mm. (8 x 5 3/4"). 8 p.l., 328 (i.e. 408), [30] pp. (lacking final blank). Translated by François Flory. First Edition in Italian. **QUITE APPEALING LATER 19TH CENTURY HONEY BROWN CRUSHED MOROCCO, HANDSOMELY GILT,** covers with gilt fillet border and delicately tooled cornerpieces, spine richly gilt in compartments tooled in the style of Bozerian, with floral tools emanating from a central circllet on a densely stippled ground, gilt titling, turn-ins ruled in gilt with floral corner tooling, marbled endpapers, all edges gilt. Engraved printer's device on title and 60 **FULL-PAGE COSTUME WOODCUTS** by Assuerus van Londerseel after Nicolay. Front pastedown with bookplate of James Cowan; front free endpaper with bookplate of Allan Heywood Bright (see below). Colas II, 2203; Hiler, pp. 656-57; Blackmer 1196 (1580 ed.); Adams N-251. ♦Pressed and perhaps lightly washed (but with plenty of strength to the paper and the illustrations), approximately forty



percent of the gatherings with small, inoffensive stain at lower outer corner, one leaf with candle wax spot, final leaf slightly soiled, otherwise a fine copy with only the most trivial imperfections, the text consistently fresh and clean, and the attractive retrospective binding very bright and entirely unworn. **\$9,500**

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



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

30 FABRICIUS HILDANUS, GUILHELMUS. *NEW FELDT ARTZNY BUCH VON KRANCKHEITEN UND SCHÄDEN, SO IN KRIEGEN DEN WUNDARTZTEN GEMEINLICH FÜR FALLEN.* [with] *DE COMBUSTIONIBUS, QUAE OLEO ET AQUA FERVIDA, FERRO CANDENTE, PULVERE TORMENTARIO, FULMINE, & QUAVIS ALIA MATERIA IGNITA FIUNT LIBELLUS.* [with] *DE VULNERE QUODAM GRAVISSIMO & PERICULOSO, ICTU SCLOPETI INFLICTO, OBSERVATIO ET CURATIO SINGULARIS.* [with] *DE DYSENTERIA, HOC EST, CRUENTO ALVI FLUORE, LIBER UNUS.* (Basel: Ludwig König, 1615; 1607; Oppenheim: Hieronymus Galler for the Heirs of Johann Theodor



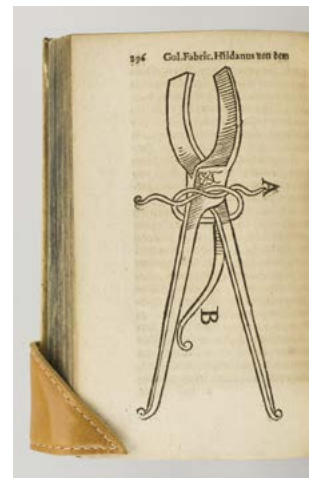
de Bry, 1614; , 1616) 165 x 102 mm. (6 1/2 x 4"). 16 p.l., 674 (i.e. 676), [8] pp., [2] leaves (blank) (**lacking three preliminary leaves of text**); 8 p.l., 107, [1] pp., [2] leaves (blank); 77, [1] pp., [1] leaf (blank); 22, [2], 157, [11] pp. Four works bound in one volume. Second Edition of the first work, FIRST EDITION of the second and third works; First Latin Edition of the fourth work. 18th century stiff vellum with blind-tooled fillets on covers, flat spine with faded ink title (older repairs to hinges). With a total of 25 full-page and 16 smaller illustrations within text; first work: 18 full-page, three in text; second work: three full-page, three in text; third work: two full-page, eight in text; fourth work: two full-page, two in text. Title page of first work printed in red and black. Front pastedown with bookplate of Dr. Kohlrausch; verso of title page with two ink stamps; third work with occasional ink annotations in a contemporary hand. First work: Garrison-Morton 2142; NLM/Krivatsy 3857; VD17 23:239593U; Second work: Garrison-Morton 2245; Krivatsy 3850; VD17 23:279196H; Third work: Norman 753; Krivatsy 3858; VD17 12:193224F; Fourth work: Krivatsy 3852; VD17 23:293027V. ♦ Joints starting to crack at head and tail,

but still strong, vellum lightly soiled, front cover with single wormhole, rear with two wormholes, creases to spine and a tiny closed tear at tail, but the binding entirely sound and not without appeal. Five leaves of first work with small tears at outside margin (no text affected), occasional light browning or foxing throughout (due to poor paper quality), but a pleasing copy of a book often found in rough shape. **\$19,500**

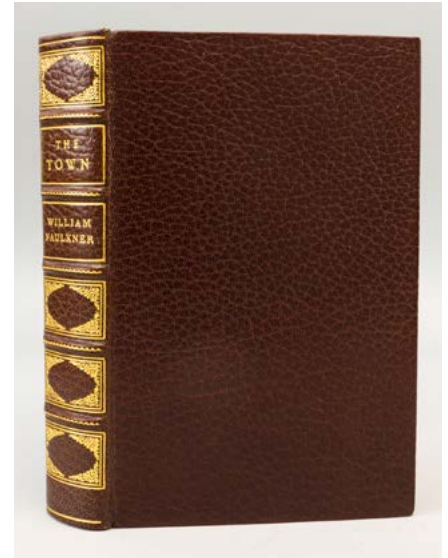


This is an important and fascinating collection of works from the man sometimes called the father of German surgery, Wilhelm Fabry von Hilden (1560-1634). Fabry was the first well-educated German surgeon and a prolific author, whose applied research (like that of his contemporary, Antoine Paré) transformed early modern medicine. Norman notes that "although he did not reject traditional humoral doctrine, Fabry was ahead of his time in his attempts to explain disease and injury in terms of localized physical causes." This volume begins with the second edition of the first published description of the contents (and their applications) of a medical field chest for military use. Although he never served in a military campaign, Fabry made numerous innovations in battlefield surgery, notably in amputation. He was the first to successfully amputate at the thigh as well as the first to recommend amputation significantly above the line of gangrene. The second item is the first work devoted to the study of burns; Fabry was the first to classify burn severity into three degrees, and

to describe how different heat sources resulted in different types of burns. He also set forth the first reasonable treatments for burns that specified the regular cleaning and treating of blisters, loose bandaging, and how to deal with conglutination (a particular problem with severe burns to fingers). The third item, while not the first published work on gunshot wounds, sets out Fabry's revolutionary approach to treating such wounds. Unlike his contemporaries, Fabry correctly understood that the greatest threat from a bullet was severe bleeding and tissue trauma. The second priority was removal of foreign objects from the body (including bone splinters) without causing undue additional damage to the patient (many other surgeons advocated digging around until the bullet could be extracted). Fabry designed minimally invasive (and easily portable) tools to extract bullets and other objects as well as devices to allow wounds to heal from the inside out, so as not to trap infection deep inside the body. Finally, the fourth item is Fabry's important work on dysentery. A plague survivor himself, Fabry was a keen epidemiologist who witnessed several plague and dysentery outbreaks in Germany and Switzerland. Through observation and patient interviews, he realized that dysentery could have a variety of causes, requiring different treatments. He also recognized that many dysentery cases were transmittable and emphasized the need to keep patients isolated until symptoms abated. Considering the contents—medical chest, burns, gunshot wounds, dysentery—this collection could well have been assembled by or for a military field surgeon; it clearly anticipated the numerous editions of Fabry's collected works that started appearing in the mid-17th century and were reprinted and used as medical manuals until the end of the 18th century. The present works are all of considerable rarity in these first and early editions. (ST12768)

