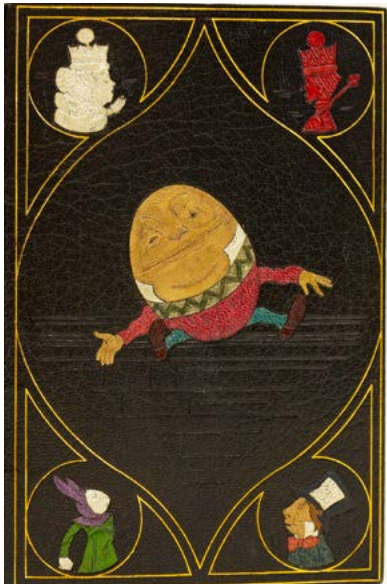
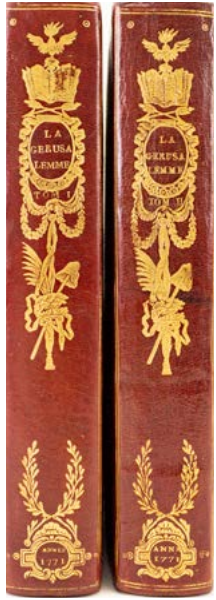
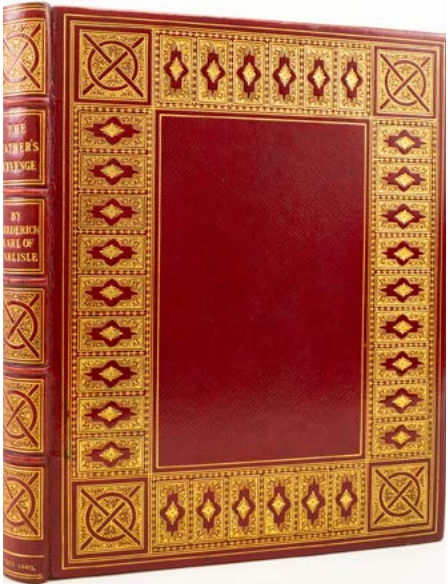
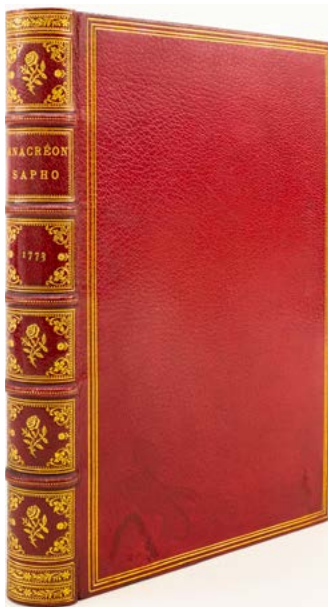


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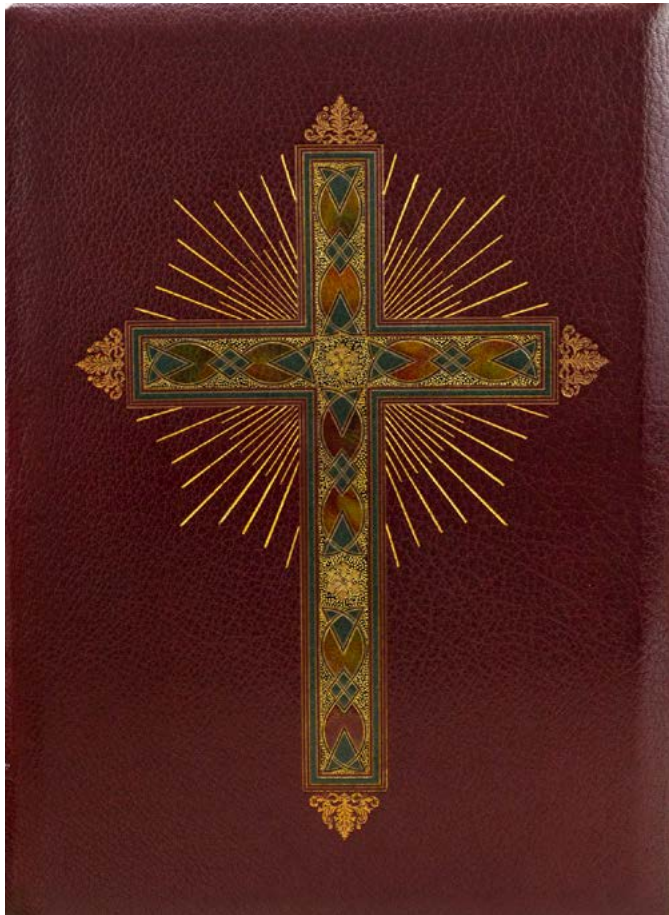
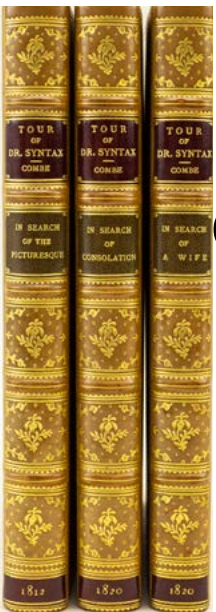
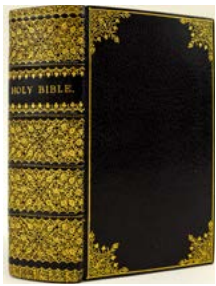
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THE GRACE OF OUR LORD JESUS CHRIST BE WITH YOU ALL. AMEN



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*Items Pictured on the Back Cover*

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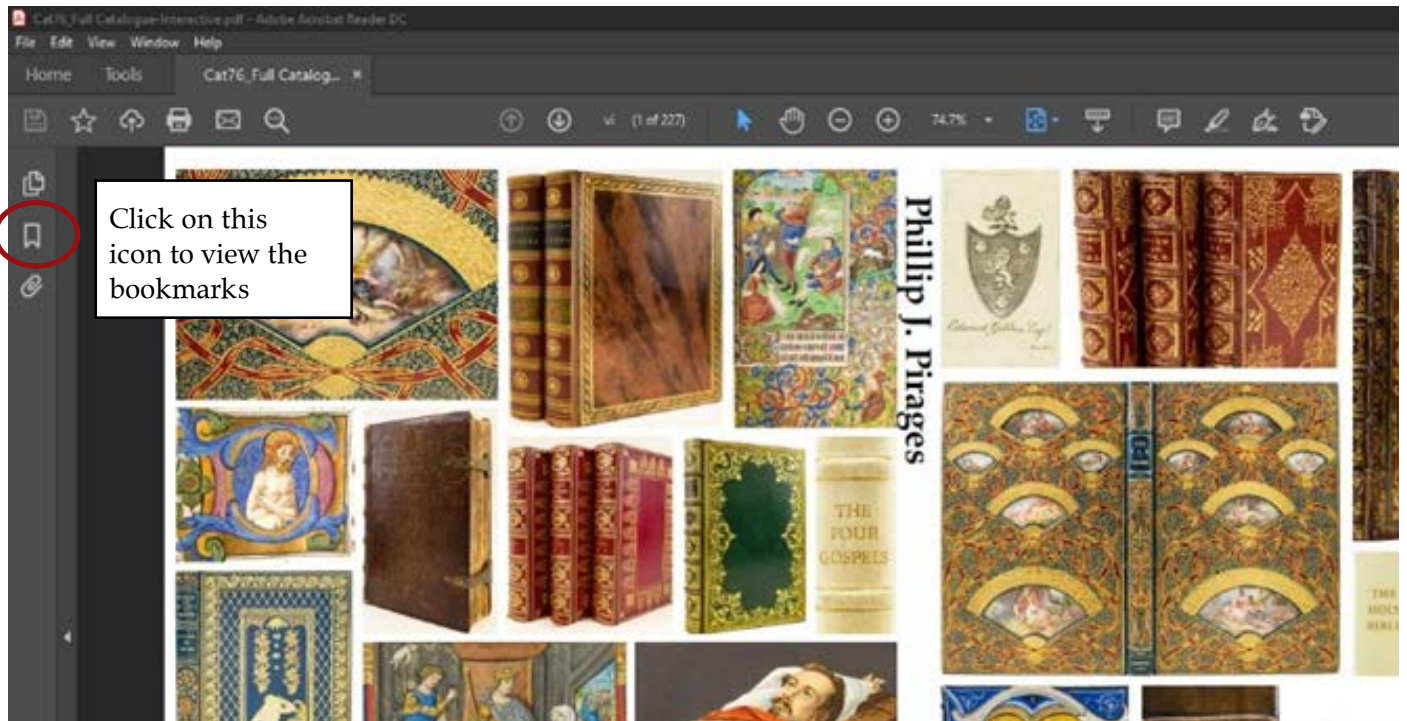
To help you jump around the catalogue, we have created bookmarks that you can activate on the left-hand side of your screen (see the visual instructions below for how to activate the bookmarks). Once the bookmarks are activated, simply click on the bookmark to go to the section or item that is indicated.

### Additional Instructions:

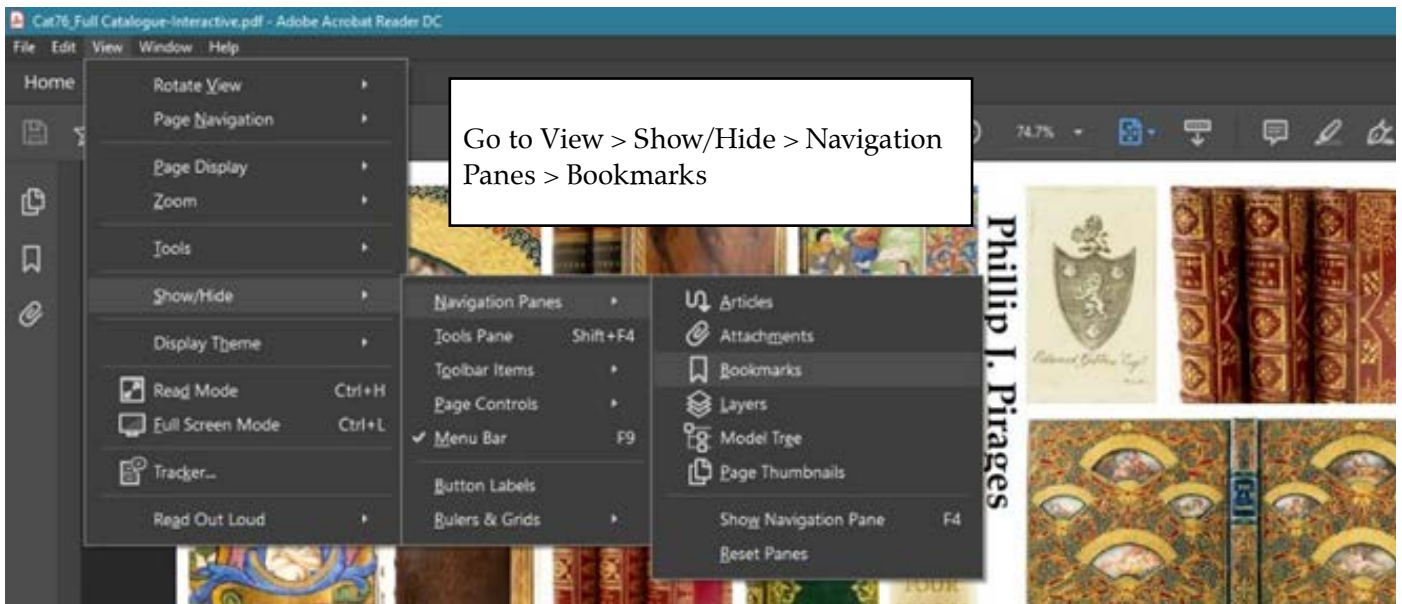
- Click on an image of any image on the main cover or section cover and you will be taken to that item in the catalogue
- Click on hyperlinks (blue underlined text in the key, indexes, and cross-references) to go to the indicated item in the catalogue
- In the text, click on an item image or the large red item number to open that item in your web browser to find additional images and a link to purchase.

You can access these bookmarks in one of two ways. The easiest way is to click on the bookmark icon on the left-hand side of the screen. If that icon isn't visible, you can also open the bookmark toolbar through the View menu (see pictures below).

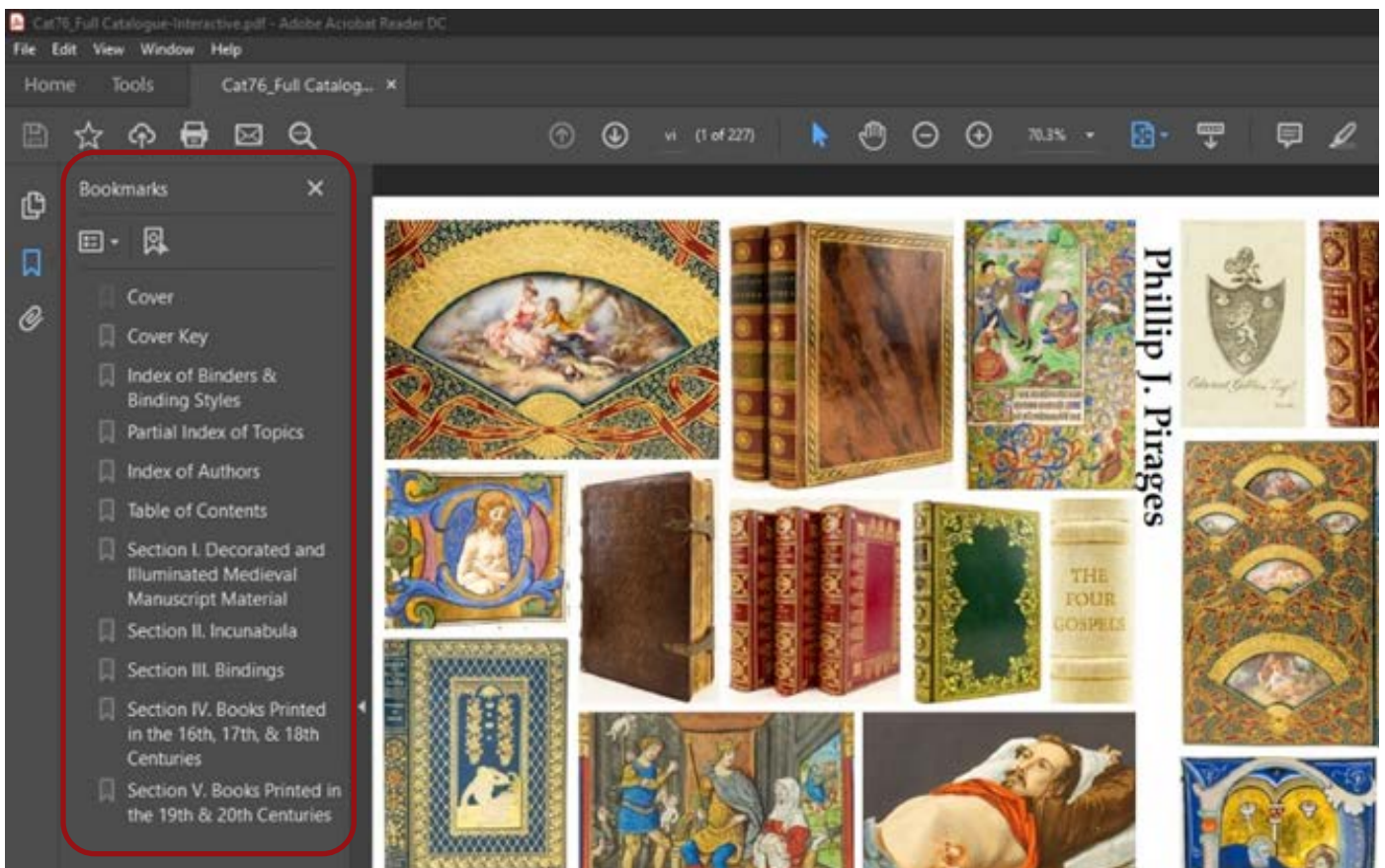
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## **Catalogue 77: Recent Acquisitions**

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Most of the text of this catalogue was written by Cokie Anderson and Kaitlin Manning. Jill Mann is responsible for photography and layout. Essential administrative support has been provided by Tammy Opheim.

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



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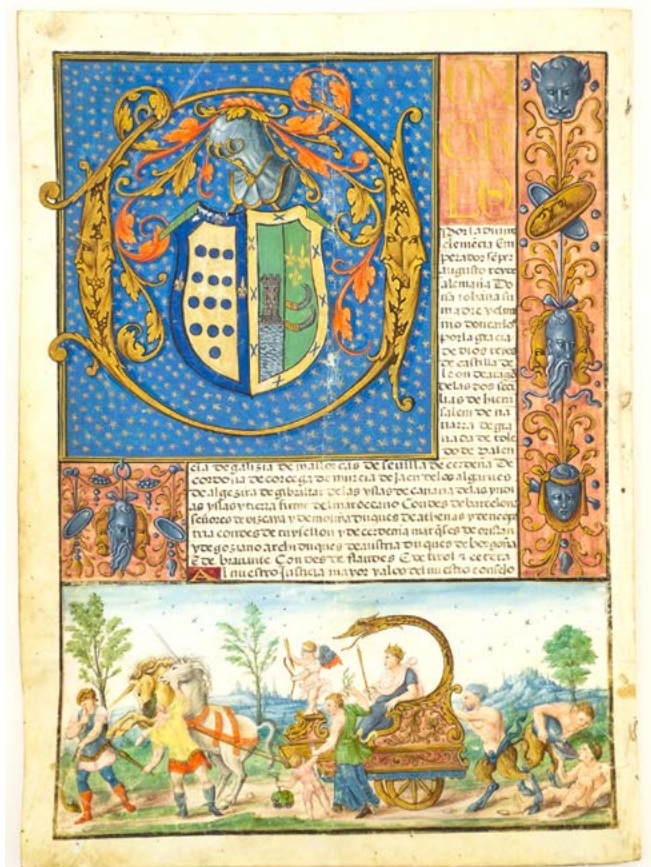


compendium of Michael de Massa (d. 1337) on the first book of the "Sentences." Giovanni Marliani (1420-1482) was a highly regarded professor of medicine, physics, philosophy, and astrology, with ties to both Milan and Pavia. Though more widely known for his writing on mathematics and medicine (Da Vinci discussed Marliani's work in his notebooks), our editor would have undoubtedly been well acquainted with Lombard's "Sentences"—the standard theological textbook of the time—and the numerous commentaries it inspired. The work from which the present leaves come appears to have been produced during Marliani's lifetime, but it is quite possible that the manuscript was never completed beyond the present four leaves (the final leaf ends in the middle of a sentence). And we have not found any other copies, manuscript or printed, of the text. Though these leaves are obviously desirable for their level of scribal and aesthetic achievement, clearly there is more to learn here, and questions about the text and intended use make them excellent candidates for further study. (ST16181)

**2 A BIFOLIUM FROM A CARTA EXECUTORIA IN SPANISH, ONE PAGE WITH COPIOUS DECORATION, INCLUDING A LARGE SCENE DEPICTING A PROCESSION. TEXT BEGINNING "DON CARLOS POR LA DIVINA CLEMENCIA."** (Spain: ca. 1553) 360 x 520 mm. (14 1/8 x 20 1/2). Single column, 27 lines in a rounded and very legible script. Final page of bifolium contains all the decoration: one one-line initial in gold on purple ground, and AN EXTREMELY LARGE OPENING INITIAL (measuring almost half the page in length) painted in dull gold on blue ground dotted with gold stars, inhabited by an armorial shield topped with a helmet of armor and embellished by gold and orange acanthus, this followed by the first two words of the document written in large gold letters on pink ground, the text flanked by panels containing a series of copper and dark grey masks with decorative embellishments on pink ground, THE LOWER THIRD OF THE PAGE WITH A WONDERFUL SCENE OF A ROYAL PROCESSION, the king in a flamboyant chariot pulled by unicorns and driven by a blindfolded cupid, accompanied by several figures on foot and two satyrs bringing up the rear. Blank pages of bifolium with some ink notes in various hands, some contemporary, and one mentioning the year 1607.

◆The blank vellum pages a little wrinkled and soiled, faint vertical crease down the center of the decorated page causing the paint to crackle slightly, other trivial defects, but the leaf very well preserved, with extremely bright paint. \$4,000

*This is a particularly vibrant and highly decorative example of a carta executoria, with all the extravagance one would expect from a document meant to verify one's nobility.* Such a document, obtained only by those with the considerable means to do so (and, consequently, something purchased as much as bestowed), provided evidence of aristocratic lineage with no trace of peasant, Jewish, or Moorish blood. More than simply asserting one's high standing, a carta executoria exempted the holder from civil suits and taxation. (The noble would have to perform military service in lieu of tax payment, but he could employ someone else to fulfill this obligation—which would in the end be cheaper than paying taxes.) So, well-born clients often spent very substantial sums on commissioning these manuscripts and having them confirmed by the king or other person of authority. And carta executoria were often ostentatiously decorated (as here), to suggest the



wealth and taste of the grantee. In addition to the exceptionally large and beautiful opening initial, this piece is notable for the excellent painting spread across the lower third of the page, depicting a triumphant procession set against a lovely landscape of rolling hills and distant cities. The central figure, clearly depicting Holy Roman Emperor Charles V (1500-58), is here given almost mythological status upon his chariot of gold, surrounded by unicorns, satyrs, a blindfolded cupid, and other figures in classical dress. This copiously illustrated page would have undoubtedly been the first in a longer document naming the recipient and demonstrating their ancestry; however, the small portion of text, squeezed in among illustrations that dominate the page, only mentions the Emperor and the various lands under his rule. We have not yet been able to uncover anything more about the prominent coat of arms featured inside the initial, so additional research may prove useful in discovering more about the identity of the original owner. (ST16163)

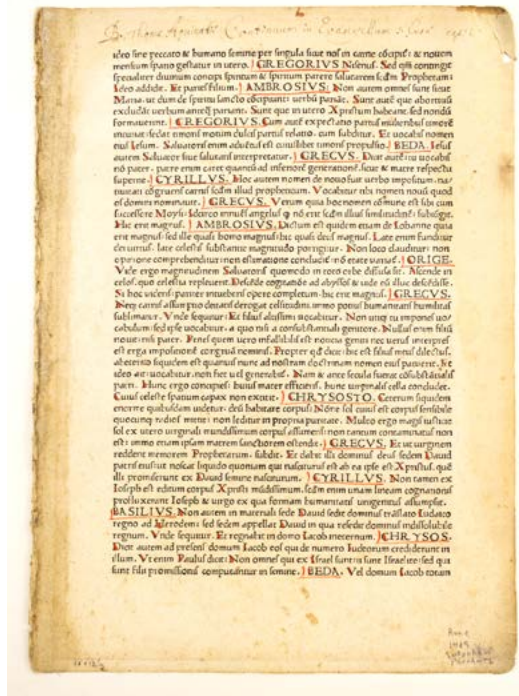
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OR  
CLICK HERE TO GO BACK TO TABLE OF CONTENTS ↵**

## II. PRINTED LEAVES



**3 (INCUNABULAR PRINTED LEAF). HIERONYMUS. EPISTOLAE.** (Rome: Sixtus Reissinger, ca. 1467) 330 x 230 mm. (13 x 9"). Double column, 50 lines, roman type. With one four-line manuscript initial in blue. Date is as noted by D.E. Rhodes in "The Library," 6th series, 5 (1983), pp. 68-71; Goff H-163; BMC IV, 27; ISTC ih00160800. ♦ Apparently washed (painted initial faded and with faint overall residual yellowing), but a clean and fresh leaf from what is generally accepted as the first book printed in Rome. \$500 (ST16318)

**4 (INCUNABULAR PRINTED LEAF). THOMAS AQUINAS. JOHANNES ANDREAS, Editor. CATENA AUREA SUPER QUATTUOR EVANGELISTAS.** (Rome: Sweynheym & Pannartz, 1470) 330 x 239 mm. (13 x 9 3/8"). Single column, 46 lines in roman type. Faded ink titling at top of recto, rubrication in red. Goff T-225; BMC IV, 12; ISTC it00225000. ♦ Verso side of corners repaired with small pieces of tape, thin two-inch tape remnant along inner and fore edge, half a dozen tiny wormholes, the leaf with overall faint browning and slight soiling, but still a pleasing specimen of quite an early leaf, with no fatal condition issues. \$500 (ST12778-0809)





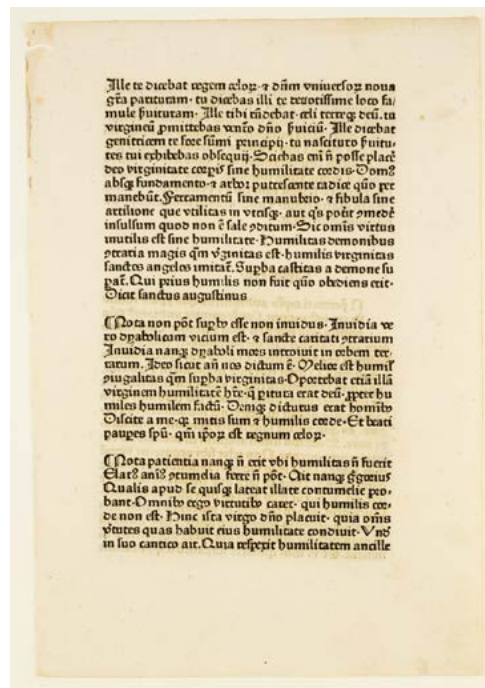
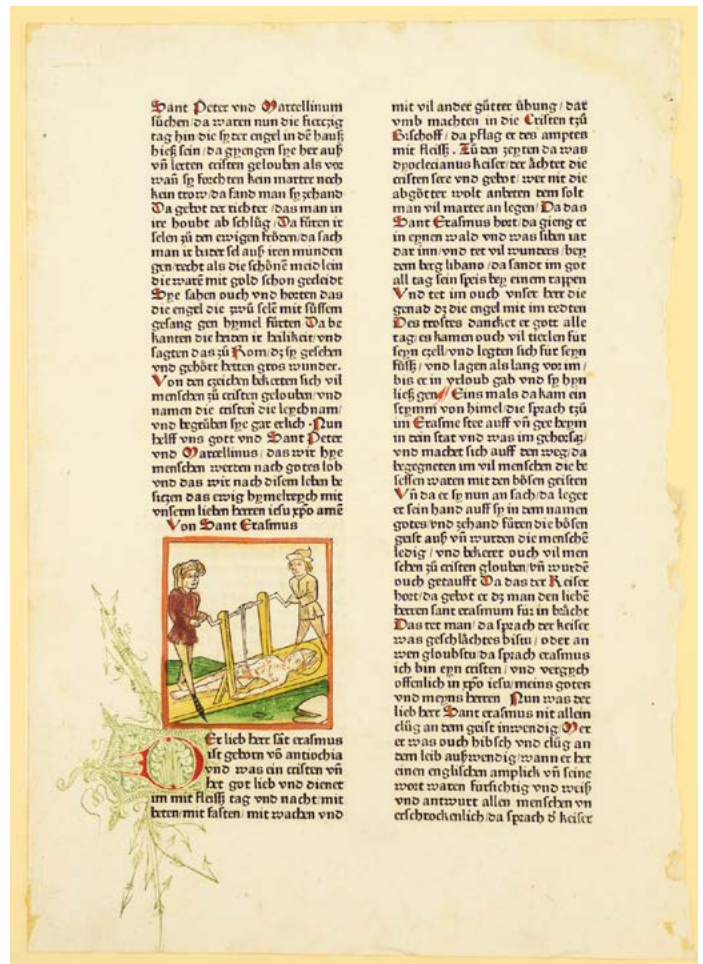


**5 (INCUNABULAR PRINTED LEAF). BALBUS. CATHOLICON.** (Strassburg: Adolf Rusch, ca. 1470) 410 x 318 mm. (16 1/4 x 12 1/2"). Double column, 67 lines in roman type. Three-line initials in alternating red and blue, rubrication in red. Goff B-23; BMC I, 65; ISTC ib00023000. ♦ Significant repairs to tears, with silking(?) across the page in five places on one side (covering, but not obscuring three or four lines of text each time), additional, mostly marginal, repairs of the same sort elsewhere, but still an acceptable specimen of a once-handsome leaf, the other side (with its nine painted initials) not seriously affected. \$150 (ST12778-0814)

**6 (INCUNABULAR PRINTED LEAVES). MULTIPLE LEAVES, OFFERED INDIVIDUALLY, FROM JOSEPHUS, FLAVIUS. DE ANTIQUITATE JUDAICA. DE BELLO JUDAICO.** (Augsburg: Johann Schüssler, 1470) 395 x 285 mm. (15 3/4 x 11 1/4"). Double column, 50 lines in roman type. Paragraph marks and initials painted in red. Goff J-481; BMC II, 327; ISTC ij00481000. ♦ Very bright and fresh, with only minor imperfections. \$350 each (ST12778-0811)



**7 (INCUNABULAR PRINTED LEAF). JACOBUS DE VORAGINE. LEGENDA AUREA: LEBEN DER HEILIGEN. TEXT FROM THE LIFE OF ST. ERASMUS [ST. ELMO].** (Augsburg: Günther Zainer, 1471-72) 380 x 270 mm. (15 x 10 5/8"). Double column, 50 lines in gothic type. First Edition in German. Matted. Rubricated in red, verso with a red "all-seeing" eye at foot of center margin, recto with a four-line red initial embellished with lovely, intricate penwork in green, and WITH A WOODCUT OF ST. ERASMUS HAVING HIS ENTRAELS WOUND ON A WINDLASS, THE ILLUSTRATION COLORED BY A CONTEMPORARY HAND. Goff J-156; BMC II, 317; ISTC ij00156000. ♦ A couple of trivial spots to edges, but A VERY FINE LEAF from the first illustrated book to be printed at Augsburg, quite clean and fresh, with an appealing, carefully colored woodcut and ample margins. \$850 (ST15096a)



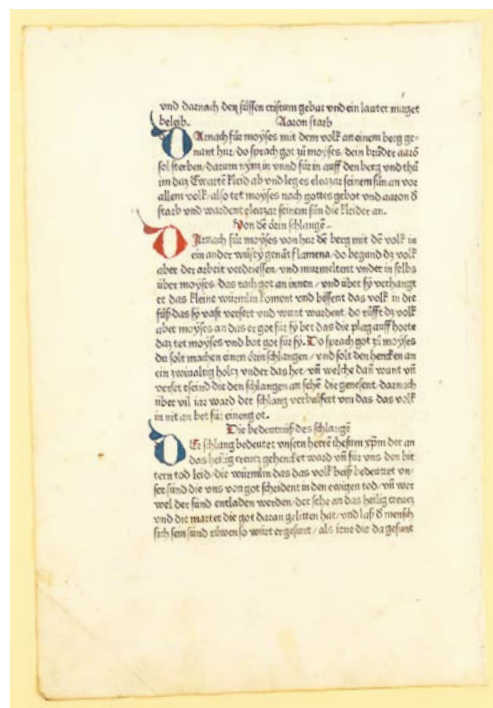
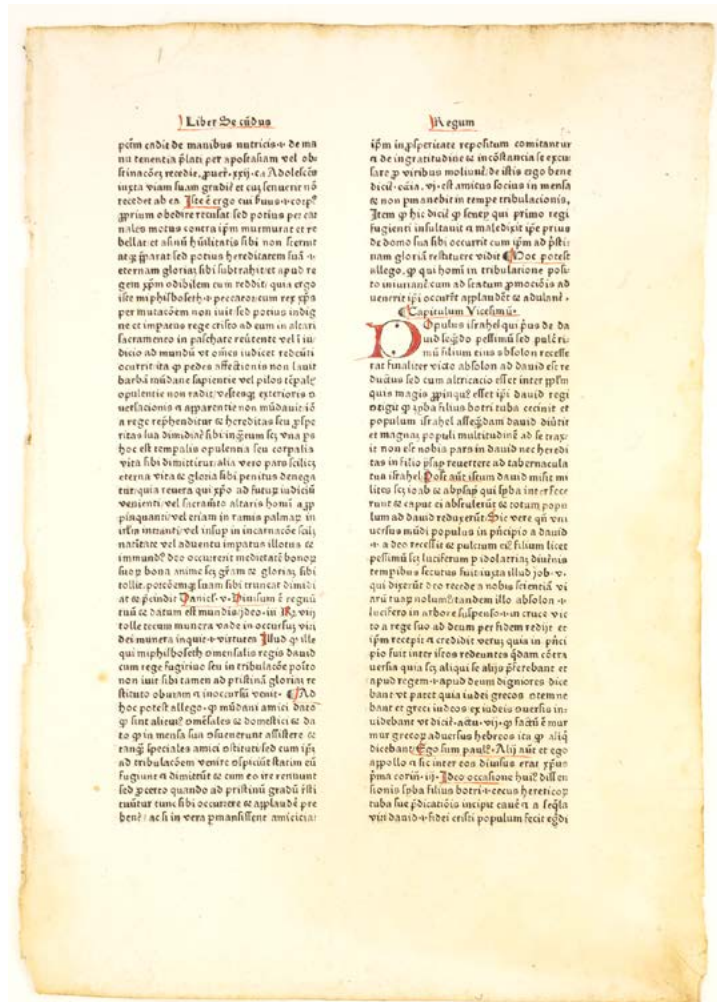
**8 (INCUNABULAR PRINTED LEAF). JOHANNES, BENEDICTINE OF ST. ULRICH UND AFRA. SPECULUM HUMANAЕ SALVATIONIS.** (Augsburg: Günther Zainer, 1473) 280 x 192 mm. (11 x 7 1/2"). Single column, 34 lines in roman type. In a cream-colored paper mat. Goff S-670; BMC II, 321; ISTC is00670000. ♦ An extremely fresh, clean, smooth leaf. \$225 (ST12778-0817)







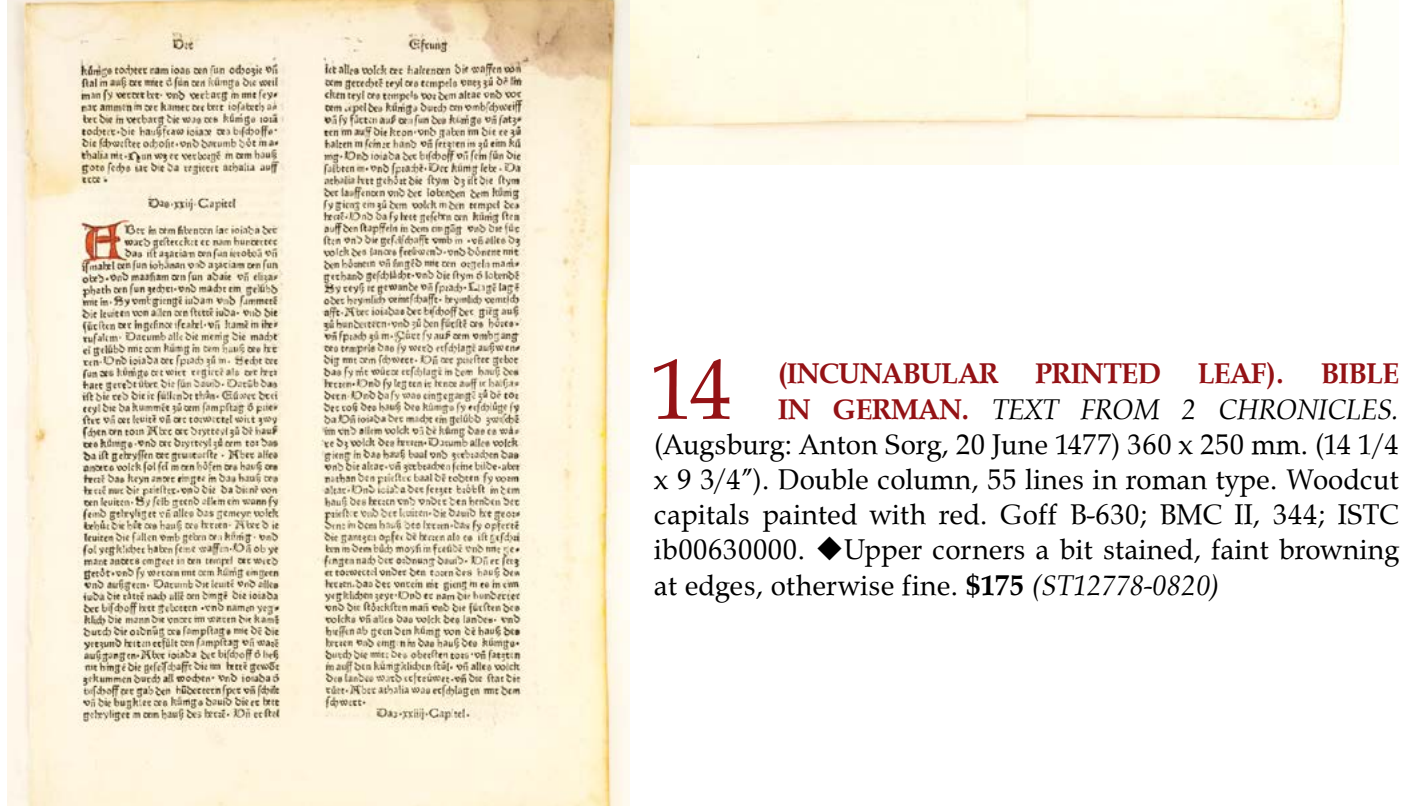
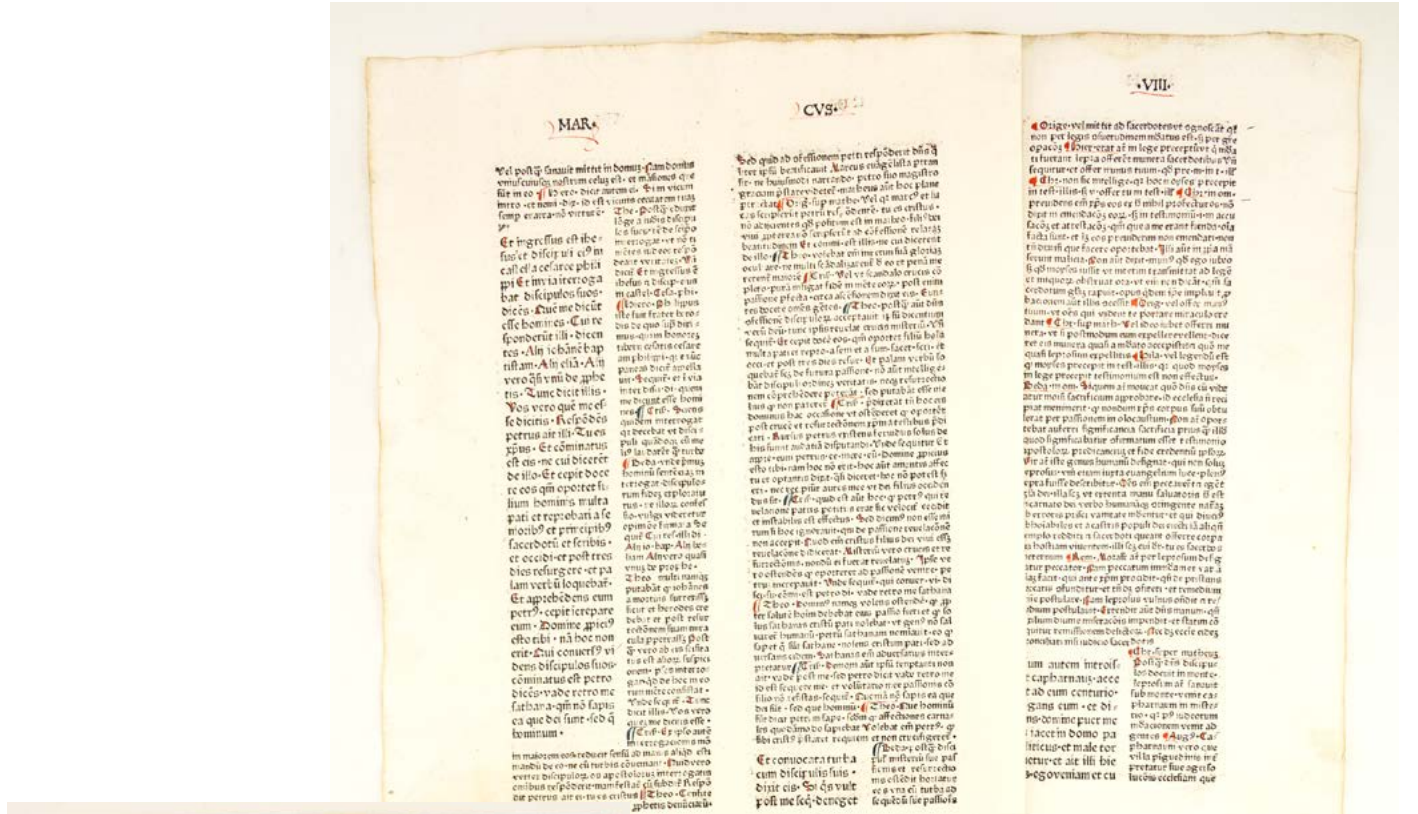
**11** (INCUNABULAR PRINTED LEAF). **BERCHORIUS. LIBER BIBLIA MORALIS.** (Ulm: Johann Zainer, 1474) 408 x 285 mm. (16 x 11 1/4"). Double column, 50 lines in roman type. Three-line initials in red and blue, rubrication in red. Goff B-336; BMC II, 522; ISTC ib00336000. ♦ Very slight overall browning, but in excellent condition. \$275 (ST12778-0819)



**12** (INCUNABULAR PRINTED LEAF). **KÖNIGSHOVEN, JACOB VON. CHRONIK.** (Augsburg: Johann Bämmler, 1474) 310 x 215 mm. (12 1/4 x 8 1/2"). Single column, 30 lines in gothic type. Matted. With two blue and two red two-line initials. Not in Goff, BMC, or ISTC. Hain 9791; Proctor 1619. ♦ A little rumpled, with a light crease to one corner, a couple of faint spots in lower margin, but a fine specimen, clean and fresh, with ample margins. \$300 (ST15096b)

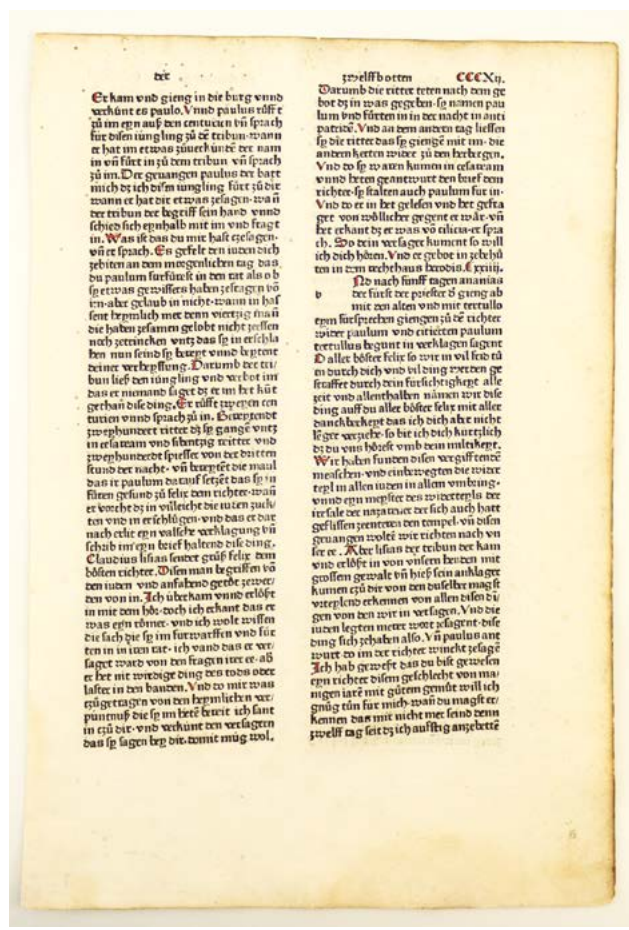
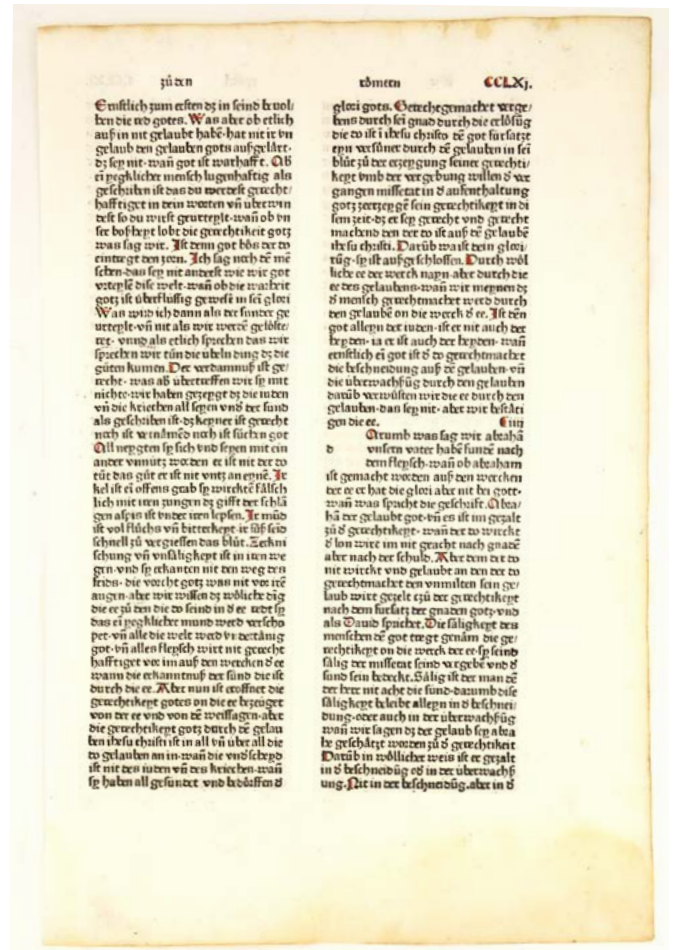


**13** (INCUNABULAR PRINTED LEAVES). MULTIPLE LEAVES, OFFERED INDIVIDUALLY, FROM THOMAS AQUINAS. CATENA AUREA SUPER QUATTOR EVANGELISTAS. TEXT DEALING WITH MARK. (Basel: Michael Wenssler, 1476) 390 x 287 mm. (15 1/4 x 11 1/4"). Double column, text in larger font surrounded by 62 lines of commentary in roman type. Painted paragraph marks. Goff T-229; BMC III, 723; ISTC it00229000. ♦ Just a vague hint of discoloration, but generally clean, fresh, and bright. \$175 each (ST12778-0818)



**14** (INCUNABULAR PRINTED LEAF). BIBLE IN GERMAN. TEXT FROM 2 CHRONICLES. (Augsburg: Anton Sorg, 20 June 1477) 360 x 250 mm. (14 1/4 x 9 3/4"). Double column, 55 lines in roman type. Woodcut capitals painted with red. Goff B-630; BMC II, 344; ISTC ib00630000. ♦ Upper corners a bit stained, faint browning at edges, otherwise fine. \$175 (ST12778-0820)