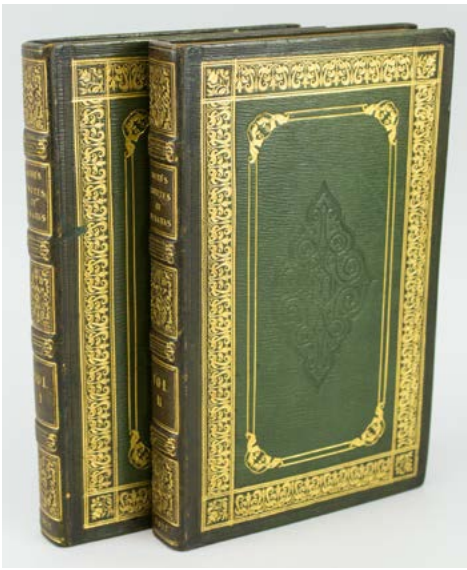


31 FAULKNER, WILLIAM. *THE TOWN.* (New York: Random House, 1957) 205 x 130 mm. (8 x 5 1/8"). 5 p.l., 371 pp. FIRST EDITION. No. 438 OF 450 SIGNED COPIES. FINE CONTEMPORARY BROWN CRUSHED MOROCCO, raised bands, spine gilt in compartments with filigree cornerpieces, gilt titling, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt. Petersen A34c. ♦ Just a breath of wear to the binding, but a near-mint copy, pristine internally. **\$1,950**



This is a desirable signed copy of the second volume in Faulkner's "Snopes" trilogy, a work written near the end of his storied career. As ANB observes, "Faulkner drew on the history of his region, its brief rise and its rapid fall; on its rich oral traditions, "the rag-tag and bob-ends of old tales and talkings" (as he called them in 'Absalom, Absalom!') that he had begun gathering from the air in his seemingly misspent boyhood and youth; on its customs, mores, folkways, and dialects; and even on its vegetation, geography, and wildlife. Faulkner's fiction conveys a sense of the past and its force." (ST14079)

Two Fine Paintings on an Exceptionally Rare, Beautifully Bound Dyspeptic Travel Book



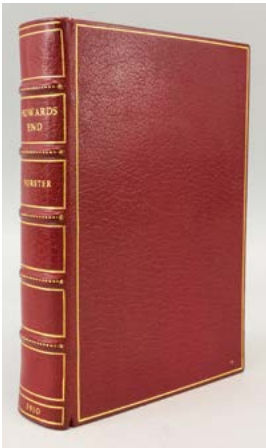
32 (FORE-EDGE PAINTINGS). **WEBB, WILLIAM.** *MINUTES OF REMARKS ON SUBJECTS PICTURESQUE, MORAL, AND MISCELLANEOUS: MADE IN A COURSE ALONG THE RHINE, AND DURING A RESIDENCE IN SWISSERLAND AND ITALY IN THE YEARS 1822 & 1823.* (London: Baldwin, Cradock, and Joy; Dublin: William Frederick Wakeman, 1827) 220 x 135 mm. (8 5/8 x 5 3/8"). Two volumes. FIRST EDITION. VERY PLEASING CONTEMPORARY SEA GREEN STRAIGHT-GRAIN MOROCCO, ELABORATELY GILT, covers with gilt floral frame enclosing a central blind-stamped arabesque, raised bands, spine compartments densely gilt with floral tools and volutes, turn-ins with decorative gilt roll, light blue watered silk endleaves, all edges gilt. EACH VOLUME WITH AN ANIMATED FORE-EDGE PAINTING SET IN THE ITALIAN LANDSCAPE. Front pastedown with armorial bookplate of John Thornton Down. ♦ Spines slightly and uniformly sunned, joints with just a hint of rubbing, corners a little bent, volume I lacking free endleaf at the back, trivial imperfections internally, but an extremely pretty set in essentially fine condition, the bindings entirely solid, with especially lustrous covers, and the text clean and fresh. **\$2,400**

This is the travel memoir of a rather dyspeptic Englishman who frequently finds himself appalled by the discomforts and immorality of locations abroad; but in contrast to the author's somewhat deprecatory comments here, our attractive bindings feature fore-edge paintings that offer an idyllic view of Italian shores. In one, we see fishermen at work with their nets in large, drifting boats, a shining white city on the shore beyond, surrounded by green hills. The other depicts a busy dockside, with a man on horseback directing workers. A walled fortress rises along the rocky shore in the left middle ground, with washerwomen in the foreground at the left, and rugged, towering hillsides in the background to the right. These paintings have been executed with very considerable skill, are full of surprisingly well-realized detail, have very pleasing colors (with blues predominating), and bring a wide, deep, and convincing area into play. Although the paintings represent the most valuable aspect of this item, the book's contents are of some interest as well. Little is known of the author, who served as Deputy Commissary General for the British army in Dublin, but a contemporary contributor to the "Quarterly Review" called the present work "a very singular performance, wherein a great deal of sound feeling and excellent observation is presented in a most peculiar style. The matter and the manner are frequently in curious contrast; but both are original." Webb takes a cosmopolitan view of political and religious matters but (to our amusement) reverts to shocked provincialism when confronted with "respectable" Italian women who discuss in mixed company "female matters" that an Englishwoman would not mention to her husband or even close



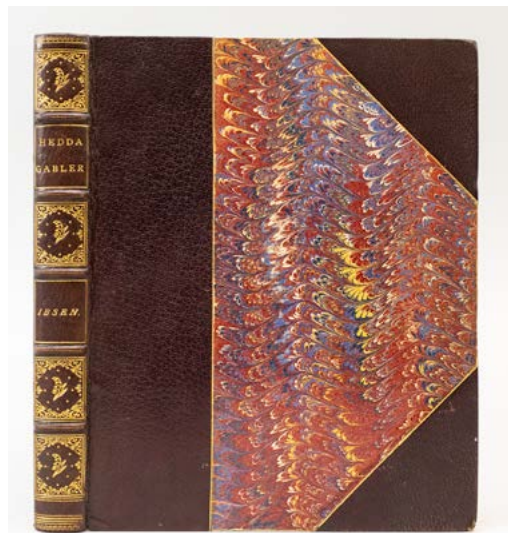
confidantes. "Minutes" seems to be extraordinarily rare, with just a handful of copies in OCLC (where this sort of work ought to be much better represented) and no trace at all in ABPC (back to 1975) or in Rare Book Hub. Not even considering the Dublin firm in the imprint here, the significant publishing house of Baldwin, Cradock, and Joy might well have been expected to issue a book like this in a substantial press run, but perhaps an exception was made with the present work. Our very decorative volumes would seem to constitute presentation bindings, and it may be that only a few copies were ever printed, with the intention to give all or most of them to friends and associates. (ST12936)

33 FORSTER, E. M. HOWARDS END. (London: Edward Arnold, 1910) 183 x 122 mm. (7 1/4 x 4 3/4"). [iv], 343 pp., [4], 8 pp. (ads). FIRST EDITION, later issue. HANDSOME RED MOROCCO BY BAYNTUN-RIVIERE (stamp-signed on front turn-in), covers with single gilt rule, raised bands, compartments ruled in gilt with gilt lettering, turn-ins ruled in gilt, marbled endpapers, all edges gilt. ♦Contents with a hint of foxing here and there, the odd negligible blemish, but a FINE, FRESH COPY inside and out, THE BINDING PRISTINE. \$1,900



This is an attractively bound first edition of the exploration of conflicts between humanist and materialist values widely considered the masterpiece of one of the most important novelists of the 20th century. Cambridge-educated Edward Morgan Forster (1879-1970) here contrasts the the bohemian Schlegel sisters to the wealth-conscious Wilcoxes, and confirms DNB's observation that he "spoke for liberal humanism." Lord Annan wrote, "No one wrote with greater simplicity or originality in defence of such well-worn concepts as liberty, democracy, and tolerance. . . . He distrusted size, pomp, the Establishment, empires, politics, the upper classes, planners, institutions. He put his trust in individuals, small groups and insignificant people, the life of the heart and mind, personal relations." (ST14281)

34 IBSEN, HENRIK. HEDDA GABLER. (New York: John W. Lovell & Co., 1891) 210 x 165 mm. (8 1/4 x 6 1/2"). xv, 236 pp. Translated from the Norwegian by Edmund Gosse. FIRST AMERICAN PRINTING. No. 49 OF 100 COPIES of the Large Paper Edition. Contemporary chocolate brown three-quarter morocco over marbled boards, raised bands, spine gilt in compartments with lily-of-the-valley sprig at center, volute cornerpieces, gilt titling, top edge gilt, other edges untrimmed. With frontispiece photogravure portrait of Ibsen, and two photo-mezzotype pictures of actresses Miss Robins and Miss Lea in their roles in the London production. Front pastedown with bookplate of Henry Horner; front free endpaper with small gift inscription in green ink, dated 1923. PMM 375



(Norwegian Edition). ♦AN EXCELLENT COPY, with just a small, isolated dent to fore-edge of upper board and light browning to untrimmed edges; the contents extremely clean and fresh. \$1,250

This is a limited, Large Paper Copy of Ibsen's most famous play, very rare both institutionally and in commerce, with visually pleasing wide margins, tall proportions, and charming plates. "Hedda Gabler" tells the story of a strong-willed woman marooned in a marriage to a boring pedant, and the destructive results that follow when she refuses to accept society's role for her as the supportive wife. Britannica notes that this play "is remarkable for its nonjudgmental depiction of an immoral, destructive character, one of the most vividly realized women in dramatic literature." Although Norwegian playwright Henrik Ibsen (1828-1906) began his career in the Romantic vein, he became a pioneer of the realist style, and each later play concentrates on the troubled psyche of a protagonist caught between individualism and social pressure. It is not an overstatement to say that Ibsen revolutionized the theater; PMM notes that "[his] influence on the whole course of modern drama may be indicated by the inclusion of his plays in the repertoire of every avant-garde theatre of his day." Our American edition is surprisingly rare on the market, with no listed on ABPC or RBH in the last 50 years. (ST14428)



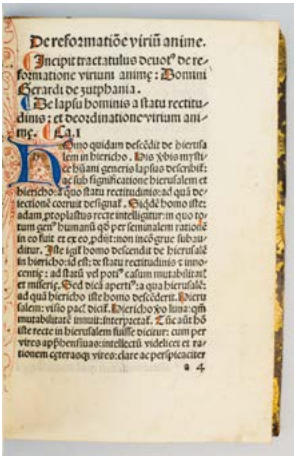
35 (INCUNABULA). CARACCIOLUS, ROBERTUS. SERMONES QUADRAGESIMALES DE PECCATIS. [and other works]. (Venice: Andreas Torresanus, de Asula, 27 September, 1488) 225 x 152 mm. (9 x 6"). [1], 2-191, [1] leaves (first and last blank). Double column, 49 lines, gothic type. FIRST EDITION. Contemporary blind-stamped calf, covers with multiple frames formed by thick and thin blind rules, central panel framed by ropework design highlighted with fleur-de-llys stamps and containing three large rosettes, raised bands, remnants of two clasps, pastedowns of repurposed earlier manuscript. Front pastedown with donation bookplate of Manhattan College (the Brother Julian F. S. C. Collection) and with book label of Kenneth Rappaport. Goff C-160; BMC V, 309. ♦One-inch triangular chip to head of spine, front joint cracked (but nothing loose), other minor signs of wear to the leather, but the binding still sound and not displeasing. Offsetting from binder's glue to first and last few leaves, small cluster of wormholes to text of first gathering affecting a few single letters, additional trivial imperfections, otherwise A FINE COPY INTERNALLY, especially clean and fresh. \$10,000

In a pleasing Italian period binding and with connections to two famed printing houses, this attractive specimen of Venetian printing contains a collection of sermons from the most celebrated preacher in Italy during the last half of the 15th century. Called a "second Paul," the "new Paul," and the "prince of preachers," Caracciolo (d. 1475) was able to arouse his listeners to sometimes unseemly levels of emotion, and partly for that reason, he was a controversial figure among the Franciscans of his time. He was one of the first authors in history to see his printed writings become bestsellers. This compendium of his preachings includes Lenten sermons on sin, sermons on Saints Bonaventure and Bernardino, a sermon for the feast of the Annunciation and another in praise of the saints, and Caracciolo's letter to John of Aragon. A former student of the great Nicolaus Jenson, Andreas de Torresanus de Asula (1451-1529) inherited some of the master's types following his death in 1480. Torresanus' daughter married fellow printer Adlus Manutius in 1500, and Andreas took over operation of the Aldine Press after his son-in-law's death in 1515. (ST13007)



**The First Printing of the First Treatise by the "Most Fertile" Writer
Produced by the Brothers of the Common Life**

36 (INCUNABULA). GERARDUS DE ZUTPHANIA. DE REFORMATIONE VIRIUM ANIMAE. ([Basel: Johann Amerbach], 1492) 145 x 100 mm. (5 3/4 x 4"). [60] leaves. Single column, 27 lines of text (including headline) in gothic type. FIRST EDITION. Pretty 18th century marbled calf, covers with double gilt-rule border enclosing frame of floral tools, raised bands, spine gilt in compartments with volute centerpiece and curling cornerpieces, black morocco label, marbled endpapers, all edges gilt. Woodcut frontispiece of Adam and Eve, one four-line maiblumen initial with



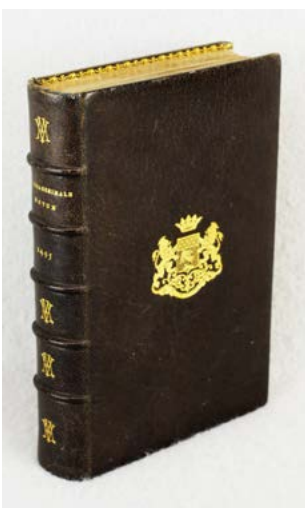
marginal extension the length of the page, hand-painted red and blue paragraph marks and initials. Front pastedown with the bookplate of Bibliotheca Philosophica Hermetica; front free endpaper with 19th century bibliographical note; a few marginal annotations in ink. Goff G-171; BMC III, 755. ♦ Joints and extremities a bit rubbed, boards tending to splay just slightly, but the binding solid and the gilt still glistening; one leaf with short repaired marginal tear, small (ink?) stains to a couple of margins, isolated corner creases, otherwise a fine copy, quite clean, fresh, and bright internally. **\$9,500**

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

remarkable for his absorption in the sacred sciences and his utter oblivion of all matters of merely earthly interest." (Cath. Ency.) Here, Zerbolt outlines how one can redeem the soul from its fallen state, moving to higher and higher levels through "self knowledge, repentance, combat of sin, mortification, the practice of humility and obedience." (Post) The "Devotio Moderna" helped pave the way for the religious reform movements of the 15th and 16th centuries, in particular with its emphasis on the importance of every person developing a personal relationship with God, as Zerbolt details here. According to Pollard, our printer Amerbach (1430-1513) issued his first book from a Basel establishment in 1478, and in his career printed about 100 incunabula, all in Latin and mostly works on theology or Bibles. He was the first printer in his city to use roman type. He also used several fonts that are nearly identical to those of Anton Koberger of Nuremberg, for whom he likely worked at some point in his career. Amerbach printed other works related to the "Devotio Moderna," including Thomas à Kempis' "Meditationes" and Zerbolt's "De Spiritualibus Ascensionibus," of which he presented 14 copies each to the Basel Charterhouse in 1488/89. This book rarely appears for sale and has not been seen at auction since 1975. (ST13006)



An Illustrated Incunable from the Library of a Leading Bibliographer of Incunabula



37 (INCUNABULA). MEDER, JOHANNES. QUADRAGESIMALE NOVUM DE FILIO PRODIGO. (Basel: Michael Furter, 1495) 170 x 115 mm. (6 1/2 x 4 1/2"). 232 unnumbered leaves, including the terminal blank. Single and (mostly) double column, 28 and (mostly) 34 lines and headline, gothic type. FIRST EDITION. VERY FINE BROWN JANSENIST CRUSHED MOROCCO BY ROBERT JOLY [FILS], raised bands, covers WITH GILT ROYAL ARMORIAL DEVICE OF ANDRÉ MASSENA, Duke of Rivoli and Prince of Essling, and spine compartments with his cipher, turn-ins with dense gilt decoration, marbled endpapers, all edges gilt. Attractively rubricated throughout, with two- and three-line initials alternately in red, woodcut printer's device on colophon, and 18 VERY APPEALING FULL-PAGE WOODCUT ILLUSTRATIONS BY THE "MASTER OF HEINTZ NARR" (including two repeated images). The woodcut on K4 with a small area neatly painted in red, no doubt by an early hand. Goff M-421; BMC III, 783. ♦ A handful of leaves closely shaved at upper margin (though most margins quite ample), an occasional insignificant spot in the text, but AN ESPECIALLY FINE COPY, very clean, bright, and fresh internally, and in a lustrous, unworn binding. **\$13,000**