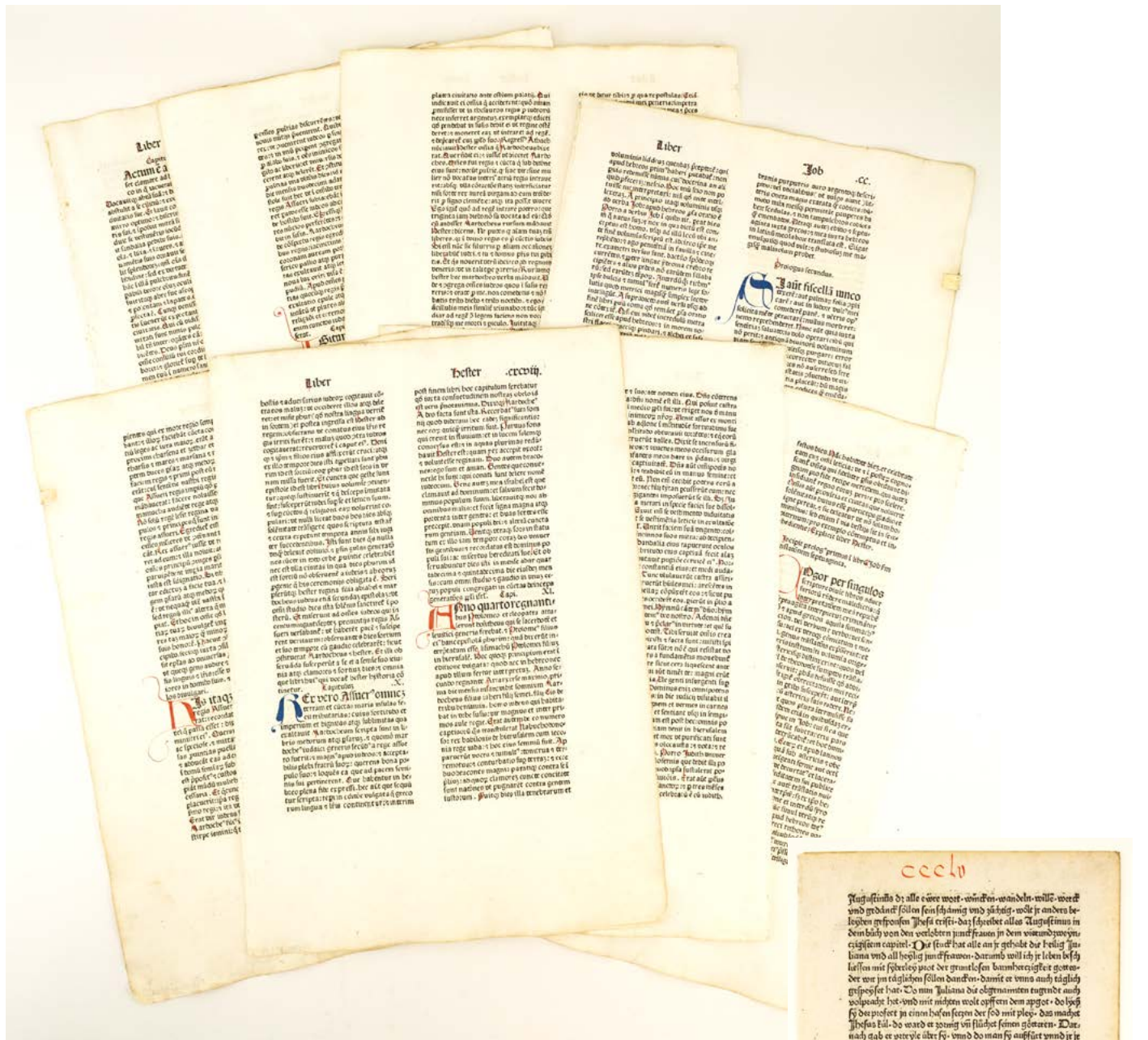
**15 (INCUNABULAR PRINTED LEAF). BIBLE IN GERMAN. TEXT FROM ROMANS. (Augsburg: Günther Zainer, 1477) 400 x 270 mm. (15 3/4 x 10 5/8").** Double column, 51 lines in roman type. Rubricated in red. Goff B-629; BMC II, 324; ISTC ib00629000. ♦ Slight dampstaining to bottom corner, but a pleasing leaf, the text clean and sharp. \$250 (ST12778-0821)



**16 (INCUNABULAR PRINTED LEAF). BIBLE IN GERMAN. BIBLIA GERMANICA. (Augsburg: Günther Zainer, 1477) 370 x 250 mm. (14 1/2 x 9 7/8").** Double column, 51 lines plus headline in gothic type. Rubricated in red. Goff B-629; BMC II, 324; ISTC ib00629000. ♦ A touch of browning just to edges, faint, one-inch dampstain to tail edge, scattering of tiny wormholes (never affecting legibility), but a clean, fresh specimen in excellent condition. \$250 (ST15096c)



**17** (INCUNABULAR PRINTED LEAVES). MULTIPLE LEAVES, OFFERED INDIVIDUALLY, FROM A BIBLE IN LATIN. BIBLIA LATINA. TEXT FROM HESTER (ESTHER), JOB, AND JUDITH. (Nuremberg: Anton Koberger, 6 August 1479) 407 x 285 mm. (16 x 11 1/4"). Double column, 51 lines in roman type. Seven-, five-, and four-line capitals in red and blue with decorative flourishes, rubrication in red. Two of the leaves with pigskin tabs on fore edge. Goff B-564; BMC II, 417; ISTC ib00564000. ♦Quite bright and clean, with only trivial imperfections. \$275 each (ST12778-0813)

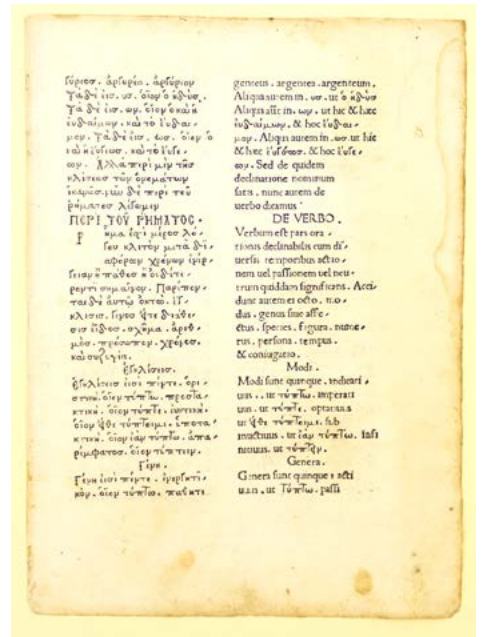


**18** (INCUNABULAR PRINTED LEAF). JACOBUS DE VORAGINE. LEGENDA AUREA SANCTORUM, SIVE LOMBARDIA HISTORIA LEBEN DER HEILIGEN: WINTERTEIL UND SOMMERTHEIL. (Augsburg: Johan Bämmler, 1480) 250 x 170 mm. (9 3/4 x 6 3/4"). Single column, 31 lines in bâtarde type. In a white cardboard mat. Leaf number in red ink. Goff J-158; Not in BMC; ISTC ij00158000. ♦Edges browned, a few smudges, otherwise quite pleasing. \$175 (ST12778-0816)

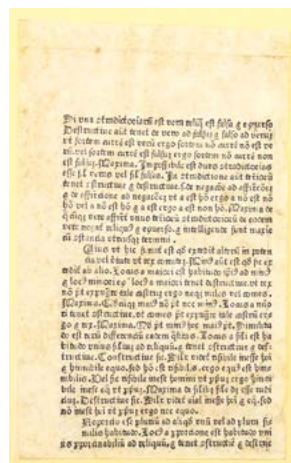


**19 (INCUNABULAR PRINTED LEAF - GREEK). LASCARIS, CONSTANTIN.** [In Greek]: EROTEMATA. [then] COMPENDIUM OCTO ORATIONIS . . . EDITUM A CONSTANTINO LASCARI BYZANTIO. (Milan: Bonus Accursus, 29 September 1480) 278 x 200 mm. (11 x 7 7/8"). Double column, 31 lines in Latin and Greek, the Latin in roman type. With Latin translation of Johannes Crastonus Placentinus, "Grammatices Graecae epitome." From the FIRST EDITION with the Latin translation, and the Second Edition overall. Matted. Goff L-66; BMC VI, 756; ISTC il00066000. ♦Paper a little toned and soiled, a light dampstain along about half the fore edge, margins with a couple small stains and a few tiny holes, one corner creased, but nothing approaching a fatal defect, and on the whole a very good specimen. \$450

*This leaf comes from an important Greek grammar, complete copies of which are extremely rare on the market and prohibitively expensive when they do come up. We were only able to trace three complete or near complete copies in the last hundred years on ABPC and RBH, the most recent of which sold in 2015 for £47,500 all in. The present leaf offers an uncommon opportunity to obtain an example of this notable work for a modest sum. (ST15097-20)*



**An Extraordinarily Rare Leaf from the Oxford Press of Theodorick Rood**



**20 (INCUNABULAR PRINTED LEAF - ENGLAND). LOGICA.** (Oxford: Theodorick Rood, ca. 1483) 176 x 110 mm. (7 x 4 1/4"). Single column, 31 lines in gothic type. Matted. STC 16693; BMC XI, 242; ISTC il00272600. ♦Fore edge and lower margins trimmed a little close, paper lightly toned and foxed, but a very nice, clean specimen. \$2,500

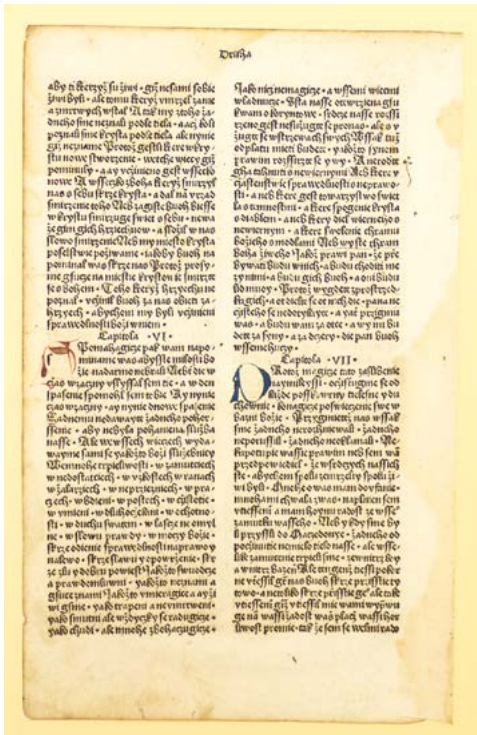
*This leaf comes from a rare work by the second known printer in Oxford and the first in that city whose identity can be confirmed. Theodorick Rood (fl. ca. 1480-84) first worked in Cologne before his short tenure in Oxford, where he produced at least 13 known editions between 1481-84 (although Duff and STC also attribute three slightly earlier publications with an Oxford imprint to Rood). According to DNB, "he published a number of works aimed at an institutional market . . . [concentrating] on English authors writing in Latin in the hope that this would be a profitable market without too much competition*

*from abroad." After Rood's departure from England, it would be more than 30 years before another printing press was established in Oxford—by John Scholar in 1517. Rood's works do not survive in great numbers: since 1980 RBH and ABPC locate only one complete copy of any book printed by Rood (sold for the all-in price of £27,000 in 2003), and find no copies of the present work at auction. ISTC shows 15 institutional holdings of "Logica," all but two of which seem to consist of single leaves or small fragments. (ST15097-06)*



**21 (INCUNABULAR PRINTED LEAF). BIBLE IN GERMAN. BIBLIA GERMANICA. TEXT FROM REVELATION.** (Augsburg: Johann Schönsperger, 25 May 1487) 285 x 200 mm. (11 1/2 x 7 7/8"). Double column, 29 lines plus headline in gothic type. Matted. EACH SIDE WITH a four-line woodcut initial and A LARGE APOCALYPTIC WOODCUT, COLORED BY A CONTEMPORARY HAND. Goff B-634; ISTC ib00634000; not in BMC. ♦A little thumbing and a couple of trivial stains to margins, but a fresh, pleasing specimen, the woodcuts attractively colored. \$750 (ST15096d)



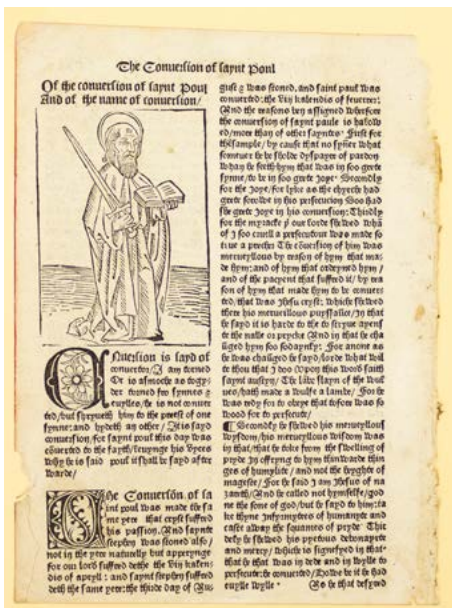


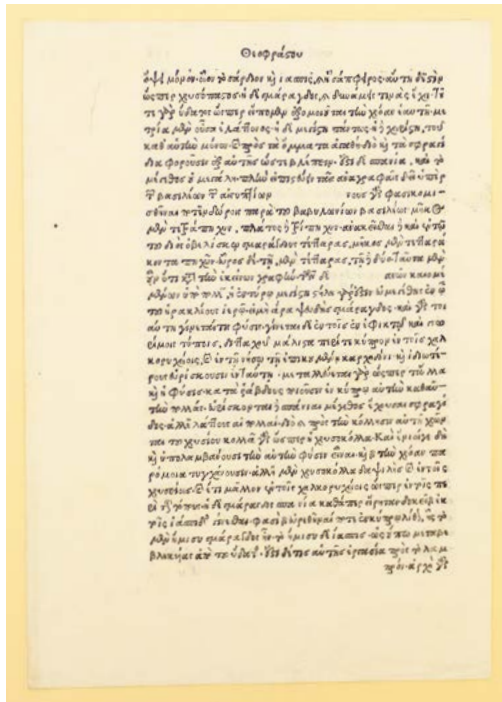
**22 (INCUNABULAR PRINTED LEAVES). MULTIPLE LEAVES, OFFERED INDIVIDUALLY, FROM A BIBLE IN CZECH.** TEXT FROM ROMANS 4-7, AND 2 CORINTHIANS 4-7. (Prague: Printer of the 1488 Bible (Johan Kamp?) for Johann Pytlik, Johann Severin, Johann von Störchen, and Matthias vom weissen Löwen, August 1488) 308 x 197 mm. (12 1/8 x 7 3/4"). Double column, 47 lines in gothic type. From the EDITIO PRINCEPS OF THE COMPLETE BIBLE IN CZECH. Matted. Capitals touched with yellow, three-line hand-painted initials in red or blue. Occasional underlining in ink (now somewhat faded). Darlow & Moule 2177; Goff B-620; BMC III, 808; ISTC ib00620000. ♦Some light dampstaining and trivial soiling, a few other minor blemishes, but the text quite clean, and the faults mostly keeping to the margins. \$400 each (ST15097-07)

**23 (INCUNABULAR PRINTED LEAF - HEBREW). MOSES BEN NAHMAN.** [In Hebrew]: PERUSH HA-TORA. [COMMENTARY ON THE PENTATEUCH]. (Lisbon: Eliezer Toledano, 15 July 1489) 290 x 203 mm. (11 3/8 x 8"). Double column, 35 lines in Hebrew type. From the FIRST BOOK PRINTED IN LISBON. Matted. Goff Heb-87/H-11670; BMC XIII, 94; ISTC im00866160. ♦One corner slightly rounded, two small marginal repairs, a couple minor stains, a hint of soiling along edges, but a well-preserved leaf with ample margins. \$450 (ST15097-08)



**24 (INCUNABULAR PRINTED LEAF - ENGLAND). VORAGINE, JACOBUS DE.** GOLDEN LEGEND. TEXT FROM THE END OF THE LIFE OF ST. JOHN THE ALMONER, AND THE CONVERSION OF ST. PAUL. (Westminster: Wynkyn de Worde, 1493) 250 x 185 mm. (9 7/8 x 7 1/4"). Double column, 44 lines in black letter type. Second Edition (following the 1484 edition printed by William Caxton). Matted. Two five-line woodcut initials and a large (103 mm.) woodcut of St. Paul holding a sword and a book. Goff J-150; BMC XI, 184; ISTC ij00150000 ♦Edges chipped in a couple places, a few small stains (one touching a headline but not affecting legibility), otherwise fresh and clean and in excellent overall condition. \$950 (ST15097-04)





**25 (INCUNABULAR PRINTED LEAF - GREEK). ARISTOTLE, [and others]. OPERA. TEXT FROM VOLUME IV.** (Venice: Aldus Manutius, 1 June 1497) 298 x 200. (11 3/4 x 7 7/8"). Single column, 30 lines in Greek type. From the EDITIO PRINCEPS OF ARISTOTLE IN GREEK. Matted. PMM 38; Renouard, pp. 7-9; Goff A-959; BMC V, 555; ISTC ia00959000. ♦ A little wrinkling around the edges in a few places, one or two negligible marginal blemishes, but in excellent condition, clean and fresh and with generous margins. **\$475**

*This leaf comes from what is widely considered to be one of the most important printed works of the incunabular period, as well as the seminal work of the Aldine Press. According to PMM, this "was the first major Greek prose text to be re-introduced in the original to the western world by the intervention of the printing press." Complete copies of all five volumes that comprise the editio princeps (printed between 1495-98) are very rare on the market and, unsurprisingly, command massive sums when they do come up for sale; the last set at auction sold for almost £280,000 hammer in 2018, making the present leaf an attractive (and affordable) alternative. (ST15097-21)*

**26 (INCUNABULAR PRINTED LEAF - GREEK). MUSURUS, MARCUS, Editor. ETYMOLOGICUM MAGNUM GRAECUM.** (Venice: Zacharias Callierges for Nicholas Blastus and Anna Notara, 8 July 1499) 408 x 278 mm. (16 x 11"). Double column, verso with 50 lines in Greek type. From the EDITIO PRINCEPS. Matted. With a handsome headpiece printed in red and incorporating the printer's name and device, one large decorative (60 mm.) initial printed in red. Printed in red and black. Several marginal notations in ink by a contemporary(?) hand. Goff E-112; BMC V, 580; ISTC ie00112000. ♦ A light dampstain affecting most of the lower half of the leaf (though not unsightly and not affecting legibility), small rough patch on lower corner where it appears an ink notation was scratched away, otherwise a very nice wide-margined specimen of the first of only four works printed at the press of Zacharias Callierges. **\$450 (ST15097-19)**





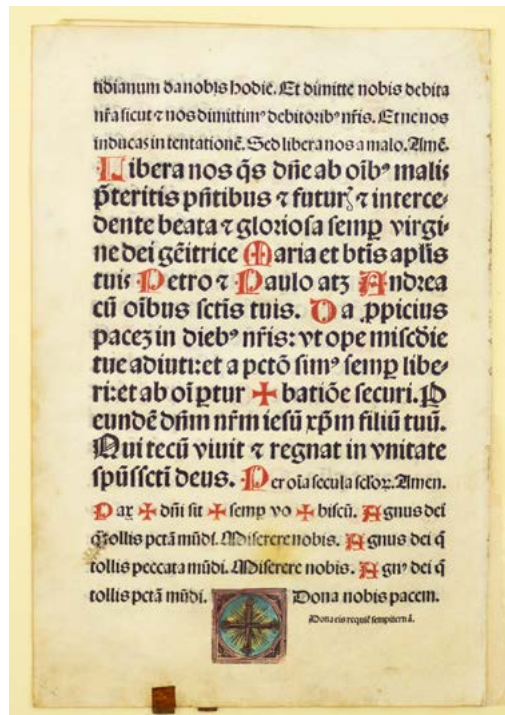
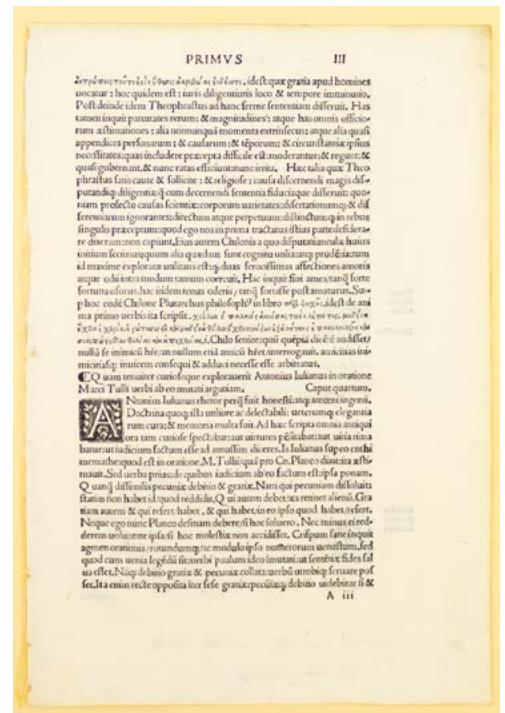


**27 (INCUNABULAR PRINTED LEAF - GREEK). SUIDAS. LEXICON GRAECUM.** (Milan: Johann Bissolus and Benedictus Mangius, 15 November 1499) 323 x 230 mm. (12 3/4 x 9"). Single column, 43 lines, text in Greek. From the EDITIO PRINCEPS. Matted. Recto with space for a manuscript initial that was never added. Goff S-829; BMC VI, 792; ISTC is00829000. ♦ Paper perhaps a shade less than bright, a hint of very light foxing, a few faint stains, other trivial imperfections, but all very minor, and on the whole in excellent condition and with ample margins. \$350 (ST15097-22)

**28 (INCUNABULAR PRINTED LEAVES - AUGSBURG). ZAINER, GÜNTHER, JOHANNES BÄMLER, ANTON SORG, and others, Printers. A COLLECTION OF 37 PRINTED LEAVES FROM BOOKS PRINTED IN AUGSBURG, 33 FROM INCUNABULA.** (Augsburg: 1470-1523) All leaves in archival mats, housed in a (slightly scuffed) linen clamshell box measuring 520 x 365 mm. (20 3/8 x 14 1/2"). 14 LEAVES WITH WOODCUTS, THE MAJORITY OF THESE COLORED BY A CONTEMPORARY HAND. ♦ A couple of leaves a little browned, two others trimmed a bit close, one with loss of headline, trivial marginal stains or smudges, but the leaves generally fine and fresh. \$12,500 (ST15096)



**29 (PRINTED LEAF). GELLIUS, AULUS. NOCTES ATTICAE.** (Venice: Johann Tacuinus de Tridino, 1509) 310 x 213 mm. (12 1/4 x 8 3/8"). Single column, 42 lines in Greek and Latin, the latter in a roman typeface. Matted. With three four-line decorative woodcut initials. Lower margin with some pencil notes now mostly erased. Adams G-339; EDIT16 20603. ♦Paper just slightly yellow, but a beautiful leaf—crisp, clean, and with generous margins. \$75 (ST15097-23)

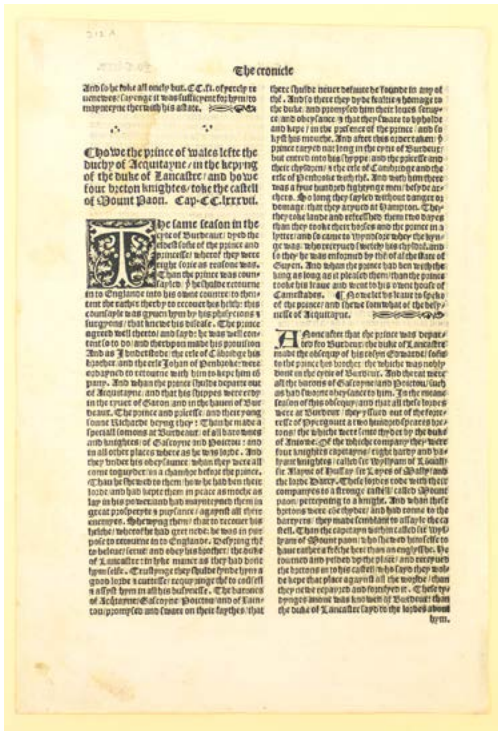


**30 (PRINTED BIFOLIUM ON VELLUM). MISSALE PATAVIENSE.** (Vienna: Johann Winterburger, 1512) 298 x 398 mm. (11 3/4 x 15 5/8"). Single column, 19 lines in gothic type, text in two sizes. Matted. With a small hand-painted woodcut vignette featuring a cross. Printed in red and black. A small tab glued to lower margins. VD16 M-5611. ♦Light marginal soiling, a couple small stains, upper margins slightly wrinkled, tip of one corner torn away, two small (naturally occurring?) tears in vellum touching a letter or two (evidently sewn up at one point), but these issues all quite minor, and on the whole an excellent specimen, still very fresh and clean. \$750 (ST15097-05)



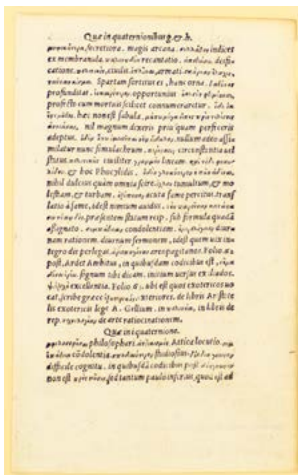
**31 (PRINTED LEAF). ERASMUS, DESIDERIUS. NOVUM TESTAMENTUM OMNE.** (Basel: Johann Froben, 1522) 326 x 225 mm. (12 7/8 x 8 7/8"). Single column, recto with 35 lines (and two head-pieces measuring approximately three lines each) in Greek and Latin, the latter in a roman typeface. Matted. With three lovely decorative woodcut initials, the largest measuring nine lines (45 mm.) and featuring two putti, and with three different head- and tailpieces, one of knotwork, another with animals and cornucopias, and the largest and most impressive showing a long procession with Venus and Cupid at the center. VD16 B 4198. ♦A sprinkling of light foxing, but in excellent condition overall, clean, fresh, and with ample margins. \$150 (ST15097-24)





**32 (PRINTED LEAF). FROISSART, JEAN. CHRONICLES.** (London: Richard Pynson, 1523) 326 x 224 mm. (12 3/4 x 8 3/4"). Double column, 54 lines in black letter type. Translated by John Bouchier, Lord Berners. From the FIRST EDITION IN ENGLISH. Matted. With woodcut line-enders and a seven-line woodcut initial. STC 11396. ♦Light dampstain in one corner (touching a paragraph or two of text), fore edge with scant remains of mounting tape in both corners, a few minor marginal smudges or stains, but in very good condition overall, generally clean and fresh. \$75 (ST15097-09)

**33 (PRINTED LEAF). ARISTOTLE. TITLE PAGE FROM "OPERA."** (Basel: Johann Bebel and Michael Isengrin, 1539) 348 x 220 mm. (13 3/8 x 8 3/4"). Text in Greek and Latin. Edited by Erasmus Roterodamus. Matted. With printer's device. With a few later ink inscriptions. VD16 A-3280. ♦Paper a little browned and lightly soiled, lower edge and corner a bit thin and slightly frayed, two closed tears expertly repaired (one touching text but with no loss), a couple small wormholes, but with nothing approaching a serious flaw, and overall a very good specimen. \$75 (ST15097-26)

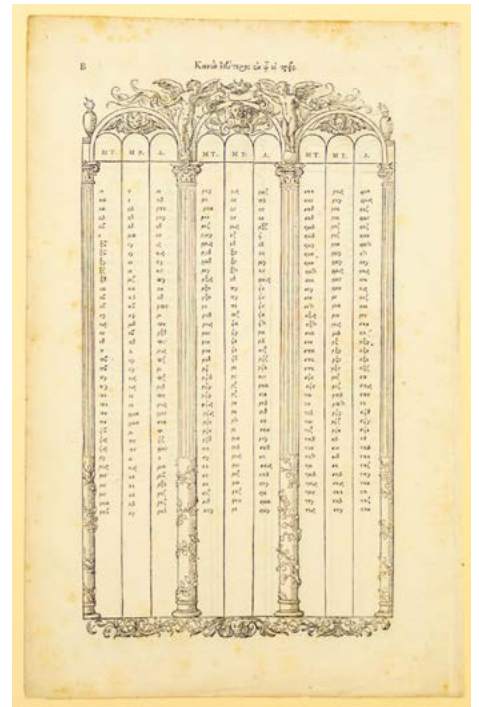


**34 (PRINTED LEAF). CICERO, MARCUS TULLIUS. M. TULLI CICERONIS ALTERUM EPISTOLARUM VOLUMEN . . . CUM PRAEFATIONE IOAN. STURMII.** (Strassburg: Wendelin Rihel, 1541) 170 x 106 mm. (6 3/4 x 4 1/8"). Single column, 31 lines in Greek and Latin, italic type. Matted. VD16 C-2960. ♦Fore margin just slightly chafed in one spot, but a fine specimen. \$25 (ST15097-27)



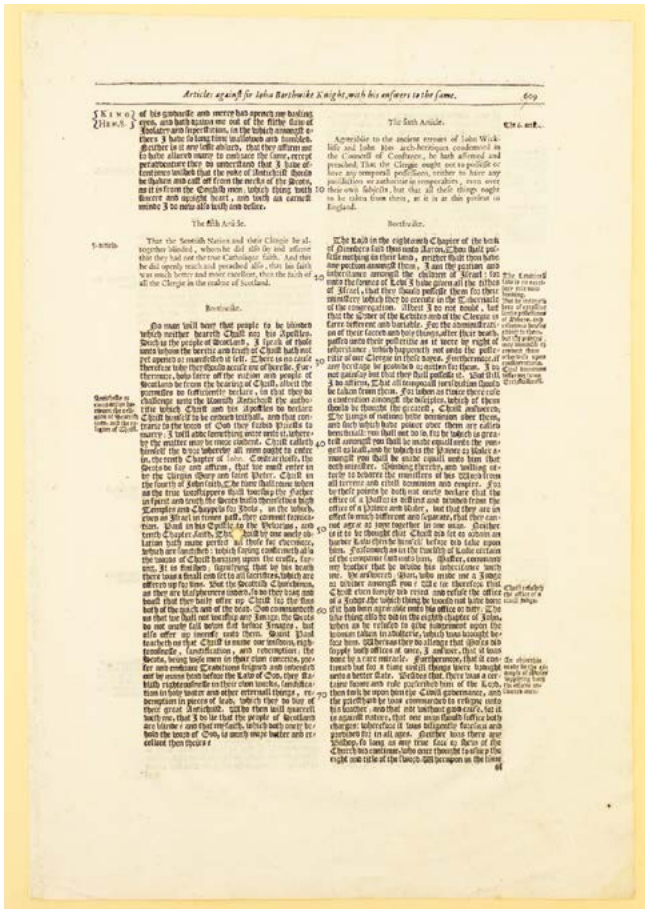
**35 (PRINTED LEAF). ARISTOTLE. OPERA.** (Basel: Johann Bebel and Michel Isengrin, 1550) 320 x 218 mm. (12 5/8 x 8 1/2"). Text in Greek. Edited by Desiderius Erasmus and Simon Grynaeus. Third Edition. Matted. With a 10-line woodcut Greek initial. Margins with a few ink notations in Latin by a contemporary hand. VD16 A-3281. ♦A little mild foxing in upper and lower margins, otherwise in excellent condition. \$35 (ST15097-29)

**36 (PRINTED LEAF). BIBLE IN GREEK. TEXT FROM THE CANON TABLES.** (Paris: Robert Estienne, 1550) 312 x 202 mm. (12 1/4 x 8"). Text in nine columns within a frame, Greek type. Third Edition, also known as the "Editio Regia." Matted. Both sides with woodcut columns and arched-top frames. Darlowe & Moule 4622; Renouard, p. 75; Schreiber 105. ♦Very light marginal foxing, a hint of staining along top edge, but a very nice, clean specimen of the "Royal Edition," one of four Estienne printings and the one generally considered to be the most important and aesthetically pleasing. \$85 (ST15097-28)

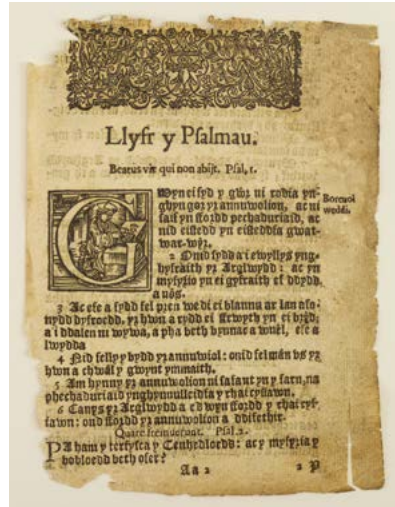


**37 (PRINTED LEAF). BASILIUS CAESARENSIS. ENARRATIO ESAIAM PROPHE TAM.** (Paris: Carolus [Charlotte] Guillard, et al., 1556) 318 x 208 mm. (12 1/2 x 8 1/8"). Single column, 60 lines in Greek and Latin, the latter in italic type. Matted. ♦A little browning around the edges and a couple of negligible blemishes, otherwise a very clean, near-fine specimen. \$75 (ST15097-30)



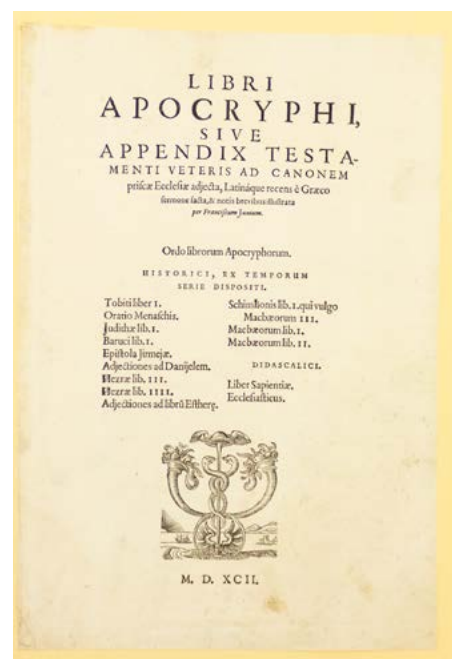


**38 (PRINTED LEAF). FOXE, JOHN. BOOK OF MARTYRS.** (London: John Day, 1570, 1576, or 1583.) 371 x 255 mm. (14 5/8" x 10"). Double column, 78 lines in black letter and roman type. Matted. ♦A small hole affecting a few letters on each side, a couple negligible marginal blemishes, otherwise in beautiful condition, clean, bright, and with ample margins. \$75 (ST15097-10)



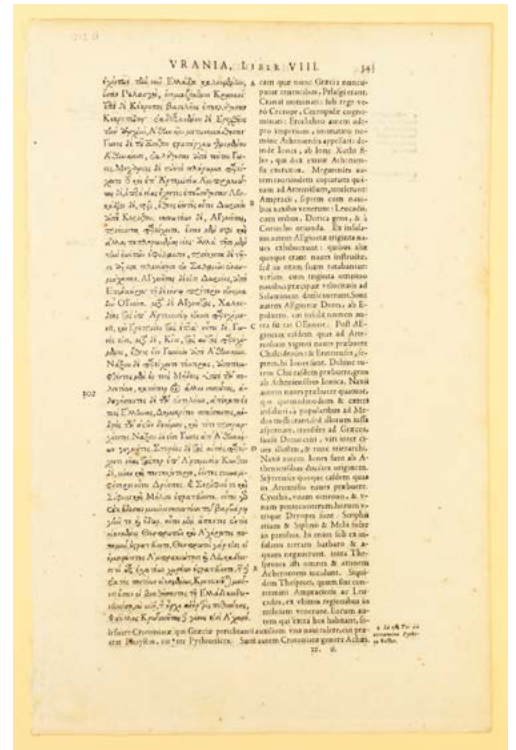
**39 (PRINTED LEAF). BIBLE IN WELSH. PSALMAU DAFYDD. [PSALMS].** (London: Deputies of Christopher Barker, 1588) 178 x 133 mm. (7 x 5 1/4"). Single column, 35 lines, black letter type. Housed in mylar and matted. With woodcut headpiece and eight-line inhabited initial. Ballinger & Jones, "The Bible in Wales" 7; Darlow & Moule 9582. ♦Paper somewhat browned and soiled, edges a bit frayed and top of verso with two small strips of old backing (affecting first line of verso and obscuring a few words of the next two lines), a two-inch closed marginal tear, other minor blemishes, but despite these faults still a good specimen, especially given that it would have been subjected to heavy use. \$65

According to Darlow & Moule, this leaf comes from "A liturgical edition, reprinted, with some correction, from [the First Edition of the Bible in Welsh]," which was published the same year. (ST15097-11)



**40 (PRINTED LEAF). BIBLE IN LATIN. TITLE PAGE TO THE APOCRYPHA.** (London: George Bishop, Ralph Newbery, and Robert Barker, 1592) 290 x 198 mm. (11 3/8 x 7 3/4") Printed on recto only. Matted. With printer's device. Darlow & Moule 6185; STC 2061.5. ♦A couple of small thumb smudges and light general soiling, otherwise in excellent condition and still quite bright and fresh. \$100 (ST15097-13)

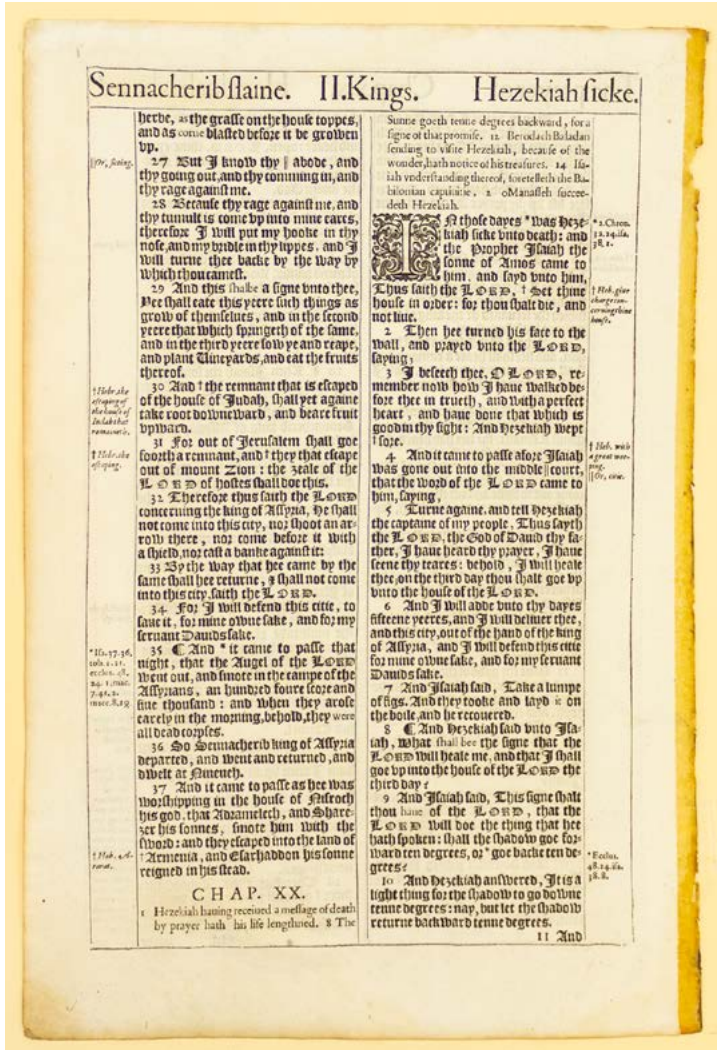
**41 (PRINTED LEAF). HERODOTUS. HISTORIARUM LIBRI IX.** (Geneva: Henri Estienne, 1592) 346 x 225 mm. (13 5/8 x 8 7/8"). Text in parallel columns of Greek and Latin, 47 lines, Latin in roman type. Second Edition. Matted. Renouard 155:3; Schreiber 222; Adams H-398. ♦In excellent condition, with just a light dusting of mild foxing. \$65 (ST15097-32) *Pictured at Right*



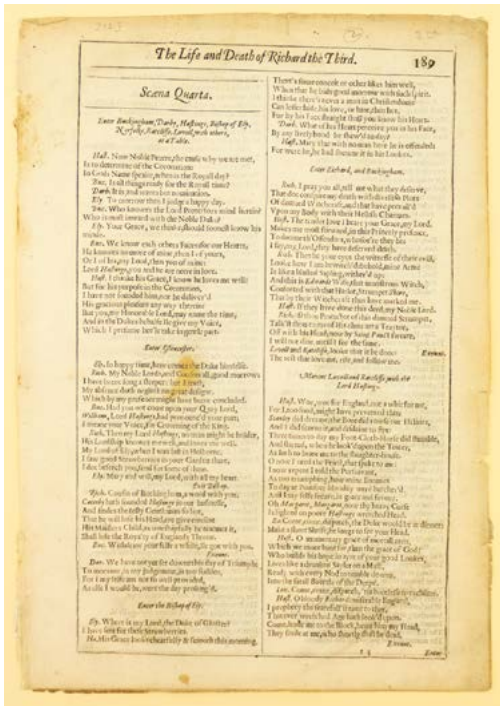
**42 (PRINTED LEAF). BIBLE IN LATIN. TITLE PAGE TO "PARS SECUNDA" [JOSHUA - ESTHER].** (London: G. B. R. N. & R. B. [George Bishop, Ralph Newbery, and Robert Barker], 1593, 1592) 270 x 186 mm. (10 5/8 x 7 1/4"). Printed on recto only. Matted. With elaborate woodcut headpiece and tailpiece. Darlow & Moule 6185; STC 2061.5. ♦Top and bottom edges with hints of wrinkling, a couple minor blemishes, but in excellent condition overall, bright and clean. \$75 (ST15097-12) *Pictured Below*



**43 (PRINTED LEAF). BIBLE IN ENGLISH. (KING JAMES BIBLE). TEXT FROM 2 KINGS, CHAPTERS 19-20.** (London: Robert Barker, 1611) 415 x 280 mm. (16 1/4 x 11"). Double column, 59 lines, black letter type. Matted. With one woodcut initial. Herbert 309; STC 2216. ♦Gutter with a narrow strip somewhat yellowed (from binder's glue or old mounting), a hint of soiling around edges, but in excellent condition, very clean, smooth, and bright. \$150 (ST15097-14)



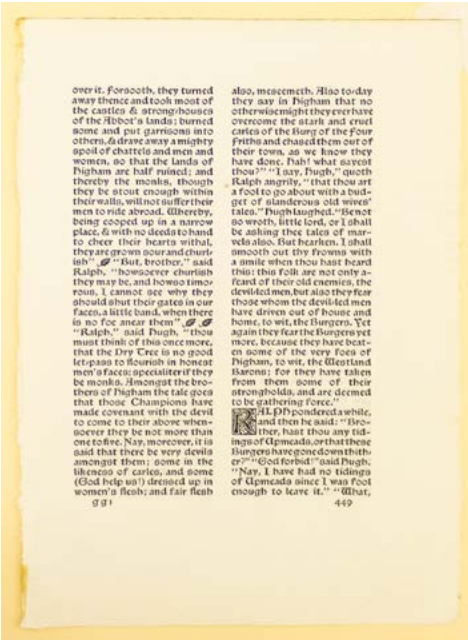




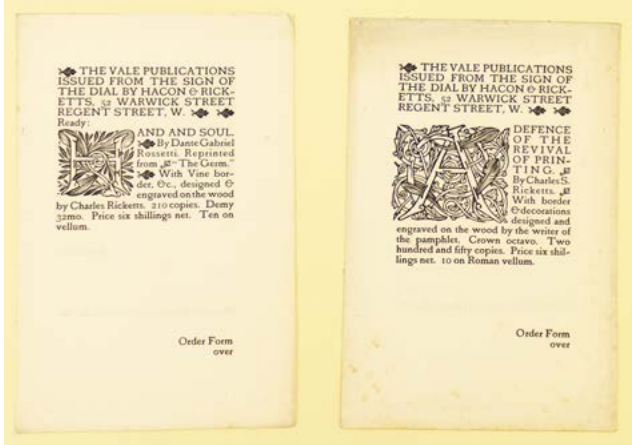
**44 (PRINTED LEAF). SHAKESPEARE, WILLIAM.** COLLECTED WORKS [SECOND FOLIO EDITION]. TEXT FROM "RICHARD THE THIRD." (London: Thomas Cotes for John Smethwick, 1632) 318 x 225 mm. (12 1/2 x 8 3/4"). Double Column, 66 lines in roman and italic type. Matted. STC 22274. ♦Paper slightly toned, edges a little soiled and nicked in places, a couple small stains (one touching text but not obscuring meaning), but overall in very good condition. \$275 (ST15097-15)

**45 (PRINTED LEAF). (KELMSCOTT PRESS). MORRIS, WILLIAM.** THE WELL AT THE WORLD'S END. (Hammersmith: Kelmscott Press, 1896) 275 x 200 mm. (10 1/2 x 7 7/8"). Double column, 41 lines, Chaucer typeface. Matted. Several one-line leaf motifs in text, one three-line decorative woodcut initial. Peterson A-39; Sparling 39; Forman 164; Dreyfus, "William Morris: Typographer," p. 88. ♦One tiny spot in the space between columns, otherwise especially clean, fresh, and bright. \$175

*This is a very pleasing leaf from the work Morris dubbed "The Interminable," due to the fact that it spent more time in production than any other Kelmscott Press publication. Printing commenced in December 1892 and only finished in March 1896, the delay due in part to difficulties with the illustrations. (ST15097-25)*



**46 (PRINTED LEAVES). (VALE PRESS - EPHEMERA).** PROSPECTUS FOR "DEFENCE OF THE REVIVAL OF PRINTING." [together with] PROSPECTUS FOR "HAND AND SOUL." (London: Vale Press, 1899; 1900.) 190 x 127 mm. (7 1/2 x 5"). Each prospectus consisting of one leaf printed on both sides, order form on verso. Loose as issued and mounted side by side in a single mat. Each leaf with a large and intricate woodcut initial. ♦"Defence" with a little soiling around edges and a sprinkling of light foxing, "Hand" with a horizontal crease through the center, otherwise in pleasing condition. \$100 (ST15097-17)



CONTINUE SCROLLING TO GO TO SECTION III. BOOKS PRINTED BEFORE 1800 OR  
 CLICK HERE TO GO BACK TO TABLE OF CONTENTS U

### III. BOOKS PRINTED BEFORE 1800

*“Indisputably the Most Beautiful, the Strangest,  
And Most Inventive Work of 17th Century Esoteric Alchemy”*

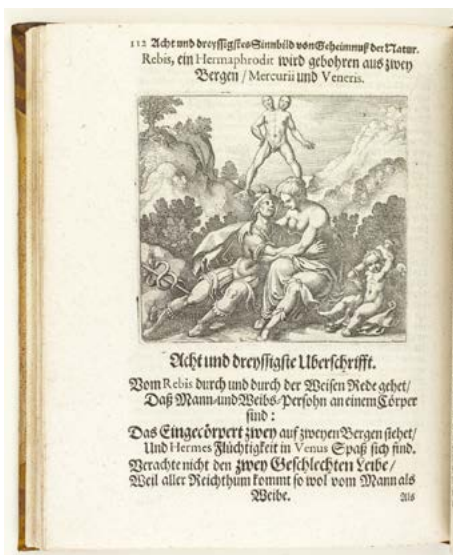
**47** (ALCHEMY - EMBLEM BOOK). MAIER, MICHAEL. CHYMISCHES CABINET DERER GOSSEN GEHEIMNUSSEN DER NATUR DURCH WOHL ERSONNENE SINNREICHE KUPFFERSTICHE UND EMBLEMATA. (Frankfurt: Georg Heinrich Oehrling, 1708) 202 x 160 mm. (8 x 6 1/4"). 2 p.l., 151, [2] (blank), 152-53 pp. First Edition in German. Original patterned paper boards and calf corners, expertly and sympathetically rebaked with unadorned calf, raised bands. WITH 50 FINE COPPER-ENGRAVED EMBLEMS BY MATTHÄUS MERIAN THE ELDER. Front pastedown with engraved “Mannington Hall” bookplate of

English diplomat Horatio Walpole (1678-1757). Ferguson II, 63; Duveen 385; Landwehr, “German Emblem Books” 413; Kindlers Neues Literatur Lexikon X, 886; Nummedal, “How to Read the Alchemical Corpus” (introduction to the digital edition at the Max Planck Institute); Thorndike VII, 173. ♦A little soiling to boards, but the binding solid and not without appeal, leaves lightly washed, one small rust spot to text, one ink stain obscuring a couple of letters, but AN EXCEPTIONALLY PLEASING COPY, the text especially clean, with excellent impressions of the engravings. **\$24,000**



*Using the same Merian engravings created for the 1617 original printing (entitled “Atalanta Fugiens”), this is the second edition and the first in German of a work described by Kindlers as “indisputably the most beautiful, the strangest and most inventive work of 17th century esoteric alchemy.”* Maier begins with the myth of Atalanta told in Ovid’s “Metamorphoses” and then brings in poetry, music, alchemical symbols, and emblems.