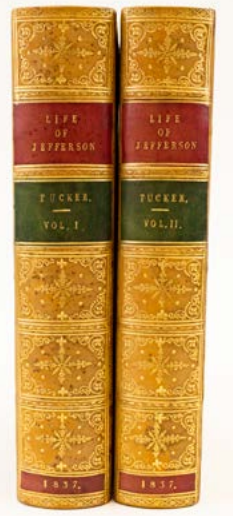
In a binding characterized by understated elegance and in outstanding condition, this is a very desirable copy of the first appearance of an incunabular collection of Lenten sermons on the parable of the prodigal son, held up here as encouragement to Christians never to despair of self-improvement and God's forgiveness. Each sermon begins with a dialogue between an



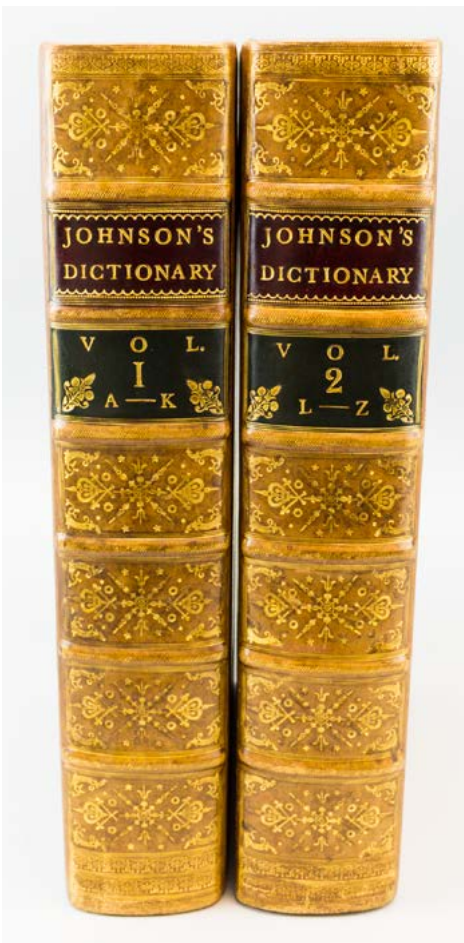
angel and the prodigal son, and all but one conclude with a parable or allegory that the author explains in Christian terms. Although he is a shadowy figure, we know that Meder, a Franciscan at Basel from 1495-1502, was intimately involved in the printing of this work and that he had his friend Sebastian Brant write a prefatory poem to the volume. He also asked Furter to provide illustrations, a request that was fulfilled by the inclusion of the quaint, angular woodcuts done in a vernacular style that are attributed by Friedrich Winkler to the Master of Heintz-Narr, Dürer's main collaborator in the illustration of Brant's famous "Das Narrenschiff." Michael Furter printed in Basel from the 1480s into the second decade of the 16th century, with many of his publications being undated. His typefaces are derivative, but he was important, as seen here, in terms of xylographic ornamentation and augmentation. Our aristocratic binding was done by one of the great bookbinding houses of France. After

apprenticing in the provinces, Antoine Joly (1838-1917) moved to Paris, found employment with the celebrated Léon Gruel, later formed a partnership with Thibarion in 1874, succeeded him 11 years later, and, in 1892, turned the business over to his son Robert (1870?-1924). According to Duncan & DeBartha, "An excellent gilder like his father, Robert designed and produced a range of classical covers." Our original owner, André Prosper Massena, Prince d'Essling, stands out among even the greatest of bibliographers because of his "Études sur l'Art de la Gravure sur Bois à Venise." As stated in the Martino reprint, "this monumental work is the most exhaustive bibliographic study of illustrated books of any country or period ever published." It collates, meticulously describes, and illustrates more than 3,500 books. Surely, in keeping with the fashion of 19th century bibliophilic expectations, the text here has been pressed, but it seems not to have been washed, and, in any case, it is very clean and fresh, with leaves that have plenty of texture. (ST12788)

38 (JEFFERSON, THOMAS). TUCKER, GEORGE. THE LIFE OF THOMAS JEFFERSON. (London: Charles Knight and Co., 1837) 223 x 137 mm. (8 3/4 x 5 3/8"). Two volumes. First British Edition. Pleasing contemporary calf, covers with single gilt rule border, raised



bands, spine gilt in compartments with central lozenge surrounded by small tools, scrolling cornerpieces, red and green morocco labels. Frontispiece portrait of Jefferson by W. Holl from a print engraved by A. Desnoyes. Front pastedown with bookplate of Edward Nicholas Hurt. ♦Leather a little freckled, spines softly sunned to a light tan, but a fine, unread copy of "the first substantial life of Jefferson and the most balanced one to appear in the nineteenth century." (ANB) \$700 (ST14729d)

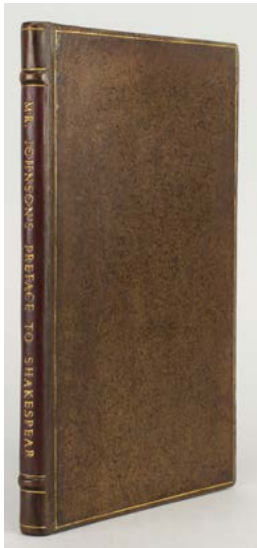


An Excellent Copy of the Most Important Dictionary in English

39 JOHNSON, SAMUEL. A DICTIONARY OF THE ENGLISH LANGUAGE. (London: Printed by W. Strahan for J. & P. Knapton et al., 1755) 425 x 255 mm. (16 3/4 x 10"). Two volumes. FIRST EDITION. Very pleasing modern period-style panelled calf, raised bands, spines gilt in compartments with large central fleurons formed of ornate lancets and other small tools, azured drawer-handle cornerpieces, black and burgundy morocco labels, marbled endpapers. Front pastedowns with armorial bookplate of Bernard, Lord Coleridge; title pages with (partially erased) 18th century signature of Frederick Nicolay. PMM 201; Fleeman 55.4D/1a; Rothschild 1237; Grolier English 50. ♦Just a hint of rubbing to the lower edges, two inconsequential light grazes to the covers, but the well-made retrospective bindings otherwise like new. A few gatherings with faint overall toning, first

few leaves of both volumes with corner creases, other trivial imperfections in the text (for example, a couple of small, faint wax spots), but very little of the foxing that often afflicts this book, and generally in excellent condition internally, entirely fresh and clean. **\$15,000**

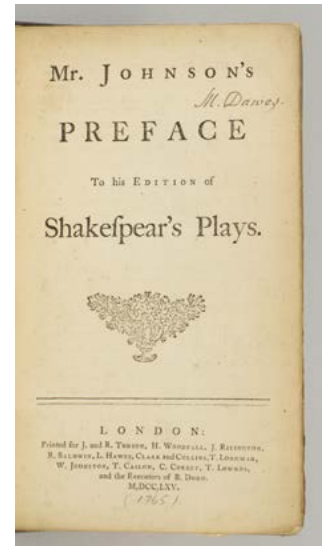
Described by PMM as “the most amazing, enduring, and endearing one-man feat in the field of lexicography,” this is the most important dictionary in English, a monumental undertaking and an appropriately imposing physical object. Johnson wrote all of the definitions in the first dictionary in English to employ illustrative quotations, the first genuinely descriptive (rather than proscriptive) dictionary, the first to codify the spelling of words, and the first dictionary to contain anything like analytical, comprehensive definitions for words with many shades of meaning. Webster said that “Johnson’s writings had, in philology, the effect which Newton’s discoveries had in mathematics.” This magnificent book, so massive and so frequently subjected to heavy use, is becoming increasingly difficult to find in excellent condition. Former owner Bernard J. S. Coleridge, second baron Coleridge (1851-1927) was a prominent jurist with a charming connection to Dr. Johnson: his great-grandmother had known the author, and had even perched on his knee as a small child. (ST13603)