This “Chemical Cabinet” presents 50 emblems, “each containing a motto, a copper plate engraving by the renowned Matthäus Merian, an epigram (in German and Latin), an accompanying fugue (or canon) for three voices, and a discourse explicating the emblem’s alchemical meaning. The parts of each emblem and the book as a whole are meant to work together, with the music, image, and text as an interlocking guide to alchemical theory and to the production of the philosophers’ stone. The multimedia ‘Atalanta fugiens’ was meant not only to link sound, sight, and intellect, but also to spark discussion and laboratory practice, making it an intriguing point of entry into an examination of the place of reading and writing—and their relationship to other bodily ways of knowing—in the production of early modern knowledge.” (Nummedal, introduction to “Project



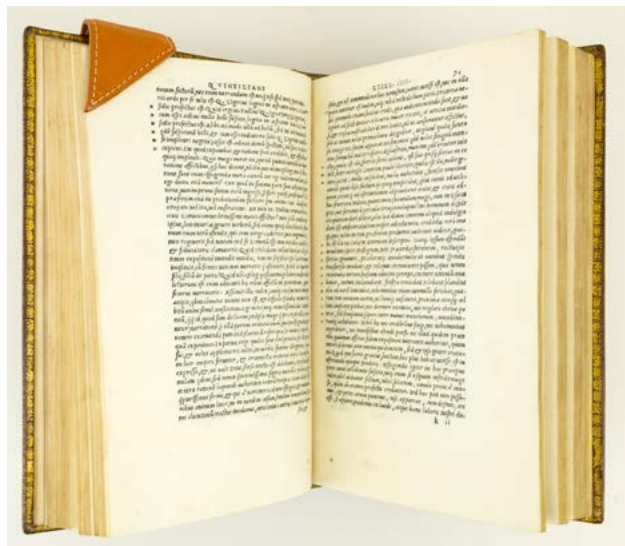
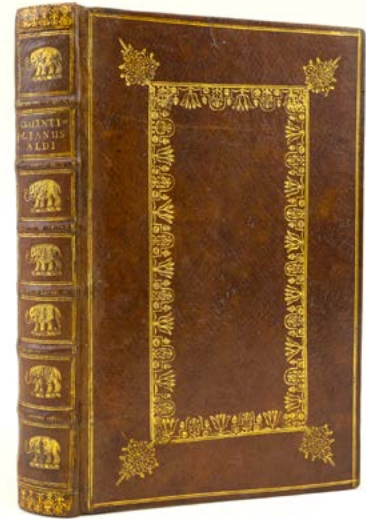
Atalanta,” the Max Planck Institute’s digital edition of “Atalanta Fugiens”) German physician, courtier, and alchemist Michael Maier (1568-1622) studied medicine at Padua and at the University of Basel, and he served as physician and counselor to Holy Roman Emperor Rudolf II. According to Thorndike,



"Maier was a Rosicrucian and gained Robert Fludd for that fraternity"; DSB notes that he "helped to organize the publication of the works of Fludd in Frankfurt . . . [and] probably had a hand in the publication of the 'Fama Fraternitatis' (1616)." This is a very scarce edition in commerce (and a good deal rarer than the dramatically more costly first edition): ABPC and RBH record five other copies sold at auction in the past 50 years. This book (and books like it) almost never turn up in decent condition, let alone as pleasing as the present copy. (ST16190)

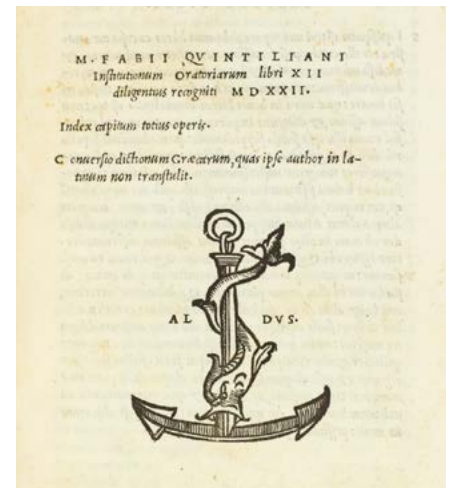
*An Outstanding Copy of an Aldine from the Fine Library of Andrew Fountaine*

**48 (ALDINE IMPRINTS). QUINTILIAN. INSTITUTIONUM ORATORIARUM LIBRI XII DILIGENTIUS RECOGNITI MDXXII. INDEX CAPITUM TOTIUS OPERIS.** (Venetiis [Venice]: In aedibus Aldi, et Andreae Soceri, 1522 [1521]) 222 x 136 mm. (8 3/4 x 5 1/2"). 4 p.l., 230 leaves. Second Aldine Edition. HANDSOME 18TH CENTURY BROWN DICED RUSSIA, GILT, covers framed by unusual cresting floral roll, oblique fleurons at corners, raised bands, spine compartments with gilt elephant emblem of Sir Andrew Fountaine (see below), gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt (near-invisible repairs to joints). With Aldine dolphin and anchor device on title and last page. Ahmanson-Murphy 168; Renouard 93:14; Kallendorf 184; Adams Q-56; EDIT 16 CNCE 54149; STC Italian, p. 546; Brunet IV, 1025. For the binding: University of Toronto database of British Armorial Bindings, <https://armorial.library.utoronto.ca/stamp-owners/FOU002>, Stamp #4. ♦Tiny, unobtrusive scratch near head of front board, trivial marginal smudging to first, last, and four other leaves, tiny wormhole to tail margin, extending to half-inch trail on two quires, but A BEAUTIFUL COPY, remarkably clean, fresh, and bright internally, with ample margins, and the binding lustrous. **\$4,500**

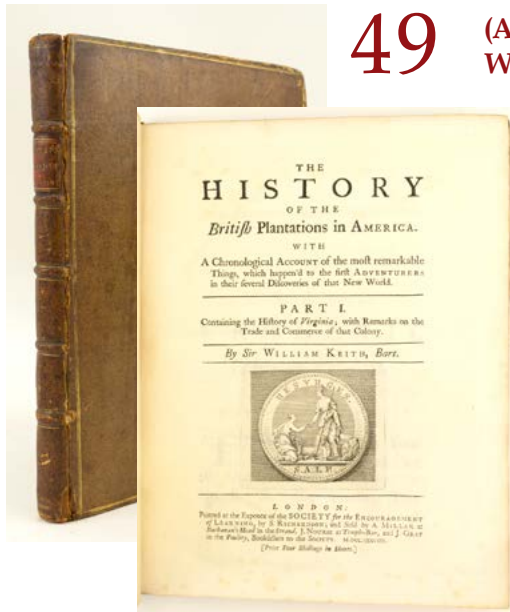


*Bound for a prominent connoisseur, this is a very lovely copy of a work that exerted considerable influence on humanist and Renaissance educational views.* A rhetorician of Spanish origin living in Rome, Quintilian (ca. 35 - ca. 95 A.D.) was a respected teacher in Rome, where his pupils included Pliny the younger and the grandnephews of Emperor Domitian. After his retirement, he wrote this treatise as a manual for educating an orator, from early childhood through young adulthood; a complete manuscript of the work was discovered by Poggio Bracciolini, and it first appeared in print in 1470. The first Aldine printing was issued in 1514; our printing was done in 1521, according to the colophon and Renouard, although the title page is dated 1522. The bulk of the volume covers the matter and manner of

oratory, while the first two books (of 12) contain important early comments on the theories of education; the final two books constitute a critical history of earlier classical literature, in which Quintilian ranks authors in their respective disciplines, setting Homer and Virgil at the top of Greek and Latin literature, respectively. The work was a bestseller in the Renaissance because, as the Oxford Companion points out, "Quintilian's conception of the purpose of education—to produce not a pedant but a man of high character and general culture—was in harmony with that of the humanists of the 16th century." Former owner Sir Andrew Fountaine (1676-1753) was a well-travelled, Oxford-educated collector of antiquities. He served as Vice-Chamberlain to Princess (later Queen) Caroline, as tutor to William, Duke of



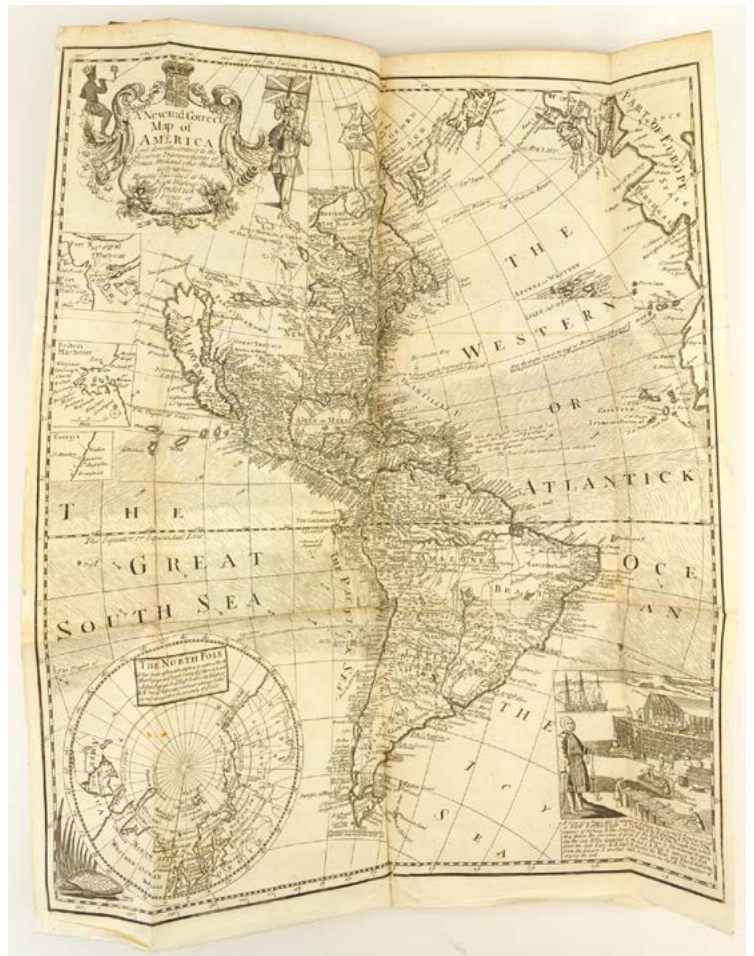
Cumberland, and as Master of the Mint, in which position he succeeded Sir Isaac Newton. Books from Fountaine's library are invariably very well preserved, and this one is in an exceptionally fine state, with its untouched text remarkably fresh and bright. (ST16215f)



49

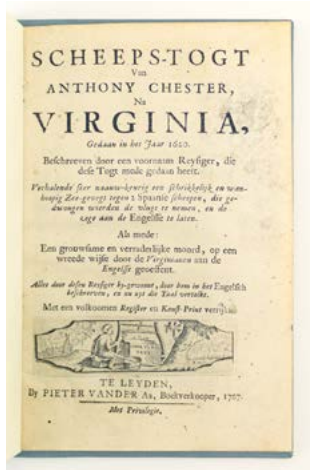
(AMERICANA - VIRGINIA, COLONIAL HISTORY OF). KEITH, WILLIAM. THE HISTORY OF THE BRITISH PLANTATIONS IN AMERICA. . . . CONTAINING THE HISTORY OF VIRGINIA; WITH REMARKS ON THE TRADE AND COMMERCE OF THAT COLONY. (London: [Printed for] the Society for the Encouragement of Learning by S. Richardson, 1738) 240 x 186 mm. (9 1/2 x 7 1/4"). 4 p.l., 187, [1] pp. FIRST EDITION. Contemporary sprinkled calf, raised bands, red morocco label. With engraved device of the Society on title page and final page, engraved tailpiece, and TWO FOLDING MAPS. Church 930; Howes K-36; Sabin 37240; ESTC T115083. ♦Front joint cracked (but the cover still firmly attached), thin half-inch chip to spine at tail of front joint, other minor signs of wear to the leather, but the original unsophisticated binding sound and pleasing. Light scattered foxing (mostly confined to margins), one leaf with a tiny hole affecting a couple of words, other trivial imperfections, but A FINE COPY INTERNALLY, the paper fresh and clean, the maps (remarkably) free from any tears. \$15,000

*Tracing the history of Virginia from the earliest English settlements through the first quarter of the 18th century, with valuable notes on the colony's economy and trade, this is a scarce and valuable work by a former colonial official with direct knowledge of the region.* The history draws on earlier accounts, most notably the 1705 work of Jamestown-born historian Robert Beverley (ca. 1667-1722), but the more contemporary observations, including those related to agriculture and economy, come from the firsthand experiences of author William Keith (1680-1749), who went to Virginia in 1714 upon his appointment as surveyor-general of customs for the southern colonies in North America. According to ANB, he toured Virginia, the Carolinas, Pennsylvania, and Jamaica over the next two years, charming all he met. In 1717, he became governor of Pennsylvania and, according to ANB, "for five years, from 1717 to 1722, Keith was the most popular governor since the founding of the colony." During his service in the American colonies, Keith wrote reports to the British government that ANB says "helped shape royal policy well into the 1760s." Knowledge gleaned in producing these reports is shared in the present work, which features two fine maps: "A New and Correct Map of America" (measuring 560 x 475 mm.), showing North and South America, with California as an island, with inset views of Port Royal, Boston, Georgia, North Pole and a Newfoundland cod fishery, as well as "A New Map of Virginia" (measuring 340 x 235 mm.) by Thomas Fairfax, dated 1738, showing the Tidewater region of the Mid-Atlantic states, centering on Virginia, with Maryland and [New] Jersey to the north and North Carolina to the south. Thomas Jefferson was familiar with this work, remarking in "Notes on Virginia" that it





is “agreeable enough in style, and passes over events of little importance.” Keith intended this to be the first in a series on the British colonies in North America—thus the “End of Vol. I” notation on the final page—but the project was abandoned for lack of funds. This work is rare in the marketplace: just two copies complete with maps (one of these in a modern binding) have appeared at auction since 1991. (ST16322)



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

*Featuring a memorably bloody folding engraving, this is a vivid first-person account of the 1622 surprise attack on Jamestown settlers by Powhatan Indians, fighting back against the colonists' increasing encroachment on their territories and attempts to convert them from their traditional religion.* The killing of a tribal member by a settler

was the last straw, and the Powhatan plotted an assault on the settlements and the fort. Some

of the colonists, led by George Thorpe, had advocated for trying to integrate the Indians into the English colony, and these overtures had met with sufficient success that no one was suspicious on 22 March 1622, when Powhatan men came to the settlements with gifts of food, mingling and eating with residents. Members of the tribe often visited and had friendly interactions with the inhabitants, but this time the Powhatan, on a pre-arranged signal, violently attacked the English at midday, using the settlers' farming tools and muskets, as well as their own weapons, to kill men, women, and children, masters and servants, indiscriminately. The chaotic and terrifying scene is vividly portrayed in the engraved plate here. In all, 347 settlers were killed, and their bodies desecrated. The fort at Jamestown had been forewarned by a Powhatan convert to Christianity, who told his employer of the planned attack in time for the fort to prepare its defenses. After successfully repulsing the incursion, the English took their revenge, killing scores of the Powhatan, and burning their homes and crops. Our unnamed narrator travelled from England to Virginia in 1620, on a ship commanded by Captain Anthony Chester; because this account was first published in Pieter Vander Aa's series of books on voyages (1707-08), the work bears the name of the ship's captain, although he had sailed back to England long before the massacre at Jamestown. Chester did play a leading role in the narrative's other great drama, which occurred during the voyage across the Atlantic. His ship, carrying cargo and passengers, came under attack by two Spanish warships off the coast of Hispaniola. Despite being hampered by a full cargo load, limited firepower, and a far less maneuverable vessel, Chester managed to repel the assault and get his ship safely on her way, no mean feat of seamanship. The first English version of this account appeared in Captain John Smith's "General Historie of Virginia" in 1624. This short, ephemeral pamphlet is scarce: OCLC locates half a dozen print copies in U.S. libraries, while ABPC and RBH record just one copy at auction. (ST16320)



**51** **ARRIANUS, FLAVIUS.** DE REBUS GESTIS ALEXANDRI MAGNI REGIS MACEDONUM LIBRI OCTO. (Lyon: Sébastien Gryphe, 1552) 121 x 78 mm. (4 3/4 x 3»). 419 [i.e., 421], [3] (blank) pp. Edited by Bartholomeus Facius. Pleasing contemporary limp vellum, covers with gilt-rule frame, gilt coat of arms at center, smooth spine divided into panels with gilt rules, each panel with anular dot at center, ink lettering at head of spine. Adams A-2012; USTC 151082. ♦Spine a little soiled, a couple of shallow chips to tail edge of boards, intermittent light dampstain to lower quarter of leaves, isolated mild browning, but an excellent copy, the text clean and fresh, and the pleasing original binding well preserved. \$950

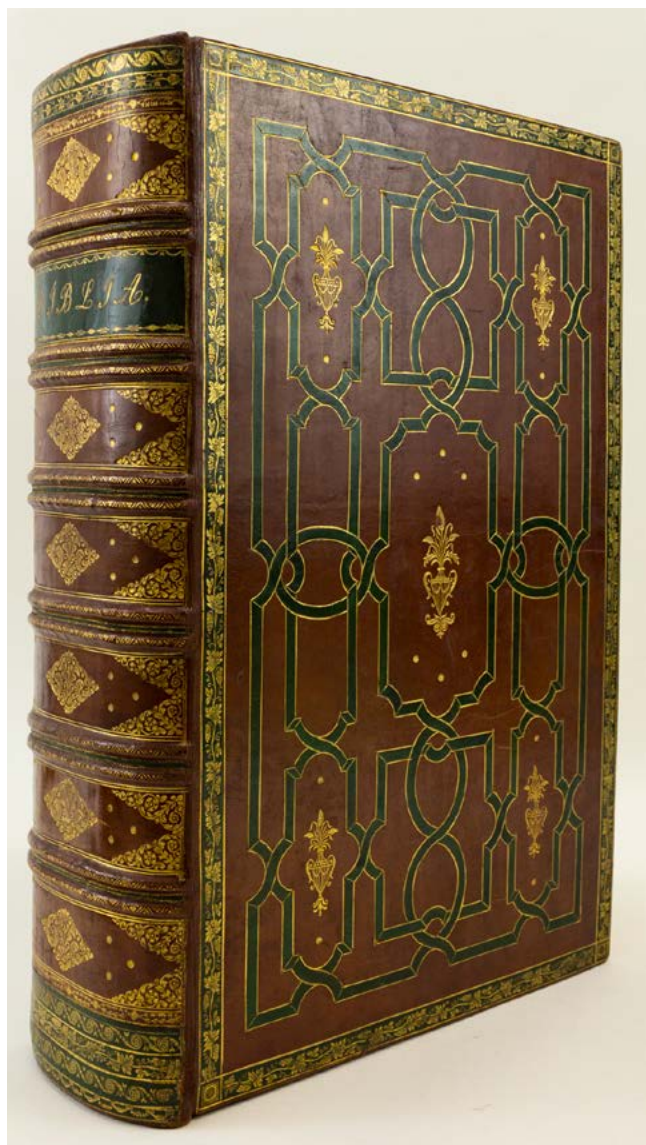


*An attractive copy of a Gryphius edition, this is a version of Alexander's quest to conquer the known world that stands out because Arrianus used Ptolemy's contemporary first-hand account and, in Dorey's words, "showed considerable critical judgement in evaluating his material." After studying with the Stoic philosopher Epictetus in his youth, Flavius Arrianus served the Roman Empire as a soldier, consul, and governor before retiring to write his "Dissertations" (based on studies with Epictetus, and a main source of our knowledge of that Stoic's teachings). He also produced books on history, hunting, and military strategies. Sandys called Arrian "the modern Xenophon, who, with his 'chameleon-like' style, imitates Herodotus and Thucydides as well as Xenophon and Ctesias."*

*Sebastian Gryphe, or Gryphius (1492-1556) was a German humanist printer who had trained in Venice. From 1525 until his death, Gryphe produced a long series of editions of classical authors in Lyon, mostly in small formats like the present one, designed for use by university students. This edition is rarely seen for sale, and our copy is particularly appealing because of its original gilt decorated vellum binding. (ST16215e)*



*The Most Extensive Edition of a Sumptuously Illustrated Bible,  
A Very Fine Copy in Strapwork Morocco by a Royal Binder*



**52 BIBLE IN GERMAN. "KURFÜRSTENBIBEL" [WEIMAR ELECTORS' BIBLE]. (BINDINGS, INLAID - J. H. STAFFEHL). BIBLIA. DAS IST: DIE GANTZE HEILIGE SCHRIFT, ALTES UND NEUES TESTAMENTS. VERDEUTSCHT VON . . . MARTIN LUTHER. (Nuremberg: J. A. Endter, 1768) 454 x 282 mm. (17 7/8 x 11 1/4"). 18 p.l., 11, [51] leaves, 3-8 pp., [4], 9-190, [4], 191-740, [6], 512, 480 pp., [8] leaves. **Three parts bound in one volume.** SUPERB 1822 CALF, GILT AND INLAID IN THE ENTRELAC STYLE, BY J. H. STAFFEHL, covers with inlaid frame of green calf with gilt grapevine roll, center panel with intricate interlacing strapwork of inlaid green calf, five of the compartments formed by the straps with gilt sprays of wheat emerging from urns, raised bands, spine with inlaid green calf dividers, compartments gilt with large lozenge centerpiece of floral tools, floral vine cornerpieces, green calf labels, wide turn-ins framed by three decorative gilt rolls, inlaid green cornerpieces with sunburst, endpapers marbled to resemble tree calf, reinforced hinges, all edges gilt (older repairs to ends of joints). With 47 engraved plates, comprised of: copperplate portraits of Luther and 11 Electors; 11 section titles, each with 11 vignettes; nine full-page engraved depictions of Moses, Prophets, and the Evangelists; seven full-page plates engraved with 12 vignettes, six double-page maps, and two double-page engravings. Printed exhibition(?) card in old glassine envelope laid in at front, the text reading: "Meisterstück / des Hof-Buchbindermeisters / J. H. STAFFEHL zu Hannover. Angefertigt 1822" ["Masterpiece / of the court bookbinder / J. H. STAFFEHL in Hanover. Made in 1822"]. Jahn, p. 91. ♦ A little rubbing to joints and extremities, tiny loss of gilt to centerpiece on upper cover, rear hinge**

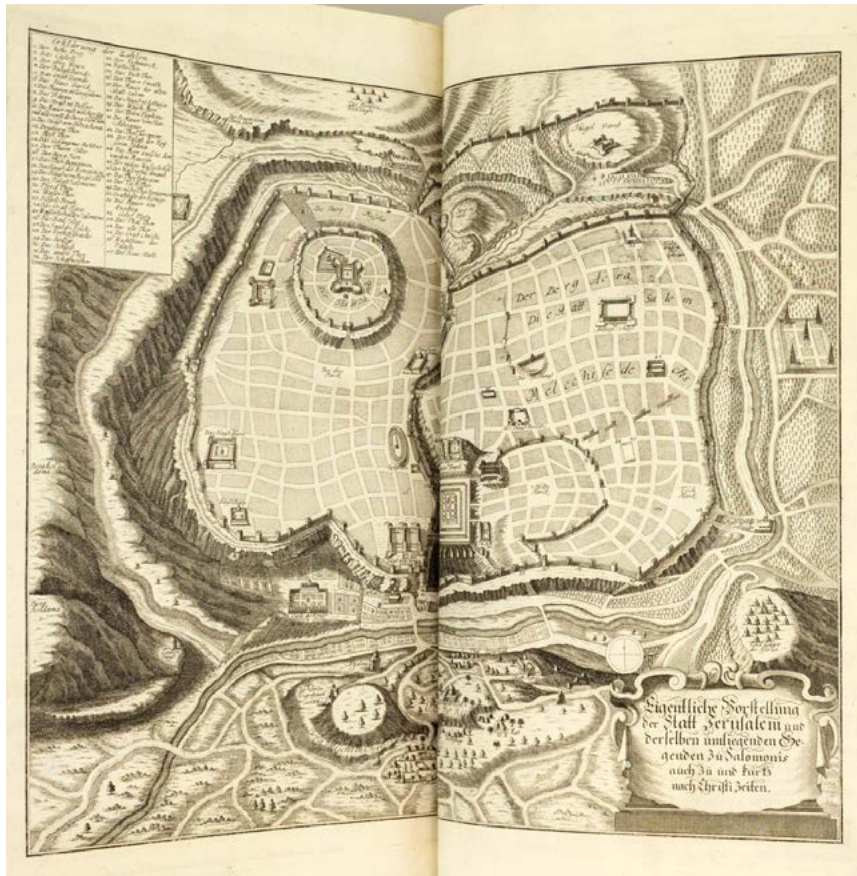




with minor evidence of insect activity, the text with trivial imperfections, but A FINE COPY OF A STRIKINGLY BEAUTIFUL BOOK, the binding lustrous and solid, the contents clean and fresh. \$25,000

*In a splendid binding by a royal bookbinder, this is as good a copy as one could hope to find of the last and most extensive edition of the very popular and sumptuous illustrated German Bible, known as the "Kurfürstenbibel" because of its portraits of the Electoral Princes (called "Kurfürsten" in German). It was originally prepared for Ernst I, Duke of Saxe-Gotha and Altenburg, as a celebration of Martin Luther's Bible translation, and all editions were printed by the Endters, one of the prominent German printing families, the first version appearing in 1641. In addition to portraits of Luther and the Protestant princes of Germany, it contains the maps, views, and illustrated half-titles by Jacob van Sandrart and others, first used in the edition of 1686, but the illustrated half-titles are here all signed by Johann Cristopher Claussner instead of the appropriate artists, and the views and other plates are lacking the signatures found in earlier states. The present copy contains four maps and views not found in other copies of this edition, showing the eastern Mediterranean and Palestine as well as both a map and a view of Jerusalem. Possibly from a 19th or early 20th century bindings or crafts exhibition, the card laid in here describes our binding as a "masterpiece," and that is in no way hyperbole. Remarkably elegant for such a massive tome, the delicately interlacing strapwork and the tasteful gilt tooling are expertly done, harking back to the lovely entrelac style of the 16th century. The binding is a memorable achievement, made all the more noteworthy in that it must have been executed relatively early in our binder's career. "Mittheilungen des Gewerbevereins für das Königreich Hannover: 1848/51" ["Communications from the trade association for the Kingdom of Hanover: 1848-51"] and both the 1856 and 1861 "Hof- und Staatshandbuch für das Königreich Hannover" ["Court and State Manual for the Kingdom of Hanover"] list Staffehl as the court bookbinder. If he was still an active binder more than three decades after our binding was done, he can scarcely have been out of his twenties when he created this work.*



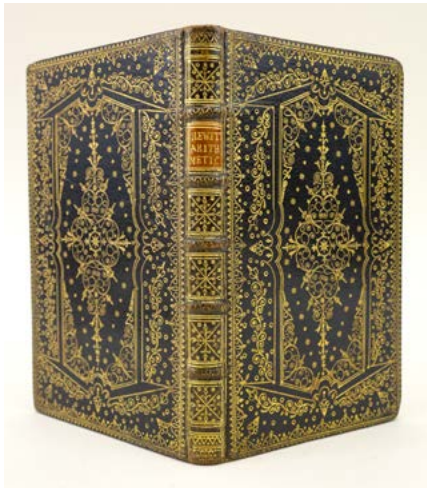


*It would be an impressive achievement at any age, but is exceptional for one apparently so young. Such a large and impressively bound Bible would have been intended for use in a church—or perhaps a royal chapel, given Staffehl's association with the court. (ST16317)*



*Beautifully Bound, Remarkably Well Preserved, Perhaps a Gift from the Author*

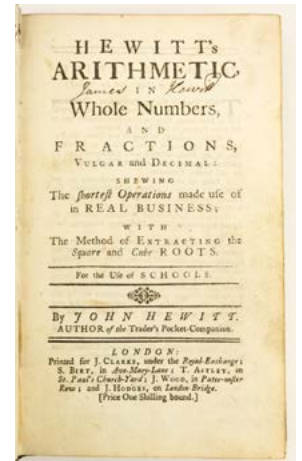
**53** (BINDINGS - COTTAGE ROOF STYLE). HEWITT, JOHN. HEWITT'S ARITHMETIC IN WHOLE NUMBERS, AND FRACTIONS, VULGAR AND DECIMAL: SHEWING THE SHORTEST OPERATIONS MADE USE OF IN REAL BUSINESS, WITH THE METHOD OF EXTRACTING THE SQUARE AND CUBE ROOTS. FOR THE USE OF SCHOOLS. (London: Printed for J. Clarke, et al., [1739-45?]) 170 x 100 mm. (6 3/4 x 4").



[iv]-xii, 127, [5] (ads) pp. (Lacking half title.) SUPERB CONTEMPORARY BLACK MOROCCO, ELABORATELY GILT IN A "COTTAGE ROOF" DESIGN, covers with large, intricate central lozenge surrounded by stars and circlets within a cottage roof frame embellished with trailing floral vines and enclosed by cresting roll and plain and decorative rules, raised bands, spine compartments with saltire intersecting a central fleuron surrounded by circlets, red morocco label, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Title page with ink signature of James Hewitt; verso of front free endpaper and rear flyleaf with ink ownership inscription of James Denniston; occasional pencilled arithmetical calculations in margins. Goldsmiths' 7710; ESTC N32863. ♦ Spine evenly faded to dark brown, a couple of corners very gently bumped, a hint of rubbing to extremities, occasional minor thumbing, spots, or smudges, one opening with offsetting from old bookmark, but A VERY FINE COPY, clean and fresh internally, IN A BEAUTIFUL, VIRTUALLY UNWORN BINDING. \$3,250

*This is the most beautifully bound math textbook we have ever seen, and the signature of "James Hewitt" on the title page might indicate it was the gift of the author to a relative.*

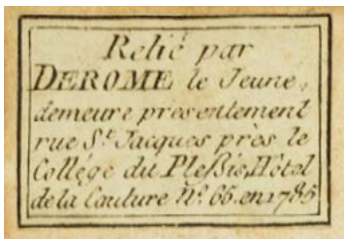
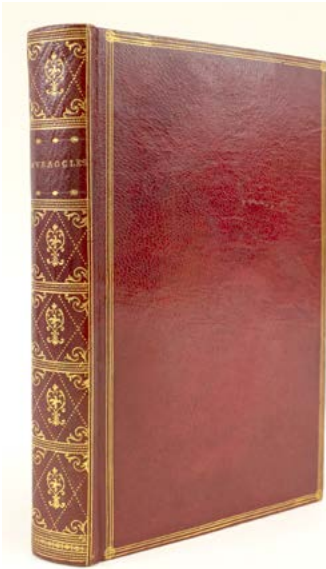
At some point, it was used by a student; the young owner's inscriptions of James Denniston are written in a careful schoolboy copperplate hand. Hewitt (fl. 1723-60) published a number of practical works on mathematics, including several handbooks on currency and the calculation of interest. These were aimed at merchants, shopkeepers, traders, and others directly involved in commerce. The present work seeks to educate future members of the merchant class in a subject they would need more than the Latin and Greek taught to sons of the upper echelons of society. The publication date is not given in the work; OCLC suggests 1739-40, while ESTC and Goldsmith put it at 1745. In any case, it is rare in libraries: OCLC and STC find just three copies, one in North America. Our copy is all the more unusual for its ornate binding. The "Cottage Roof" style takes its name from the oblique elements of the central panel strapwork, which resemble the raked roof of a cottage. The design enjoyed a vogue during the early part of the Restoration, and continued to be popular into the 18th century. It is very unusual to find an 18th century textbook in the outstanding condition seen here. (ST16232)



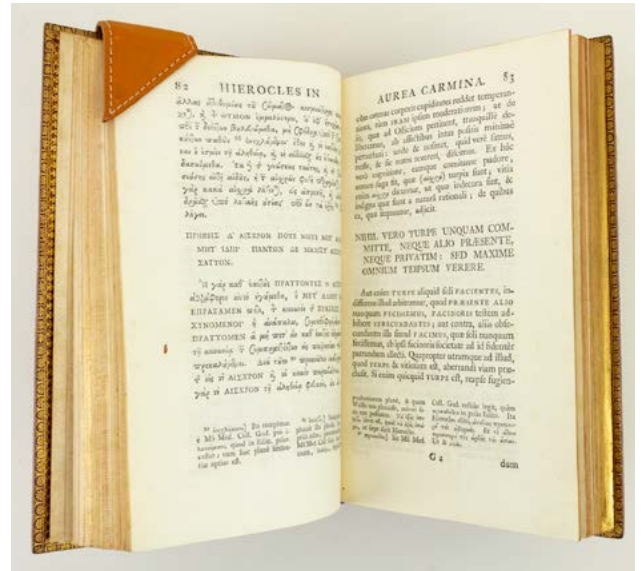
*Michel Wittock's Copy of a Derome Binding in Very Fine Condition*

**54** (BINDINGS - DEROME LE JEUNE). HIEROCLES. IN AUREA CARMINA COMMENTARIUS. GRAECÆ ET LATINÆ. (London: Typis Jac. Bettenham, 1742) 210 x 132 mm. (8 3/8 x 5 1/4"). 15, [1], 319, [13] pp. Latin translation by J. Curtenius. Edited by R. W. [i.e., Richard Warren]; notes by Charles Ashton. REFINED RED MOROCCO, GILT, BY DEROME LE JEUNE (his ticket on verso of front flyleaf), cover with French fillet border, smooth spine elegantly gilt in compartments separated by multiple rules, each compartment with diagonal dotted lines creating a lozenge at center containing a bird on an elaborate perch, volute cornerpieces, gilt lettering, densely gilt turn-ins, marbled endpapers, all edge gilt. Verso of front free endpaper with morocco bookplate of Michel Wittock and book label of "C. L."; title page with ink stamp of E. Boisselin. Schweiger, p. 148; Lowndes II, 1066; Brunet III, 155; Graesse III, 272. ♦ A little browning to blank flyleaves, but AN EXCEPTIONALLY FINE COPY, with clean, fresh, smooth text in a nearly pristine binding. \$3,000

*From a distinguished library, this is a respected edition of a commentary by a Neoplatonic philosopher on the "Golden Verses" of Pythagoras, elegantly bound by a master. There were no fewer than 18 members of the Derome*



family who made their livings as binders in Paris from the middle of the 17th century until the first quarter of the 19th, but by far the most distinguished family member was Nicolas-Denis, called "le jeune" (1731-88). Known for the gracefulness of his bindings, and being capable of "amazing delicacy" (in Hobson's words), Derome le jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derome was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder's best work is indicated by the presence of the ticket, as here. Hierocles of Alexandria lived in the fifth century, when the figure of Pythagoras was revered as almost divine by the last of the pagan philosophers. Our author states in his commentary here that the "Golden Verses" manifest "the whole sacred body of the Pythagoreans." Pythagoras also had a following among Neoplatonists in the Middle Ages and Renaissance, and the commentary of Hierocles was published in the early days of printing, issued in a Latin translation by Aurispa in Padua in 1474 and in Rome in 1475. The Greek text was not published until 1583, along with a new Latin translation by editor Joannes Curterius, which is used in this edition. Prepared by Cambridge scholar Richard Warren, our volume includes Hierocles' life from the Suda, in Greek, followed by the texts of the "Golden Verses" and Hierocles' commentary in Greek, with Latin on the facing page, and extensive notes in Latin beneath. Warren's text is

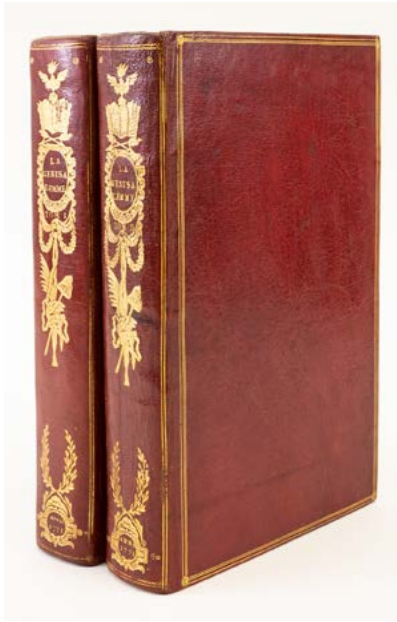


considered to be an advancement over earlier versions, since our editor was able to consult a copy of an additional manuscript from the Medici library. Our volume was once in the illustrious library of Michel Wittock, who amassed one of the greatest collections of fine bindings in the 20th and 21st centuries. Wittock founded the Bibliotheca Wittockiana near Brussels in 1983 as a museum and research center, where exhibitions from his extensive collection are open to the public. (ST16139)

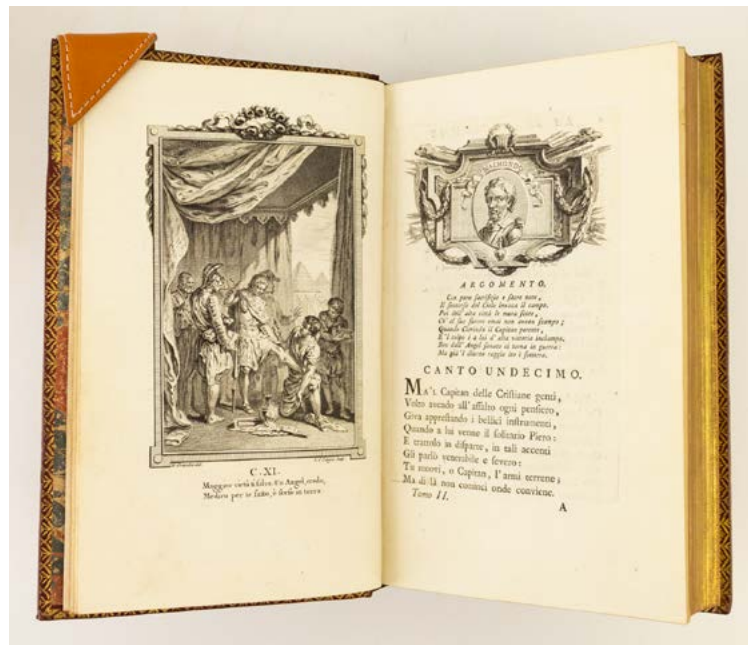
***A Fine Copy of one of the Century's Most Beautiful Books,  
In the Rarely Seen "Reliure de Présent" by Derome le Jeune***

**55 (BINDINGS - DEROME LE JEUNE). TASSO, TORQUATO. LA GERUSALEMME LIBERATA.** (Parigi [Paris]: Appresso Agostino Delalain et al., 1771) 235 x 145 mm. (9 1/4 x 5 7/8"). **Two volumes.** LOVELY CONTEMPORARY RED MOROCCO "RELIURE DE PRÉSENT" DESIGNED BY GRAVELOT AND EXECUTED BY DEROME LE JEUNE, covers with French fillet frame, floral cornerpieces, flat spines bordered with double gilt rules and elaborately decorated in gilt: title within draped and foliate border surrounded by literary, warlike, and pastoral emblems, two leafy sprays extending from small cartouche at the lower end; attractively gilt turn-ins, marbled endpapers, all edges gilt. BEAUTIFULLY ILLUSTRATED THROUGHOUT: including two frontispiece portraits, two engraved titles with large vignettes, engraved dedication plate, 20 FINE ENGRAVED PLATES, 20 HAUT DE PAGE VIGNETTES (tondo portraits of characters), AND 23 ADDITIONAL PLATES (14 TAILPIECE VIGNETTES AND NINE VERY LARGE ENDPIECES (normally referred to as "vignettes," but occupying most of otherwise blank pages), ALL AFTER DESIGNS BY GRAVELOT. Cohen-de Ricci 974-75; Ray 22a; Brunet V, 667. For the binding: Schäfer Catalogue, p. 127; Schiff Collection 35. ♦Rear board of volume II with small abrasion near tail (well masked with dye), minor soiling and variation in color of the morocco, a few insignificant spots internally, but A FINE, TALL COPY, with rich impressions of the engravings on fresh, clean, and bright "papier de hollande." \$9,500





Called by Cohen-de Ricci a “trés belle édition . . . avec illustrations superbes,” this Parisian printing of Tasso’s celebrated epic “Jerusalem Delivered” in Italian is one of the most beautiful books of the 18th century; and our copy is in the rare presentation binding designed by the esteemed Rococo artist and designer Hubert-François Gravelot (1699-1773), who was also responsible for the fine engravings. Among the lush and delicate illustrations, the almost full-page endpieces that conclude each chapter are a very charming highlight, showing fleshy cherubs at war (often in comically inappropriate battle attire). In examining this “handsome and delightful book,” Ray says that “the plates tell the story of Tasso’s Christian heroes with fidelity and discrimination, even catching something of the poem’s ambiance of mystery and romance. But it is in the tailpieces that Gravelot triumphs.” Through them, the illustrator is able “to present a joyous running commentary not only on Tasso’s poem but sometimes on his own plates interpreting it. Without mocking chivalry, he makes it a source of sympathetic amusement.” The binding here is a source of interest at least as considerable as that of the book’s illustrations. It was designed by Gravelot and was used, with only slightly varying ornamentation, for a small number of copies of this work intended to be presented as gifts from the publisher, who is identified as G. Conti on the dedication page. It is probably the most readily recognizable presentation binding of the period. The Schiff catalogue says that such a Gravelot binding “is occasionally met with, more or less altered, on other volumes,” and the Schiff collection contained examples of a book by La Fontaine and one by Racine in a binding of similar design. Except for these examples, our experience has not included any other books as early as the 18th century with both bindings and illustrations executed by the same artist. Most important, the design of the bindings is very pleasing, and our copy is especially well preserved, with leaves as fresh and engravings as rich as could be hoped for. (ST16007)

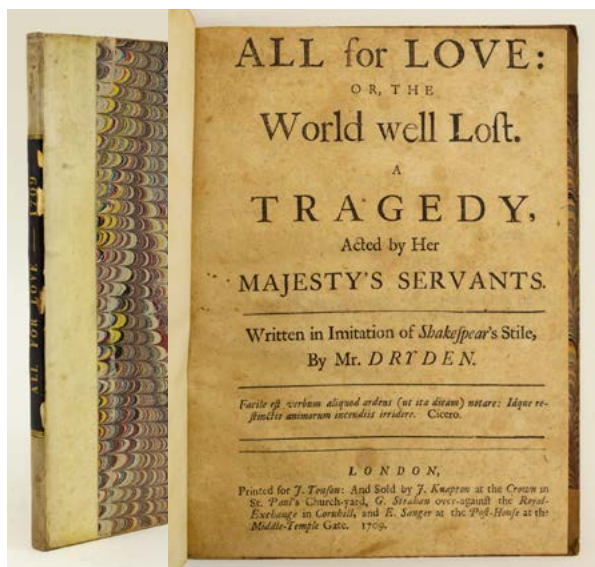


For more images and our complete inventory, please visit our website, [www.pirages.com](http://www.pirages.com).