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

This is a well-preserved copy of the separate edition of Samuel Johnson’s lauded “Preface” to “The Plays of William Shakespeare,” complete with the half title. The “Preface” originally accompanied Johnson’s eight-volume edition of Shakespeare (also published in 1765), a project that took the good doctor 20 years to complete, partly because of the scope of the undertaking and partly because of his own procrastination. Courtney & Smith notes that “Adam Smith is said to have called it ‘the most manly

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



With More than 150 Fine Hand-Colored Plates of Fruit

41 LINDLEY, JOHN. POMOLOGIA BRITANNICA; OR, FIGURES AND DESCRIPTIONS OF THE MOST IMPORTANT VARIETIES OF FRUIT CULTIVATED IN GREAT BRITAIN. (London: Henry G. Bohn, 1841) 245 x 150 mm. (9 3/4 x 6”). Three volumes. FIRST EDITION. Contemporary green half morocco with marbled boards, spine gilt with fruit motifs, raised bands, red and brown morocco labels, gilt edges. WITH 152 BEAUTIFUL HAND-COLORED PLATES (five folding) by C. M. Curtis and Mrs. Augusta Withers, engraved by W. Clark and S. Watts; volume I with a few plates containing supporting elements (foliage, twigs, etc.) left (purposely?) uncolored. Bookplate of Josephi Greene and that of Sir Thomas Neame on the pastedown and front free endpaper of each volume. Janson, “Pomona’s Harvest,” p. 385; Sitwell & Blunt, “Great Flower Books,” p. 114; Nissen 1203; Benezit XIV, 1003. ♦Edges



and joints a bit rubbed, covers a little scuffed, a couple of minor marginal stains and occasional foxing (mostly on the paper guards and very rarely affecting leaves with text), otherwise all plates in fine condition, with particularly bright colors. **\$13,000**

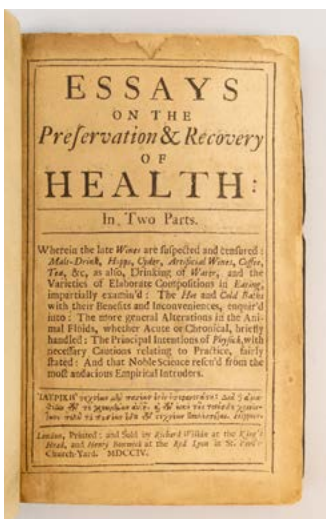
Representing a marriage of beauty and function, each of the 152 splendid hand-colored plates here features a finely illustrated fruit tree specimen accompanied by a succinct description of its origins and traits (including flavor), as well as advice about the best species for cultivation in British climates. Although the present work, a reissue of "The Pomological Magazine" (1828-30) under a new title, catered more to the tastes of a popular audience than a purely scientific one, the contents reflect the author's customary attention to detail and interest in a wide range of plant characteristics. The self-taught son of a nurseryman, Lindley (1799-1865) was an eminent figure in his field, publishing several important botanical books and articles, editing botanical periodicals, being the guiding force in the horticultural society for many years, and holding the first professorship of botany at the University of London. In response to what he considered to be the exasperating difficulties of identifying plants by the Linnaean system of classification, Lindley devised his own method, happily

named the "natural system," though it was unhappily determined to be somewhat less systematic than Linnaeus'. All but a few plates in this work are signed "Mrs. [Augusta] Withers" (1792-1877), who was Flower Painter Ordinary to Queen Adelaide (Queen Consort to William IV). Withers worked as an illustrator on a number of important natural history publications during her career, including Bateman's "Orchidaceae of Mexico and Guatemala," and later expanded her repertoire to include zoological subjects. Benezit notes that gender bias may have barred the artist from achieving even loftier goals; despite her title and highly regarded work, Kew Gardens rejected Withers when she applied for the position of a Botanical Floral Painter there. One of the previous owners of this copy, Sir Thomas Neame (1885-1972), came from a well-known fruit farming family in Kent. His horticultural work and commitment to cooperative sales earned him a knighthood in 1960. (ST12886)



42 (MEDICINE). CURTEIS, THOMAS. ESSAYS ON THE PRESERVATION & RECOVERY OF HEALTH. (London: Richard Wilkin & Henry Bonwick, 1704) 178 x 113 mm. (7 x 4 1/4"). [22], 234 pp. FIRST AND ONLY EDITION.

Contemporary calf, skillfully rebaked, raised bands, later pink morocco label with gilt lettering. Ink ownership signature on pp. [ii] and 234, perhaps by same person (J. K—?). Wellcome II, 421, ESTC T59936 ◆ Some general light wear and scuffs to the boards, leather lightly cracked, edges rounded, but a solid binding in very good shape. Title page a little brittle due to quality of paper, moderate browning throughout and text occasionally a little lightened, a few negligible stains here and there, otherwise a very clean and legible copy of a scarce text. **\$850**



Written by a preacher and poet, this uncommon work advocates the best foods and practices to preserve one's health. While apparently not a trained medical professional, Thomas Curteis (1690-1747) nevertheless expounds upon the relative "benefits and inconveniences" of diet, exercise, baths, and air, citing various medical works along the way. He criticizes wine and spirits, while lauding the benefits of apples, Peruvian Bark (Cinchona), Chocolate, Beer, and horseback riding as the best means to intake fresh air. Sprinkled among the health advice here are warnings against the use of charms ("insignificant unwarrantable and Heathenish"), "Cunning Men," and Quackish Medicines. Clearly written for the common man and inexpensively produced, very few copies appear to have reached the market; we could locate only one copy at auction in the last 30 years. (ST14153)

*A Fine Copy of One of the Most Important Horticultural Works of the 18th Century,
With 300 Impressive Large-Format Hand-Colored Plates*

43 MILLER, PHILIP. FIGURES OF THE MOST BEAUTIFUL, USEFUL, AND UNCOMMON PLANTS DESCRIBED IN THE GARDENER'S DICTIONARY. (London: Printed for the Author; And Sold by John Rivington [et al.], [1755]-60) 425 x 270 mm. (16 3/4 x 10 5/8"). vi, 200, [4] pp. Two volumes in one. FIRST EDITION. Contemporary calf, cover with thin gilt border and small cornerpieces, raised bands, compartments with much gilt tooling, red label with gilt lettering, skillfully rebacked preserving most of original backstrip. WITH 300 LOVELY HAND-COLORED ENGRAVINGS OF FLOWERS (two of which are folding). Front pastedown with armorial bookplate of John Pollexfen Bastard. Sitwell, "Great Flower Books," p. 121; Hunt 566; Henrey 1097; Pritzel 6242; Nissen 1378; Hazel le Rougetel, "The Chelsea Gardener Philip Miller 1691-1771," pp. 110, 114. ♦ Covers somewhat scratched, corners a

bit worn, but the restored binding solid and appealing. Occasional mild thumbing or light browning, perhaps a dozen plates with minor to moderate offsetting, but A VERY PLEASING COPY INTERNALLY, quite clean and fresh, and with attractive coloring. \$29,500