## Fifteen By Dryden

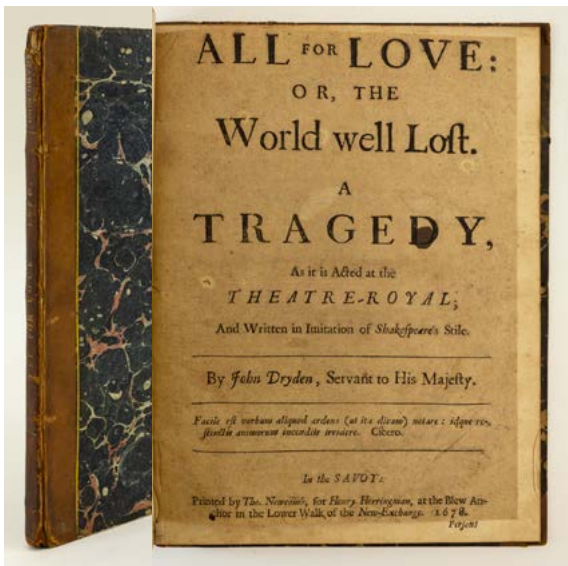


**56 DRYDEN, JOHN.** *ALL FOR LOVE: OR, THE WORLD WELL LOST.* (London: Printed by Tho. Newcomb, for Henry Herringman, 1678) 216 x 167 mm. (8 1/2 x 6 1/2"). 10 p.l., 78 pp., [1] leaf (epilogue). (The prologue misbound, but present.) FIRST EDITION. Inoffensive 19th century half calf, marbled boards, smooth spine with gilt lettering. Some 19th century pencil and pen notations to endleaves; the dramatis personae with roughly contemporary notes in ink. Macdonald 82a; Pforzheimer 313; Wing D-2229; ESTC R15963. ♦Upper joint split but the board still firmly attached, a little loss at head and tail of spine, extremities a bit rubbed, contents lightly toned, with mostly light foxing throughout (somewhat more pronounced in a couple signatures), title and epilogue with shorter margins and a little more browned, other margins trimmed a bit close and running titles occasionally grazed, but still a clean and respectable copy of a major work frequently found in poor condition. **\$1,500**



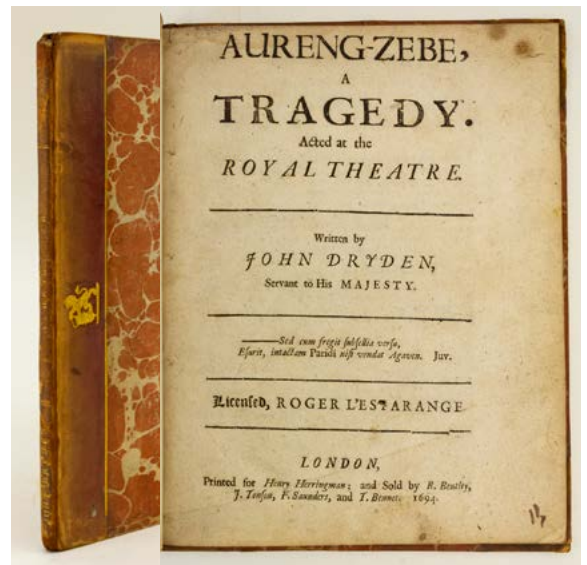
*Noted in Pforzheimer as a work “judged ‘indubitably the finest product of Restoration tragedy’” and considered by Day to be “a masterpiece of its type and perhaps the greatest English tragedy in the period following the Renaissance,” this retelling of “Antony and Cleopatra” was Dryden’s earliest adaptation of Shakespeare’s work (he would later take on “Troilus and Cressida” and “The Tempest”). In addition to altering the Bard’s language to suit the tastes of Restoration audiences, Dryden also greatly reduced the number of characters, expunging anyone deemed superfluous to the overarching themes of his play. As explained by DNB, “Clearer in design than Shakespeare’s play, it concentrates more sharply on the final dilemma of Antony, torn between Rome, martial and marital duties, and masculine friendship on the one hand, and his love for Cleopatra on the other.” Evidentially this work was owned by an active early theater-goer—the dramatis personae has been amended with the names of actors featured in the 1704 revival, penned in a neat contemporary hand. (ST15024I)*



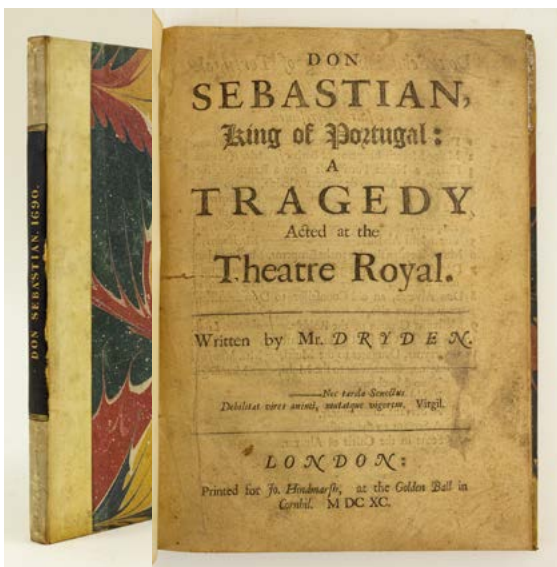


**57** **DRYDEN, JOHN.** *ALL FOR LOVE: OR, THE WORLD WELL LOST.* (London: Printed for J. Tonson, 1709) 220 x 165 mm. (8 5/8 x 6 1/2"). 8 p.l., 63, [1] pp. Fifth Edition. 19th century marbled boards backed in vellum, corners in calf, smooth spine, black label with gilt lettering. MacDonald 82e; ESTC T16459. ♦Minor shelf wear, calf corners a little worn, but the binding completely sound; contents somewhat browned (due to paper quality) and trimmed rather close (cutting into a line of text on a couple of occasions), but a good, clean copy of this rather scarce edition of the previous item. \$175 (ST15024j)

**58** **DRYDEN, JOHN.** *AURENG-ZEBE.* (London: Printed for Henry Herringman, 1694) 222 x 174 mm. (8 3/4 x 6 3/4"). 6 p.l., 67, [1] pp. Fifth Edition. 19th century half calf with marbled boards, smooth spine with gilt lettering. Macdonald 80e; Wing D-2249; ESTC R4504. ♦Calf somewhat rubbed and faded, boards a bit scuffed, spine a little crackled and with slight loss to head and tail, scattered light marginal dampstains, a few ink stains touching text, other mostly minor marginal blemishes and a hint of foxing here and there, but still a very good copy. \$175



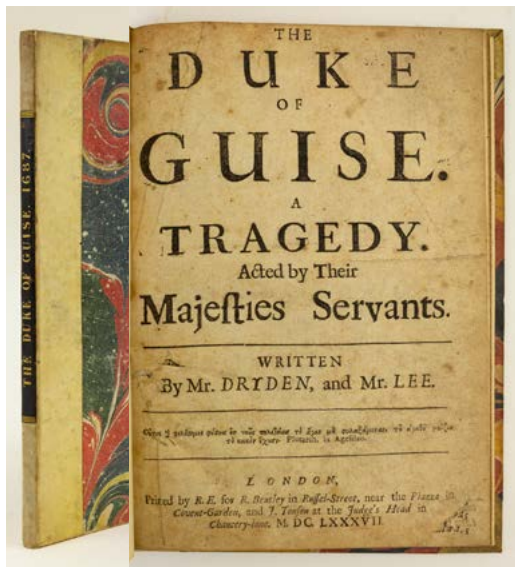
*Set in India, and originally published 1676, this is Dryden's final drama to use rhymed verse. According to DNB, in this work Dryden "achieved his most powerful play to date, one which combined the dilemmas of love and honour with philosophical reflections informed by Dryden's study of Epicurean thought, in particular of Lucretius."* (ST15024i)



**59** **DRYDEN, JOHN.** *DON SEBASTIAN, KING OF PORTUGAL.* (London: Printed for Jo. Hindmarsh, 1690) 219 x 160 mm. (8 5/8 x 6 1/4"). 8 p.l., 132 (i.e. 124) pp., [1] leaf. Lacking final leaf (epilogue). FIRST EDITION. 19th century half vellum over marbled boards, smooth spine, black label with gilt lettering. Macdonald 89a; Wing D-2262; ESTC R16736. ♦Top corners slightly bumped, vellum a little soiled, but a perfectly sound binding with attractive marbling; title page with a two-inch curved tear emanating from gutter and touching a couple letters (but no loss), slight browning (first and last pages rather browned and soiled), occasional light foxing, other minor blemishes, but an excellent copy with none of the severe condition issues often found in similar works, and on the whole surprisingly clean and bright. \$700

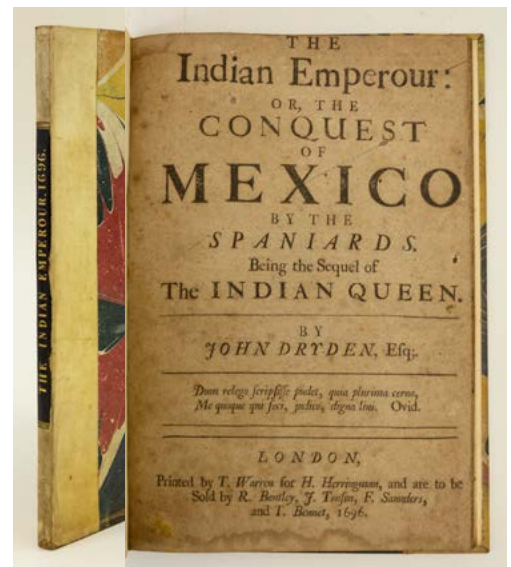
*Esteemed by the Oxford Companion as "Dryden's most complex dramatic treatment of a number of important political, sexual, and religious themes," this tragicomedy was also the author's first*

*play to be written and staged after the Glorious Revolution (1688-89). As a Catholic convert, Dryden refused to pledge allegiance to the newly crowned Protestant William and Mary, and paid dearly for it—he was subsequently relieved of all appointments, including the title of poet laureate. “Don Sebastian” certainly ranks as one of Dryden’s longest plays, but was successful in its day as “a powerful drama whose themes of friendship, loyalty, true kingship, and love thwarted by destiny carried contemporary resonances.” (DNB) (ST15024o)*

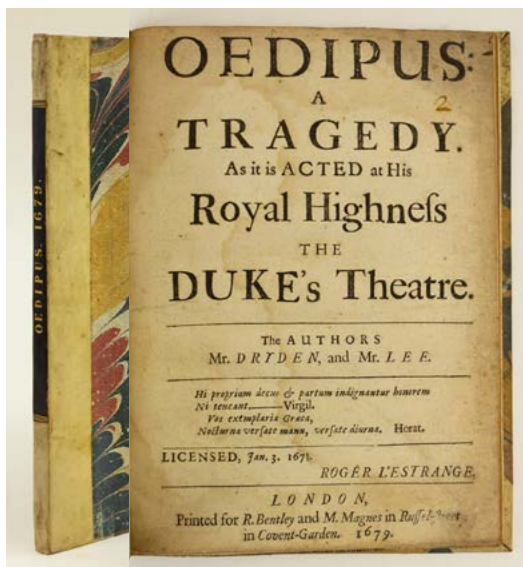


**60** **DRYDEN, JOHN.** *THE DUKE OF GUISE.* (London: Printed by R. E. for R. Bentley, and J. Tonson, 1687) 212 x 150 mm. (8 3/8 x 5 7/8"). 4 p.l., 64 pp. Second Edition. Macdonald 87b; Wing D-2265; ESTC R16601. ♦ Binding with light scuffing and soiling, one vellum corner abraided and a small bump to fore edge; title a little soiled and with two small tears (no text affected), margins trimmed close (running titles occasionally grazed), paper very lightly toned and with the odd small ink stain or other minor blemish, but only a trace of foxing to final few leaves, and on the whole a very nice copy of this play, based on events from the reign of Henry III and briefly banned “because its presentation of French history was too palpably a parallel with contemporary events.” (DNB) **\$400** (ST15024b)

**61** **DRYDEN, JOHN.** *THE INDIAN EMPEROUR: OR, THE CONQUEST OF MEXICO BY THE SPANIARDS.* (London: Printed by T. Warren for H. Herringman, 1696) 220 x 151 mm. (8 3/4 x 6"). 4 p.l., 55, [1] pp. Eighth Edition. 19th century half vellum with marbled boards, smooth spine, black label with gilt lettering. A few pages with ink underlining. Macdonald 69i; Wing D-2296; ESTC R231435. ♦ Minor wear and soiling to binding, but completely sound; contents somewhat browned, light scattered foxing and offsetting, upper margins trimmed quite close (often cutting into running titles) and two leaves with shorter fore margins (grazing a letter or two off each line), other trivial defects, but still a clean and readable copy of this scarce edition of Dryden’s ahistorical dramatization of the Spanish conquest over the Aztec Empire, depicting Cortez as a heroic and fair-minded figure. **\$250** (ST15024n)



*The First Printing of Dryden and Lee’s Extremely Successful Adaptation of Sophocles*



**62** **DRYDEN, JOHN, and NATHANIEL LEE.** *OEDIPUS.* (London: Printed for R. Bentley and M. Magnes, 1679) 208 x 150 mm. (8 1/8 x 6"). 4 p.l., 78 pp., [1] leaf (epilogue). FIRST EDITION. 19th century half vellum and marbled boards, smooth spine, black label with gilt lettering. Macdonald 83a; Wing D-2322; ESTC R22022. ♦ Vellum slightly spotty and soiled, boards with a hint of chafing and one or two minor imperfections, but the binding completely sound and with attractive marbling; light dampstain across preliminary leaves, top and bottom margins trimmed rather close, occasionally cutting into the running title and with most



catchwords and signatures affected, the final line or two of text on a dozen or so leaves either partially or completely cut away, other very minor imperfections, but the contents surprisingly clean and bright throughout. \$1,500

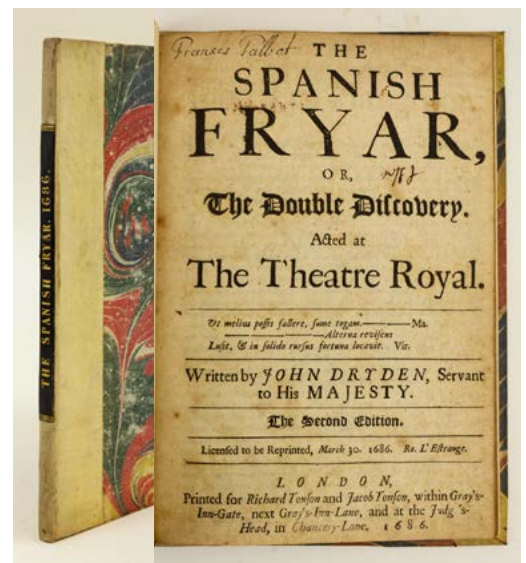
*An imitation of Sophocles' classic tragedy "Oedipus Rex," this work, adapted to the tastes of Restoration audiences, enjoyed immense success and became the preferred version performed on English stages well into the 18th century. In addition to Sophocles, co-writers Dryden (1631-1700) and Lee (1649?-92) also consulted re-tellings of "Oedipus" by Seneca and contemporary French playwright Pierre Corneille to inform their own work, making several important changes to the traditional plotline: a new romantic subplot is introduced, the character Creon takes on the role of the villain, and, most dramatically of all, the play ends with the slaughter of just about every character—either by murder or suicide. Copies of our first edition of this work are rare on the market: in RBH and ABPC we could trace just one copy listed at auction in the last 35 years. (ST15024e)*

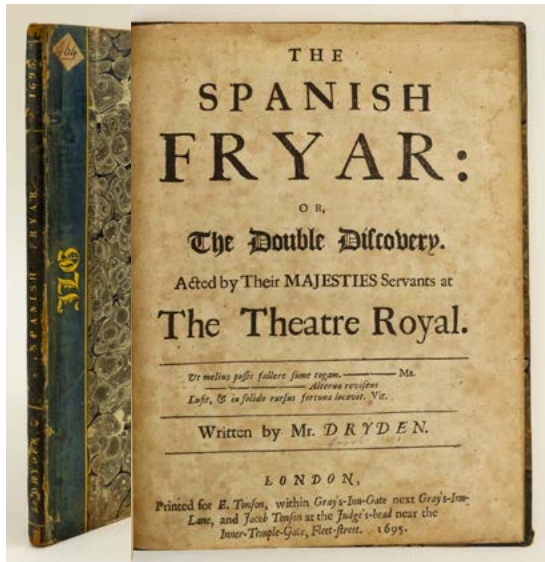


**63** **DRYDEN, JOHN.** *SECRET LOVE: OR THE MAIDEN QUEEN.* ([London: Printed for Henry Herringman(?), ca. 1668]) 205 x 150 mm. (8 x 5 7/8"). 66 pp., [1] leaf (epilogue). **Lacking title and prefatory material.** Apparently the first or second edition. 19th century half vellum with marbled boards, smooth spine, black label with gilt lettering. See: Macdonald 70a and b; Wing D-2353 or D-2354. ♦Minor shelf wear to binding, contents slightly toned but with almost no foxing, margins trimmed short (occasionally grazing running titles and catchwords), a few open marginal tears, a fairly small stain on text through last few signatures, other minor blemishes, but on the whole a very clean copy of one of the first two editions (based on collation) of this tragicomedy about royal power, responsibility, and succession. \$75 (ST15024d)

**64** **DRYDEN, JOHN.** *THE SPANISH FRYAR, OR, THE DOUBLE DISCOVERY.* (London: Printed for Richard Tonson and Jacob Tonson, 1686) 218 x 150 mm. (8 5/8 x 6"). 4 p.l., 78 pp. [1] leaf (epilogue). Second Edition. 19th century half vellum with marbled boards, smooth spine, black label with gilt lettering. Title with ink ownership signature of Frances Talbot. Macdonald 86b; Wing D-2639; ESTC R4243. ♦Minor soiling and scuffing to binding, margins trimmed a little close (occasionally grazing running titles), paper lightly browned and with scattered mild foxing throughout, a small open tear to one fore edge (affecting a couple words), a few other minor blemishes, but on the whole a very clean and pleasing copy. \$350

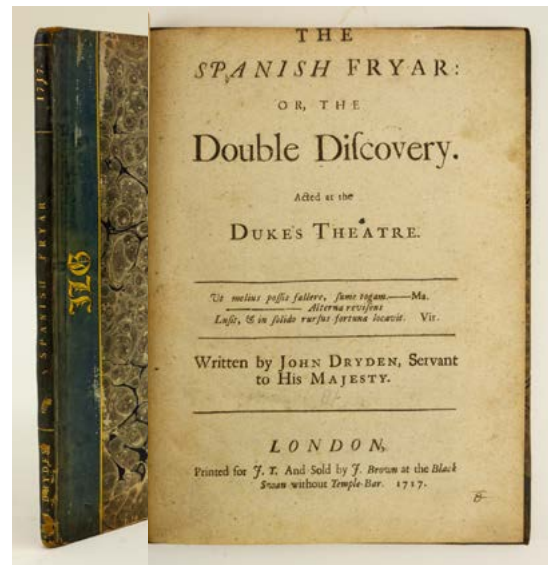
*One of Dryden's most popular plays, this is a split-plot comedy originally published in 1681 in the midst of the Exclusion Crisis, with political intrigue and usurpation forming the main plot, and a subplot centering on a corrupt friar. The present edition has several lines expunged due to political controversy. (ST15024a)*





**65** **DRYDEN, JOHN.** *THE SPANISH FRYAR: OR, THE DOUBLE DISCOVERY.* (London: Printed for E. Tonson, and Jacob Tonson, 1695) 224 x 70 mm. (8 7/8 x 6 5/8"). 4 p.l., 63, [1] pp. Fourth Edition. 19th century blue half calf with marbled boards, smooth spine with gilt lettering. Macdonald 86d; Wing D-2371; ESTC R16912. ♦Calf a bit rubbed and torn in a few places, boards slightly scuffed and soiled, moderate browning and spotting throughout (quite heavy in a few signatures), occasional light dampstaining, last few leaves trimmed a bit shorter than the others, other minor imperfections, but these condition issues mostly due to the quality of the paper, and still a very readable copy. \$275 (ST15024h)

**66** **DRYDEN, JOHN.** *THE SPANISH FRYAR: OR, THE DOUBLE DISCOVERY.* (London: Printed for J. T. [Jacob Tonson], 1717) 224 x 70 mm. (8 7/8 x 6 5/8"). 4 p.l., 70 pp., [1] leaf (epilogue). Later Edition. 19th century half blue calf with gilt monogram and gilt lion-and-urn tool, marbled boards, smooth spine with gilt lettering. ESTC T16461. ♦Light general wear with some flaking along spine and scuffing to boards and extremities, top margin cut a little close (just grazing first line of title page and a few running titles), paper lightly toned, occasional small rust spots, but on the whole a very nice copy of this scarce later edition. \$125 (ST15024m)



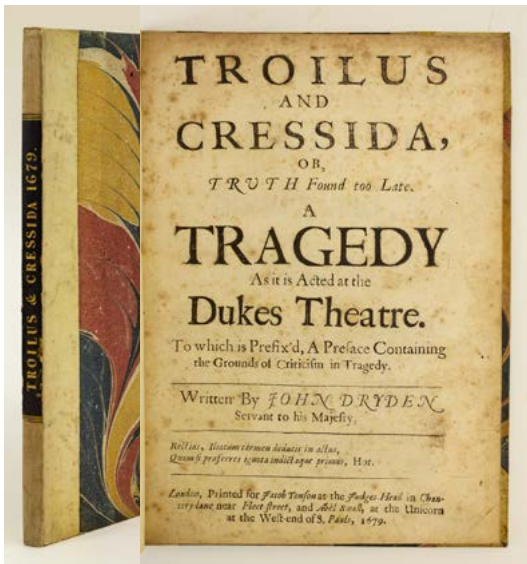
**67** **DRYDEN, JOHN.** *THE TEMPEST: OR, THE ENCHANTED ISLAND.* (London: Printed for J. Tonson, and T. Bennet, 1701) 218 x 165 mm. (8 5/8 x 6 1/2"). 3 p.l., 60 pp., [1] leaf (epilogue). Seventh Edition. 19th century quarter vellum with marbled boards, calf corners, smooth spine, black label with gilt lettering. Macdonald 73g; ESTC T49922. ♦Corners a little bruised and scratched, otherwise only mild wear and soiling to the binding; paper with a hint of toning, margins trimmed a bit close (here and there just grazing the running titles), paper slightly thinned in a few places (with a couple tiny holes, but no loss to text), scattered small spots and other minor blemishes, but still an excellent copy internally, very clean and quite bright. \$700

*First published in 1670, this adaptation of Shakespeare's work keeps some of the original language but is otherwise heavily augmented, including the introduction of some entirely new characters, such as*

*Caliban's sister.* All editions subsequent to the first contain revisions by Thomas Shadwell, who had turned the play into an opera (first performed in 1674). In this form it quickly took on a life of its own, and according to DNB, "[w]ith spectacular stage machinery, singing, and splendid dances, [it] was exceptionally popular and profitable. It set a fashion for operatic entertainments." A recent Sotheby's description notes that the opera-play remained popular well after the Restoration period and "substantially displaced Shakespeare's original from the stage for the next 150 years or so." (ST15024k)



*The First Printing of this Important Shakespearian Adaptation, Including Dryden's Preface, "The First Significant and Detailed Analysis in English of Aristotle's Concept of Tragedy."*

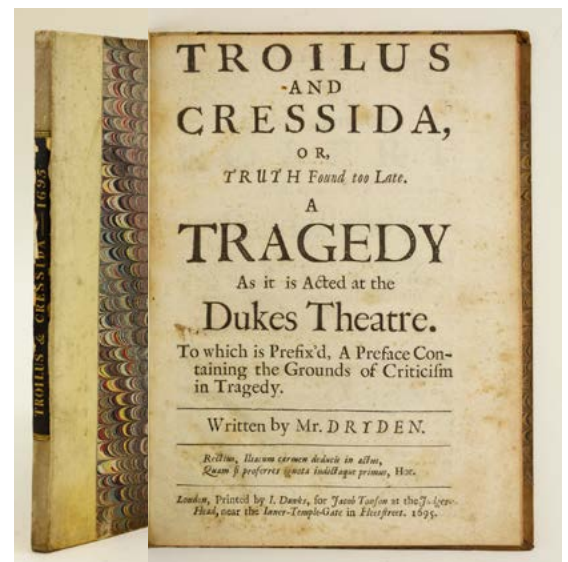


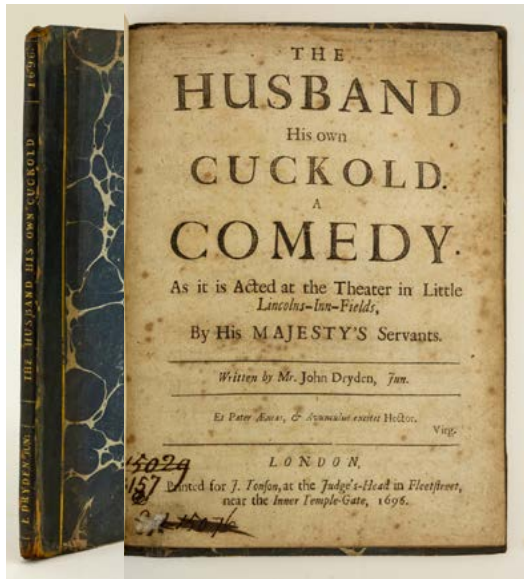
**68** **DRYDEN, JOHN.** *TROILUS AND CRESSIDA, OR, TRUTH FOUND TOO LATE.* (London: Printed for Jacob Tonson, and Abel Swall, 1679) 216 x 156 mm. (8 1/2 x 6 1/8"). 12 p.l., 69, [1] pp. (Lacking final leaf of advertisements, and see below). FIRST EDITION. 19th century half vellum and marbled boards, smooth spine, black label with gilt lettering. Macdonald 84ai; Wing D-2388; ESTC R16367. ♦Vellum slightly spotty, a hint of chafing to boards, label slightly chipped, but the binding completely sound and with attractive marbled paper; leaves slightly toned, first two quires a little foxed, other trivial defects, but the vast majority of the contents very clean and without the severe browning and foxing often seen in this and similar works. **\$2,750**

*This work is of interest not only as an adaptation of Shakespeare, but also as an early critical examination of the Bard's language. Originally written around 1602 and first published in 1609, "Troilus and Cressida" has long been considered one of Shakespeare's more*

*"problematic" plays. Seeking to update and improve the work to appeal to modern audiences, Dryden revised the language, deepened certain themes, and leaned into the tragedy of the play, with Cressida falsely accused of being unfaithful to Troilus and killing herself as punishment (in Shakespeare's version, Cressida does betray Troilus, but lives). Of equal interest to the play itself is the prefatory essay, "The Grounds of Criticism in Tragedy," in which Dryden offers a critique of Shakespeare's language and lays out his reasons for revision: "because the Play was Shakespear's, and that there appear'd in some places of it, the admirable Genius of the Author; I undertook to remove that heap of Rubbish underwhich many excellent thoughts lay wholly bury'd." Dryden was deemed "the father of English criticism" by Johnson, and Day notes that this essay is also "the first significant and detailed analysis in English of Aristotle's concept of tragedy." The Pforzheimer catalogue entry (for the other first edition issue, with publishers' names inverted) states that "copies are frequently found with a leaf, containing lines 'To Mr. Dryden on his Play, Called, Truth Found Too Late' signed 'R. Duke.', inserted usually before the advertisement at the end but sometimes among the preliminaries. Probably some copies were issued before that leaf was prepared." The present copy is among those without the additional leaf, suggesting that it was printed and sold early in the run. (ST15024f)*

**69** **DRYDEN, JOHN.** *TROILUS AND CRESSIDA, OR, TRUTH FOUND TOO LATE.* (London: Printed by I. Dawkes, for Jacob Tonson, 1695) 219 x 165 mm. (8 1/2 x 6 1/2"). 13 p.l., 69, [1] pp. Third Edition. 19th century quarter vellum with marbled boards, calf corners, smooth spine, black label with gilt lettering. Macdonald 84c; Wing D-2391; ESTC R4117. ♦Binding a little soiled in places, label a bit chipped, some rubbing to corners and edges, but entirely sound; some leaves with a hint of offsetting or mild foxing, occasional small blemishes, but the paper quite bright and with none of the heavy foxing or browning that often plagues these works, an excellent copy internally. **\$750 (ST15024g)**

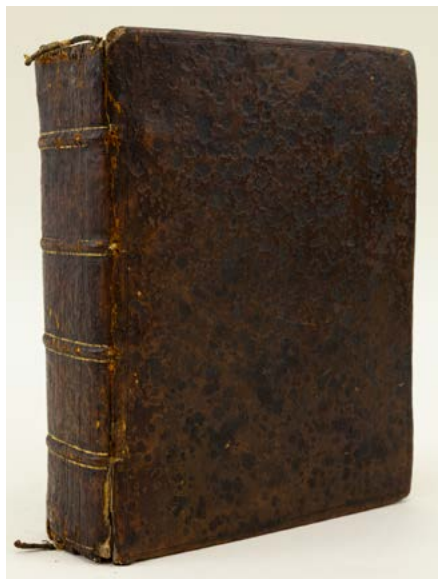




**70** **DRYDEN, JOHN, [JR].** *THE HUSBAND HIS OWN CUCKOLD.* (London: Printed for J. Tonson, 1696) 221 x 165 mm. (8 3/4 x 6 1/2"). 6 p.l., 56 pp. With a preface by John Dryden [Sr]. **FIRST EDITION.** 19th century blue half calf with marbled boards, smooth spine with gilt lettering. Title with a few sets of numbers in ink by a contemporary(?) hand. Macdonald 126; Wing D-2403; ESTC R3993. ♦ Binding a little worn, with rubbing to joints and extremities, a little loss at head and tail of spine, and some general soiling, otherwise intact and perfectly sound; contents a little browned, scattered (and mostly light) foxing, a large but light dampstain across most leaves, top margin trimmed a little close, other minor imperfections, but despite these faults, a good copy of a very rarely seen work. **\$950**

*This is the only dramatic work written by Dryden's second son (1667/8–1701), who also produced a translation of Juvenal and a travel account. The play, with a preface by the elder Dryden and an epilogue by Congreve, has not appeared in auction records since the 1940s. (ST15024c)*

*A Bound Collection of 10 Plays by Dryden, Crowne, Lee, Otway, Mountfort, and Settle*

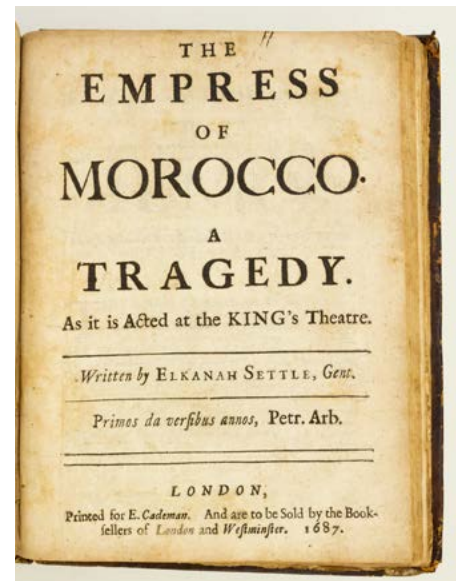
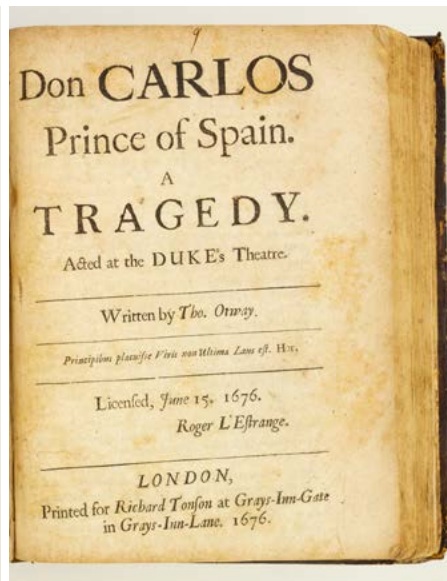
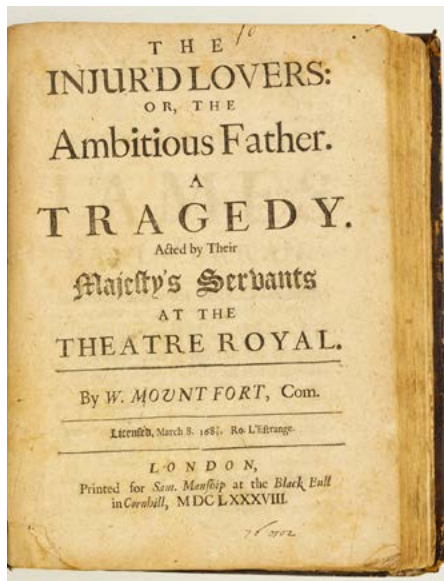
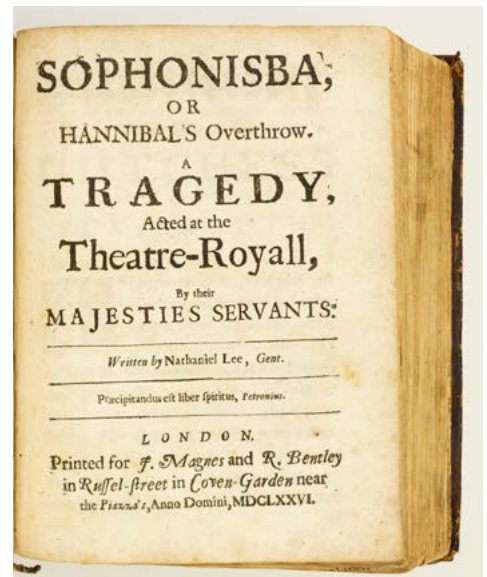
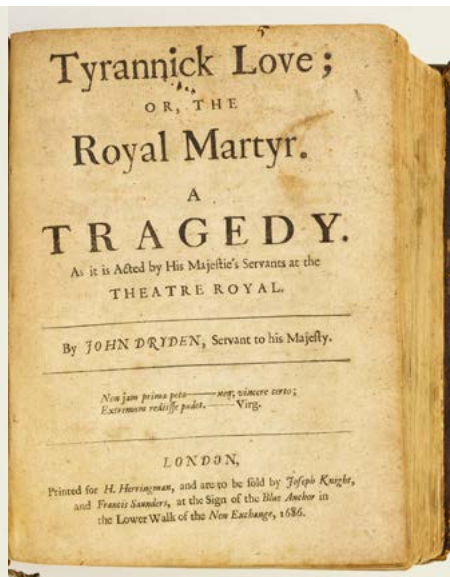
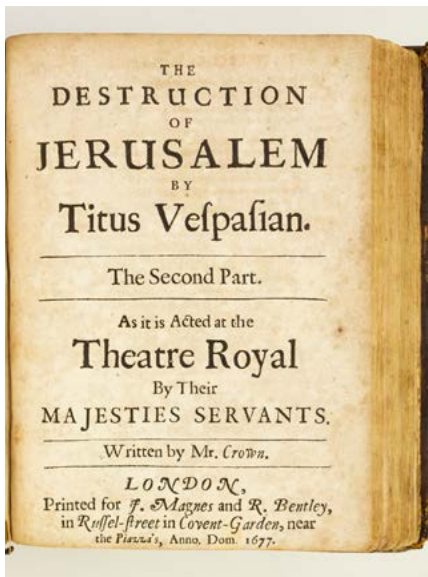


**71** **DRYDEN, JOHN, and others.** *A SAMMELBAND OF 10 RESTORATION PLAYS.* (1673-88) 218 x 165 mm. (8 1/2 x 6 1/2"). Complete, including all blanks, advertisements, etc., unless otherwise noted below. 10 separately published works in one volume. Contemporary mottled calf, raised bands ruled in gilt. ♦ Front joint cracked but the cover still firmly attached, corners worn to boards, light flaking to spine and a little loss to head and tail (headbands partially attached), but the binding secure and the covers still in very good shape; paper lightly toned, light scattered foxing to most plays (as is so often the case with these works); "Jerusalem" trimmed a little close (isolated cases of loss to final line of text) and with about half its leaves frayed at fore edge (occasionally costing a couple words on a group of lines), other minor imperfections, but the majority of these condition issues confined to the one named play, with the other nine being quite clean and in very good condition overall. **\$4,500**

*This collection of dramatic works by Dryden and his contemporaries contains the following editions, all of which appear infrequently in auction records:*

- 1) **CROWNE, [JOHN].** *THE DESTRUCTION OF JERUSALEM BY TITUS VESPASIAN. IN TWO PARTS.* (London: Printed for James Magnes and Richard Bentley, 1677). **FIRST EDITION.** The second part of the work with a separate title page and pagination. Wing C-7385.
- 2) **DRYDEN, JOHN.** *AURENG-ZEBE.* (London: J. M. for Henry Herringman, 1685). *Second Edition.* Macdonald 80b; Wing D-2246.
- 3) **DRYDEN, JOHN.** *THE CONQUEST OF GRANADA BY THE SPANIARDS. IN TWO PARTS.* (London: T. N. for Henry Herringman, 1673). *Lacking final blank, else complete. Second Edition.* Macdonald 76b; Wing D-2257. *Second part with separate title page, but continuous pagination.*
- 4) **DRYDEN, JOHN.** *THE INDIAN EMPEROUR; OR, THE CONQUEST OF MEXICO.* (London: Printed for H. Herringman, 1686). *Fifth Edition.* Macdonald 69f; Wing D-2293.





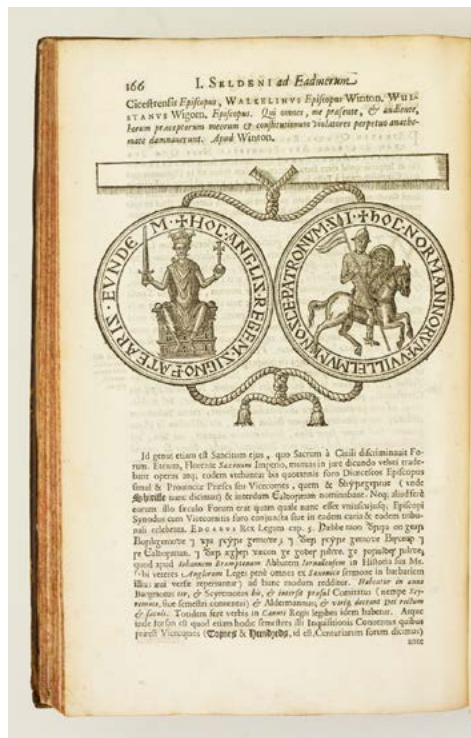
- 5) **DRYDEN, JOHN.** TYRANNICK LOVE; OR, THE ROYAL MARTYR. (London: Printed for H. Herringman, 1686). Fourth Edition. Macdonald 74d; Wing D-2396.
- 6) **[LEE, NATHANIEL].** [THE RIVAL QUEENS]. ([London: n. p., 1684 or after]). Lacking first two leaves (title and first leaf of Epistle Dedicatory). Most likely a Second or Third Edition, based on collation.
- 7) **LEE, NATHANIEL.** SOPHONISBA, OR, HANNIBAL'S OVERTHROW. (London: Printed for J. Magnes and R. Bentley, 1676). FIRST EDITION. Wing L-870.
- 8) **MOUNTFORT, WILLIAM.** THE INJUR'D LOVERS: OR, THE AMBITIOUS FATHER. (London: Printed for Sam. Manship, 1688). FIRST EDITION. Wing M-2974.
- 9) **OTWAY, THOMAS.** DON CARLOS PRINCE OF SPAIN. (London: Printed for Richard Tonson, 1676). FIRST EDITION. Wing O-542.
- 10) **SETTLE, ELKANAH.** THE EMPRESS OF MOROCCO. (London: Printed for E. Cademan, 1687). Third Edition. Wing S-2679. (ST15503)

**72 EADMER OF CANTERBURY.** EADMERI MONACHI CANTUARIENSIS HISTORIAE NOVORUM SIVE SUI SAECULI LIBRI VI. (London: Guiljelmi Stanesbeij, ex officinis Richardi Meighen & Thomae Dew, 1623) 320 x 202 mm. (12 5/8 x 8"). 3 p.l. (lacking initial blank), XVI, 218 pp. Edited by John Selden from a manuscript in the Cotton Library. FIRST EDITION. Contemporary calf, covers with later gilt supralibros of the Society of Writers to the Signet at center, raised bands, rebaced preserving original backstrip, red morocco label (repairs to cracked front joint and to ends of spine). With two woodcuts of seals in the text. Occasional neat marginalia in an early hand. STC 7438; ESTC S121437. ♦ Small chip to head of spine and to a couple of bands, extremities a bit rubbed, but the binding solid and not without appeal. A little offsetting and foxing to edges of first and last leaves from turn-in glue, a couple of trivial ink stains to title page, occasional minor marginal stains or smudges, but an excellent copy internally, clean and fresh. **\$1,750**



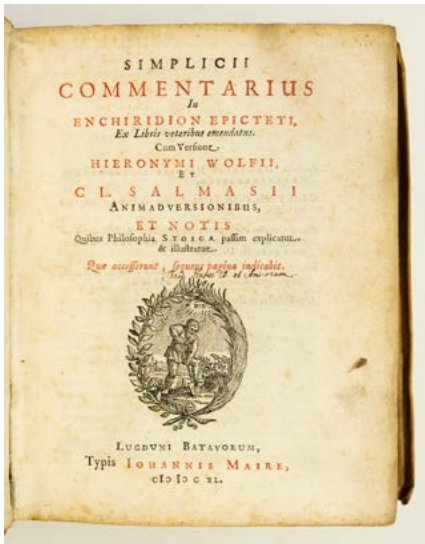
*This is the first edition in print of the "Historia Novorum" composed by the Benedictine monk Eadmer (ca. 1060 - not after 1126) beginning in the late 11th century; it is a valuable source of information on Anglo-Saxon life and culture before the Norman conquest. Eadmer joined the Benedictines at Christ Church, Canterbury, when he was very young, and eventually became keeper of the chapel and confidante to Archbishop Anselm (canonized in 1494). When he set out to write Anselm's biography, he divided it, unusually, into two works: the "Vita," describing Anselm's private life and conversations, and the "Historia"*

*covering his public proclamations and acts. DNB observes, "Both works are particularly remarkable for their use of recorded speech, chiefly from Anselm but also from other fascinating personalities." Eadmer had two principal aims for the "Historia": preserving the memory of Anglo-Saxon saints and other traditions threatened by the invading Normans, and seeking to establish Canterbury's primacy over York as the seat of the church in England. His efforts in the latter regard—including a 1116 trip to Rome to plead Canterbury's case before the pope—were unsuccessful in his time, but Canterbury would eventually prevail as the seat of the Anglican communion. Our binding bears the insignia of the Society of Writers to the Signet, an association of Scottish solicitors established in 1594. Copies of this work appear on the market infrequently (we could trace just three at auction since 1977), and they are almost never as well preserved as the present example. (ST16215b)*



**73 EPICTETUS.** [ENCHIRIDION]. SIMPLICII COMMENTARIUS IN ENCHIRIDION EPICTETI: EX LIBRIS VETERIBUS EMENDATUS. [and] SALMASII, CL. [CLAUDE SAUMAISE]. NOTAE ET ANIMADVERSIONES IN EPICTETUM ET SIMPLICIUM. [and] ELICHMANNUS, JOHANNES. TABULA CEBETIS. AUREA CARMINA PYTHAGORÆ. GR. AND LAT. CUM PARAPHRASI ARABICA QUAM RECENSUIT ET IN LATINUM. (Lugduni Batavorum [Leyden]: Johannis Maire, 1640) 210 x 165 mm. (8 1/4 x 6 1/2"). 10 p.l., 332, [14], 329, [57], 88, [16] (last blank) pp. Four works, frequently found together, in one volume. First work with commentary by Simplicius and Hieronymus Wolf; edited by Claudius Salmasius [Claude Saumaise] and Daniel Heinsius. Appealing contemporary vellum, covers with gilt-ruled border, oblique fleurons at corners, oval wreath of leaves at center, yapp edges, smooth spine divided into panels





with gilt rosette at center by double rules, ink lettering in top panel, small holes for two fore-edge ties. Printer's device on titles, and A LARGE (400 x 500 mm.) FOLDING ENGRAVED PLATE OF THE "TABULA CEBETIS" by Claez Jansz Visscher the younger bound in at rear (neat repair along one horizontal fold). Front pastedown with effaced ink signature of prior owner, neat inscription "Zeune 1772" near head edge; title page with ink ownership signature of Theod[orus] Hase (1682-1731), professor of Theology and Hebrew at Hanau and Bremen. Dibdin I, 513-14; Brunet II, 1012. ♦ A little soiling to vellum, intermittent mild to moderate foxing throughout (never offensive), plate with a couple of short tears along folds, but a really excellent copy, generally clean and fresh internally, the plate rather bright, with an excellent, dark impression of the engraving, and the binding very well preserved. \$3,500

*From classical times to the present day, the Stoic-inspired texts collected here have offered guidance to millions on navigating life's challenges and living a moral life, and they have influenced other such edifying works, among them Bunyan's "Pilgrim's Progress." The first work is a keystone of Stoicism, the "Enchiridion" or "Handbook" by the one-time slave Epictetus (ca. 55-135), who preached the doctrines of transcendent unity with divinity, universal brotherhood, a high moral purpose, and indifference to the vagaries of fortune. He is one of our major sources for Stoicism, especially since the writings of the school's founder, Zeno, had been lost already by the sixth century. This edition of Epictetus is supplemented by two scholarly commentaries, one by the important Neoplatonic philosopher Simplicius (ca. 480 - 560 A.D.), the other by the erudite Leyden professor*



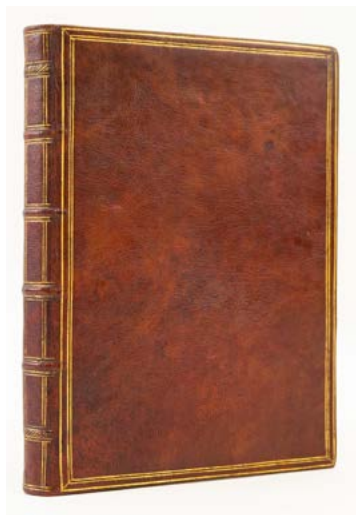




Claude Saumaise (1588-1653). The other ancient texts here are a collection of moral aphorisms, known as the "Golden Verses," once attributed to Pythagoras, and the "Tablet of Cebe," an allegorical representation of the life of man based on Stoic principles, emphasizing the temptations to be avoided and the virtues to be cultivated to attain true happiness. Depicting a winding journey through a throng of worldly distractions, up a steep hill to a temple of virtue, the engraving of the "Tablet of Cebe" has noticeable similarities to the map of the hero Christian's journey in "Pilgrim's Progress." The text of "Cebe" is presented in parallel Arabic, Greek, and Latin done by the Leyden philologist Johan Elichmann. This edition is infrequently seen for sale, and when it appears

on the market, the folding plate is often missing or in sad shape; a copy in a contemporary binding with a plate in the fresh condition seen here is a lucky find. (ST16215p)

### The First Printing of the Most Influential Ancient Greek Poetic Text of the Renaissance



**74 (ESTIENNE IMPRINT). ANACREON.** [Title in Greek, then:] ANACREONTIS TEIJ ODAE. [bound with] ANACREONTIS TEIJ ODAE LATINAE FACTAE. (Lutetiae [Paris]: Apud Henricum Stephanum, 1554; Paris: Apud Thomam Richardum, 1555) 198 x 135 mm. (7 3/4 x 5 1/4"). 4 p.l., 110 pp., [1] leaf (blank); 24 leaves. Two separately published works in one volume. First work: Translated and edited, with notes and commentary, by Henri Estienne. Second work: Translated by Helias Andreas [Élie André]. First work: EDITIO PRINCEPS; Second Work: First Complete Latin Translation. Fine retrospective reddish-brown goatskin in the style of the period by Philip Dusel, raised bands, spine and boards with simple gilt rules (endpapers raised as an imitation of an antique binding). Estienne device on title page of first work; Richard's device on title of second. First work: Renouard 115:1; Schreiber 139; Dibdin I, 258; Adams A-1001; Brunet I, 250. Second work: Schweiger I, 26; Adams A-1002. ♦ Recently and very expertly washed and resized, and consequently bright, clean, and fresh internally, and in a convincing new period-style binding. \$7,500

The first book to be published by Henri Estienne, the initial work here is the original printing of an important collection of classical lyric poetry, described by Dibdin as "a beautiful and rare edition." According to Schreiber, this collection of Greek poems written in imitation of the sixth century poet Anacreon "became the most influential 'ancient' Greek poetic text during the Renaissance, and Estienne's editio princeps virtually caused a poetic revolution." One of the greatest of the scholar-printers of the 15th and 16th centuries, Henri Estienne (1528 or 1531-91) found



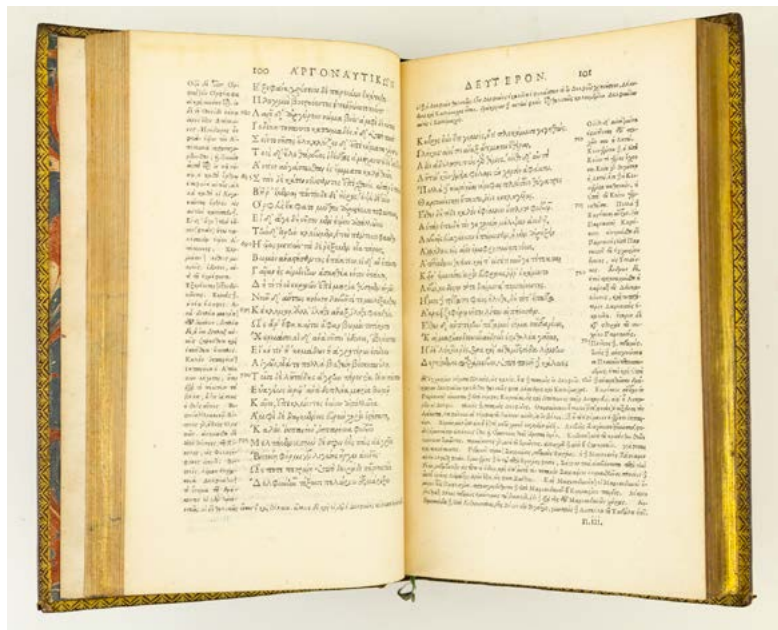


these poems in two old manuscripts, compiled the collection, and did the Latin translation. The work became the first project released under Henri's imprint by his father Robert's press; Schreiber believes the presswork was done by Guillaume Morel rather than by Henri himself, as it used three sizes of Claude Garamond's lovely and renowned "grecs du roi" type. The second work here includes additional odes not in the Estienne edition, and is thus the first complete Latin translation of the "Anacreontia." It is a rare work: OCLC finds just two copies in North America, while ABPC and RBH record three copies, all bound, as here, with the 1554 Estienne. (ST16215g)

**The Best Early Edition of Callimachus,  
Bound with Estienne's Apollonius, the Fine Syston Park Copy**

75

**(ESTIENNE IMPRINT). APOLLONIUS OF RHODES.** [Title in Greek, then:] ARGONAUTICON LIBRI IIII. [bound with] **CALLIMACHUS OF CYRENE.** HYMNIS (CUM SUIS SCHOLIS GRAECIS) & EPIGRAMMATA. EIUDEM POEMATUM DE COMA BERENICES, À CATULLO VERSUM. ([Geneva]: Excudebat Henricus Stephanus, 1574, 1577) 255 x 180 mm. (10 1/8 x 6 3/8"). 4 p.l., 240 pp. 8 p.l., 72, 134 pp. First work with Henri Estienne's textual notes on and analysis of the epic; both with Greek scholia. FIRST EDITION of the Epigrams of Callimachus. Pleasing 18th century olive brown morocco, covers with triple gilt fillet border, raised bands, spine gilt in compartments with central floral sprig surrounded by small tools, flower cornerpieces, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt (older repair to head of rear joint). Printer's devices on title pages, woodcut headpieces and decorative initials. Front pastedown with armorial Syston Park bookplate and monogrammed book label of John Hayfor Thorold; front free endpaper with bookplate of Stephen Winkworth, front flyleaf with ink presentation inscription to Winkworth as a wedding gift from L. and F. Campbell, dated April 7, 1895; flyleaf also with earlier notation at head edge: "L'archer's copy." First work: Renouard 141:1; Schreiber 188; Schweiger I, 38; Dibdin I, 275; Brunet I, 348-49; Graesse I, 164. Second work: Renouard 145:3; Schweiger I, 75; Dibdin I, 367; Graesse II, 17. ♦ Joints a bit worn, two small abrasions to lower board, one page of first work with printing flaw affecting half a dozen lines, occasional mild marginal foxing, but A VERY APPEALING COPY, clean and fresh in a sound, attractive binding. \$5,500