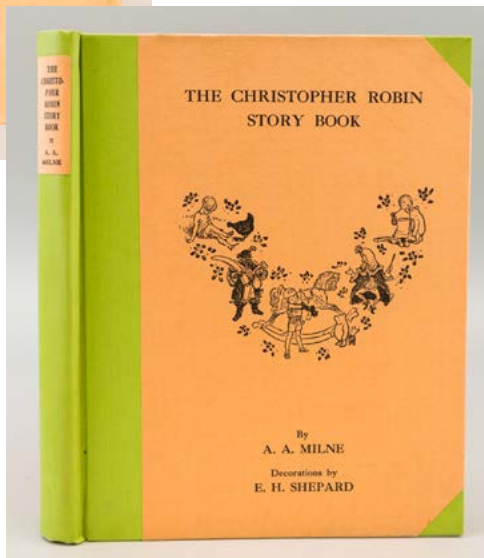
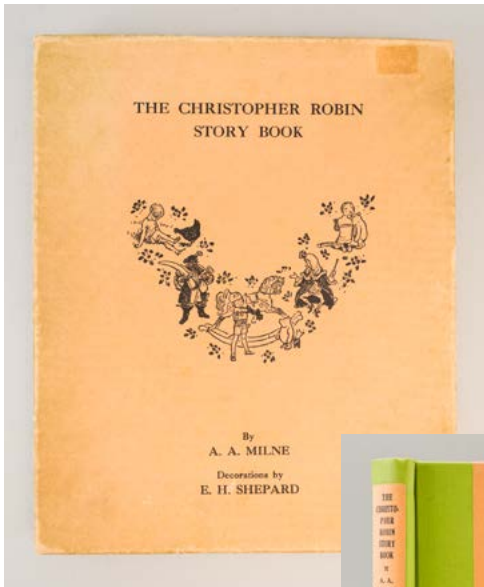


means to showcase in a grand fashion a selection of species deemed to be either noteworthy, useful in trade or medicine, or somehow overlooked by botanists. According to DNB, the lovely plates here, executed by eminent artists that include Georg Ehret, were "commended at the time for being drawn from nature in the best state of flowering, and for including illustrations of fruit and seed as they ripened." Miller boasts in the preface that "no Expense has been spared to render it as perfect as possible: The Drawings were taken from the living Plants; the Engravings were most of

By a man characterized by DNB as "the most distinguished and influential British gardener" of the time, this lavishly illustrated work is called by celebrated botanist W. T. Stearn the most important horticultural work of the 18th century. And Richard Pulteny, the British naturalist and historian of science, said that "England had not before produced any work, except the 'Hortus Elthamensis' or Catesby's 'Carolina,' so superb and extensive." Published in 50 monthly parts containing six plates each, these two impressive folio volumes comprise in Hunt's words, a "complement and fulfillment" of Miller's popular but sparsely illustrated "Gardener's Dictionary," with 300 splendid depictions of plants drawn from live specimens in the renowned Chelsea Physic Garden, where Miller served as head gardener. Miller (1691-1771) published "Figures" as a



them done under the Author's Inspection; and the Plates have been carefully coloured from the original Drawings and compared with the Plants in their Perfection." This book appears with some regularity in the market, but it is quite difficult to find in the kind of condition seen here. (ST13850)

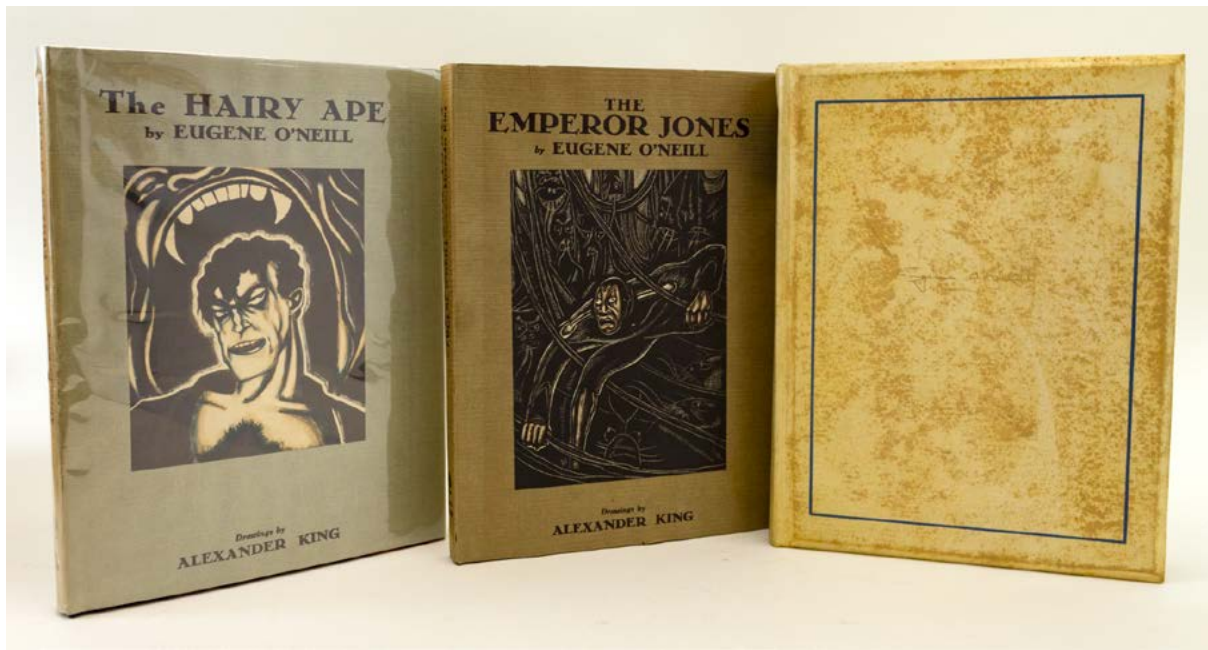


44 MILNE, A. A. *THE CHRISTOPHER ROBIN STORY BOOK.* (New York: E. P. Dutton & Co., Inc., [1929]) 229 x 184 mm. (9 x 7 1/4"). 4 p.l., vii-xiii, [3], 171 pp. No. 285 OF 350 LARGE PAPER COPIES, SIGNED BY THE AUTHOR AND ILLUSTRATOR. Original green silk over peach-colored paper boards, front board illustrated, paper label on spine, edges untrimmed and UNOPENED, with original acetate. IN THE PUBLISHER'S ORIGINAL MATCHING PICTORIAL BOX. Numerous illustrations in the text by Ernest H. Shepard. ♦ Tiny piece of green paper stuck to lower board (presumably during binding), a couple of small marginal smudges (from printing process?), otherwise A CHOICE, UNREAD COPY IN A SPARKLING BINDING, the original box still quite sturdy. **SOLD**

This is a remarkably fine copy of selections by Milne from the four "Pooh" books, printed on paper very like Japanese vellum in a special luxury Large Paper format. Alan Alexander Milne (1882-1956) was the author of popular plays, three novels, and numerous essays, but he is remembered almost exclusively as the creator of some of the best-loved characters in all of children's literature: Winnie the Pooh, Christopher Robin, Eeyore, and Piglet. As Day observes, "both the verse and the stories . . . appeal immediately to children, and at the same time have fascinated the maturest of adult readers by their sensitive explorations of the world through the eyes of childhood." Apart from the memorable condition of the present copy, this is quite a pleasing compilation. (ST14087)