*Praised by Schreiber as “a very important and beautifully printed edition,” this is the scholarly Estienne printing of a four-book epic based on the voyage of Jason and the Argonauts, first composed when Apollonius (ca. 295 - ca. 215 B.C.) was still a youth in Alexandria. Smith gives special praise, among other things, to the poet’s development of the “beautifully drawn” character of Medea, saying that “the gradual growth of her love is described with a truly artistic moderation.” Whether owing to the enmity of other poets or to the poem’s being as yet unripened, “it did not meet with the approbation” of the public. Apollonius left Alexandria for Rhodes, one of the great centers of Greek literature and scholarship at the time. There, he revised his epic poem, which was greeted with great acclaim among the Rhodians; when he returned to his birthplace, his revision was warmly received as well, and “he at once rose to the highest degree of fame and popularity.” (Smith) The second part of the present volume contains what Dibdin says is the first genuinely critical edition of the extant works of Callimachus (ca. 305 - ca. 240 B.C.), perhaps the most distinguished scholar poet of the Alexandrine period, and the teacher and bitter rival of Apollonius. Legend says that Callimachus produced as many as 800 volumes (nearly all of them lost) in many genres, and he was most noteworthy as the proponent of perfection within a small-scale medium. (His feuds with Apollonius centered upon his contention that writing epics was inappropriate for the age.) Smith says that his hymns “are more overloaded with learning than any other poetical production of [his] time,” and the dazzling erudition and polish in his epigrams and elegies had a profound effect on Propertius, Catullus, and many poets in succeeding generations. Appearing here are the six extant hymns of Callimachus, with Greek scholia, a life of the poet, a Latin translation, other variant texts, and additional scholarly apparatus. In addition, and appearing here for the first time in print, are 33 of the author’s epigrams and other fragments. Ours is a much more complete edition than any previous one, including the first by Henri Estienne, which appeared in 1566, and no significant improvements in the present text were made for well over 100 years. The Syston Park library in Lincolnshire, established by Sir John Thorold around 1775 and expanded by his son John Hayford Thorold 40 years later, “was so large and so excellent” as to be ranked by Quaritch with the great libraries of Sunderland, Beckford, and Spencer, and the library’s books are well known for their consistently fine condition. (ST16215o)*



**76 (ESTIENNE IMPRINT). [PSEUDO-]ARISTOTLE. [and] THEOPHRASTUS.** [Title in Greek, then:] ARISTOTELIS ET THEOPHRASTI SCRIPTA QUAEDAM. (Geneva: Ex Officina Henrici Stephani, 1557) 172 x 105 mm. (6 3/4 x 4 1/8"). 4 p.l., 17-168 [i.e., 152] pp. (mispaginated but complete). Edited by Henri Estienne. Simple but pleasing 18th century tan calf, covers with triple gilt fillet border, smooth spine divided into panels by plain and dotted gilt rules, gilt starburst centerpiece, gilt titling, marbled endpapers. Printer’s device on title page. Renouard 116:3; Schreiber 142; Dibdin II, 500; Hoffmann I, 287-88; Hoffmann III, 524; USTC 450450. ♦ Joints and extremities lightly rubbed, minor offsetting from turn-ins to endpapers and flyleaves, leaves with a touch of browning to head edge, isolated small marginal spots or minor smudges, but still an extremely pleasing copy, clean and fresh internally, in a well-preserved binding. **\$3,750**



*Rarely seen in the marketplace, this collection of Greek texts printed in the exquisite Estienne “grecs du roi” type includes four parts: the 23 “Characters” of Theophrastus, along with that author’s essay on the senses and perception; the pseudo-Aristotle “De Mirabilibus Auscultationibus” [“On Marvellous Things Heard”]; and an essay on springs, rivers, and pools by the first century A.D. Greek philosopher Sotion. In “Characters,” Theophrastus (ca. 371 - ca. 287 B.C.) delineates such human foibles as gossiping, grumbling, and boasting, while the text once attributed to Aristotle is a series of anecdotes about inexplicable phenomena in the natural world, a genre of classical literature known as paradoxography. The classical texts are followed by the critical notes of Henri Estienne, who rivaled Aldus Manutius in combining publishing with scholarship. In discussing this work, Dibdin says, “whatever H. Stephen did is worth consulting.” (ST16215j)*



*“Among the Most Finished Specimens of Typography that Exist,”  
This Copy Probably from the Library of James Boswell’s Father*



**77** (ESTIENNE IMPRINT). **DIO CASSIUS.** RERUM ROMANARUM A POMPEIO MAGNO AD ALEXANDRUM MAMAEAE, EPITOME. [bound with] **MOSCHOPOULOS, MANUEL.** [Title in Greek, then:] DE RATIONE EXAMINANDAE ORATIONIS LIBELLUS. (Lutetiae [Paris]: Ex officina Rob. Stephanus, 1551, 1545) 246 x 173 mm (9 3/4 x 6 3/4”). 3 p.l., 280 pp., [5] leaves; 216 pp., [26] leaves. Epitome of Joannes Xiphilinus edited and translated by Guillaume LeBlanc. First Printing of this translation of the first work; EDITIO PRINCEPS of the second work. Contemporary calf, covers with gilt-rule border and oval gilt medallion with arabesque design at center, recornered, rebacked to style, raised bands flanked with gilt rules, black morocco label, new endpapers. Printer’s devices on title pages; decorative woodcut initials. Front flyleaf with ink inscription: “Alex Boswel / Paris / 1729.” First work: Renouard 81:9; Schreiber 108; Adams D-516. Second work: Renouard 64:11; Schreiber 86; Hoffmann II, 602. ♦Half a dozen small holes or abrasions and scattered spotting to boards, but the restored binding solid and not without appeal; one quire lightly browned, occasional mild freckled foxing to margins,

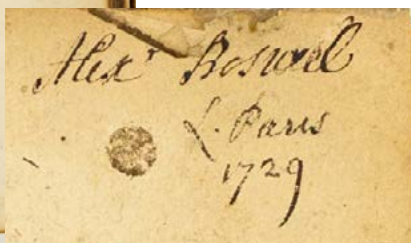
but a nearly fine copy internally, the text clean, quite fresh, and mostly rather bright, with comfortable margins. **\$5,500**

*This volume contains important editions of classical history and grammar and features what is considered to be some of the most beautiful typography of the 16th century. The first work here is a Latin translation of the epitome prepared by the 11th century monk Joannes Xiphilinus of the final 20 books of Dio Cassius’ third century Roman history; it appeared in the same year as the editio princeps, also issued by Estienne. Originally running to 80 books and written over a period of 22 years, the history began with the myths surrounding the founding of Rome and continued up to the author’s own time, when he was serving as a consul with direct knowledge of affairs of state. By the Middle Ages, only 19 books survived, along with fragments or abridgements of the others. Our translator, Guillaume Leblanc (ca. 1520-88), discovered the manuscript of Xiphilinus’ epitome, a critical addition to the*



*extant works as it covered some of the most momentous years of the Roman Empire, 47-235 A.D. The second work here is the editio princeps of the Greek grammar which was the major work of the Byzantine scholar Moschopulus (fl. 1300). The second book to be printed in Robert Estienne’s program of publishing important Greek texts from the Royal Library, it was thus the second book to be set in Claude Garamond’s stately “grecs du roi” type. Renowned in the history of printing, this typeface was designed in 1541 in three sizes, the two larger based on the handwriting of the Cretan scribe Angelo Vergecio, and the smallest based on the Greek hand of Robert Estienne’s precocious son (and successor) Henri, then aged 10. According to critic and historian*

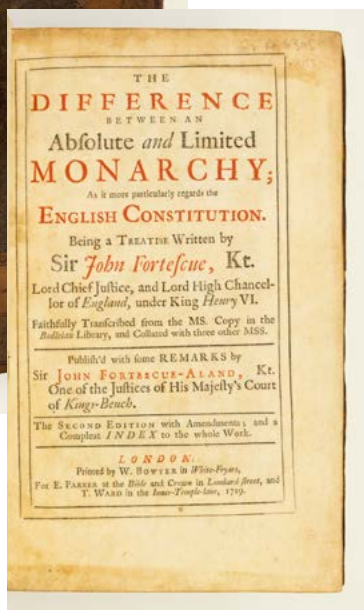
*Arthur Tilley, “the exquisite beauty of these types, together with the good quality of the paper and ink, makes the Greek books printed by Robert Estienne and his successors among the most finished specimens of typography that exist.” Estienne biographer William Greswell singles out the typography in the present work for special praise, saying “it exhibits in far greater variety and abundance than any other known specimen of Robert’s press, those elaborate and*



elegant 'litterarum nexus & abbreviaciones' ['ligatures and abbreviations'] which belong to the 'characteres regii' ['grecs du roi'] first designed and cast under the auspices of Francis I." We have compared the 18th century owner's signature in our volume with that of Alexander Boswell, Lord Auchinleck, in MS 16500 at the Scottish National Library; it would appear to be a good match, with only minor differences. A Scottish judge who completed his legal studies in Leyden in 1727, Auchinleck (1706-82) is best known as the father of James Boswell, the biographer of Johnson. (ST16215n)

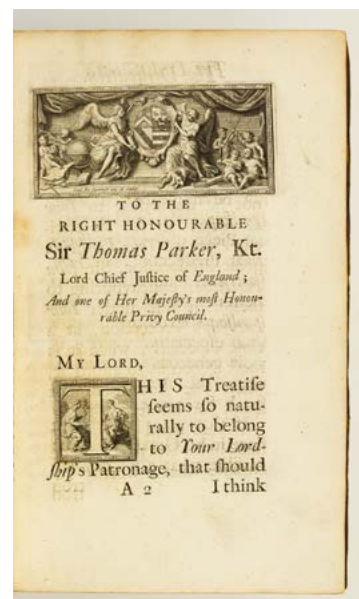
**78 FORTESCUE, SIR JOHN.** THE DIFFERENCE BETWEEN AN ABSOLUTE AND LIMITED MONARCHY; AS IT MORE PARTICULARLY REGARDS THE ENGLISH CONSTITUTION. (London: W. Bowyer, 1719) 233 x 144 mm. (9 1/8 x 5 1/2"). 8 p.l., lxxxii, [4], 148 pp., [7] leaves. With remarks by Sir John Fortescue-Aland.

"Second Edition, with Amendments; and a Compleat Index." Contemporary panelled calf, expertly rebaked, raised bands, spine gilt in compartments with fleuron centerpieces and curling cornerpieces, red morocco label. Two engraved headpieces, historiated initials. ESTC T140178. ♦Extremities a little rubbed, but the skillfully restored binding solid and pleasing. First and last leaves a little foxed and browned, but a fine copy internally, clean and fresh with only trivial imperfections. \$750



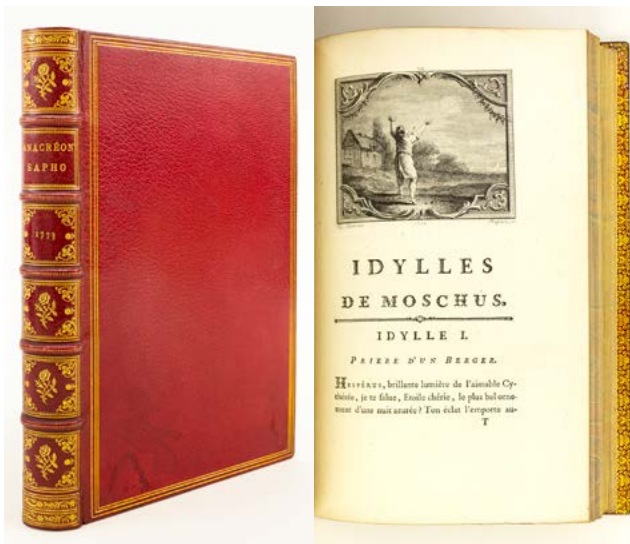
Written ca. 1471 but first printed in 1714, this is one of the earliest treatises on English constitutional law. Sir John Fortescue (ca. 1397-1479) was a chief justice of the king's bench under Henry VI, and a strong supporter of the Lancastrian line in the War of the Roses, writing persuasive propaganda arguing that the York claimants were disqualified by their descent through the female line. After the York contingent prevailed, Edward IV spared Fortescue's life in exchange for his writing a refutation of his Lancastrian arguments. As DNB observes, "Edward's assessment of the relative value of Fortescue's pen as against his neck is a clear measure of his importance as a writer. With the possible exception of Sir Thomas More, Fortescue is the English common lawyer who . . . had most to say of importance to a reading public outside his own profession."

The present work characterizes England's system of government as a combination of regal and political dominion in which the power of the king "was not absolute. His power derived from the body politic, and the laws he had to administer were only such as he and the people assented to. What is more, that limitation on regality was institutionalized in parliament, and enforcement was by judges sworn to uphold those laws, not the king's will." (DNB) In 1714, Fortescue's descendant Sir John Fortescue-Aland—himself solicitor-general to the king—published the first edition of this work, based on a manuscript in the Bodleian library. Our second edition benefits from the addition of an index, making the contents far more accessible. Copies of the first edition appear in the market from time to time, but ABPC and RBH record no copy of the second edition since 1946. (ST16215i)



**79 (FRENCH ILLUSTRATED BOOK).** ANACREON, SAPPHO, BION AND MOSCHUS. [OEUVRES]. TRADUCTION NOUVELLE EN PROSE, SUIVIE DE LA VEILLE DES FÊTES DE VÊNUS, ET D'UN CHOIX DE PIÈCES DE DIFFÉRENS AUTEURS. (Paris: Chez Le Boucher, 1773) 214 x 136 mm. (8 3/4 x 5 1/2"). 2 p.l., iv, 280 pp. (without «Héro et Léandre,» as usual). Translated by Julien Jacques Moutonnet de Clairfons. First Edition with these Illustrations. LOVELY RED MOROCCO, GILT, BY CHAMBOLLE-DURU (stamp-signed on front turn-in), covers with French fillet border,





raised bands, spine gilt in compartments with rose sprig at center, curling floral cornerpieces, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. Engraved frontispiece and 25 charming and delicate engraved illustrations by Jean Massard after Charles Eisen. Cohen-de Ricci 79; Brunet I, 254; Graesse I, 113. For the binding: Flety 40. ♦ Lower half-inch of joints just starting to show wear, three minor stains and one short scratch to upper board, but a fine and pretty copy, the text fresh and smooth, with deep impressions of the type, with rich impressions of the engravings, with ample margins, and with a lustrous binding. **\$1,400**

*This is a very attractive copy of the first printing of an anthology of French versions of classical poetry, described by Cohen-de Ricci as "one of the most elegantly illustrated*

*books of the 18th century."* Charles Eisen (1720-78) was Louis XV's court painter as well as drawing master to Madame de Pompadour. Bryan says that "almost all the important books published in France in his time contain his exquisite plates," which "he engraved with a light point and with striking originality." He "took his inspirations direct from nature, but add[ed] something of the ideal, after the manner of Watteau and Boucher." The text contains biographies of and works by four important Greek poets: Anacreon (sixth century B.C.), Sappho (b. ca. 612 B.C.), Bion (third century B.C.), and Moschus (second century B.C.). The binding here is a perfect example of the kind of handsomely done French classical work produced for an extended period under the name of Chambolle. A rough contemporary of, and certainly the equal in technique to, binders like Trautz, Marius Michel père, Lortic, and Cuzin, the elder Chambolle served his apprenticeship under Hippolyte Duru and later formed a partnership with him, as is clear from the stamped signature on our volume. Chambolle's son continued the business when his father retired in 1898, and in her "Modern Bookbindings," Sarah Prideaux says of her contemporary, "Chambolle most worthily continues the traditions associated with the name of his father. . . . To him are confided the classics of former times, which he clothes in the styles appropriate to them, keeping to a simplicity of ornamentation which reveals great taste and feeling for composition." (ST16314)



**80 JOHNSON, SAMUEL.** *LIVES OF THE ENGLISH POETS.* (Dublin: Printed for Wm. Wilson, Bookseller, 1780-81) 220 x 132 mm. (8 3/4 x 5 1/4"). Three volumes. FIRST DUBLIN EDITION, Second and Third

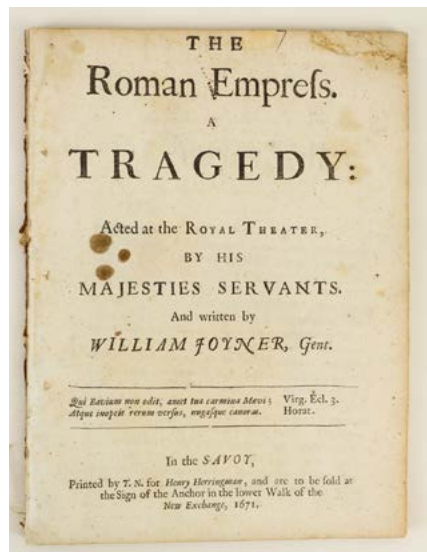


Issues. Contemporary polished calf, smooth spines divided into panels by gilt rules, one red and one green morocco label, all edges stained green. With engraved vignette by Bartolozzi on title pages. Pastedown of first volume with color-printed 20th century bookplate of Foster; title pages with ink signature of Meade Hobson, dated 1783. Fleeman 79.LP/2b and 794.LP/2c ♦ Leather with a smattering of small stains or abrasions but the original bindings solid, scarcely worn, and lustrous; four leaves with slight bleeding of green edge staining, but A VERY FINE UNSOPHISTICATED COPY, remarkably clean, fresh, and bright internally. **\$1,250**

*This is a very appealing copy of the first Irish edition of Johnson's most important work, apart from his celebrated dictionary.* When a group of London booksellers determined in 1777 to produce an "elegant and accurate edition" of the English poets, Johnson was invited to provide a "concise [prefatory] account of the life of each author." Our pirated Dublin edition is

the first separate printing of the biographies, which were originally published in the 68-volume set collecting the works of the poets. The first authorized edition was printed in London in 1781, under the title "Lives of the Most Eminent English Poets." Though it is the simplest in style and expression of all his literary works, the "Lives" abounds in anecdotes and reminiscences that build rich and elaborate memoirs, much of these taken from Johnson's memory. The work, much fuller in fruition than in conception, consumed Johnson for four years and gave rise to much controversy, especially regarding his not very flattering chapters on Milton and Gray. In the view of Courtney-Smith, Johnson welded biography, analysis, and criticism into a meaningful revelation of character and thought, and the set stands as a masterpiece by the first figure in English literature to achieve major stature through scholarship and criticism. While this edition appears for sale from time to time, a well-preserved copy in attractive contemporary bindings like the present one is difficult to obtain. (ST16146)

### The Only Known Printing



**81** JOYNER, WILLIAM. *THE ROMAN EMPRESS*. ([London]: In the Savoy, printed by T. N. for Henry Herringman, 1671) 218 x 156 mm. (8 1/4 x 6 1/8"). 5 p.l., 67, [1] pp. FIRST AND ONLY EDITION. Disbound. Wing J-1159; ESTC R695. ♦First two quires with top corner slightly gnawed away (no text affected), top edge trimmed a little close (grazing a few running titles), trio of small stains on title page, other very occasional minor blemishes and a hint of foxing on a few pages, but still an excellent copy even in its disbound state, very clean and quite bright, with none of the browning or heavy foxing often seen in similar works. \$600

*This seems to be the only edition of the only play penned by writer and Catholic convert William Joyner (alias Lyde, ca. 1622-1706). ESTC notes that it was "Based upon the story of Constantine the Great and his son Crispus," and DNB adds that "it was well received."* (ST15503c)

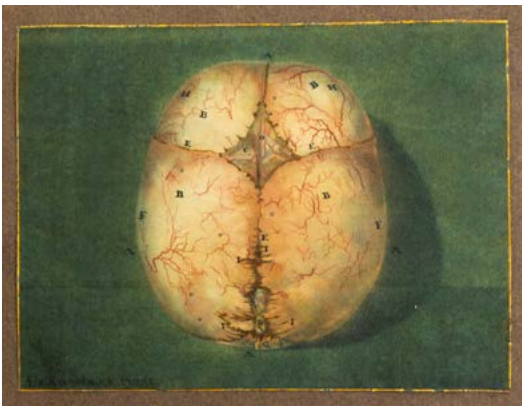
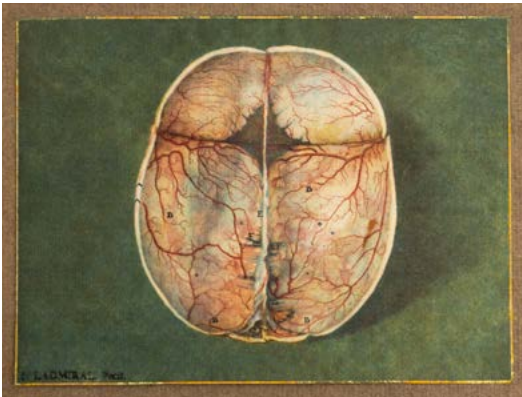
### The Exceedingly Rare Complete Set of Six Mezzotints Representing the First Three-Color Printing of Anatomical Subjects

**82** (MEDICINE-EARLY COLOR ILLUSTRATION). LADMIRAL, JAN, *Illustrator*. ALBINUS, BERNHARD SIEGFRIED. *DISSERTATIO DE ARTERIIS ET VENIS INTESTINORUM HOMINIS. [and] DISSERTATIO SECUNDA DE SEDE ET CAUSSA COLORIS AETHIOPUM ET CAETERORUM HOMINUM. [with] RUYSCH, FREDERICK. ICON DURAE MATRIS IN CONCAVÂ SUPERFICIE VISAE, EX CAPITE FOETUS HUMANI. [and] ICON DURAE MATRIS IN CONVEXÂ SUPERFICIE VISAE, EX CAPITE FOETUS HUMANI. [and] ICON MEMBRANAE VASCULOSAE AD INFIMA ACETABULI OSSIUM INNOMINATORUM POSITAE. [and] EFFIGIES PENIS HUMANI.* (Amsterdam: Jacob Graal & Hendrik de Leth; Leyden: Dirk, Theodorus, or Cornelius Haak, 1736-41) 294 x 238 mm. (11 1/2 x 9 1/4"). 1 p.l. (blank), 10 pp.; 1 p.l. (blank), 16 pp., [1] blank leaf; [4] pp.; [4] pp.; [4] pp.; 1 p.l. (blank), [6] pp. Six separately published but related works. FIRST EDITIONS. Leaves stitched into six early (original?) brown paper folders (three with expert repair to fold; three with remnants of paper labels along fold). With printer's device or vignette on title pages and SIX FINE COLOR MEZZOTINTS BY LADMIRAL. Choulant-



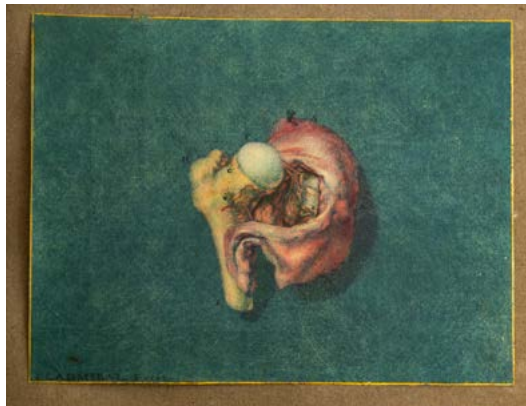
Frank, pp. 267-69; Franklin, "Early Colour Printing," pp. 40-42; Gascoigne, "Milestones in Colour Printing 1457-1859," p. 10; Garrison-Morton 7507; Heirs of Hippocrates 530-35. ♦Wrappers with minor soiling, first work with a little worming to fore edge of wrapper and leaves, four of the works with minor foxing and browning to letterpress leaves (a bit darker on the two "Durae Matris" texts), last work with small repair (done by backing on obverse) where signature was effaced from title page (no loss), additional minor imperfections, but the texts otherwise basically clean and fresh; the penis mezzotint with a very small closed tear at upper right, otherwise THE PLATES IN FINE CONDITION, their colors undimmed by time. \$45,000





*Following the first medical book with illustrations printed in color by any method (Aselli's 1627 "De Lactibus," containing four chiaroscuro woodcuts), this is the exceedingly rare complete series of six mezzotints that represent the first use of the three-color printing process in any medical or scientific book. And apart from their preeminent place in anatomical literature, these illustrations are also among the earliest appearances of full color printing of any kind. Jan Ladmiraal (1698-1773) was a pupil and assistant to the great anatomical illustrator Jacob Christoph Le Blon (1670-1741), who taught his protégé the secret process for coloring mezzotint engravings, using three different impressions, one each of blue, yellow, and red. Although one of his illustrations made in this way appeared in 1721 before his pupil's (see below), Le Blon was never able to capitalize on this breakthrough invention. That was left to Ladmiraal, who, armed with the innovative process, approached the celebrated Dutch anatomist Albinus (1697-1770) to suggest its use for his medical illustrations. Our Albinus work on the human intestine, published in 1736, is the first result of their collaboration. Albinus was mightily impressed, writing, "Words fail me to express the incredible variety of twisting of these branches [of veins and arteries], as the artist has rendered it in the plate." Choulant-Frank notes that "the picture [measuring 125 x 165 mm.] represents a piece of the muscularis mucosae of the intestine in which the arteries are injected red, but the veins blue. The representations . . . are very faithful and true to nature, even to the smallest detail." Convinced by Ladmiraal's "matchless skill," Albinus*

*retained the artist to produce additional color illustrations. For Albinus' 1737 essay on racial variation in the pigmentation of human skin, Ladmiraal created a 117 x 161 mm. plate depicting the tip of an African woman's thumb, including the nail, and skin samples from her breast and heel. Ladmiraal next turned to creating color illustrations of specimens created by Frederick Ruysch (1638-1731), described by Garrison-Morton as "probably the most original artist in the history of anatomical preparations." Ruysch "enjoyed making up elaborate three-dimensional emblems of mortality from his specimens," creating "fantastic, dream-like concoctions constructed of human anatomical parts." He assembled a collection of more than 2,000*



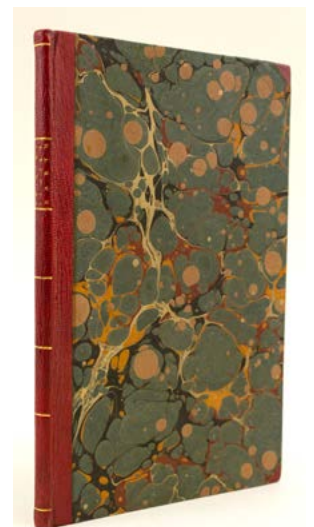
anatomical, pathological, zoological, and botanical specimens, known to us now primarily through the illustrations of others, none more vivid than the saturated color mezzotints by Ladmiral. (The charming vignette of a putto displaying scientific specimens to a shocked skeleton on the title page of the four Ruysch works, also by Ladmiral, is perhaps a nod to this collection.) The first two Ruysch-Ladmiral illustrations (measuring 125-128 x 169 mm. and published in 1737 and 1738) showed convex and concave views of the dura mater in an eight-month fetus. Also in 1738 came a 129 x 169 mm. depiction of the head of the femur and tissue lining the acetabulum in the hip joint of a small boy. Finally, in 1741, Ladmiral produced the second earliest color illustration of male genitalia (following a print made ca. 1721 by Le Blon). The 205 x 252 mm. image shows a dissected penis and testicles prepared by Ruysch. To prepare his specimens for sketching, Ruysch would drain them of blood and then fill them with wax, and the title page here notes that the dissected specimen was "injecta cera praeparati." (The red area depicted in the present mezzotint is not, in fact, blood, but wax.) "Milestones in Colour Printing" notes that Ladmiral achieved this effect "by means of deeply etched grooves in his red plate, the last of the three to print." According to "Milestones," the six engravings in our series were "far more accurately printed than anything achieved by Le Blon." The process used by Ladmiral produced prints that have weathered the centuries



remarkably well, and the colors on our engravings are as pleasing today as they were in the mid-18th century. Complete collections of these ground-breaking illustrations are very rare: "Heirs of Hippocrates" notes that Harvey Cushing had three of the six, Eric Waller had one, and Sir William Osler none. While ABPC and RBH list (infrequent appearances of) single works or partial sets, we could trace no complete series at auction since 1934 (in 2012, five of the six works were offered together, fetching €9,803). (ST16009)

### *The Dirty Business of "Earth-Bathing," a Panacea from the Same Quack who Treated Infertility and Sexual Dysfunction with his Electrified "Celestial Bed"*

**83** (MEDICINE - "EARTH-BATHING"). GRAHAM, JAMES, M.D. A SHORT TREATISE ON THE ALL-CLEANSING, ALL-HEALING, AND ALL-INVIGORATING QUALITIES OF THE SIMPLE EARTH, WHEN LONG AND REPEATEDLY APPLIED TO THE NAKED HUMAN-BODY AND LUNGS, FOR THE SAFE, SPEEDY, AND RADICAL CURE OF ALL DISEASE . . . TO WHICH ARE ADDED, A DESCRIPTION OF THE BEST KINDS OF SOIL, OR MOULD, AND SITUATIONS, AND OF THE BEST METHODS OF CONDUCTING THIS MOST EFFICACIOUS, AND MOST SALUTARY PRACTICE OF EARTH-BATHING. (Newcastle upon Tyne: Printed by Hall and Elliot, 1790) 212 x 130 mm. (8 3/8 x 5 1/4"). 1 p.l. (title), 21, [1] pp. FIRST EDITION. Recent retrospective brick red morocco over marbled boards, smooth spine divided into panels by gilt rules, gilt titling. ESTC T28056. ♦Expertly repaired short tear to tail edge of title page, a little soiling to edges of same, text apparently (lightly) washed and pressed, but an excellent copy, clean and still fresh in an unworn binding. **\$1,600**



*The work of one of the more successful quacks of the late 18th century, this is an enthusiastic endorsement of the health benefits of being buried in the earth up to one's chin for hours on end. After studying medicine at the University of Edinburgh—but leaving without a degree—our author James Graham (1745-94) spent a few years in the American colonies, where he encountered Benjamin Franklin's*





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

**85** (MILITARY BOOKS - 16TH CENTURY ENGLISH). SUTCLIFFE, MATTHEW. *THE PRACTICE, PROCEEDINGS, AND LAWES OF ARMES: DESCRIBED OUT OF THE DOINGS OF MOST VALIANT AND EXPERT CAPTAINES, AND CONFIRMED BOTH BY ANCIENT, AND MODERNE EXAMPLES, AND PRÆCEDENTS.* (London: Deputies of Christopher Barker, 1593) 185 x 140 mm. (7 1/4 x 5 1/2"). 12 p.l., 328, 327-342 pp. FIRST EDITION. Contemporary limp vellum, yapp edges, flat spine with later red morocco label. Inside front cover with ink owner's inscription of George Wilson, dated November 1, 1854; front flyleaf with engraved armorial bookplate of Thomas Francis Fremantle; early pen trials to title page, old mathematical calculations on rear endpaper. Cockle 57; STC 23468; ESTC S117986; Heuser, Beatrice, "Strategy Before Clausewitz: Linking Warfare and Statecraft, 1400-1830" (2017), chapter 5: "A National Security Strategy for England: Matthew Sutcliffe, the Earl of Essex, and the Cadiz Expedition of 1596." ♦ Vellum a bit soiled, half-inch chip to head of spine, two-inch crack to fore edge of front cover, title page with small ink stain and light soiling, other trivial imperfections in the text, but still an excellent copy, clean and fresh internally, and in a sound binding. \$9,500



*This rare treatise addressing all aspects of war has been cited by military historian Beatrice Heuser as perhaps a unique example of a case "in which a civilian, an 'armchair strategist', published a book containing a comprehensive concept for how to conduct a war with a specific enemy that was applied in practice."* According to Heuser, Sutcliffe penned "a national

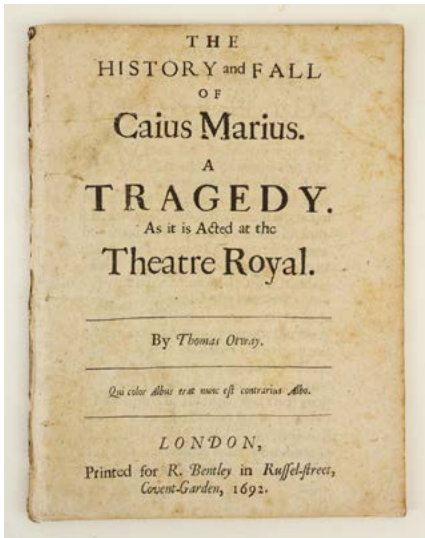
security strategy for England," and one that Robert Devereux, Earl of Essex, to whom the work is dedicated, put into practice in the country's ongoing conflicts with Spain, leading to the operation that resulted in the successful capture of Cadiz in 1596. Sutcliffe had met Essex at Trinity College, Cambridge, where he had likely served as one of the young earl's tutors. DNB observes that Sutcliffe, who studied law before becoming a doctor of divinity, applied his legal training to this work, in which he examines not only fortifications, aggressive and defensive tactics, and the practical considerations of recruiting, paying, feeding, and housing armed forces, but also discusses laws and regulations governing the military. Cockle notes that the work "was well known both at home and abroad," and that it "urge[d] the importance of military studies." Following this consequential work, Sutcliffe restricted his writings to theological subjects, and enjoyed a 40-year career as dean of Exeter Cathedral. This work is rare in the marketplace: ABPC and RBH find just three other copies at auction in the past 40 years. (ST15853)

**86** MOUNTFORT, WILLIAM. *GREENWICH-PARK: A COMEDY.* (London: Printed for J. Hindmarsh, R. Bentley, and A. Roper, 1691) 211 x 160 mm. (8 1/4 x 6 1/4"). 4 p.l., 60 pp. FIRST EDITION. Disbound. Wing M-2973; ESTC R11791. ♦ Paper lightly toned, scattered foxing throughout, margins trimmed slightly close (grazing some of the page numbers), upper corner of one leaf with an open tear affecting a handful of words, other minor imperfections, but the majority of the contents quite clean, and on the whole still a good copy of this scarce first edition. \$650

*William Mountfort (ca. 1664-92) was a playwright and actor who appeared in a few of Dryden's plays before writing his own.* DNB notes that in the present work, "the literary ambitions of Mountfort were finally realized," and due to "a happy combination of a delightful script and a talented cast . . . the play was an immediate success." Very rarely seen for sale. (ST15503a)



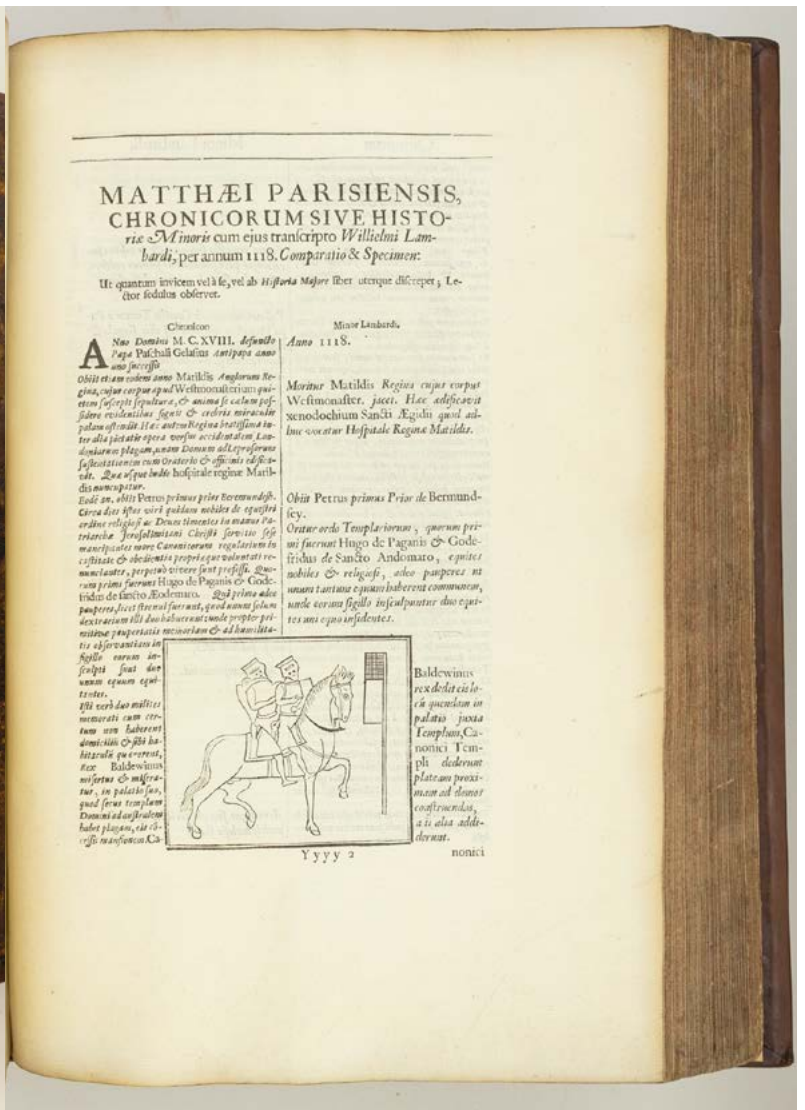
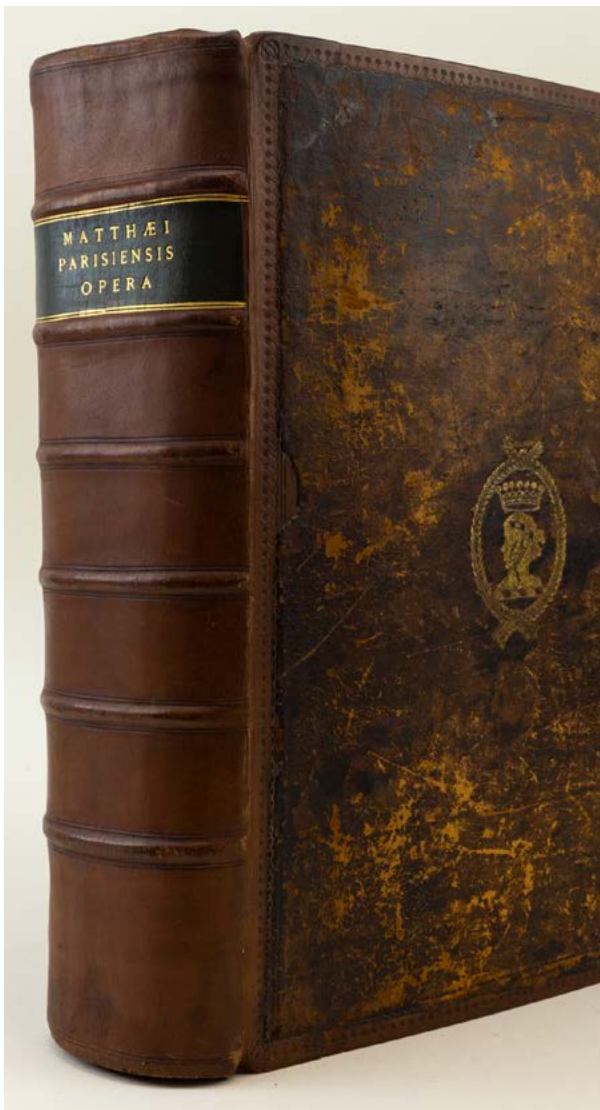




**87 OTWAY, THOMAS.** *THE HISTORY AND FALL OF CAIUS MARIUS.* (London: Printed for R. Bentley, 1692) 210 x 160 mm. (8 1/4 x 6 1/4"). 3 p.l., 65, [1] pp. Second Edition (with 10th line of A2v beginning "Mr. Waller"). Disbound. Wing O-550; ESTC R8583. ♦Paper very lightly toned, occasional minor foxing, top margin trimmed a little close (cutting into running title a few times), a couple of marginal blemishes, but an excellent copy, with none of the heavy browning and foxing that often plague similar works. \$250

*First performed in 1679 and published a year later, this work appeared at a high point in the career of poet and playwright Thomas Otway (1652-85) and continued to be performed into the 18th century.* As DNB explains, "Otway freely adapted Plutarch's description of the life of Caius Marius and combined it with elements of Shakespeare's *Romeo and Juliet* to dramatize the contest for the war consulship of Rome between Metellus and Caius Marius"—with obvious parallels to contemporaneous English political personalities and events. (ST15503b)

**88 PARIS, MATTHEW OF.** *MATTHÆI PARISIENSIS ANGLI, HISTORIA MAJOR. [with] VITAE DUORUM OFFARUM SIVE OFFANORUM, MERCIORUM REGUM. [and] ADDITAMENTA.* (London: Richard Hodgkinson, 1640; Milo Flesher, 1639) 418 x 284 mm. (16 1/2 x 11 1/4"). 25 p.l., 1009, [1]



pp., [55] leaves; 7 p.l., 145, [3], 310 pp., [6] leaves. Edited by Matthew Parker. Modern calf, boards with 17th century calf covers onlaid, these with central oval medallion containing a bust and a coronet, raised bands, black morocco label. With frontispiece portrait of the author and one small engraving in the text. STC 19210; ESTC S115363. ♦Extremities lightly rubbed, onlaid leather a bit crackled and worn, half-title, title, and B1 a little soiled, occasional small, light dampstains or minor dust soiling to head edge, other trivial imperfections, but an excellent copy internally, generally clean, fresh, and rather bright with generous margins, in a sturdy, pleasant binding. \$725

*The first text in this massive, heavy volume—an account of the world from creation through 1253 A.D.—is the major work of 13th century chronicler Matthew Paris, or Matthew of Paris (d. 1259), a Benedictine monk of St Albans; the work is praised by the Oxford Companion as “outstanding for its expressive liveliness,” as well as its historical value and its inclusion of foreign events.* According to ESTC, Matthew’s account was “based on an earlier work by Roger of Wendover also known as ‘Flores historiarum’, probably based in turn on an earlier St. Albans chronicle.” According to DNB, Paris, far from living a secluded life, “had access to papal bulls, imperial acta, royal writs and charters, news reports and correspondence from a wide range of sources, English and continental, secular and ecclesiastical; his closest informants, many of whom knew him personally, included Richard, earl of Cornwall (d. 1272), a number of Henry III’s councillors and curiales, and a variety of clerics and nobles, apart from the king himself. Some of these are known to have visited St Albans in this period, a direct and personal means for the transmission of documentary material, as well as gossip and news, which Paris then worked upon for inclusion in his various historical works.” These works included other histories and biographies, which DNB notes “amount to well over a million words, most of them penned by Paris himself”—an astonishing achievement. The second work here is a biography/hagiography of two kings named Offa, one a fourth century king of the Angles, the other the eighth century king of Mercia who founded Paris’ monastery of St. Albans. The final work here reproduces the documents, dating from 1242-59, mentioned by Paris in this chronicle. (ST16215a)



**89** (PLANTIN IMPRINT). OVIDIUS NASO, PUBLIUS [OVID]. METAMORPHOSEON LIB. XV. (Antwerp: Ex officina Christoph. Plantini, 1566) 125 x 85 mm. (5 x 3 1/4"). 449, [1] pp., [6] leaves. Edited by Victor Giselinus. Contemporary calf, covers with gilt fillet border and oval gilt medallion centerpiece with arabesque design, rebacked preserving most of original backstrip, raised bands, spine panels with gilt quatrefoil at center, all edges gilt. Title page with woodcut architectural frame and printer’s device. Front pastedown with ink (18th century?) initials and with book label of attorney P. Faulcon; front free endpaper with ink inscription related to the purchase of the volume, dated 1579. Voet IV, 1845. ♦A bit of spotting and crackling to leather, but the binding firm and lustrous; first four quires with faint dampstain to top inch of leaves, a couple of trivial marginal rust spots, but a fine copy internally, quite clean and fresh. \$1,250

*Containing the great Roman poet’s major work, this is the first in a pocket-sized series of Ovid’s works, issued in 1566-67 by one of the leading printers of the period.* The text here was revised by Victor Giselinus from the 1533-34 Aldine edition, edited by Andreas Naugerius and Paulus Manutius. In the dedication, Giselinus imparts interesting information about his editing process and enumerates the manuscripts he consulted. Christopher Plantin (1520-89) set up shop in Antwerp as a bookbinder in 1549, but he turned to printing in 1555 and soon rose to the top of his trade, both as a printer and type designer. He produced, among a great many things, the celebrated Antwerp Polyglot Bible of 1569-72 and a steady stream of emblem books. In 1575, he employed nearly 150 workers, who helped to keep more than 20 presses going, and for a time, he established premises in Paris and Leyden. This edition is rarely seen for sale. (ST16215m)

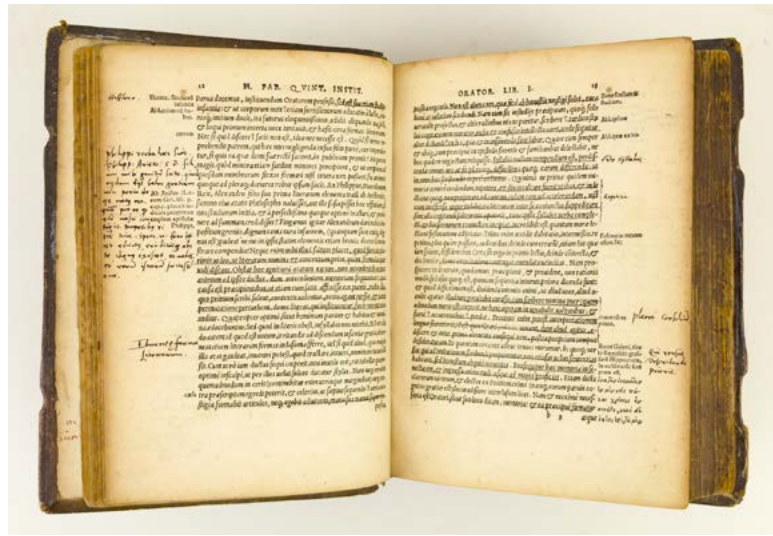
**90** QUINTILIAN. M. FABII QUINTILIANI RHETORIS CLARRISSIMI ORATORIARUM INSTITUTIONUM LIBRI XII. [and] DECLAMATIONUM. (Basel: Robert Winter, 1543) 205 x 150 mm. (8 1/4 x 6"). 12 p.l., 714 [i.e., 754] pp., [2] leaves. Contemporary blind-stamped pigskin, covers with mitered frame, roll frame featuring female figures, and center panel with medallion and banner rolls, raised bands, ink lettering to spine and fore edge, lacking clasps. With printer’s device on verso of final leaf. Title page with early owner inscription in red ink, occasional neat underlining or marginalia in brown ink. Front pastedown with evidence of bookplate removal. ♦Pigskin a bit soiled, extremities rubbed, but the unsophisticated binding sturdy and still pleasing;



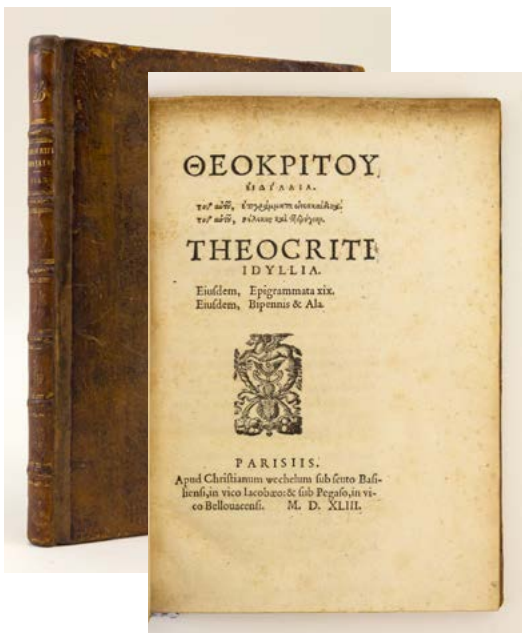


a little browning to edges of leaves, occasional minor marginal stains or spotting, isolated tiny rust spots, but an excellent copy, generally clean and fresh with no significant imperfections. **\$1,500**