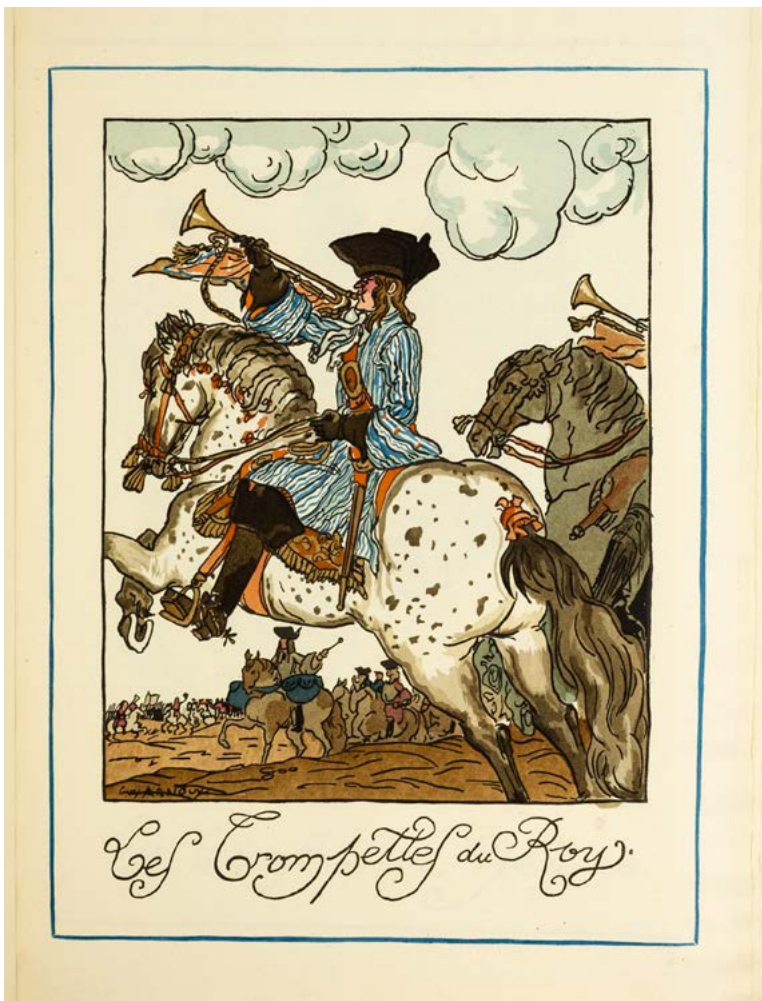
45 O'NEILL, EUGENE. *A COLLECTION OF THREE LIMITED EDITIONS: THE EMPEROR JONES. [and] THE HAIRY APE. [and] STRANGE INTERLUDE.* (New York: Boni and Liveright, Horace Liveright, 1928, 1929) 267 x 197 mm. (10 1/2 x 7 3/4"). 90 pp., [1] leaf (colophon); 114 pp., [1] leaf (colophon); 4 p.l., 298 pp., [1] leaf (blank), [1] leaf (colophon). Three separately published works in three volumes. Each work ONE OF 775 COPIES (750 of these for sale) SIGNED BY O'NEILL; FIRST EDITION of "Strange Interlude." First two works in publisher's patterned cloth backed with black buckram, both with pictorial dust jacket and in (somewhat worn) publisher's slipcase with paper label; "Strange Interlude" in publisher's stiff vellum over bevelled boards, with original tissue dust jacket and (very worn and crudely repaired) original paper slipcase. First two works with 17 illustrations (eight in "Emperor Jones," nine in "Hairy Ape") by Alexander King, as called for. ♦ Top of "Ape" dust jacket spine neatly replaced, "Interlude" vellum quite spotted (as almost always with this book), tissue jacket of "Interlude" rather torn and creased, otherwise very well preserved: the printed jackets generally clean and fine, and the volumes themselves unworn and internally without significant signs of use. **\$1,000**

This is a pleasing group of signed limited edition copies of three ground-breaking plays by the only American playwright to win the Nobel Prize for literature. The story of a railway porter who becomes the oppressive dictator of a West Indian island, "The Emperor Jones" (1920) was the play that made O'Neill (1888-1953) famous. In it, O'Neill begins to demonstrate the innovations Day considers his great contribution to American theater: "naturalism, expressionism, modern psychology, previously forbidden themes, and previously unknown plumbing of psychic and spiritual depths." It makes great use of the soliloquy, one of O'Neill's favorite devices: in six of the eight scenes, Jones is the only character who speaks. "The Hairy Ape" (1922) deals with issues of belonging and alienation, revealing O'Neill's sympathy with the laboring class oppressed by the wealthy and



privileged elite. O'Neill won his third Pulitzer Prize in eight years for "Strange Interlude," an experimental play that was, in Day's words, "a surprisingly popular success although its nine acts consume five hours." Its story of a 20th century Everywoman touches on the issues of promiscuity, abortion, insanity, and adultery (the controversial content perhaps explaining some of its popularity). This grouping is intended to provide an opportunity to acquire three signed copies of important American plays at an advantageous price. (ST12731a)

46 (POCHOIR). ARNOUX, GUY. TAMBOURS ET TROMPETTES. (Paris: Devambez, 1918) 470 x 375 mm. (18 1/2 x 14 3/4"). 1 p.l. followed by plates. No. 287 OF 475 COPIES, from a total issue of 500. Loose as issued within original wrappers and housed in publisher's paper board folio (spine repaired with shipping tape), upper cover with hand-colored lithograph vignette, original (somewhat worn but intact) tri-color silk ribbon ties. With illustrated title page and 10 HAND-COLORED PLATES IN POCHOIR. Rear board with "can't dupl." in black marking pen. ♦Corners and edges somewhat worn, just a hint of soiling to boards, but a very desirable copy, the inelegantly repaired portfolio with obvious condition issues, but the richly colored plates—the important part of this item—especially clean, fresh, and well preserved in general. \$950



This is a copy of French caricaturist and illustrator Guy Arnoux's vivid homage to those musical instruments and musicians leading the French into battle from the Revolution through World War I. Arnoux (1886-1951) illustrated almost 80 books, including several of outstanding print quality, for Parisian publisher Devambez. The army and patriotism were favorite themes of this scion of a military family, his body of work, as here, possessing a degree of charming chauvinistic naïveté. As an indication of his versatility, between 1912 and 1925 he produced work for the celebrated Parisian

fashion review, "La Gazette du Bon Ton." The large format plates here—hand-colored using the pochoir stencil process—are animated and extremely vibrant. (ST12683-172)

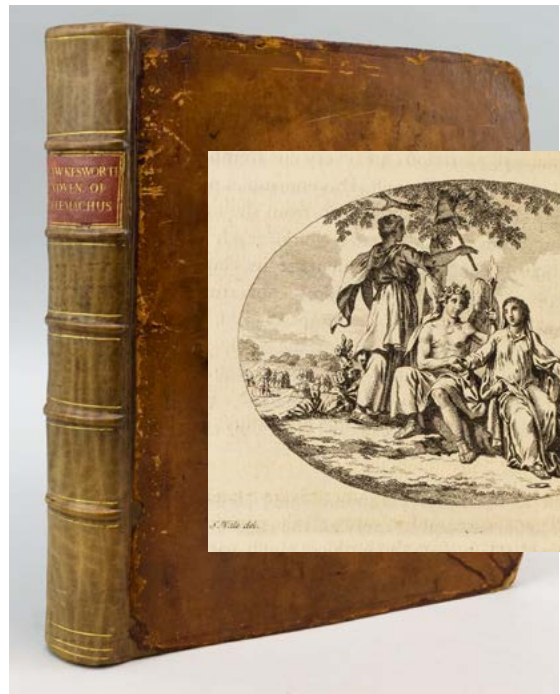
A Charming and Wacky Look at Pulchritude

47 (PULCHRITUDE). VAENIUS, ERNESTUS. TRACTATUS PHYSIOLOGICUS DE PULCHRITUDINE. JUXTA EA QUAE DE SPONSA IN CANTICIS CANTICORUM MYSTICE PRONUNCIANTUR. (Bruxellis: Typis Francisci Foppens, 1662) 170 x 107 mm. (6 3/4 x 4 1/4"). 4 p.l., 60 pp., [1] leaf (approbation). FIRST EDITION. Older limp vellum, spine with title and date written in ink. Woodcut initials and tailpieces, and 30 engravings on title and in text of female faces and animal faces to which some of them are compared. Front pastedown with stamp of A. Van Looek; each page of text within ink-ruled frame. Dorbon 5014; Wellcome V, 322; Brunet V, 1026 ("orné de jolies gravures au trait"). ♦ Vellum a little soiled and rumped, a portion of the title page with light offset from something previously laid in, isolated trivial soiling in the text, otherwise quite a fine, large, fresh, and clean copy. **\$2,400**