*This is a scarce edition of the two major works of the Roman rhetorician Quintilian (ca. 35-95 A.D.), texts that were extremely influential on pedagogy in the Renaissance. The first and larger work, "Institutionum" ("Education of an Orator"), is discussed in item #48, above. The second work contains 164 "declamations" or specimens of oratory, most of them fragmentary, but 19 more substantial. Although attributed to Quintilian and often printed, as here, with "Institutionum," these pieces appear to have been composed by different people at different periods of history, and so they may be regarded as a sampling of the general run of Roman orations. The rolls on our binding are no longer in high relief, but the design with the three-quarter female figures is unusual and intriguing. OCLC finds just four copies of this edition in libraries, and we could trace no copy at auction. (ST16215d)*



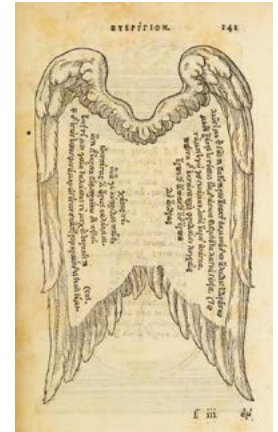
*The Chatsworth Copy of a Volume with Early Concrete Poems, Including ones in the Form of a Syringx, a Pelekys, a Ptergion, and a Bomos*



**91 THEOCRITUS.** [Title in Greek, then:] IDYLLIA. EIUSDEM, EPIGRAMMATA XIX. EIUSDEM, BIPENNIS ET ALA. (Paris: Chrestien Wechel, 1543) 228 x 162 mm. (9 x 6 3/8"). 142 pp., [1] leaf. Contemporary sprinkled calf, rebaked preserving most of original backstrip, raised bands, panel at head of spine with the initial and coronet of the duke of Devonshire, second panel with brown title label, other panels with gilt lyre centerpiece. Printer's Pegasus device on title page and verso of final leaf, decorative woodcut initials, four poems printed within representations of their subject matter: a wind instrument, a battle axe, a pair of wings, and an altar. Front pastedown with bookplate of the duke of Devonshire's library at Chatsworth. Hoffmann III, 665; Schweiger I, 309; USTC 149010; not in Adams. For the printer: Greswell I, 110-12. ♦ Boards a bit rubbed at edges, first quire browned at head edge, occasional mild marginal foxing, more pronounced on last two quires, but an excellent copy, the text generally clean and fresh with comfortable margins, the restored binding firm and appealing. **\$3,500**



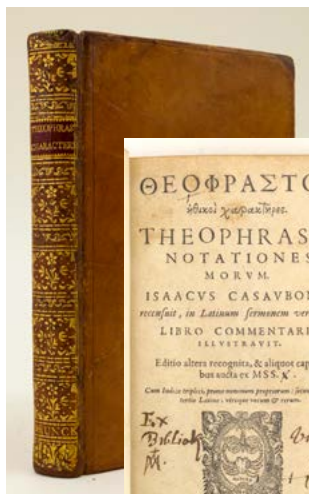
*From the library of a noted connoisseur, this is an uncommon edition of the greatest of pastoral poets and an early example of “concrete poetry,” printed in the elegant Greek type of Christian Wechel. In “concrete poetry,” type is set in the shape of the poem’s subject matter. Here we have poems in the form of a bagpipe-like instrument known as a syringx; of a pelekys, a double-bladed battle axe; of pterigion (a pair of wings); and of an altar (bomos). A Greek living in Sicilian Syracuse in the third century B.C., Theocritus prospered under the beneficent Ptolemy II, who encouraged scholars, poets, and scientists gathered at the Alexandrian Museum. His 36 “Idylls” present the world of shepherds sheltering in the shade and singing to the music of panpipes. Their songs are by no means artless, but, instead, are highly wrought compositions which often meditate on the poetic craft itself. These poems provided the model for Virgil in the writing of his “Eclogues.”*



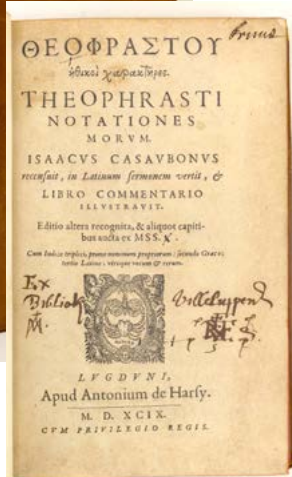
*Born in Basel, printer Christian Wechel operated a press in Paris from 1522 until his death in 1554, publishing works in French, Latin, and Greek. Greswell notes that he “was remarkable for publishing select parts of Greek authors of every description,” and Conrad Gesner considered him*

*“worthy of being numbered among the most renowned typographers of the age.” Our copy was bound for William George Spencer Cavendish (1790-1858), sixth duke of Devonshire, a famed collector of art and books, as well as a noted horticulturist. Known as the “Bachelor Duke,” he was free to spend his fortune as he pleased, without constraints of wife and family. According to DNB, Devonshire “acquired a number of important libraries, including those of Thomas Dampier (bishop of Ely), the duke of Roxburghe, and John Kemble.” This is a rarely seen edition: we found two copies in North American libraries and could trace no copy at auction. (ST16215L)*

***A Celebrated Work of Classical Scholarship, this Copy Owned by Richard François Philippe Brunck, Notorious Emender of Greek and Latin Texts***



**92 THEOPHRASTUS.** NOTATIONES MORUM. (Lugduni [Lyon]: Excudebat Guichard Julliéron apud Antoine de Harsy, 1599) 173 x 109 mm. (6 7/8 x 4 1/4”). 12 p.l., 349, [1] pp., [24] leaves. Edited by Isaac Casaubon. “Editio Altera” [Second Edition]; EDITIO PRINCEPS of books 24-28. 18th century French polished calf, smooth spine gilt in compartments with central floral sprig surrounded by leaf tools, gilt lettering of owner’s name (Brunck) at tail of spine, red morocco label, marbled endpapers (older repairs to joints). Printer’s device on title page. Text in Greek and Latin. Title page with ink ownership inscription of Bibliothèque Villelufpen and Richard Brunck; isolated ink marginalia in Hebrew, Arabic, Greek, or Latin. Dibdin II, 501; STC French 419; Graesse VII, 125; USTC 158510. ♦ A couple of short scratches and two small water stains to upper board, shallow chip to head of spine, leaves somewhat browned (due to paper quality), a couple of tiny rust spots, but a very good copy, clean and fresh internally, in a sound binding. **\$1,900**



*From the library of a notable—and perhaps notorious—classical scholar, this is an important edition of the Greek philosopher’s “Characters,” with Isaac Casaubon’s revisions to his translation and commentary of 1592, and the*

*addition of five sections, printed here for the first time, that Casaubon had recently discovered at the Palatine Library. A pupil of Aristotle and the master’s successor as head of the school of Peripatetic philosophy, Theophrastus (ca. 371 - ca. 287 B.C.) wrote widely on a number of subjects, ranging from ethics to physics to botany (he is considered the “father” of the last discipline). He would have considered these insightful discussions of such characters as “The Flattering Man,” “The Stupid Man,” and “The Oligarch” a minor work, but it is one that has weathered the centuries. The present*



translation and commentary marked a milestone in the life of the great classical scholar Isaac Casaubon (1559-1614). Sandys says, "It is not until we reach his commentary on the 'Characters' of Theophrastus (1592) that we find a work that is marked by his distinctive merit, an interpretation of a text of the most varied interest founded on wide reading and consummate learning. It was a work that won the highest praise from Scaliger." Dibdin called the commentary "a rich mine of Grecian literature." Former owner Richard François Philippe Brunck (1729-1803) was a classical scholar of considerable note who devoted his leisure to the critical revision of the Greek poets. According to Britannica, "He spent considerable sums of money in publishing editions of the Greek classics." Flaunting the established mode of editing and criticism, he did not hesitate to make clarifying changes to difficult or inscrutable passages of text—whether these alterations were supported by manuscript authorities or not. Deprived of his royal pension by the French Revolution, Brunck was forced to sell portions of his library in 1790 and again in 1801. (ST16215h)

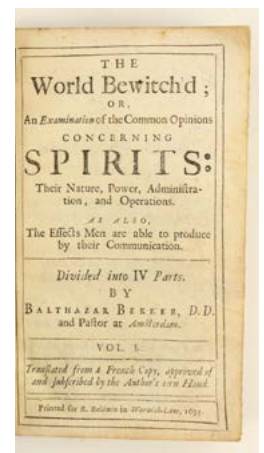
***The First Printing in English of a Key Enlightenment Text,  
Instrumental in Ending Witch Trials, and an Early Study of Comparative Religion***

**93 (WITCHCRAFT). BEKKER, BALTHAZAR.** THE WORLD BEWITCH'D; OR, AN EXAMINATION OF THE COMMON OPINIONS CONCERNING SPIRITS: THEIR NATURE, POWER, ADMINISTRATION, AND OPERATIONS. ([London]: Printed for R. Baldwin, 1695) 162 x 95 mm. (6 1/2 x 3 7/8"). 42 p.l. (including initial blank), 264 pp. Translated from "Die Betooverde Wereld" (Amsterdam, 1691-93). First Edition in English. Contemporary sprinkled sheep, raised bands, spine once richly gilt in compartments with central fleuron composed of small floral tools, gilt titling, lacking rear free endpaper. Both pastedowns with engraved armorial bookplate of "The Most Hon[ora]ble. William Marquis of Lothian." Wing B-1781; ESTC R4286. ♦Front board slightly splayed, with a little rumpling to leather at tail edge, shallow chip to head of spine, joints, spine, and extremities a bit rubbed, with some loss of gilt decoration, just a little mild foxing internally, a couple of printing errors causing breaks in text (but no loss of legibility), but still A VERY DESIRABLE CONTEMPORARY COPY, the text clean and fresh, and the unsophisticated binding entirely sound and appealing, even with its faults. **\$8,500**



***A key Enlightenment text, "Bewitch'd" was instrumental in ending the superstition that resulted in witch trials and in promoting a natural philosophy separate from theology and Scripture; it is also an early study of comparative religion, contrasting Christian***

***beliefs relating to the occult with the religions of other times and cultures.*** A Dutch Reform pastor and a disciple of Descartes, Bekker (1634-98) used Enlightenment rationalism to attack and debunk belief in witchcraft, demonic possession, and other supernatural phenomena. He examined theories of the supernatural in ancient societies (including Mexico and Peru), as well as in contemporary Europe, and argued logically against demonology, contemporary fears of sorcery, and the persecution of supposed "witches." Perhaps most outrageous to theologians, Bekker even questioned the existence of the Devil. A work so critical of both theological doctrine and contemporary law was bound to provoke an outraged reaction: Bekker's ministry was revoked, and he was excommunicated. The original Dutch printing of this work ran to four volumes, but the English edition translated only the first volume in its entirety, with an extensive abridged overview of the rest. Our copy once belonged either to the military officer and politician William Kerr, second marquess of Lothian (1661-1722) or to his namesake and heir, the third marquess (1690-1767). This work is infrequently seen for sale and is typically found in unfortunate condition: we could trace just two copies at auction this century, neither in a contemporary binding. (ST16313)



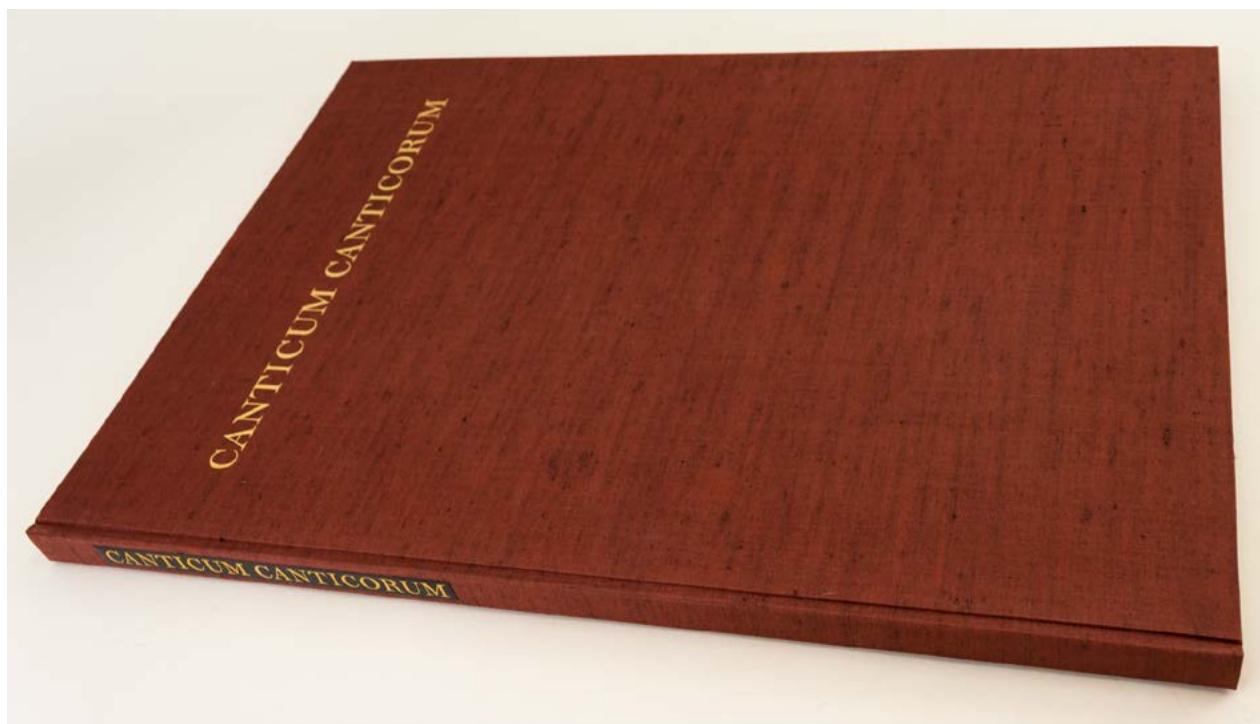
**CONTINUE SCROLLING FOR SECTION IV. BOOKS PRINTED 1800 TO THE PRESENT**

**OR**

**CLICK HERE TO GO BACK TO TABLE OF CONTENTS ↴**

## IV. BOOKS PRINTED 1800 TO THE PRESENT

**94** (ARS LIBRI PRESS). KRAAZ, GERHART, *Illustrator*. BIBLE IN ENGLISH. CANTICUM CANTICORUM. THE SONG OF SONGS. (Frankfurt am Main: Ars Libri Verlag, Gotthard de Beauclair, 1962) 470 x 320 mm. (18 1/2 x 12 1/2"). 40 pp., [2] leaves. Designed by Gotthard de Beauclair. No. 22 of 250 COPIES IN ENGLISH, SIGNED by the illustrator and designer. Original wine-red raw silk, gilt lettering on upper cover, black morocco label on spine. In a matching clamshell box with a black & white lithograph mounted on upper cover, gilt titling on spine. With 30 lithographs in the text by Gerhart Kraaz, and one additional folding lithograph in a portfolio.  
◆ In mint condition. \$1,250



*Attractively bound, beautifully printed, and with praiseworthy typography and harmonious illustrations, this large-format first publication from the Ars Libri Press (later called Ars Librorum) exemplifies the kind of high quality, well-designed work for which leading German publisher and book designer Gotthard de Beauclair was known.* Beauclair (1907-92) began his career at the major German publishing house Insel Verlag, where he rose to art director and, according to the Oxford Companion to the Book, “turned inexpensive Insel books into collectors’ items with excellent typography.” He also founded three different publishing houses (Trajanus in 1951, Ars Librorum in 1962, and Editions de Beauclair in 1966), where he produced special, limited editions that made full use of his excellent design and typographical skills. The present item is one such work, recognized by the Association of German Book Artists as one of the most beautiful books of 1962. Gerhart Kraaz (1909-71) studied painting and worked as a graphic designer before becoming a serious book illustrator. Although Kraaz had previously illustrated titles by authors as varied as Plato, Tolstoy, and Cervantes, the present title is considered his first major work in the realm of bibliophilic editions such as this. His illustrations in charcoal are sensuous and shadowy, capturing the romance and allure of the most beguiling Old Testament book. This edition in English appeared the same year as the German language edition, but is much rarer—apparently the publisher cancelled a number of copies and very few ever made it to market. We could trace just one copy sold at an American auction (Swann, 1990, for \$375 hammer). (ST15816-03) *See also picture at the top of next page.*

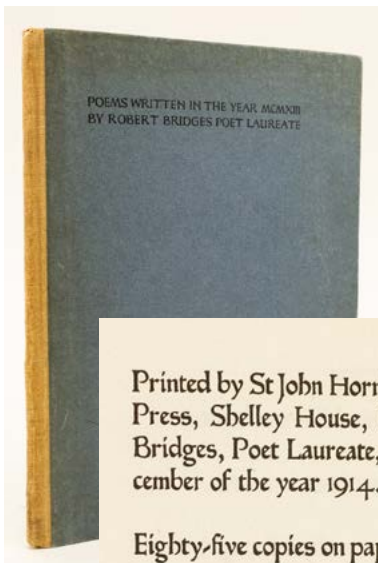




*One of Just 85 Copies, None Offered for Sale*

**95** (ASHENDENE PRESS). BRIDGES, ROBERT. POEMS WRITTEN IN THE YEAR MCMXIII BY ROBERT BRIDGES POET LAUREATE. (Chelsea: Ashendene Press, 1914) 220 x 182 mm. (8 3/4 x 6 3/8"). 2 p.l. (first blank), 20 pp. FIRST EDITION. ONE OF 85 COPIES ON PAPER (and six on vellum), none of them for sale.

Original holland-backed blue paper boards. Hand-painted initials in red or blue. Three lines printed in red. Hornby 28; Franklin, p. 239. ♦ Boards a little soiled, tiny chip to head of spine, but an excellent copy, the text clean, fresh, and bright, and the fragile original binding entirely solid. \$3,750



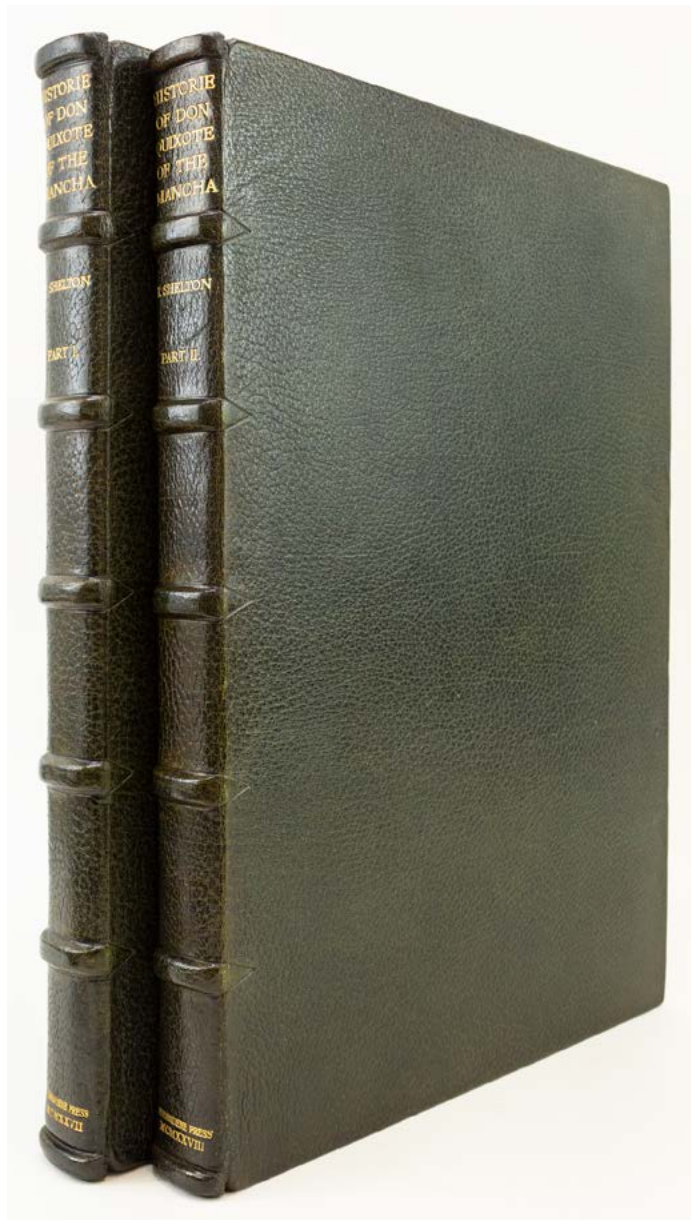
Printed by St John Hornby at the Ashendene Press, Shelley House, Chelsea, for Robert Bridges, Poet Laureate, in the month of December of the year 1914.

Eighty-five copies on paper & six on vellum.

*One of 40 memorably beautiful Ashendene Press books issued between 1895 and 1935, this is a collection of poems composed during the year Bridges was named Poet Laureate. Bridges (1844-1930) had written verse since childhood, and he continued to do so while studying and practicing medicine, with his first volume of verse appearing in 1873. Day says he "is probably the master in English of a serene classic style," and notes the poet's lifelong "fervid interest" in "high-quality printing of books," a taste that no doubt drew him to St John Hornby's Ashendene Press. During the period when the present item was in production, Bridges had written to Hornby several times. "I hope that you will not think the little poems unworthy of your press," he said in a letter dated 18-19 November 1914. "One cannot estimate one's own work very*

surely, but I am willing to be judged by these poems, and am anxious to print them." Hornby set the type for the text with his own hands and issued the work for private circulation only, supplying Bridges with 50 copies and keeping the rest for himself. The last book published before a six-year hiatus at the press because of World War I, this printing constituted the first appearance of these poems in book form, and the present item comprises the only literary first printing of significance done at the Ashendene Press. (ST15816-19)

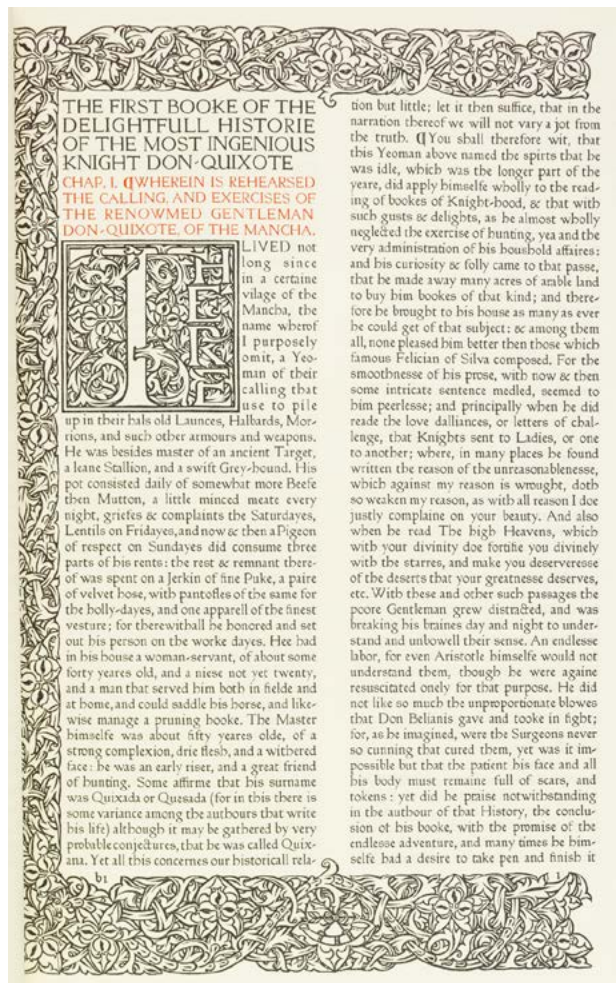
### *A Fine Copy of the Monumental Ashendene Quixote in the Deluxe Morocco Bindings*



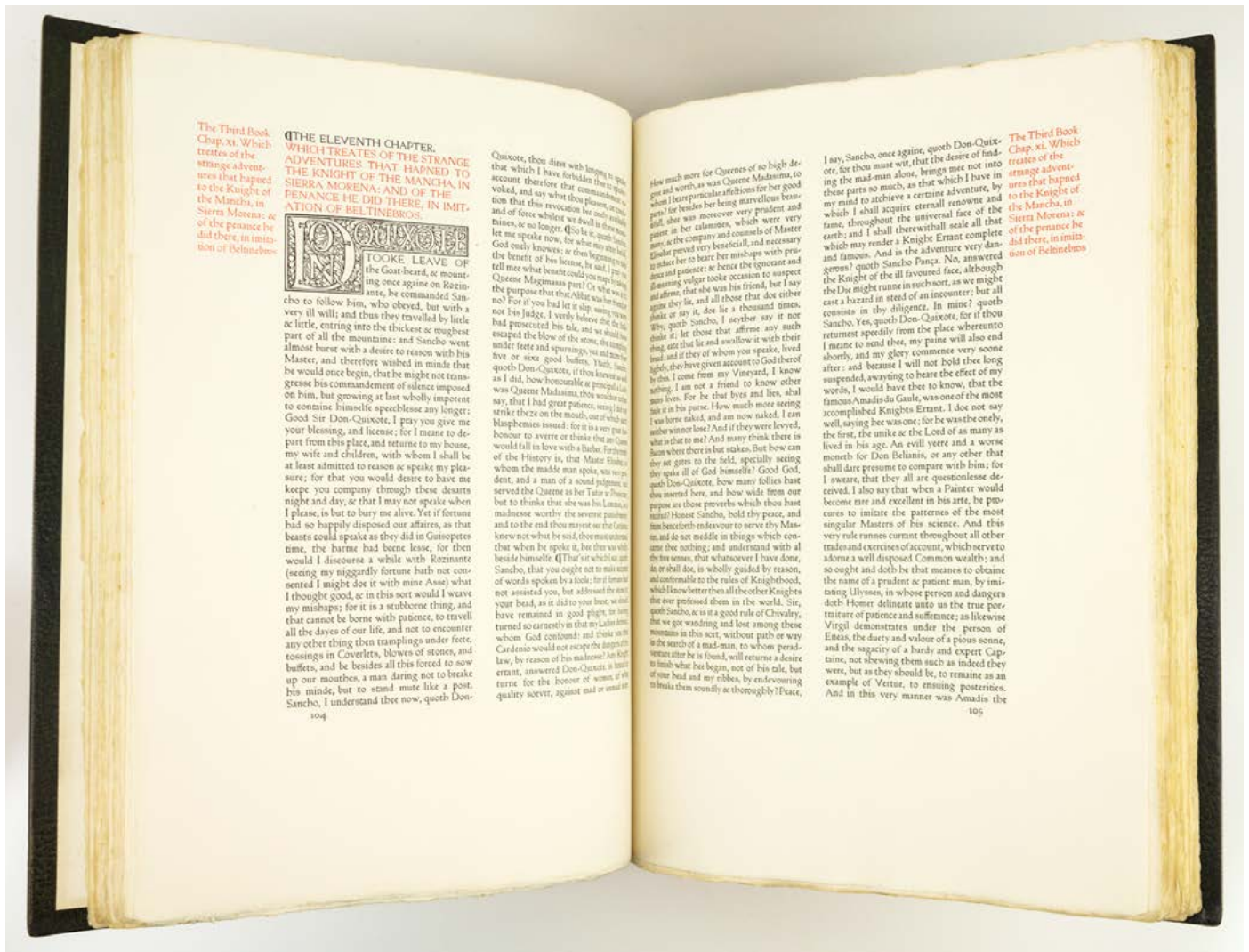
**96 (ASHENDENE PRESS). CERVANTES SAAVEDRA, MIGUEL DE. THE FIRST [and SECOND] PART OF THE HISTORY OF THE VALOROUS AND WITTIE KNIGHT-ERRANT DON QUIXOTE OF THE MANCHA.** (Chelsea: Ashendene Press, 1927-28) 432 x 305 mm. (17 x 12"). **Two volumes.** The text in the 1620 English translation of Thomas Shelton. **ONE OF 225 COPIES** on paper (and 20 on vellum). **FINE ORIGINAL DARK GREEN MOROCCO** BY W. H. SMITH & SON (stamp-signed inside rear covers), raised bands, gilt titling on spine. Lovely woodcut initials and borders designed by Louise Powell, cut on wood by W. M. Quick and George H. Ford. Printed in red and black in Ptolemy type. Hornby 36; Franklin, pp. 159 ff., 241-42. ♦Two shallow indentations to fore edge of one board, three nearly invisible scratches to

leather, the usual offsetting to free endpapers from turn-ins, other trivial imperfections, but A FINE COPY, VIRTUALLY PRISTINE INTERNALLY. **\$12,500**

*This is a very appealing copy of a remarkably impressive piece of printing, the two magnificent volumes constituting the longest Ashendene publication and the most expensive one to produce. It is also the first Ashendene book to be printed in the newly designed Ptolemy type, and, as such, it represents a*





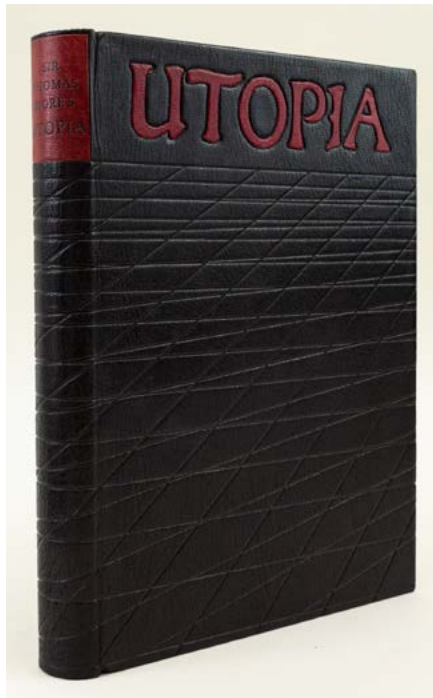


new direction for the press in its final years of activity. In Franklin's eyes, Emery Walker's new typeface, derived from the font used for the 1482 Ptolemy printed in Ulm, was "a much lighter, more elegant letter than the earlier fount," the denser Subiaco. "And with the use of this less dictatorial typeface, the printer could cast away a little of his restraint in planning whatever lay outside it. So in 'Don Quixote' we find at last an alphabet of open and freely drawn decorative initial letters, designed by Louise Powell and shadowing something of Kelmscott Press taste from years before." The Ptolemy face was used just three more times before the Ashendene Press closed. (ST16162)

### One of Just 80 Paper Copies For Sale, in a Dramatic Mowery Binding

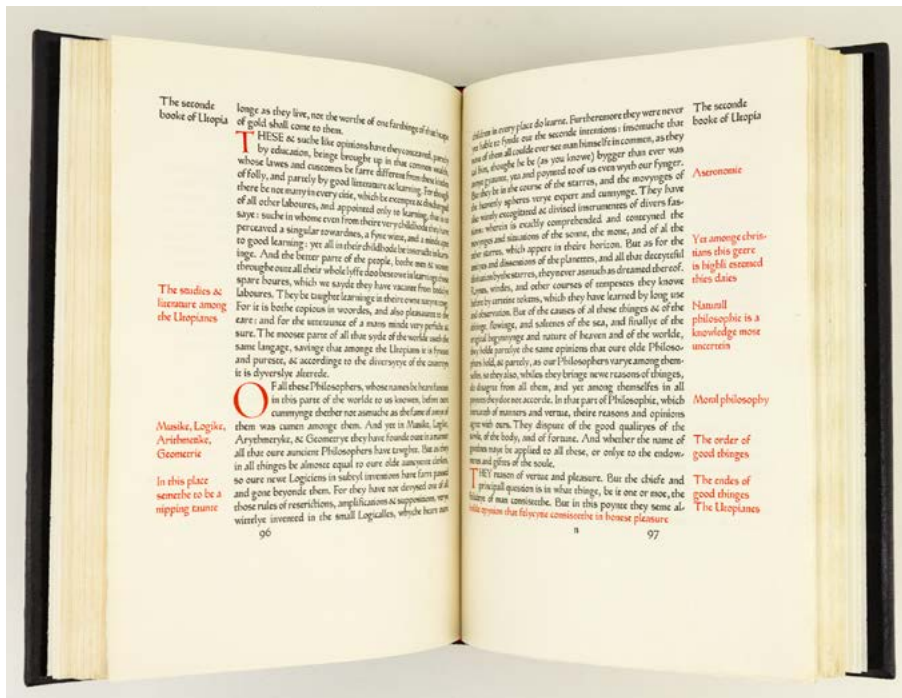
**97 (ASHENDENE PRESS). MORE, THOMAS. (BINDINGS - J. FRANKLIN MOWERY). UTOPIA.** (Chelsea: Ashendene Press, 1906) 282 x 195 mm. (11 1/4 x 7 3/4"). 161, [1] pp. ONE OF 100 COPIES on paper, of which 80 were for sale (and 20 on vellum, 15 for sale). DRAMATIC BLACK GOATSKIN BY J. FRANKLIN MOWERY (rear doublure gilt-stamped "JFM '94"), cover and smooth spine with wraparound design of blind-tooled crisscrossing lines, upper cover with "UTOPIA" onlaid in red morocco, spine with red morocco label, black suede doublures and endleaves, top edge silver. In matching red morocco-lipped slipcase. Initials designed by Eric Gill. Printed in red and black in Subiaco type. Front flyleaf with bookplate of Jan van der Mark. Hornby 22; Tomkinson, p. 6. For the binding: The Art of Contemporary Bookbinding, Bibliotheca Wittockiana, Brussels; Koninklijke Bibliotheek, The Hague; Bibliotheque historique de la ville de Paris, 1997, p.135. ♦ A PRISTINE COPY. \$15,000

This Edition of 100 copies on paper & 20 copies on vellum was printed by St John Hornby, with the help of Meyssey Turton & G. Faulkner, at the Ashendene Press, Shelley House, Chelsea, and finished in the spring of the year 1906.



*In an arresting binding created by a modern master for an avant-garde connoisseur, this is a fine copy of an especially handsome Ashendene production, with elegant initials that constitute one of Eric Gill's earliest commissions. Calling it "a marvellous book," Franklin includes the "Utopia" in a group of five Ashendene productions of medium proportions (mostly small folio) "which in scope and skill have as much appeal as any Ashendene books." This is the first Ashendene with marginal notes in red, and the Subiaco type used here was the first to be produced especially for the Ashendene Press. In consultation with Sidney Cockerell and Emery Walker, our printer C. H. St John Hornby decided to create a typeface based on that employed by Sweynheym and Pannartz, who had printed the first books in Italy at a monastery in Subiaco (which inspired the type's name). Walker and Cockerell took photographs of the British Museum's copy of their Cicero "De Oratore," and used that as a model for the design. The punches were cut by E. P. Prince and the fount cast in Edinburgh. The fee charged by Walker and Cockerell for creating one of the foremost types of the private press movement was £100—a considerable bargain, as Hornby was the first to acknowledge. Our book was bound by J. Franklin Mowery, retired Head of Conservation at the Folger Shakespeare Library and past president of the Guild of Book Workers. Mowery studied bookbinding under Professor Kurt Londenberg at the Staatliche Hochschule für bildende Künste [Academy of Art] in Hamburg, and trained as a paper conservator under Otto Wächter in Vienna, before returning*

to the U.S. to work at the Huntington Library. The binding was commissioned by collector and self-described "radical" museum administrator Jan van der Marck (1929-2010), who championed artists that pushed boundaries—often to the consternation of the museum boards who employed him. This binding was part of an exhibit organized by the Bibliotheca Wittcockiana in 1997. Devoted to collecting and preserving fine examples of bookbinding and the book arts, Bibliotheca Wittcockiana was founded with industrialist Michel Wittcock's prestigious collection of decorative bindings documenting the development of styles over five centuries. The small limitation here means that this book is one of the more uncommonly seen and sought-after Ashendene works, and apart from one sale at Bloomsbury in 2009, Mowery bindings have very seldom shown up for sale. (ST16187)



**98 BIBLE IN ENGLISH. (BINDINGS - VICTORIAN).** THE HOLY BIBLE, CONTAINING THE OLD AND NEW TESTAMENTS. (Oxford: Printed at the University Press by Samuel Collingwood and Co., 1838) 137 x 79 mm. (5 1/2 x 3 1/4"). [528] leaves. VERY PRETTY NAVY BLUE CRUSHED MOROCCO, GILT, covers with gilt-rule border, intricate cornerpieces of small floral and botanical tools, raised bands, spine compartments very densely gilt with floral tools and stippling, gilt titling, turn-ins with gilt floral cornerpieces, millefleurs silk fabric endleaves, all edges gilt. Front flyleaf with ink ownership inscription of Anne Robinson, dated 1839; front flyleaves with ink annotations and Bible verses in three different 19th century hands, laid-in note giving the chain of ownership in Anne Robinson's family for the next century. ♦Half a dozen leaves with small, light





brown spot, margins trimmed a bit close (but no loss), but A VERY FINE COPY, clean and fresh internally, IN A SPARKLING BINDING. **\$1,950**

*This charmingly bound little volume was the perfect book of Scripture for a Victorian lady, and was cherished by generations of her family.*

The very feminine floral binding suggests that it was bound as a gift for Anne Robinson, who used it (very gently) for her personal devotions—and no doubt as an attractive accessory to her Sunday church ensemble. The annotation of favorite passages offers insight into the owner’s spiritual

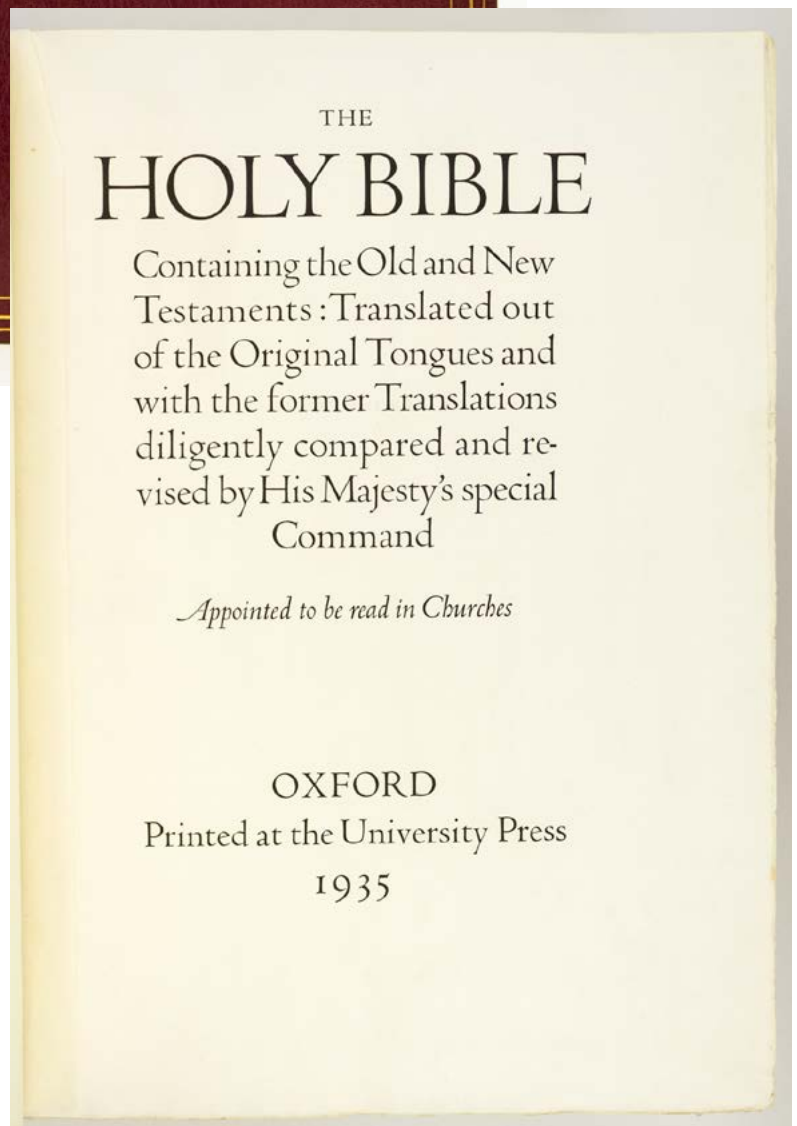
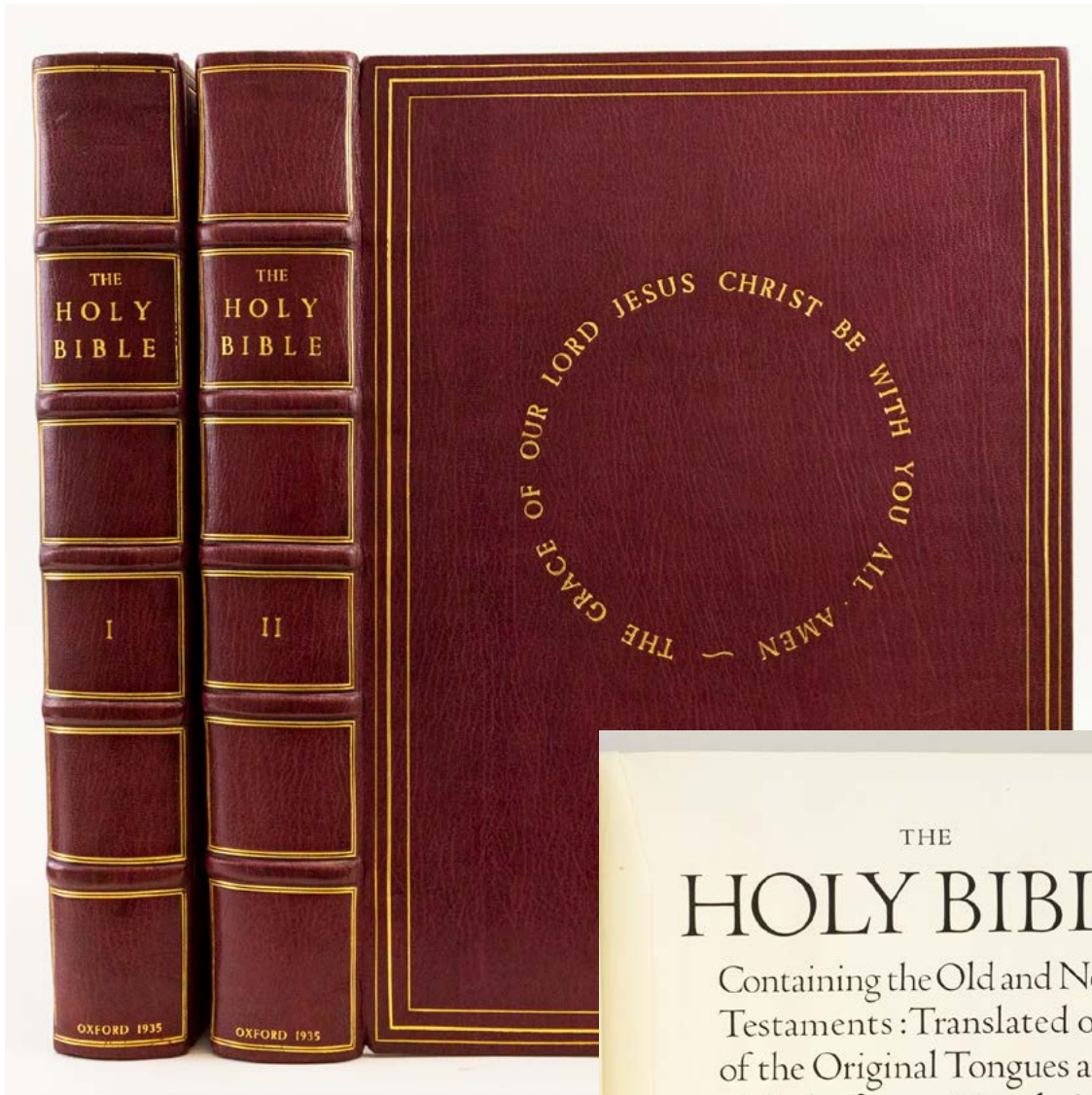
life, and the inlaid handwritten “chain of title” is testament to our volume’s status as family heirloom. Robinson and her successors clearly treasured it, as it is little changed from the day it left the bindery. The condition is notably splendid here. (ST16098a)



*A Superb Copy, Beautifully Bound, of the Deluxe Version of a Monumental Bible, Called by Blumenthal “The Most Important Press Book of the 20th Century” And “Among the Noblest Works” Ever Printed*

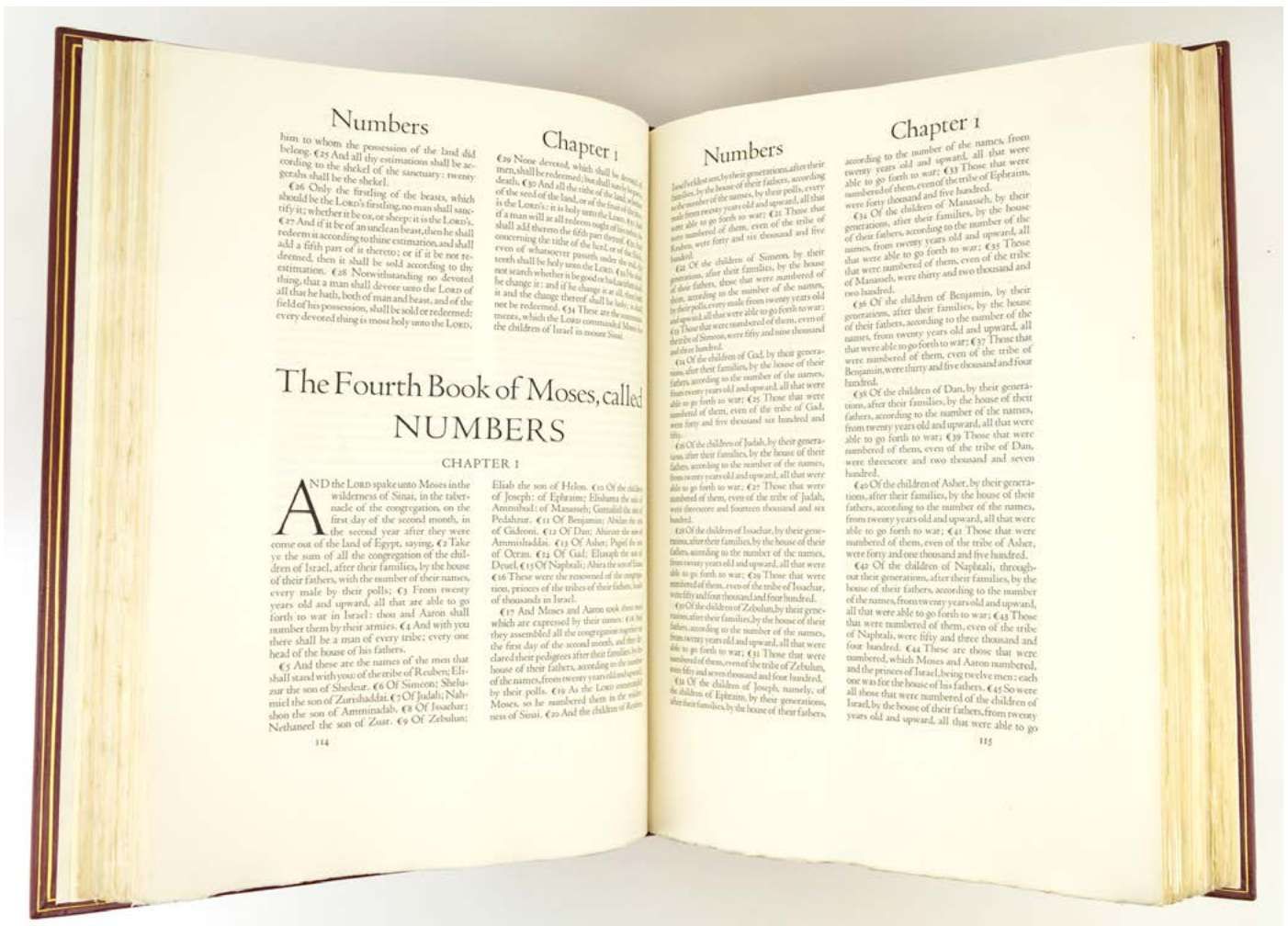
**99 BIBLE IN ENGLISH - THE OXFORD LECTERN BIBLE. (ROGERS, BRUCE, Designer). THE HOLY BIBLE CONTAINING THE OLD AND NEW TESTAMENTS. [THE OXFORD LECTERN BIBLE].** (Oxford: Printed by John Johnson at the University Press, 1935) 465 x 325 mm. (18 1/2 x 13”). With the (often missing) limitation leaf following title. **Two volumes.** No. 90 OF 200 COPIES on Batchelor’s handmade paper. STATELY CRIMSON MOROCCO BY BOOKENDS BINDERY (stamp-signed on front turn-in), covers with gilt triple fillet border, upper covers with a circle of gilt text at center (volume I with the opening line of Genesis: “In the Beginning God Created the Heaven and the Earth”; volume II with the last line of Revelations: “The Grace of Our Lord Jesus Christ be with you all. Amen”), raised bands, spines compartments outlined with double gilt rules, gilt titling, gilt-ruled turn-ins, burgundy watered silk endleaves, top edges gilt, other edges untrimmed. In (slightly worn) felt-lined maroon cloth solander boxes, leather labels on spines. Printed in Centaur type. With prospectus in original wrapper, keepsake pamphlet “An Account of the Making of the Oxford Lectern Bible,” and two 1940s magazine clippings on Rogers laid in. Blumenthal, “Bruce Rogers,” pp. 152-59 and “Art of the Printed Book,” pp. 50-51; Morison and Day, “The Typographic Book,” p. 56; Herbert 2249; Grolier Club, “BR Today” 22; Grolier Club, “A Century for the Century” 37. ♦One fore margin with small, faint brown spot, but A CHOICE COPY, clean, fresh, and bright internally, in unworn bindings. **\$35,000**

*Described by Stanley Morison and Kenneth Day as “the monument to his life work,” this is the crowning achievement of Bruce Rogers’ career and, in the opinion of Joseph Blumenthal, “the most important press book of the 20th century.”* According to Blumenthal, “The Oxford Lectern Bible represents the full flowering of Bruce Rogers’ genius as a designer of books. In the grandeur of its conception, in its classic severity without ornamentation, in the smooth flow of words across the page, and in the mastery of the subtle depth of impression of type on paper, the Oxford Bible takes its place among the noblest works done since the invention of movable type.” He says further that Rogers’ “greatness lay in the felicity of his brilliant manipulation of type and ornament, in his command of all the basic processes and their consummation in beautiful books—noble books that can be read with pleasure and owned with pride—not objets d’art to be stored behind glass.” As Morison and Day conclude, “It will long remain as the finest of all presentations of the King James Version.” One of the leaders of the American typographic renaissance in the early 20th century, the Indiana-born Rogers (1870-1957) showed an early talent for book design: ANB recounts that as an adolescent, he “created a hand-lettered edition of William Cullen Bryant’s ‘Forest Hymn,’ complete with imitation etchings bearing plate marks made by a kitchen iron.” By 1895, he was working for a Boston publisher and supplementing his income with freelance book design



work. The latter came to the attention of George H. Mifflin of Houghton, Mifflin & Company, who hired Rogers to work for his firm's prestigious Riverside Press in 1896. In 1900, Rogers was put in charge of the newly created "Department of Special Editions," where he had free rein to experiment with typography, paper, and binding. The department produced 60 "Riverside Editions" during Rogers' tenure. After leaving the press in 1911, Rogers did freelance work before moving to England to collaborate with Emery Walker. The stately bindings here are by Bookends Bindery of Crayford, southeast of London, self-described as "a small traditional workshop, consisting solely of trained craftspeople." The restrained bindings incorporating the "Alpha and Omega" verses of the Bible are a perfect complement to Rogers' dignified design. (ST16188)

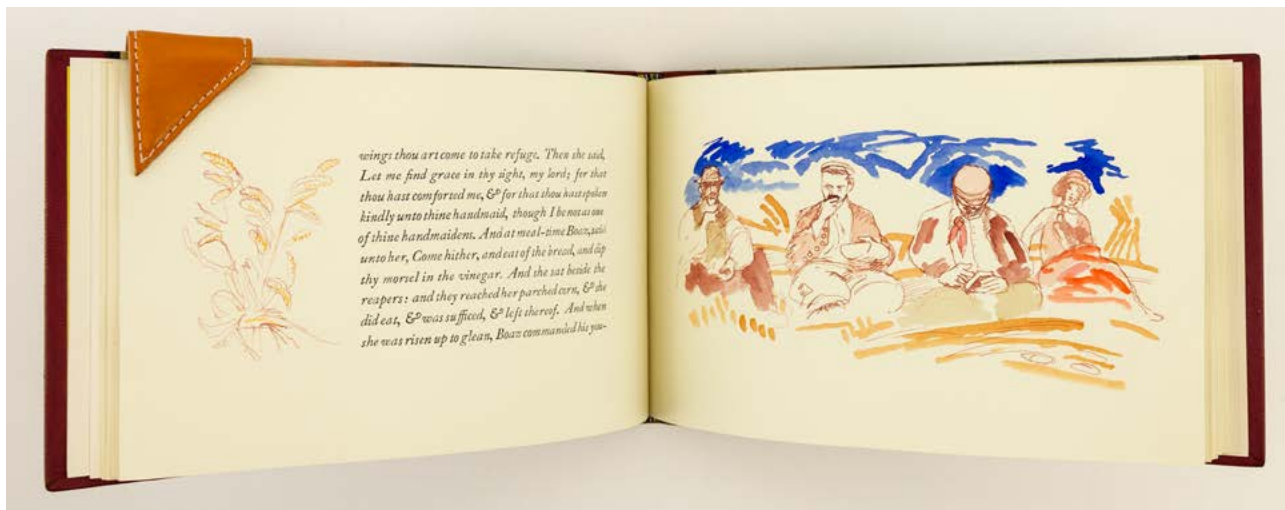




*One of 10 with Original Watercolors, in a Striking Binding*

**100** (BINDINGS - STUART BROCKMAN). PARRY, NICHOLAS, *Illustrator*. *BOOK OF RUTH: A PASTORAL IDYLL*. (Market Drayton, Shropshire: Tern Press, March 1994) 150 x 235 mm. (5 5/8 x 9 1/4") [26] leaves. No. 8 OF 10 SPECIAL COPIES WITH ORIGINAL WATERCOLORS, SIGNED BY THE ARTIST, from a total edition of 75. ARRESTING DARK RED GOATSKIN, GILT, BY STUART BROCKMAN (stamp-signed on rear turn-in and dated 2001), covers and spine with gilt rules in zig-zag and brick-like patterns, pared back on both boards to reveal an inlay of stained paper covered by transparent vellum, that on the upper cover in colors of yellow and green, representing harvest, that on rear cover in grays and browns, representing famine, the

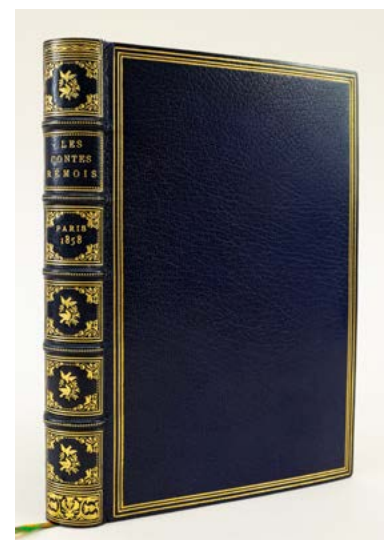




inlays with curving vertical black rules and black morocco geometric onlays edged in yellow, smooth spine with gilt lettering, all edges gilt. In the original black cloth drop-back box, lined in velvet, black morocco label with gilt lettering on spine. ILLUSTRATED THROUGHOUT WITH 44 ORIGINAL WATERCOLORS BY NICHOLAS PARRY: title with watercolor of two people, 27 smaller watercolors (mostly stalks of wheat or people) on pages with text, and 16 full-page watercolors. With binder's original drawing for the design and extensive description of the binding laid in. Tern Press Checklist 82a. ♦ In mint condition. \$5,000

*This is a beautiful rendering of the biblical Book of Ruth featuring original watercolor illustrations by Tern Press founder Nicholas Parry (1937-2012), in an innovative binding that won the Judges' Award at the 2002 Designer Bookbinders competition. The son of master bookbinder James Brockman, Stuart Brockman (b. 1972) received an Honours Degree in Mechanical Engineering from Imperial College, London before joining the family bindery in 1995. He was elected a Licentiate of Designer Bookbinders in 1999 and a Fellow in 2004. In the explanation of this binding design laid in here, he states, "Curved lines tooled on vellum and those formed by the edges of the leather panels represent a barn doorway and also stems of wheat. The design has an architectural feel through the framework design made up by the gold-tooled lines, and in addition reflects the mechanical/structural nature of the binder's education. The inlays depict ears of wheat. The binding also incorporates references to famine and harvest, through the colours chosen." Tern Press was established by Nicholas and Mary Parry in 1973. According to the press website, the Parrys "purchased their first press from a local jobbing printer with prize money from a Welsh Arts Council open painting competition." They approached the books they produced as works of art. In an article in "Matrix 5," Nicholas said, "Our initial aims were to relate each subject to a relative set of materials, to think of the book as an overall work of art, . . . to try, as in all art, to produce a form that lives and breathes. Thus our books are not conceived, designed, produced through process, but are perceived, arranged and produced through craft." The press printed two versions of "Book of Ruth": an issue of 75 copies with etchings by Parry, and our very limited edition of 10, with original watercolors. (ST15996)*

**101 (BINDINGS - CHAMBOLLE-DURU). [CHEVIGNÉ, LOUIS COMTE DE].** LES CONTES REMOIS. (Paris: Michel Lévy frères, 1858) 190 x 125 mm. (7 1/2 x 5»). 3 p.l., 239 pp. Third Edition; First Edition with these Illustrations. ELEGANT DARK BLUE CRUSHED MOROCCO, GILT, BY CHAMBOLLE-DURU (stamp-signed on front turn-in), covers with French fillet border, raised bands, spine compartments with centerpiece of two birds on a branch, scrolling cornerpieces with a tiny bird perched on top, gilt titling, turn-ins with flower-and-acanthus-leaf roll, plain and decorative gilt rules, marbled endpapers, all edges gilt. Original orange paper wrappers bound in. With two frontispiece portraits, engraved dedication page with portrait, and 41 WOOD-ENGRAVED VIGNETTES, 34 of these BY E. MEISSONIER. Ray, "The Art of the French Illustrated Book" 256; Carteret III, 156; Vicaire II, 387. ♦ Minor offsetting to title page from engraved portrait, one opening with offsetting from ribbon marker, isolated tiny rust spots, but QUITE A FINE COPY, clean, fresh, and







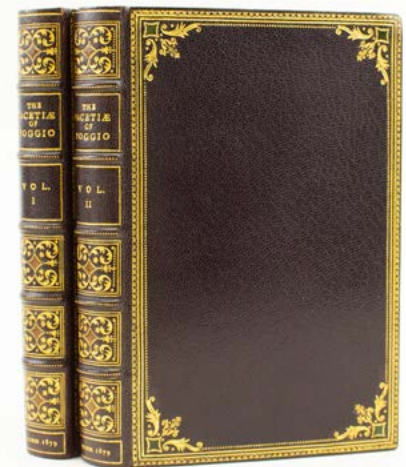
bright internally with ample margins, IN A LOVELY BINDING with no signs of wear. \$950

*Attractively bound and charmingly illustrated, this collection of "Tales of Rheims" is full of poetic praise for that French city, the surrounding countryside, and its best-known product, Champagne.* Poet and raconteur Louis de Chevigné (1793-1876) was married to the only daughter of la Veuve Cliquot, head of the famed Champagne house, and he promotes the family wares enthusiastically here, beginning the work by proclaiming "The happiest country is that of Champagne! / Its exquisite wines perfume the mountains!" and ending with a verse that asks "Is there a wine more gay than Champagne? Happiness accompanies it everywhere." These effervescent verses are enriched with graceful vignettes, most of them by Ernest Meissonier (1815-91). According to Ray, "Meissonier is now remembered as a master of genre and military painting, but he was also a leading Romantic illustrator," as memorably demonstrated in the present work: "Chevigné's little stories in verse set in an earlier period are mild imitations of La Fontaine's Contes et nouvelles which feature for the most part the tribulations of old

husbands and amorous priests. They would hardly be remembered today if it were not for Meissonier's delicate and precise vignettes. He had a style which made everything he touched interesting." Carteret agrees, calling this "one of the most beautiful romantic productions." For the binder here, see item #79, above. While copies of this work appear in the marketplace regularly, it is unusual to find one in such an attractive binding and in such desirable condition. (ST15904)

**102 (BINDINGS - CUNEO). POGGIO BRACCIOLINI, GIAN FRANCESCO.** THE FACETIAE OR JOCOSE TALES OF POGGIO. (Paris: Isidore Liseux, 1879) 170 x 110 mm. (6 3/4 x 4 1/4"). **Two volumes.** First Edition in English. VERY PRETTY DARK BROWN CRUSHED MOROCCO, GILT, BY CUNEO (stamp-signed on front turn-in), cover with frame of plain and decorative gilt rules forming a panel with inlaid green morocco lozenges at corners, each sprouting a gilt fleuron and volutes, raised bands, spines attractively gilt in compartments, gilt lettering, gilt-ruled turn-ins, marbled endpapers, top edges gilt, other edges untrimmed. ♦One corner gently bumped, half a dozen leaves with small marginal spot or faint smudge, but AN ESPECIALLY FINE SET, with few signs of use inside or out. \$1,250

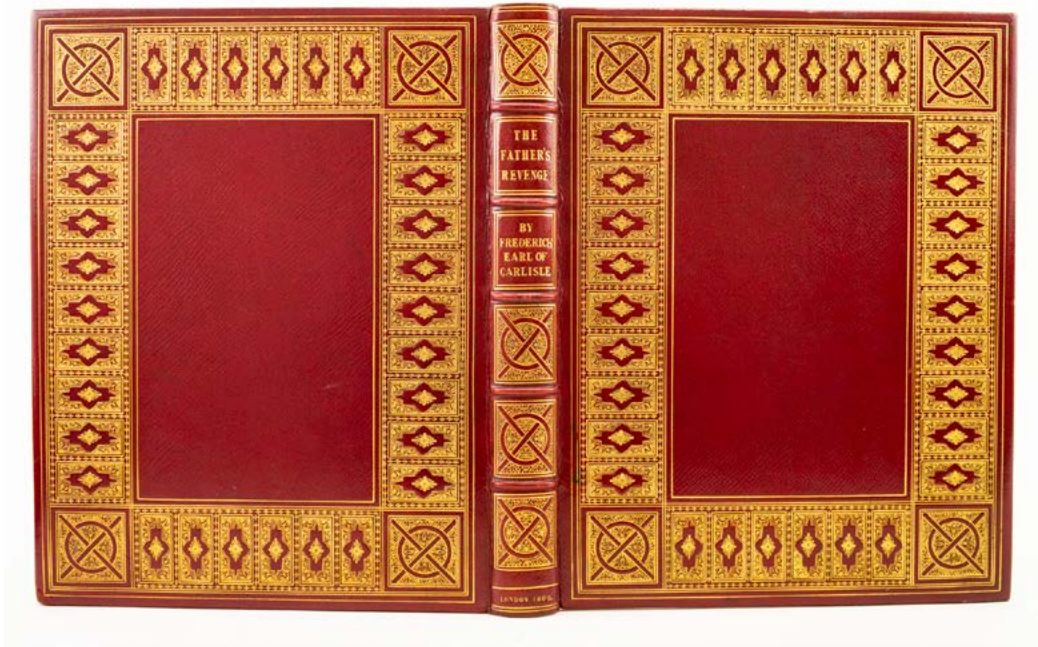
*This is a lovely copy of a light-hearted book from an important humanist, bound by a great American workshop.* One of the earliest forms of the jest book, these "Facetiae" are a collection of humorous and often indecent tales. Poggio Bracciolini (1380-1459) wrote in many genres, but is most remembered for rediscovering manuscripts of key classical texts, including Lucretius' "De Rerum Natura" and previously unknown orations by Cicero. The present work is among his less weighty but most famous productions, notable for its "vigorous satires on monks, clerics, and rival scholars." (Britannica) There were numerous early printings, but this 1879 edition appears to be the only one to be issued after the 16th century (apart from some infrequent collections that included other similar works). This charming little volume is offered here in an especially appealing contemporary binding. The Cuneo Fine Binding Studio in Milwaukee was founded in 1925 by English binder Leonard Mountenoy, who apprenticed at the bindery of G. & J. Abbott in Nottingham and studied ornamental design at the Battersea Polytechnic. He worked as an exhibition finisher for Riviere before emigrating to Chicago, where he worked with Alfred de Sauty at the R. R. Donnelley bindery. His renowned proficiency as a finisher is on display here, as the tooling is complex, delicate, and well executed. (ST16140)



*For more images and our complete inventory, please visit our website, [www.pirages.com](http://www.pirages.com).*

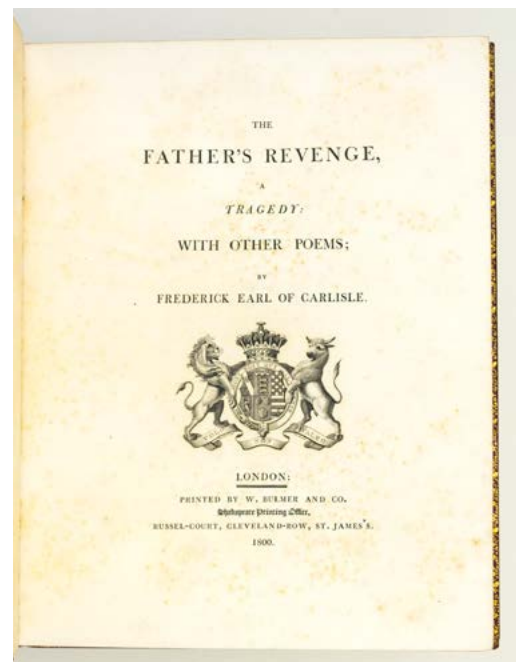
*A Superb, Sparkling Binding on a Play Written by Byron's Guardian  
And Owned by Joseph Walter King Eyton, Celebrated Collector of Special Editions*

**103** (BINDINGS - HAYDAY). [HOWARD], FREDERICK, EARL OF CARLISLE. *THE FATHER'S REVENGE, A TRAGEDY; WITH OTHER POEMS.* (London: W. Bulmer and Co., Shakspeare Printing Office, 1800) 297 x 230 mm. (11 3/4 x 9 1/8"). 5 p.l. (without the half title), 163 pp. Privately printed, and ONE OF ONLY 25 COPIES, according to the Catalogue of the Library of Joseph Walter King Eyton (but see below). MAJESTIC RED MOROCCO, GILT, BY HAYDAY (stamp-signed on verso of front free endpaper), covers with elegant frame composed of repeating rectangular tool with floral device at center, cornerpieces with interlocked circle and cross on a stippled ground, raised bands, spine compartments with circle and cross



design, gilt titling, turn-ins with intricate gilt floral roll, all edges gilt. Engraved coat of arms on title and six engraved plates after designs by Richard Westall. Front pastedown with ex-libris of Joseph Walter King Eyton, printed in four colors by Charles Whittingham; front free endpaper with bookplate of Robert Hayhurst. Leigh Sotheby & Co., Catalogue of the Library of Joseph Walter King Eyton (1848) Lot #342 (this copy); Dibdin, "Bibliographical Decameron" II, 388; ESTC T86564. ♦Bottom edge of boards with minor signs of wear, one corner slightly bumped, first two leaves and final quire a bit foxed, other trivial imperfections, but AN EXTREMELY FINE COPY, clean, fresh, and bright internally, with broad margins, IN A LUSTROUS BINDING GLISTENING WITH GILT. \$4,500

*This is an extraordinarily pleasing binding done by a leading artisan for an exacting bibliophile; it covers what Dibdin calls a "very beautiful volume . . . printed solely for the purpose of distribution among his Lordship's friends." A tragedy in five acts, the play was first privately printed in 1783, when Lord Carlisle (1748-1825) was serving as Lord Keeper of the Privy Seal. Samuel Johnson was impressed, writing "of the sentiments I remember not one that I wished omitted . . . with the characters, either as conceived or preserved I have no fault to find." Although the author of several plays and poems, Carlisle is best known to the literary world for serving as Lord Byron's guardian. His mercurial ward dedicated "Hours of*





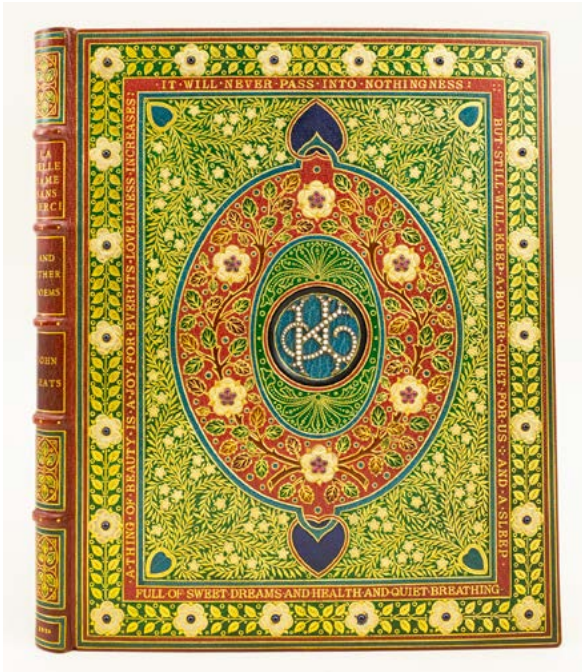


Idleness" to him, but later, due to some perceived slight, mocked him in "English Bards and Scotch Reviewers." The present volume was once in the library of Joseph Walter King Eyton (dates unknown, fl. mid-19th century), who collected privately printed books, Large Paper Copies, and works printed on vellum. The Sotheby's catalogue for the sale of his library, which lasted for seven days in May 1848, identifies this volume as one of 25 privately printed copies (though there were apparently more). Dibdin says that since the volume was a private printing for the earl's friends, it is doubtful more than 40 to 50 copies were

produced. Typographer and bookman Ruirí McLean noted that Eyton "specialised in commissioning exotic bindings and in having copies of books he fancied specially printed . . . . One binding in leather commissioned by King Eyton from Hayday had more than 57,000 impressions of tools." One of the most prominent and productive English binders of the 19th century, James Hayday (1796-1872) first appeared in the London directories in 1825, and a dozen years later, he was employing a staff of between 30 and 40, including 10 finishers. He was known for his decorative work, using high quality leather and being very liberal with gilt embellishment. Of the 1,712 titles in Eyton's sale, 598 were bound for him by Hayday. In his book on the Oldaker Collection, Nixon describes Hayday as "one of the better documented London binders of the 19th century, since he had the misfortune to go bankrupt in 1861," though "he evidently enjoyed considerable prosperity up to 1848." The beginning of the decline of Hayday's fortunes coinciding with the date of the sale of Eyton's library—whether a result of that collector's death or his debts—suggests that Eyton was a major source of revenue for the company. This is a rare book: we could trace no other copy of our 1800 edition at auction since 1981 (and just one copy of the first printing since 1918). (ST16186)

***Celebrating the Immortality of Beauty with Keats' Poetic Text,  
Alberto Sangorski's Illuminations, and a Magnificent Jewelled Binding by Riviere***

**104** (BINDINGS - JEWELLED). (ILLUMINATED MANUSCRIPT - MODERN). [SANGORSKI, ALBERTO, Illuminator]. KEATS, JOHN. LA BELLE DAME SANS MERCI [AND OTHER POEMS]. ([London]: 1928) 313 x 248 mm. (12 1/2 x 9 7/8"). 21 pp., [1] leaf (colophon). EXQUISITE TERRA COTTA-COLORED CRUSHED MOROCCO, LAVISHLY GILT, INLAID, AND BEJEWELLED, BY RIVIERE & SONS (stamp-signed on front turn-in), upper cover with border of inlaid turquoise morocco, inlaid green morocco frame tooled with gilt rose leaves and inlaid with 22 ivory morocco blossoms, each with a dark blue cabochon stone at center, a border of terra cotta morocco lettered in gilt with first lines of "Endymion" by Keats ("A thing of beauty is a joy for ever: Its loveliness increases / It will never pass into nothingness: But still will keep a bower quiet for us, and a sleep / Full of sweet dreams and health and quiet breathing"), a thinner band of turquoise morocco enclosing a large central panel of green morocco richly tooled with curling fronds of foliage emanating from turquoise morocco hearts at corners and bearing numerous inlaid ivory morocco blossoms, central recessed medallion of turquoise morocco with gold metal "J K" monogram set with 79 seed pearls, this enclosed by an oval of gilt-tooled green morocco and a frame of terra cotta morocco inlaid with rose branches of brown and green morocco blossoming with six ivory morocco roses, each set with five red stones (garnets?) at its center, this outlined with turquoise morocco strapwork intertwined with a purple morocco heart at head and foot, lower cover with inlaid frame of turquoise morocco tooled with gilt Greek key pattern and set with 14 gilt-tooled tan palm leaves, center panel with large Greek vase inlaid in dark blue and tan morocco tooled in gilt, raised bands, spine compartments framed in

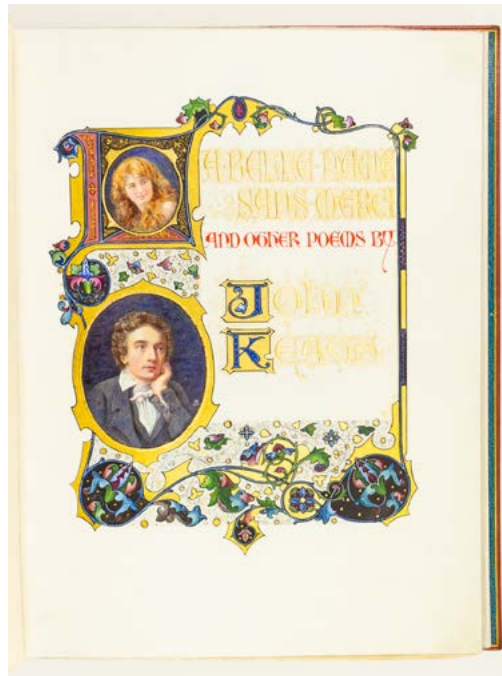


turquoise morocco and with inlaid leaf design, gilt titling, PALE GRAY MOROCCO DOUBLURES elaborately tooled in gilt into a checkerboard of 12 compartments, each containing a lyre or a spray of flowers, the doublures surrounded by a frame of terra cotta and turquoise morocco set with 36 small circles of tan morocco, ivory watered silk end leaves, all edges gilt (newly inserted matching silk guards). In the original padded, silk-lined black straight-grain morocco box. Title page with illuminated border in colors and gold, burnished gold lettering, inset miniatures of Keats (with tiny inscription of "A S" and the date 1928 written in white paint) and "La Belle Dame," each page of text with intricate three-quarter illuminated borders in rich hues of blue, purple, green, and pink, with much gold, 14 illuminated initials, FIVE VIGNETTE MINIATURES, AND FOUR FULL-PAGE MINIATURES. Ratcliffe, "Jewelled Bookbindings and Illuminated Manuscripts, A Checklist." No. 230. ♦ Spine just slightly darkened, otherwise A SPARKLING COPY INSIDE AND OUT. \$125,000



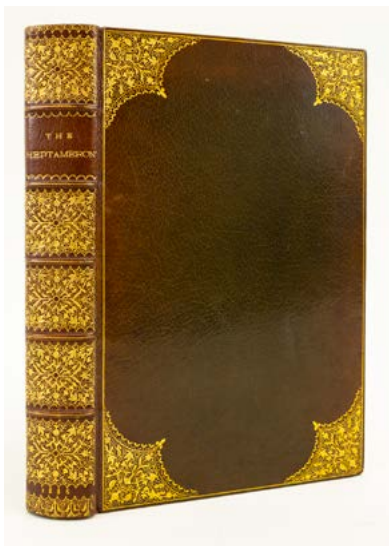
*When Keats declared, "A thing of beauty is a joy for ever," he could have been describing this spectacular example of early 20th century handcrafted book art: a splendidly bound, exceptionally attractive modern illuminated manuscript dating from the period after its scribe and illuminator Alberto Sangorski (1862-1932) began to work for Riviere. A Polish émigré, Alberto started his professional life as secretary to a goldsmith's firm, became attracted to the book arts at the age of 43, and began doing illuminated manuscripts that were then bound by his brother Francis' firm, Sangorski & Sutcliffe. Sometime around 1910, Alberto and Francis had a falling out, and the artist went to work for the chief competitor to his brother's firm. In the early part of the 20th century, an intense rivalry between Riviere and Sangorski developed, and the two workshops began putting out intricately decorated bindings described by Nixon as having as their main aim the putting of "so much gold and color on the cover that the hue of the original leather could no longer be determined." The upper cover of the present binding beautifully demonstrates the truth of Nixon's characterization, boasting 137 jewels in addition to rich gilt tooling and morocco inlays in five colors, but the more restrained lower cover also makes an impact with the relative simplicity of its Grecian urn. Ratcliffe estimates that of these special bindings "no more than 300 were ever produced," and given the labor-intensive process required, this small number is not surprising. Three works by one of*





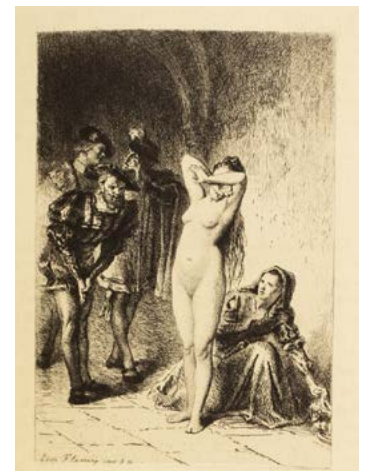
the greatest Romantic poets are written out in Alberto's elegant script: "La Belle Dame sans Merci," "Ode on a Grecian Urn," and "Ode to Psyche." The smaller miniatures here depict a knight leading La Belle Dame on horseback, the Acropolis, a woodland path, Psyche lying naked on her bed, and Cupid with Psyche. The full-page miniatures show us a knight in full armor, the Porch of the Caryatids at the Greek temple of Erechtheion, a Greek urn, and Psyche with peacocks. The present manuscript is not only

dazzling in its beauty, but also memorable in the degree of decoration; there are other lovely Sangorski illuminated books, but ours has significantly more miniatures than the majority of the rest. Alberto tended to favor jewel tones of purple and deep blues for his illuminated initials and borders, and those colors appear here, but in more vibrant hues than usual—lapis and azure instead of navy, lilac and lavender in addition to violet—and this aesthetic choice brings considerable vitality to the manuscript, celebrating the immortality of beauty rather than mourning its evanescence. (ST16166)



**105 (BINDINGS - SIMON KAUFMANN). MARGUERITE OF NAVARRE. THE HEPTAMERON.** ([London]: Privately printed [by the Dreyden Press], 1886) 212 x 133 mm. (8 1/2 x 5 1/2"). xviii, 392 pp. Translated by Arthur Machen. First Edition of this Translation. GRACEFUL OLIVE BROWN CRUSHED MOROCCO, GILT, BY S. KAUFMANN (stamp-signed on front turn-ins, covers with gilt-rule border and floral spray cornerpieces on a stippled ground, raised bands, spines richly gilt in compartments with large fleuron radiating from central circler, on a heavily stippled ground, gilt titling, gilt-framed turn-ins, all edges gilt. With frontispiece portrait of the author and eight engraved plates. ♦Spine uniformly faded to a pleasing hazel brown, a touch of sunning to edge of boards, a little rubbing to extremities, but the binding essentially unworn and very lustrous. A couple spots of (marginal) foxing to portrait and title page, faint offsetting from plates, but a fine copy, clean and fresh internally. \$750

*Inspired by Boccaccio's "Decameron" and offered here in an attractively printed, attractively bound edition, this is a collection of tales comprising the most famous work of Margaret of Navarre (1492-1549), author, intellectual, and patron of humanists and reformers. The text was originally intended to contain 100 stories, but the author died before the work could be completed. Characterized by Samuel Putnam as "the first modern woman," Marguerite d'Angoulême, the sister of French king Francis I and the wife of Henri II, king of Navarre, was an intelligent and unusually well-educated woman who could read Latin, Italian, Spanish, and Hebrew. She was very interested in church reform, and corresponded with Erasmus and Calvin, even sheltering the latter at her court for a time. The tales in the "Heptameron" (so called because it covers a seven-day period) are told by travellers stuck at an abbey in the Pyrenees after floods have washed out a bridge. In the words of Oxford Companion,*

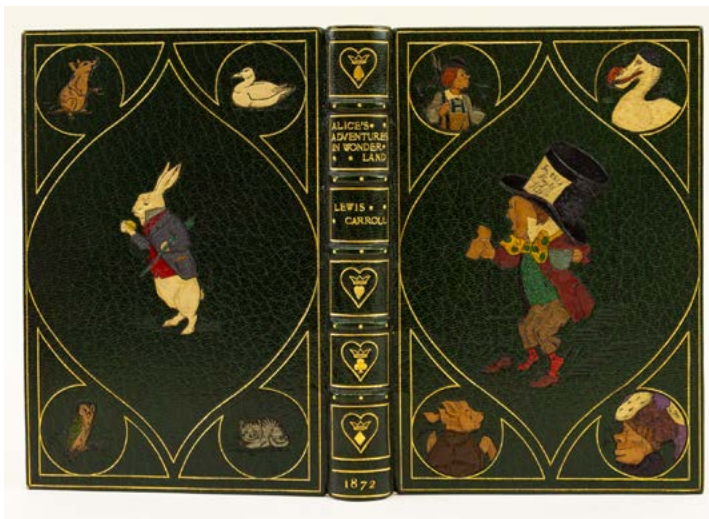


the stories deal with love “as a serious and sometimes a tragic passion. Each tale is followed by a discussion in which views commonly current at the time, e.g., on the nature of love and its manifestations, are advanced, and opposed by the more moral and religious opinions of Marguerite herself. . . . There is no doubt the ‘Heptameron’ was designed to have an elevating and civilizing influence. The tales throw light on details of life and custom among the upper classes of the day.” Our English version was translated by Arthur Machen (1863-1947), who went on to have a lucrative and influential career as the author of horror and fantasy novels. According to Ramsden, binder Simon Kaufmann joined the firm of Lucien Broca in London ca. 1875, and established his own premises in Soho three years later, operating a workshop there until 1889. The British Library Database of Bookbindings contains another copy of this work bound by Kaufmann (shelfmark C188a398); its emerald green morocco is tooled in gilt to a different design, but it features similarly dense decoration to the spine compartments. (ST16145)

*The Finest and Most Delightful Examples  
Of Whimsical Kelliegram Pictorial Bindings We’ve Ever Seen*

**106** (BINDINGS - KELLIEGRAM). [DODGSON, CHARLES LUTWIDGE.] “LEWIS CARROLL” (Pseudonym). ALICE’S ADVENTURES IN WONDERLAND and THROUGH THE LOOKING-GLASS. (London: Macmillan and Co., 1872) 185 x 122 mm. (7 1/4 x 4 3/4”). 6 p.l., 192 pp.; 6 p.l., 224 pp. **Two separately published volumes.** First work: Sixth Edition, “Thirty-Seventh Thousand”; Second work: First Edition, “Thirty-Second Thousand” (i.e., a later issue). WHIMSICAL INLAID PICTORIAL BINDINGS BY KELLIEGRAM (stamp-signed on rear turn-ins), “Alice” in hunter green crushed morocco, upper cover with large central inlay of the Mad Hatter in various colors of morocco within an ogival gilt frame, corners with gilt roundels inlaid with images of other characters, among them the Mock Turtle and the Dodo; lower cover with central inlay of the White Rabbit, and inlays at corners including the Cheshire Cat and the Dormouse; raised bands, spine gilt in compartments with centerpiece representing the four playing card suits, gilt titling, turn-ins with gilt-ruled borders, endpapers painted saffron yellow; “Looking-Glass” in dark brown crushed morocco, upper cover with central inlay of a (smiling!) Humpty Dumpty teetering on a blind-tooled wall, cornerpiece inlays including the Red and White Queens; lower cover with central inlay of the walrus attired in country tweeds, corner inlays including Tweedledee and Tweedledum; raised bands, spine gilt in compartments with chess-piece design, gilt titling, turn-ins with multiple gilt rules and leafy sprays at corners, ochre silk endleaves, original red cloth covers and backstrip bound in at rear; all edges of both volumes gilt. Both volumes housed together in a custom dark green crushed morocco solander box, the back designed to look like two volumes with raised bands and gilt lettering. With 92 illustrations in the text (42 in “Alice,” 50 in “Looking-Glass”) by John Tenniel (including frontispieces). “Alice” with faded ownership inscription dated 1881 on preliminary leaf. Williams & Madan 46d, 84. ♦ “Alice” with occasional small stains or thumbing to text (mostly marginal, never serious), but very good internally; “Looking-Glass” clean and fresh internally; BOTH BINDINGS IN SPARKLING CONDITION, virtually unchanged since the day they left the bindery. **\$19,500**

*These charming, vigorously inlaid bindings are the finest and most delightful examples of whimsical Kelliegram pictorial bindings we’ve ever seen, and they are perfect for the two well-loved works in children’s literature offered here.* Originally written to amuse the child of Dodgson’s Oxford colleague, “Alice’s Adventures in Wonderland” and “Through the Looking-Glass” have been continuously reprinted for well over a century, and have inspired any number of works in other media. Intricate, inventive, absorbing, humorous, and revolutionary, the works differed by miles from most children’s literature of the period, which was meant first and last to inculcate. Dodgson’s clever tales were brilliantly illustrated by John Tenniel (1820-1914), the principal cartoonist for “Punch Magazine,” and the Kelliegram Bindery used his instantly recognizable



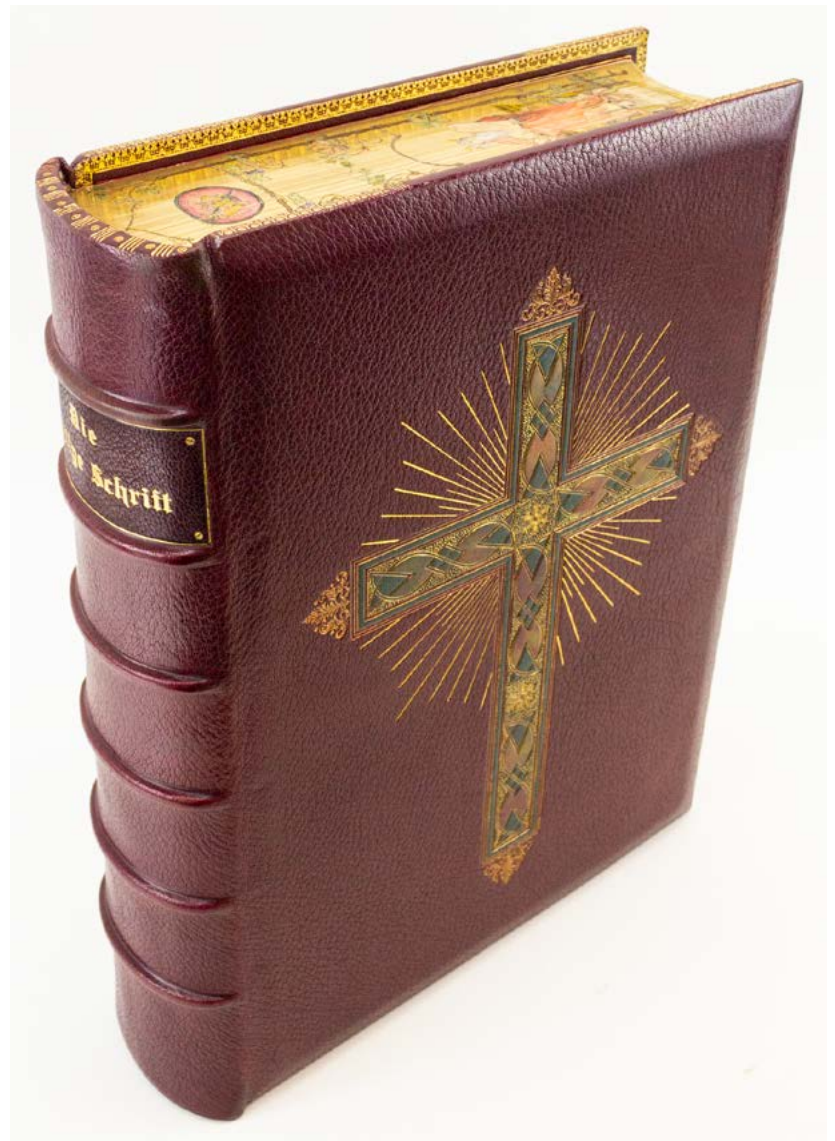




characters to decorate our bindings. The firm of Kelly & Sons had one of the longest histories in the London binding trade, having been founded in 1770 by John Kellie, as the name was then spelled. The firm was continued by successive members of the family into the 1930s. William Henry Kelly helped to develop the company in the first half of the 19th century, and he was succeeded by William Henry Kelly, Jr., then Henry Kelly, and finally Hubert Kelly, who took control in 1892. Under Hubert's direction, the bindery became known for its fanciful pictorial bindings, of which our set is a notable example. The contents here are in good order, especially given the work's juvenile audience, and the bindings are in perfect condition. (ST16179)

*A Breathtaking Binding on a Vast Bible with More than 200 Illustrations by Doré*

**107** (BINDINGS - MONASTERY HILL). (GUSTAVE DORÉ, Illustrator). BIBLE IN GERMAN. DE HEILIGE SCHRIFT. (Stuttgart: Deutsche Verlags-Anstalt, ca. 1890) 440 x 310 mm. (17 3/8 x 12 3/8"). 6 p.l., [4] leaves for family records (blank), [1] leaf (section title), 1236 columns [618 pp.], [2] leaves, [5]-344 columns [170

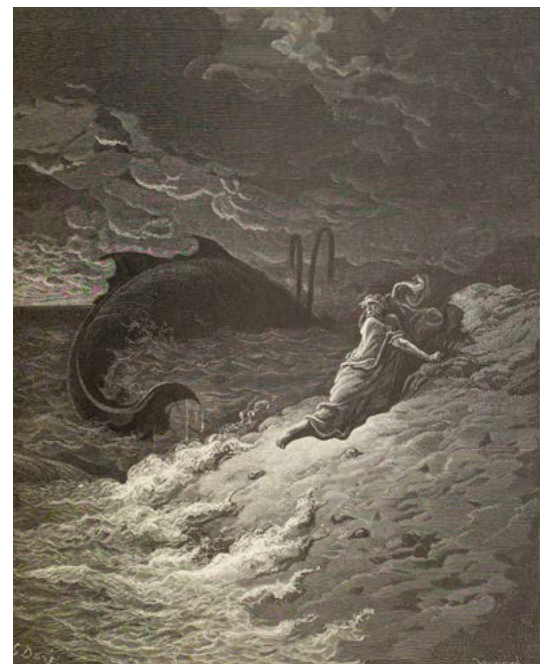




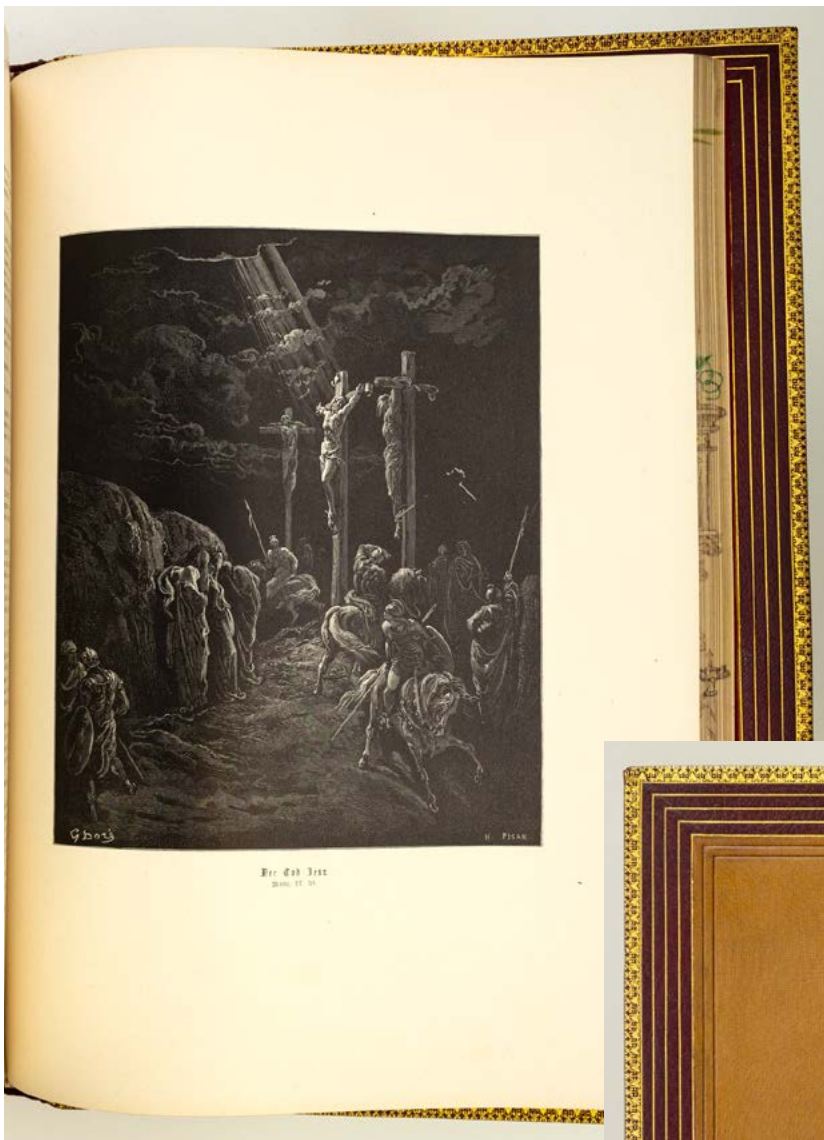


pp.]. VERY STRIKING MAROON CRUSHED MOROCCO BY JOSEPH ZUFFANT AT THE MONASTERY HILL BINDERY, upper cover with large central cross of inlaid teal morocco heavily stippled with gilt, with gilt strapwork forming geometrical compartments inlaid with Spanish calf and teal morocco, wheel of gilt fleurons at center of cross, and fleuron ornament at end of each arm, gilt rays radiating from the center of the cross, raised bands, brown morocco label, TAN MOROCCO DOUBLURES framed by maroon morocco tooled with multiple gilt rules and decorative roll, front doublure with inlaid central cross of marbled calf, ALL EDGES GILT AND PAINTED WITH IMAGES OF MOSES, CHRIST, AND ST. PETER. In the original sturdy maroon cloth drop-front box. WITH 230 PLATES BY GUSTAVE DORÉ. ♦ A couple of negligible marginal smudges, but A BEAUTIFUL COPY, internally clean, fresh, and bright with very ample margins, and THE BINDING UNWORN. \$7,500

*From the collection of Rhoda H. Clark and The Monastery Hill Bindery, this superb example of the work of American master binder Joseph Zuffant, Jr., covers a German edition of a famous illustrated Bible. Founded by German emigré Ernst Hertzberg in 1868, and named in honor of the monastery where he trained as a binder, Monastery Hill was operated as a bindery by three generations of Hertzberg's descendants, and the company is still in family hands. One of the firm's most famous binders, Zuffant (1911-97) began his training at Jane Addams' Hull House in Chicago, where co-founder Ellen Gates Starr, a student of T. J. Cobden-Sanderson, had set up a bindery. Hull House placed him at Monastery Hill as an apprentice bookbinder in 1925, when he was just 14. According*







to the bindery's website, Zuffant "worked at Monastery Hill for an impressive seventy-three years until his death in 1997." The grand size of the present tome gave Zuffant and his fellow artisans a vast canvas for their decorations, which include inlays, gilding, and edge paintings in the style made famous by the Fazakerley firm, with the edge illustrations visible when the book is closed. The figures of Moses, Christ, and St. Peter are set within gothic arches, Moses with the tablets of the Ten Commandments, St. Peter with his key and book, Christ with the symbols of Faith, Hope, and Charity below him, and a chalice and the dove of the Holy Spirit above him. The striking illustrations were created by French artist Gustave Doré (1832-83) for the 1866 Grand Bible of Tours. According to his biographer, the artist was excited by the "almost endless series of intensely dramatic events" he would get to portray; the results are



so evocative that the critic Bouchot called them "the terror of frail readers." Doré made remarkable use of light, shadow, and composition to convey the full range of splendor, horror, pathos, and ecstasy contained in the Scriptures. Because he was so prolific (it is estimated that he made more than 100,000 designs in his lifetime), Doré inevitably had his detractors, but Ray says simply that he was "one of the greatest of all illustrators." Taine says that "every imagination appeared languid in comparison with his. For energy, force, superabundance, originality, sparkle, and gloomy grandeur, I know of only one equal to his—that of Tintoretto." Former owner Rhoda Hertzberg Clark, great-granddaughter of the bindery's founder, ran the business after her father's death in 1970 until her 1996 retirement. She was succeeded at the firm by her son. (ST16141)