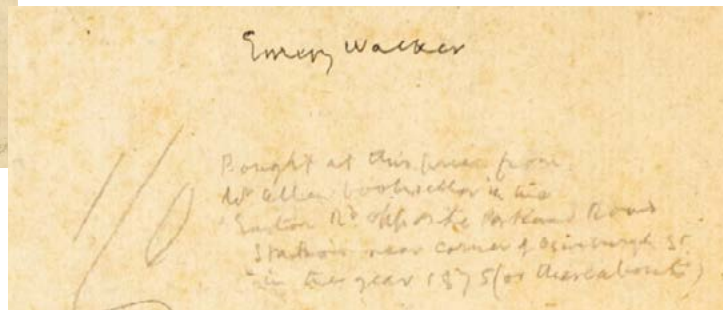


This is the sole printing of an obscure but fascinating physiological treatise on pulchritude. The text is divided into 14 sections, each of which begins with a quotation from the "Song of Songs," followed by an explanation of how the quoted "mystic" words show that Solomon indeed knew what perfect female beauty was. For example, in chapter 1, the quotation "your head is like the camel's" is used as evidence that a woman's head ought to be lofty, and juxtaposed engravings of a (wary) camel and a (despondent) woman give a graphic reinforcement to the point. The chapter, like the other 13, ends with an appropriate short poem, presumably by the author. Brunet, in an understatement, says that the title of this charming, wacky, and scarce work (one copy in ABPC since 1989) "gives some indication of its singularity." This copy's singularity is further enhanced by the fact that every untrimmed page is ruled in brown ink. (ST12934)

48 (WALKER, EMERY, HIS COPY). FENELON, FRANCOIS SALIGNAC DE LA MOTHE. THE ADVENTURES OF TELEMACHUS, THE SON OF ULYSSES. (London: W. and W. Strahan, 1768) 290 x 220 mm. (11 3/8 x 9"). xxxvi, 462 pp. Translated by John Hawkesworth. First Edition of this Translation. Contemporary calf, boards with blind-ruled border, rebaked in olive brown morocco, raised bands, gilt-ruled compartments red morocco label. Engraved head- and tailpieces by C. Grignion. Front pastedown with ink inscription of Emery Walker and pencilled inscription in the same hand reading,



"Bought at this fair from Wm. Allen bookseller in his Euston Rd shop on the Portland Road Station near corner of Osnaburgh St in the year 1875 (or thereabouts)"; engraved armorial bookplate of John Cornwall. ESTC T144205. ♦ Extremities a bit worn, with some leather chipping off, boards with several abrasions, but the



restored binding sound. Occasional mild foxing or faint offsetting from engravings, but a fine copy internally, clean and crisp with comfortable margins. \$950

From the library of a key figure in the private press movement, this is an attractively printed translation of Fénelon's utopian work based on the character in Homer's "Odyssey." Written when Fénelon (1651-1715) was tutor to Louis XIV's grandson, the book was designed to give the future ruler more farsighted political, social, and economic ideas than he might otherwise have met with. Our copy was once owned by engraver, printer, typographer, and designer Emery Walker (1851-1933). England. It is not overreaching to say that the private press movement would not exist were it not for Walker's influence. He was a silent partner in the Kelmscott Press, he was a co-founder of the Doves Press, and he, along with Sydney Cockerell, guided St John Hornby in choosing the Subiaco type for the Ashendene Press. Together these three are the foundation of all private presses. Walker's small, cramped handwriting in the inscription on our book belies the beautifully designed pages and letterforms of his professional work. He bought this copy in 1875 "or thereabouts)" and perhaps the crisp printing and spacious layout appealed to his own developing aesthetic. (ST14525)

49 WHITTIER, JOHN GREENLEAF. (BINDINGS - ROOT & SONS). 14 FIRST EDITIONS. (London or Boston: 1847-78) Octavos of varying sizes. Publisher's blind-stamped cloth, (later) glassine dust wrappers, TWO VOLUMES UNOPENED. In excellent matching burgundy morocco-backed clamshell boxes by W. Root & Son, backs with raised bands, gilt compartments with central floral sprig and gilt titling, marbled lining. ♦Half the spines a little sunned, occasional small spots or dents to boards, but THE ORIGINAL BINDINGS ESSENTIALLY UNWORN, UNUSUALLY CLEAN, AND WITH THEIR EMBOSSED DECORATION ESPECIALLY SHARP. Leaves a shade less

than bright because of paper stock, but very clean, with only isolated trivial spots; overall A VERY FINE GROUP, especially well preserved in their attractive boxes. \$3,000

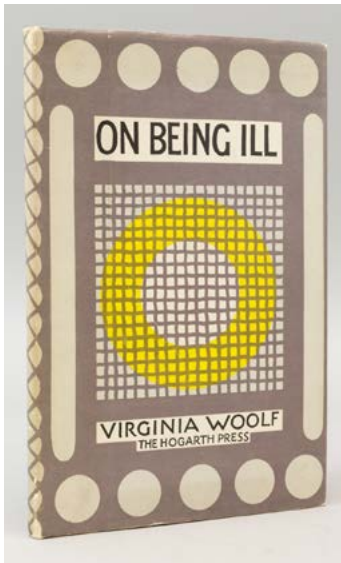


This is an excellent selection of the more substantial poetry and prose publications by John Greenleaf Whittier (1807-92), attractively presented and well protected in their bespoke clamshell boxes. The titles here are: "The Supernaturalism of New England" (1847); "Leaves from Margaret Smith's Journal in the Province of Massachusetts Bay" (1849); "Old Portraits and Modern Sketches" (1850); "Literary Recreations and Miscellanies" (1854); "The Panorama and Other Poems" (1856); "Home Ballads and Poems" (1860);

"The Patience of Hope" (1862); "In War Time and Other Poems" (1864); "The Tent on the Beach and Other Poems" (1867); "Among the Hills and Other Poems" (1869); "Miriam and Other Poems" (1871); "The Pennsylvania Pilgrim, and Other Poems" (1872); "Hazel-Blossoms" (1875); and "The Vision of Echard and Other Poems" (1878). A Quaker who edited a number of



newspapers and spent time as a Massachusetts legislator, Whittier invested as much passion in his abolitionist campaigning as he did in his poetry. But in Day's words, "Whittier won his place in New England literary circles by his genuine poetic talent and his felicity in detailing the homey aspects of New England life. Along with Thoreau, he favored life in the country, and celebrated his rural environment in much of his poetry. . . . The topical poetry that established his fame has lost much of its pertinency, but the wholesome simplicity and convincing vitality of his rural lyrics still attract 20th century readers." Besides a group of works by an important American poet, the present item represents an assemblage of unusually well-preserved publisher's cloth bindings, each in an attractive case made by a long-lived name in English binding. The London bindery of William Root & Son consistently turned out excellent work, both on fine bindings and on trade bindings of multi-volume sets. Packer lists the firm in business in Red Lion Square in 1899-1901, and the December 1942 issue of "The Rotarian" notes with regret that Root had been bombed out of their premises on Paternoster Row during the 1941 Blitz. (ST13575)



50 **WOOLF, VIRGINIA.** *ON BEING ILL.* (London: Hogarth Press, 1930) 208 x 135 mm. (8 1/4 x 5 3/8"). 4 p.l. (one blank), [9]-34 pp., [1] leaf. FIRST EDITION. No. 142 OF 250 COPIES, SIGNED BY THE AUTHOR. Original vellum-backed cloth sides, gilt titling on spine, marbled endpapers, original dust jacket designed by Vanessa Bell. Vignette on final leaf. Kirkpatrick A14; Woolmer 245. ♦ A touch of rubbing to edges of jacket, otherwise AN EXTREMELY FINE COPY, clean and bright inside and out, with no signs of use. **\$6,500**

One of the most interesting of Woolf's non-fiction works, this short meditative essay argues that there is a value to illness. It makes us aware of our bodies (which we often ignore), refines the senses, sharpens observation, and forces us to contemplate mortality and immortality. Sprinkled with wit and poetic feeling, the work gives us intriguing insights into Woolf's attitude toward her own bouts with illness, physical and mental. The limitation page notes that Woolf set the type herself: it was her husband's hope, when the couple established the Hogarth Press in 1917, that printing would provide her with an avocation offering a respite from the intellectual strain of writing. This book is becoming increasingly difficult to find in the sort of condition seen here. (ST14253b)

This edition is limited to 250 numbered copies, signed by the author, for sale. The type has been set by the author. This is No. 142

Virginia Woolf