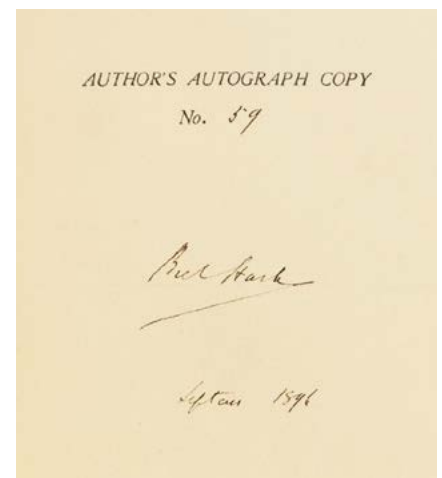
*A Sumptuously Bound Deluxe Edition of the Works of the Chronicler of the American West*

**108** (BINDINGS - RIVERSIDE PRESS BINDERY). HARTE, BRET. *THE WRITINGS OF BRET HARTE* [with] MERWIN, HENRY CHILDS. *THE LIFE OF BRET HARTE*. (Boston and New York: Houghton, Mifflin and Company, 1896-1914) 221 x 146 mm. (8 5/8 x 5 3/4"). **21 volumes**. No. 59 of 350 COPIES of the Autograph Edition, SIGNED in the first volume BY THE AUTHOR and dated September 1896. IMPECCABLE DARK BROWN CRUSHED MOROCCO, GILT, FROM THE BINDERY OF THE RIVERSIDE PRESS (stamp-signed



on verso of front free endpaper), covers with gilt fillet frame and large floral wreath at center, raised bands, spines gilt in compartments with Tudor rose centerpiece, gilt lettering, LIGHT GREEN MOROCCO DOUBLURES with pretty gilt frame, green watered silk endleaves, top edge gilt, other edges untrimmed, three volumes UNOPENED. "Writings" with title page vignettes and 134 PLATES, including 20 color frontispieces, portrait of the author, and 113 photogravure plates printed on India paper and mounted on heavy stock, at least one plate in each volume SIGNED in pencil by the artists, who include Frederic Remington, Charles Russell, M. J. Burns, Seymour M. Stone, Frederick McCormick, and Alice Barber Stephens; "Life" with frontispiece portrait and 16 plates. BAL 7384; BAL 7408. ♦ A touch of sunning to spines, but A SUPERB SET inside and out, with only the most trivial imperfections. \$11,500

*Offered here in an expansive deluxe edition in sumptuous bindings, this is a collection of works by a premier chronicler of the American West and the California Gold Rush, a writer whose vivid and romantic depictions did much to contribute to the region's allure. According to Day, "Harte's West is one of picturesque melodrama, sentimentality amidst the sordid, a boisterous flotsam-and-jetsam society set against spectacular scenery. . . . His pervasive technique was contrast, physically among the bizarre admixture of humanity in contemporary California, and morally within individuals (favorite Harte subjects are gamblers and harlots with hearts of gold and blasphemous miners who would weep copious tears over Little Nell)." Harte was part of a vibrant San Francisco literary scene that included Mark Twain and Ambrose Bierce, and was also close to Ralph Waldo Emerson, James Russell Lowell, and Henry Wadsworth Longfellow. Our set is enhanced with illustrations by some of the leading artists of the West, including*

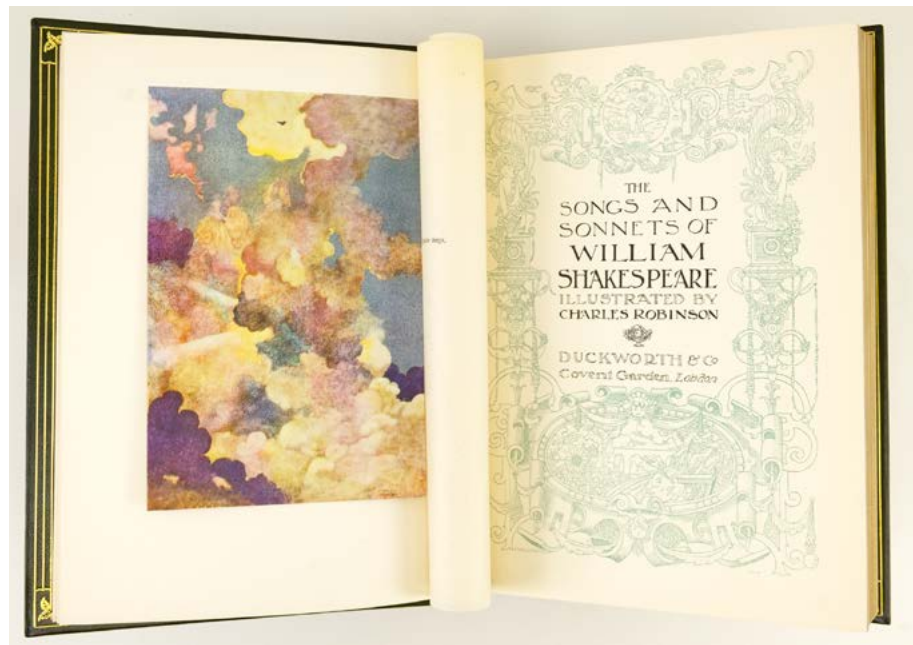
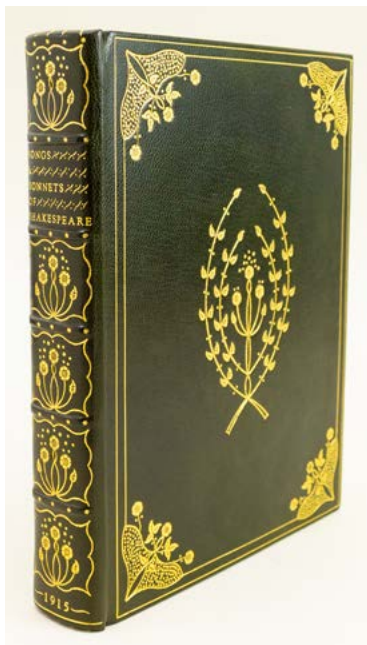




Frederic Remington and Charles Russell, who bring Harte's colorful characters, dramatic Western panoramas, and rowdy scenes to life. Our set was extravagantly bound at the Riverside Press bindery, and its yards of beautifully gilt crushed morocco make a striking appearance on the shelf. The "Writings" were issued in 19 volumes in 1896, followed by a 20th volume in 1903 and then Merwin's "Life" of Harte in 1914; not surprisingly, the set is frequently seen incomplete, without the two subsequent volumes that are present here. (ST15966)

*Shakespeare Finely Illustrated and Bound by a Gifted Contemporary Binder in the Style of Cobden-Sanderson*

**109** (BINDINGS - ANDREW SIMS). SHAKESPEARE, WILLIAM. CHARLES ROBINSON, *Illustrator*. THE SONGS & SONNETS OF SHAKESPEARE. (London: Duckworth & Co., 1915) 252 x 180 mm. (10 x 7 1/8"). xiv, [2], 239, [1] pp. FINE NEW DARK GREEN MOROCCO, VERY ELABORATELY GILT, BY ANDREW SIMS (signed and dated 2020 on front turn-in), the binding TOOLED IN A STYLE INSPIRED BY T. J. COBDEN-SANDERSON, covers with gilt-rule frame, stippled cornerpieces sprouting leaves and three blooms, central spray of leaves and flowers dusted with tiny stars and dots, raised bands, spine gilt in compartments with floral

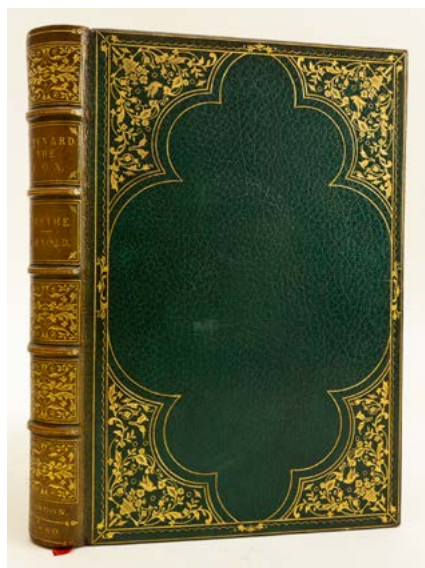


spray, gilt titling, gilt-ruled turn-ins, publisher's illustrated endpapers, all edges gilt. In the binder's green cloth clamshell box with paper label on back. Title page with engraved decorative frame printed in sea green, two pictorial section titles, historiated initials, numerous small vignettes in the text, all printed in sea green, and 12 COLOR PLATES tipped in, each with lettered tissue guard, all designs BY CHARLES ROBINSON. Houfe, pp. 435-36. ♦ A BEAUTIFUL COPY, the binding new and the text with virtually no signs of use. \$2,750

*In a binding evocative of the Arts & Crafts Movement, this is a lavishly illustrated edition of the songs from Shakespeare's plays, accompanied by the Bard's beloved sonnets. Each poem is embellished by illustrator Charles Robinson with an historiated initial and a small vignette or other ornament in the margin, and 12 of the works have been interpreted in a color plate, including one that imagines the mysterious Dark Lady to whom numerous sonnets were addressed. A leading illustrator of the Edwardian era, Robinson (1870-1937) set out to study art at the Highbury School, but financial pressures forced him to abandon his studies and take an apprenticeship with Waterlow & Sons as a*



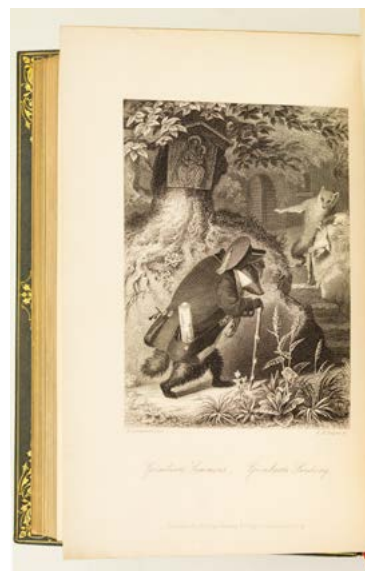
lithographer. The opportunity to design for Robert Louis Stevenson's "A Child's Garden of Verses" in 1895 gave him the career break he needed, and he went on to illustrate dozens of works. Houfe tells us that "his style was very decorative" with "flowing and imaginative scenes" influenced by Dürer, the Pre-Raphaelites, and Japanese prints, further noting that "his colouring and fantasy are often highly original, perhaps based on his lack of formal training." Our obviously talented binder, Andrew Sims, trained with revered teacher Maureen Duke and with the highly respected restorer and period binder Trevor Lloyd. He opened his bookbinding studio in Wales in 2010, where he restores bindings from the 17th, 18th and 19th centuries and, when time permits, creates his own bindings inspired by the earlier periods. Our binding is an homage to one of the greatest of English bookbinders, Thomas James Cobden-Sanderson (1840-1922), whom Nixon calls "the pre-eminent figure in the more recent history of English bookbinding, both as a designer of great originality, who rescued the craft from half a century of purely imitative work, and as a craftsman of outstanding ability." (ST15999)



**110 (BINDINGS - TOUT). (EXTRA-ILLUSTRATED BOOKS). GOETHE, JOHANN WOLFGANG VON. REYNARD THE FOX.** (London: Trübner and Co., Nattali and Bond, 1860) 252 x 170 mm. (9 7/8 x 6 5/8"). vi, [2], 226 pp. Translated by Thomas James Arnold. Third printing of the First Edition in English, and the first with these illustrations. ELEGANT DARK GREEN CRUSHED MOROCCO, GILT, BY TOUT (stamp-signed on front turn-in), covers with large, eight-lobed central panel framed by gilt rules and decorative scalloping, wonderfully complex cornerpieces with a profusion of flowers emanating from a basket, over which a small bird hovers, raised bands, spine intricately gilt in compartments with a mirrored design, gilt tiling, turn-ins framed in gilt, with floral designs at corners and on sides, deep burgundy endpapers with gilt floral pattern, all edges gilt. Extra engraved title page with pictorial frame, illustrations in the text based on the designs of Wilhelm von Kaulbach, and EXTRA-ILLUSTRATED WITH 37 ENGRAVINGS by Heinrich Leutemann from the 1855 edition

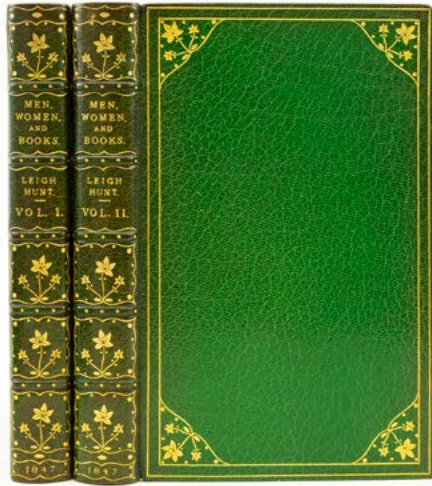
published by A. H. Payne in Leipzig. ♦ Spine uniformly sunned to light tan (as almost always with green morocco), a touch of rubbing to extremities, covers with faint traces of leather preservative, one plate and half a dozen leaves with mild foxing, other trivial imperfections, but an extremely attractive copy—clean and fresh internally, the plates bright, and the binding shining with gilt. \$950

**This is a charming edition of Goethe's retelling of the adventures of Reynard the Fox, pleasingly bound and with two full sets of exemplary illustrations designed by two different German artists.** Germany's greatest modern literary figure and one of the major figures in the Romantic movement, Goethe (1749-1832) had an influence that extended far beyond his native land. He was responsible for bringing essentially new literary types represented by such words as "Sturm and Drang" and "Bildungsroman" onto the landscape of criticism. Adapted from a Medieval version, his "Reinecke Fuchs" was an epic in hexameters first printed in 1794 that did not appear in English until 1855. Called by DNB "a man of great culture and accomplishments," our translator, Thomas James Arnold (1804? - 77) was both a barrister and man of letters best known for this "very creditable" book. Our 1860 printing of this translation includes for the first time engravings after Wilhelm von Kaulbach (1805-75), illustrations that appeared originally in the German edition of 1846. Kaulbach had already won considerable praise for his paintings and murals, but his "Reinecke Fuchs" earned him even wider acclaim. Added to this volume for increased aesthetic appeal is another set of engravings, designed by book illustrator Heinrich Leutemann (1824-1905), who also designed images for actual zoological books. The lovely



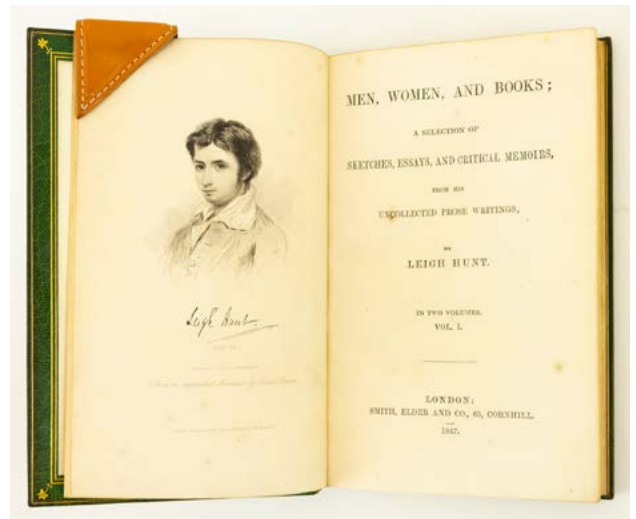


binding is a credit to the Tout workshop, which turned out consistently fine work and was especially notable for its elaborate gilt tooling. (ST15802)



**111 (BINDINGS - WORSFOLD). HUNT, LEIGH.** MEN, WOMEN, AND BOOKS: A SELECTION OF SKETCHES, ESSAYS, AND CRITICAL MEMOIRS, FROM HIS UNCOLLECTED PROSE WRITINGS. (London: Smith, Elder and Co., 1847) 195 x 120 mm. (7 3/4 x 4 7/8"0. **Two volumes.** First Collected Edition. VERY PRETTY EARLY 20TH CENTURY EMERALD GREEN CRUSHED MOROCCO, GILT, BY WILLIAM WORSFOLD (stamp-signed on front turn-ins), covers with gilt-ruled frame, ivy sprays at corners, raised bands, spine compartments repeating the ivy design, gilt titling, gilt-ruled turn-ins with ivy leaf at corners, top edges gilt. Publisher's maroon cloth covers and spines bound in at rear of each volume. With engraved frontispiece portrait at front of volume I. Front pastedowns with armorial bookplate of collector Charles Waterman Armour (1857-1927). ♦Spines slightly but evenly darkened, the bindings with trivial signs of use, occasional minor foxing, three quires lightly browned, three leaves with small brown stain at fore edge, but a fine set, clean and fresh internally, with lustrous, pleasing leather. \$750

*This is a gracefully bound collection of Hunt's essays on several subjects, including such diverse topics as female beauty, the inside of an omnibus, and "On seeing a pigeon make love." But as its title suggests, the majority of the essays deal with literary figures and related topics—Madame de Sevigné, Lady Mary Wortley Montagu, women poets, Pope, Pepys, bookstalls, bookbinding, "The World of Books," and so on. A voluminous writer, the notable essayist and critic Leigh Hunt (1784-1859) had talent (though perhaps without genius), and he had illustrious friends, among them Shelley and Keats, whom he introduced to each other. He operated a number of radical newspapers and became a martyr in the eyes of young liberals when he was imprisoned for attacks on the Prince Regent. At the same time, Dickens in "Bleak House" caricatured Hunt as a selfish, sentimental aesthete in the portrayal of the character Harold Skimpole. The present anthology was one of several Hunt issued in the 1840s when he was much in need of funds. Hunt was among the first authors to see the potential for a new audience among travellers on the burgeoning railway system, who might like collections of short stories or essays that could be read during their journeys. It seems unlikely that our attractive, well-preserved bindings saw much train travel. They are the work of William Worsfold (1856-1929), a third-generation bookbinder who maintained premises in Soho from the 1880s to the early 1920s. (ST16231)*

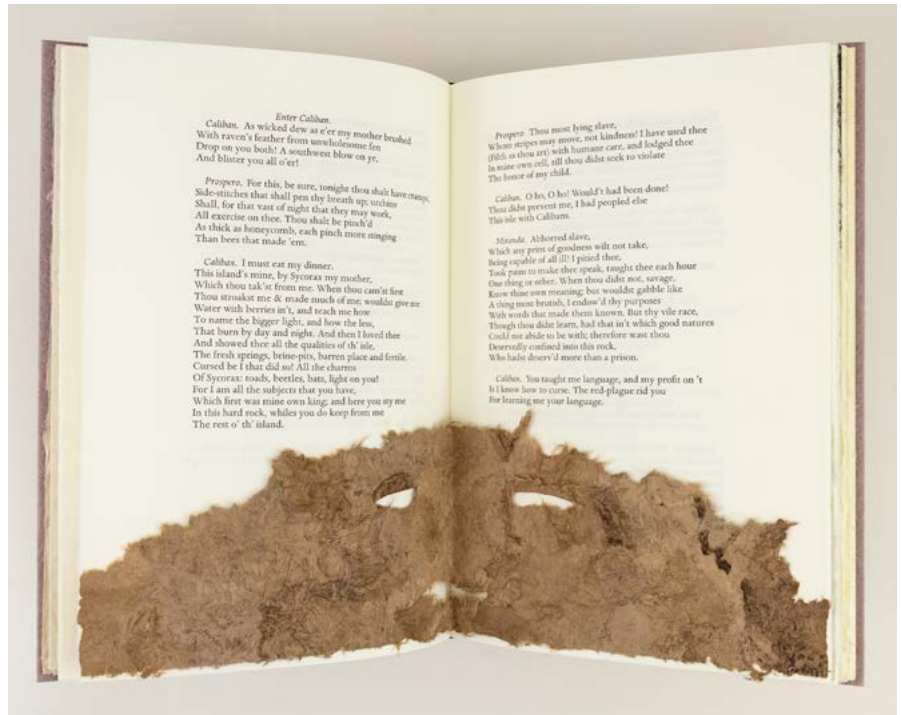


**112 (CALIBAN PRESS). SHAKESPEARE, WILLIAM.** THE TEMPEST. (Canton, NY: Caliban Press, 2001) 310 x 215 mm. (12 1/8 x 8 1/8"). 117 pp. Designed, printed, and bound by Mark McMurry. ONE OF 125 COPIES. Original lavender handmade paper boards backed with purple morocco, lettering showing through cut-out on upper cover. In the original matching box with cut-out figure pasted onto front cover, paper label on spine. Illustrated with woodcuts printed in various colors, gatefolds, pop-ups, and paper onlays. Printed on various handmade papers by Velma Bolyard, La Papeterie St. Armand, and Barcham Green. ♦In mint condition. \$800

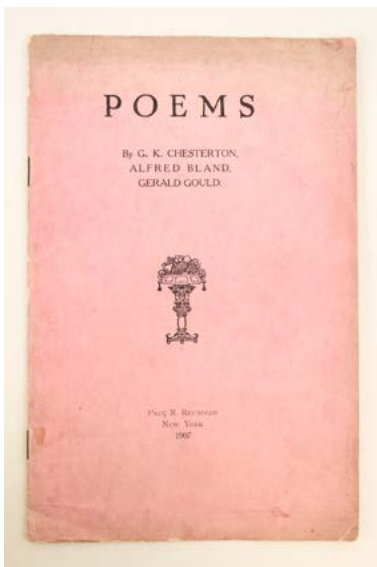
*This is a beautifully printed production of the play that gave the Caliban Press its name. Mark McMurray studied letterpress printing at the Red Ozier Press and bookbinding with Timothy Ely before founding the Caliban Press in 1985.*



McMurray received his master's degree in library science from Columbia University in 1989 and spent nearly 30 years working as a special collections librarian, while running the Caliban Press on the side. In 2018, he retired from his academic position to focus on making books full time. To date, the Caliban Press has issued more than 40 titles. "The Tempest" is one of McMurray's most elaborate efforts, with text printed on various types and sizes of paper, enhanced by woodcuts and paper art.



**113 CHESTERTON, G. K., ALFRED BLAND, and GERALD GOULD.** POEMS. (New York: Paul R. Reynolds, 1907) 217 x 143 mm. (8 1/2 x 5 5/8"). 8 pp. First Separate Printing. Original pink printed wrappers, stapled. With device on upper cover and title. ♦ A little soiling to wrappers, top edge slightly faded, two tiny stains on upper cover and a one-inch stain on lower cover, a small crease in bottom margins near gutter, but the contents otherwise fine, and the insubstantial wrappers in surprisingly good condition. \$950



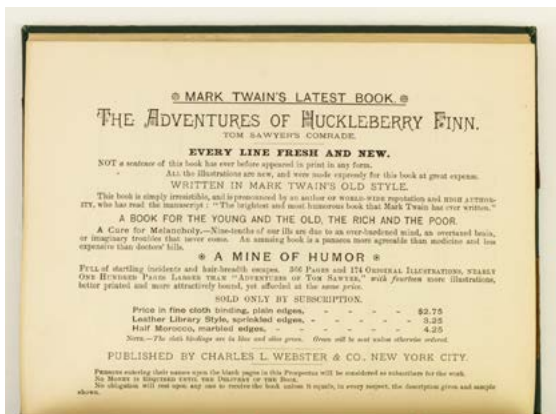
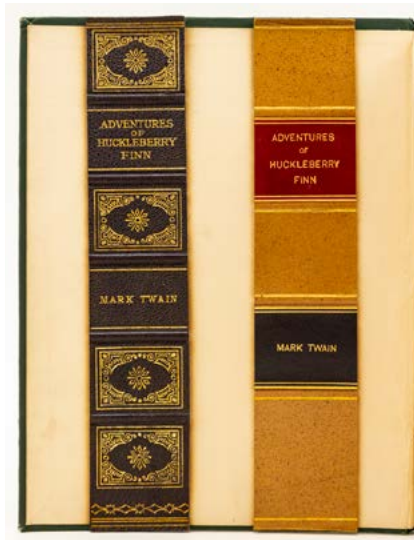
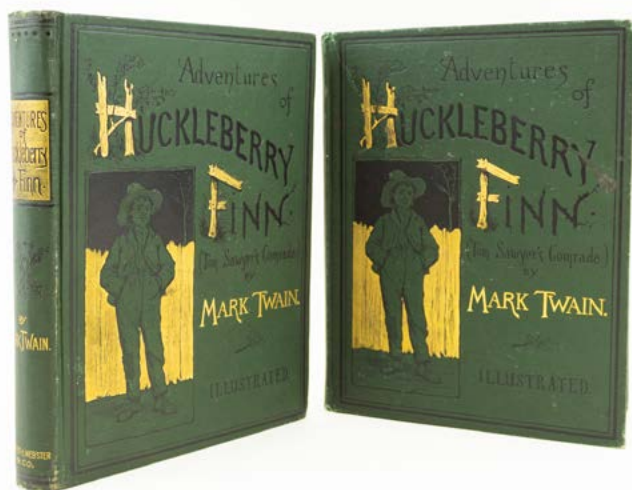
*This extremely rare publication containing three poems is of primary interest for the most famous of its three contributors, G. K. Chesterton (1874-1936). Though best known today for his Father Brown mysteries, Chesterton was a leading intellectual light in turn-of-the-century England, delighting in public disputes with George Bernard Shaw, H. G. Wells, and Bertrand Russell. He was an influential literary and art critic, a prolific essayist, and the author of several hundred poems. The present work seems to contain the first separate appearance of one of his most influential works of verse, "The Secret People" (which also appeared in "The Neolith" magazine the same year). It is a poem about English identity and stoicism that is especially resonant today and is still quoted in political speeches by both liberals and conservatives. This publication*



also includes two untitled poems contributed by Alfred Bland (about whom we could find no information), and Gerald Gould (1885-1936), a poet and journalist for the Daily Herald who was active in the women's suffrage movement. Paul R. Reynolds was a literary agency, and the pamphlet may have been a promotional tool or an item to be given away. This work appears to be very rare both institutionally and on the market: OCLC locates only three copies in libraries (Library of Congress, Notre Dame, and Washington State), and no copy seems to appear in RBH or ABPC. (ST15976a)

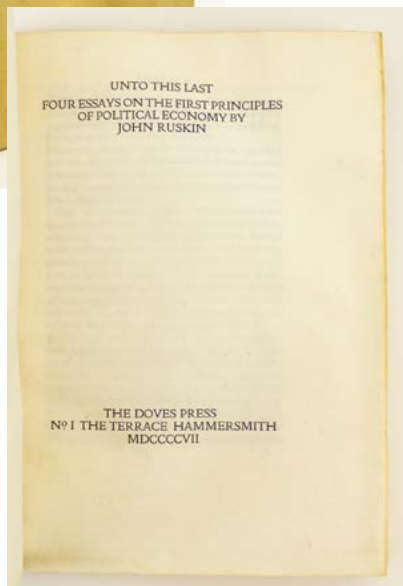
*An Excellent "Huck," Accompanied by a  
Very Fine Copy of the Scarce Salesman's Dummy*

**114** [CLEMENS, SAMUEL L.]. "MARK TWAIN" (Pseudonym). *THE ADVENTURES OF HUCKLEBERRY FINN. WITH ITS ORIGINAL SALESMAN'S DUMMY.* (New York: Charles L. Webster and Company, 1885) 221 x 165 mm. (8 5/8 x 6 1/2"). 366 pp.; 19, [75] pp. irregularly numbered, as always, [1] leaf ads, [8] leaves of subscription forms (entirely blank). **Two separately issued but obviously related volumes.** FIRST EDITION, with issue points from various editions (title page in BAL State 2; pp. 13 and 57 State 1; p. 155 in State 3; p. 283 in State 4). Both in publisher's original pictorial green cloth (the novel with older repair to rear hinge). Prospectus with samples of other bindings mounted on front pastedown. Housed together in a custom calf-backed clamshell box. With frontispiece portrait of the author in BAL's first state, and 174 illustrations in the text. Front pastedown of novel with a couple of newspaper articles related to Twain pasted on; another article about Twain's estate laid in. Prospectus with ink stamp of Rev. Wm. Grant Fritz in margin of portrait. BAL 3415. ♦The novel proper with minor wear at spine ends (where the green cloth has lost some of its color, as almost always), spine with a hint



of dulling, covers slightly soiled and marked, but the binding solid and still appealing, with nothing detracting seriously from its appearance, and, in all, an excellent copy, with only negligible internal imperfections. The salesman's dummy with small stain to upper cover (touching "Y" in title) and a bit of chafing, but still A VERY FINE SPECIMEN, with only insignificant signs of use. **\$18,000**

*This is an extraordinarily appealing combination of an early state of the first edition of what is generally considered to be the great American novel, along with the most sought-after salesman's dummy (or publisher's prospectus) ever printed, the latter example being even more desirable because of its unusually fine condition. Our copy of the novel proper has the following issue points: cancel title page, with the copyright date of 1884 on verso; p. 9 with a chapter heading reading "Huck Decided" (later corrected to "Decides"); p. 13 with "Him and Another Man" listed on p. 88 (it was actually on p. 87); the 11th line from the bottom of p. 57 reading "with the was" (instead of "with the saw"); p. 143 with "Co" rather than "Col." for the first word; p. 155 with the final "5" of the page number in a larger type; and the leaf for p. 283 conjugate with leaf 18(3), the re-engraved illustration showing the fly on Mr. Phelps' trousers as a vertical line. As was the case with many of Twain's books, "Huckleberry Finn" was sold, not through bookstores, but rather by subscription, using a national network of sales representatives. From town to town they tramped, from city to city they canvassed, door-to-door salesmen who carried with them abridged samples—like the present item—of the books they had for sale. Like the others, this example contains specimen text, illustrations, binding options and prices, testimonials, reviews, advertisements, and subscription forms at the end. The present example has no entries in those subscriber sign-up pages, suggesting that it was never in the hands of a canvasser (or else a very indolent one). Because of the importance of the novel, the salesman's dummy for "Huckleberry Finn," is the most coveted of the pre-publication previews, and it is very seldom seen for sale: we were able to trace just five copies at auction over the years in RBH and ABPC. (ST16319)*



**115 (DOVES PRESS). RUSKIN, JOHN.** UNTO THIS LAST. FOUR ESSAYS ON THE FIRST PRINCIPLES OF POLITICAL ECONOMY. (Hammersmith: Doves Press, 1907) 235 x 171 mm. (9 1/4 x 6 3/4"). xiii, [i], 120 pp., [1] leaf (colophon). ONE OF 300 COPIES on paper (and 12 on vellum). Original gilt-titled flexible vellum, bound at the Doves Bindery (stamp-signed in ink on rear turn-in). Housed in a marbled paper slipcase with blue morocco lip. Greek type used for occasional words in text and for two lines in Appendix. Tidcombe DP-11; Tomkinson, p. 55. ♦Vellum and text block just slightly wavy, free endpapers with just a couple small stains from binder's glue, other trivial imperfections, but a fine copy, clean, fresh, and bright internally, in an unworn binding that still opens stiffly. **\$1,000**

*This volume represents the elegant simplicity that characterizes all of the work undertaken by the visionary and fanatical T. J. Cobden-Sanderson at his Doves Press. In contrast to William Morris' proclivity toward the Baroque, Cobden-Sanderson (1840-1922) demonstrated that unadorned printing with plain type well set and with good margins could produce notable work. He was inspired by the example of the Kelmscott Press, but he went his own way, producing chaste and meticulous books that inspire in their simplicity. The essays included here advocate for four major reforms to the economic system of Britain: universal access to education, government-run industries working in competition with private companies, governmental unemployment help, and pensions for the aged and disabled. When these essays first appeared in "Cornhill Magazine," they aroused violent criticism, but Ruskin says with defiance here that he wants them reprinted, without apology, as a kind of introduction to further writings on the subject. The elegant Dove's type designed by Emery Walker renders even these serious essays on the "dismal science" a pleasure to read. (ST16321)*



*One of 25 Copies Printed on Vellum*

**116** (DOVES PRESS). (VELLUM PRINTING). TENNYSON, ALFRED, LORD. SEVEN POEMS & TWO TRANSLATIONS. (Hammersmith: Doves Press, 1902) 234 x 165 mm. (9 1/4 x 6 1/2"). 55, [1] pp. ONE OF 25 COPIES ON VELLUM (there were also 325 on paper). Publisher's limp vellum by the Doves Bindery, flat spine with gilt titling. Printed in red and black. Front pastedown with bookplate of C. S. Ascherson (see below), dated 1902 in pencil. Tidcombe DP-4. ♦Boards a little rumped at edges, minor (naturally occurring) variations in the grain of the vellum (in the text as well as covers), but A VERY FINE COPY, the vellum leaves smooth, creamy, and bright, and the binding with few signs of wear. \$14,000



*This is the luminous vellum printing of the fourth publication of the Doves Press, gathering a number of poems by Tennyson written at various times in his long life, all of them reflecting his abiding interest in Homer and Greek myth.* As Cave says, the Doves Press books, "completely without ornament or illustration, . . . depended for their beauty almost entirely on the clarity of the type, the excellence of the layout, and the perfection of the presswork." For Cobden-Sanderson, who took up printing late in life, the elegant simplicity of the Doves books was intended to be in harmony with the works of God in creating the beauty and mystery of the universe. Nowhere does the simple splendor of Emery Walker's typography appear to more perfection than in the sought-after vellum printings of Doves books. As with all other aspects of production, Cobden-Sanderson was fastidious about the quality of the vellum used, as can be seen in

Printed by T. J. Cobden-Sanderson & Emery Walker at The Doves Press by permission of Lord Tennyson and Messrs. Macmillan & Co., and finished April 7th 1902. Compositor J. Guttridge. Pressmen J. Ryan & T. Waller. Sold at The Doves Press.

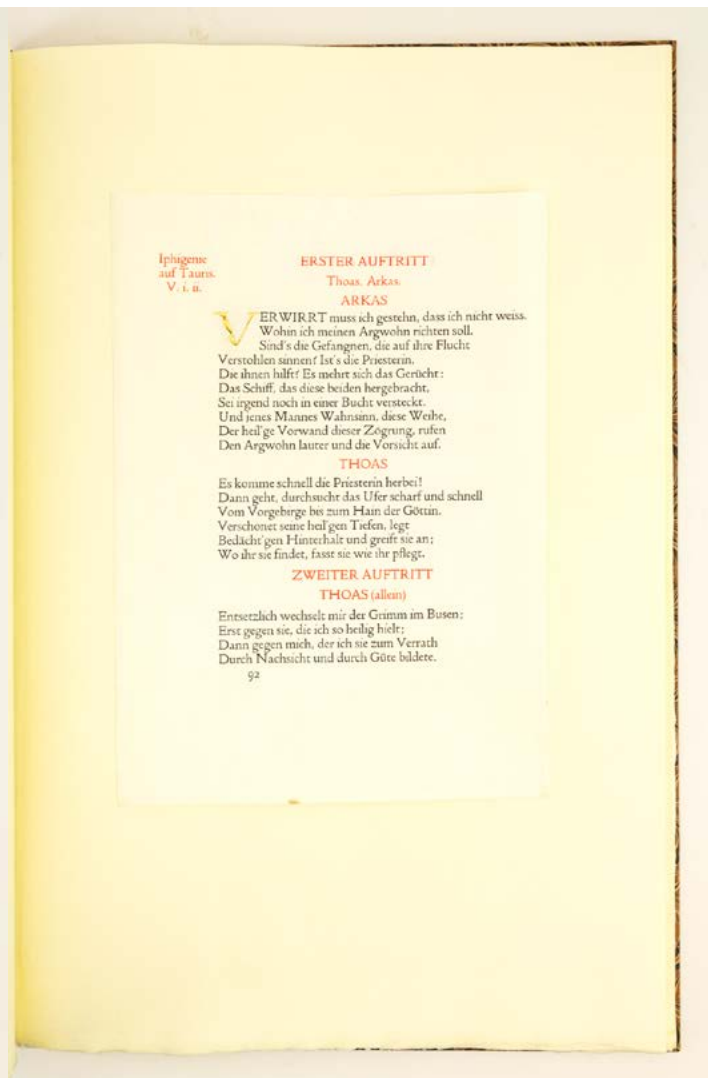
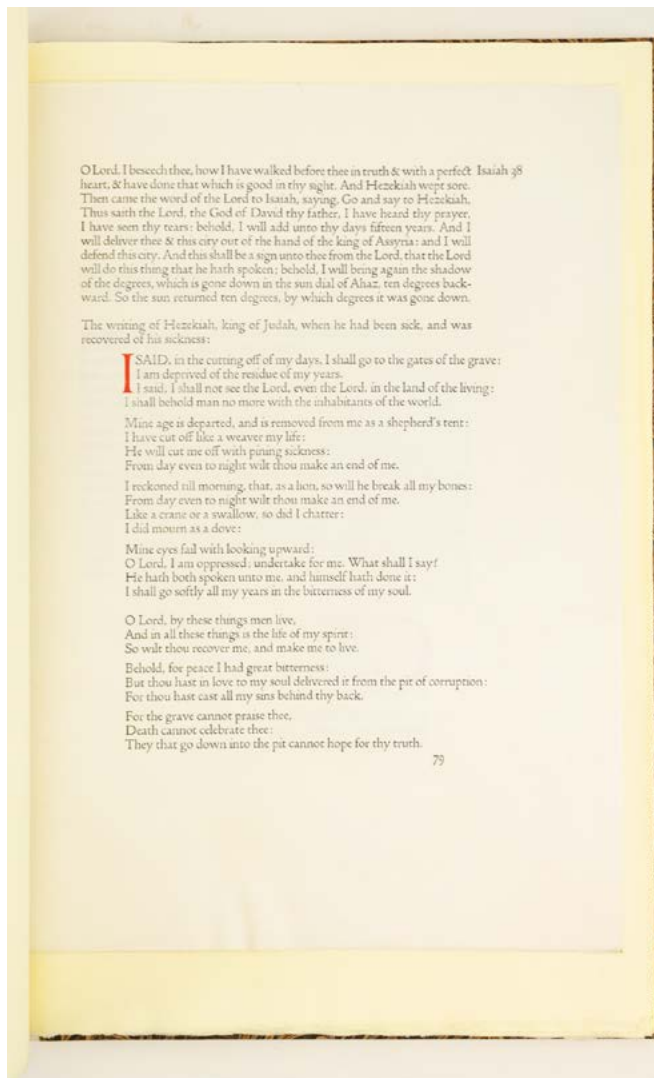
the bright, buttery-soft leaves here. The selections in this volume are framed by two short translations of passages from Homer's "Iliad," both featuring images of fire and, appropriately, printed in red. Two other poems concern the tragic figure of Oenone, the first love of Paris; two

are inspired by the "Odyssey"; and the other three treat, in turn, the figure of the Theban seer Tiresias; Tithonus, lover of the goddess of Dawn; and the myth of the theft of Persephone by Death. This copy was originally in the collection of famed book collector Charles Stephen Ascherson (1877-1945), a British shipowner of Jewish-German heritage who was the father of noted British actress Renée Asherson and grandfather of journalist Neal Ascherson. (ST16328)

*One of 10 Very Special Copies*

**117** (DOVES PRESS - LEAF BOOK). (ADAGIO PRESS). STROUSE, NORMAN H. and JOHN DREYFUS. C-S, THE MASTER CRAFTSMAN. (Harper Woods, Michigan: [Printed by Leonard F. Bahr at] The Adagio Press, 1969) 390 x 255 mm. (15 1/2 x 10"). 49, [1] pp., [3] leaves (last blank). ONE OF 12 COPIES WITH TWO ORIGINAL LEAVES PRINTED ON VELLUM (and, of these, one of 10 with a gilt initial) from a total edition of 329 copies. SIGNED BY THE PRINTER. Publisher's vellum-backed marbled paper boards, gilt titling on spine. In the original tan linen slipcase. Mounted photo of Emery Walker and Cobden-Sanderson laid in at front. Text printed in sanguine, blue, and black. Tidcombe, pp. ix, 144, 154; Cave, p. 264. ♦In mint condition. \$4,500

*This artfully printed book is a study of Thomas James Cobden-Sanderson (1840-1922), founder of the Doves Press and the foremost figure in the late 19th and early 20th century among those who straddled the fields of English fine press publishing and artistic binding.* The first section, by Norman H. Strouse, gives an overview of the life, character, and aims of Cobden-Sanderson. The second section, by John Dreyfus, studies the troubled relationship of



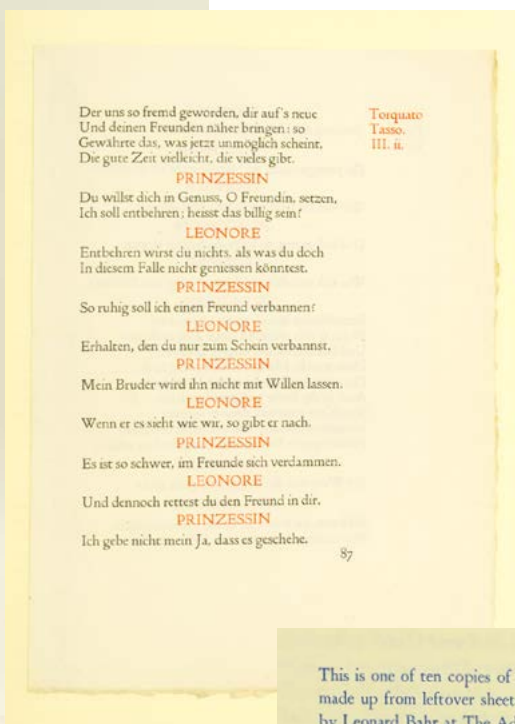
Cobden-Sanderson with his original partner in the press, Emery Walker, based on the discovery of new documents. Our copy of this study includes two leaves from Doves Press books, one from Goethe's "Iphigene auf Tauris" and the other from the English Bible, the former with a fine burnished gold manuscript initial by Edward Johnston. The published copies are divided among 242 regular copies with two leaves on paper, 75 copies with a Bible leaf on paper and a different leaf on vellum, and the other 12 with two vellum leaves (10 of those with the gold Johnston initial). While copies with one or two leaves on paper are readily available, those copies like the present example—with two gilt-decorated vellum leaves—are very



hard to come by. Cave calls our work an "important study" and "the most substantial" product of the Adagio Press, which was founded in 1956 in Grosse Pointe Park, Michigan, by Leonard F. Bahr and later moved to Harper Woods, Michigan. (ST15987)

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

**118** (DOVES PRESS - LEAF BOOK). (ADAGIO PRESS). STROUSE, NORMAN H. and JOHN DREYFUS. C-S, THE MASTER CRAFTSMAN. [and] COBDEN-SANDERSON, STELLA. A LETTER FROM STELLA. (Harper Woods, Michigan: [Printed by Leonard F. Bahr at] The Adagio Press, 1969; 1971) First work: 390 x 255 mm. (15 1/2 x 10"). Second work: 258 x 164 mm. (10 x 6 1/2"). 49, [1] pp., [3] leaves (last blank); [10] leaves. ONE OF 10 RETREE COPIES made up of leftover sheets from the original printing of 329 copies. Original marbled boards backed in black linen by the Campbell-Logan Bindery. Second work in original stitched brown paper wrapper, inside original manila envelope stamped with press device and lettered "The Adagio Press - Pamphlets." Leaf book with laid-in photograph of T. J. Cobden-Sanderson and Emery Walker, as issued. With THREE LEAVES FROM

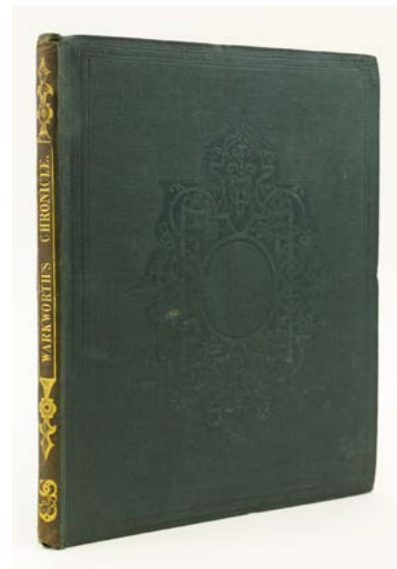


This is one of ten copies of C-S The Master Craftsman made up from leftover sheets from the original printing by Leonard Bahr at The Adagio Press. The binding is by the Campbell-Logan Bindery.

DOVES PRESS BOOKS: two tipped-in specimen leaves on paper as called for, plus an extra leaf on paper loosely laid in. Text printed in sanguine, blue, and black. Slip with limitation statement tipped onto last page. First work: Tidcombe, pp ix, 144, 154; Cave, p. 264. Second work: Tidcombe, p 88. ♦In mint condition. \$850

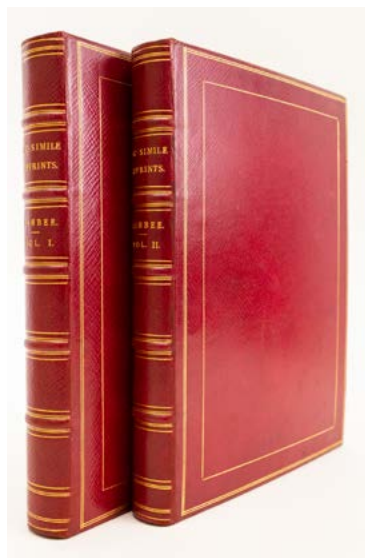
*This rare “retree” version of the previous item was put together after the numbered run of sets had been completed, and has the advantage of an extra leaf laid in. The numbered copies had two leaves from Doves Press works tipped in, one from a Goethe play and one from the English Bible. Here, we have leaves from Goethe’s “Torquato Tasso: Ein Schauspiel” and one from the preface to the English Bible tipped in the usual places, with another Bible leaf, from Revelations, laid in before the tipped-in leaf. The second work here acts as an epilogue to the first: it contains a letter from Cobden-Sanderson’s daughter Stella to Norman Strouse, expressing her appreciation for this celebration of her father’s work. It also contains the text of the last letter Cobden-Sanderson wrote, to Stella, a few hours before his death. Not surprisingly—given its limitation to 10—this is the first copy of the retree or “leftover” edition that we’ve ever seen. (ST16324)*

**119** (EDWARD IV). WARKWORTH, JOHN. A CHRONICLE OF THE FIRST THIRTEEN YEARS OF THE REIGN OF KING EDWARD THE FOURTH. (London: Printed for The Camden Society by John Bowyer Nichols and Son, 1839) 225 x 170 mm (8 3/4 x 6 3/4”). xxvii, [1], 79, [1] pp. Edited by James Orchard Halliwell. FIRST EDITION. Publisher’s blind-stamped green buckram, smooth spine with gilt titling. With a facsimile leaf from the Warkworth manuscript. Front pastedown with bookplate of Elizabeth Pond-Kimball; half title with ink signature of B. G.[?] Boule. ♦Spine slightly sunned, light soiling to boards, corners and extremities a little bumped, a little discoloration to endpapers (from binder’s glue), isolated trivial marginal stains, but an excellent copy, clean and fresh, in a solid binding. **\$95**



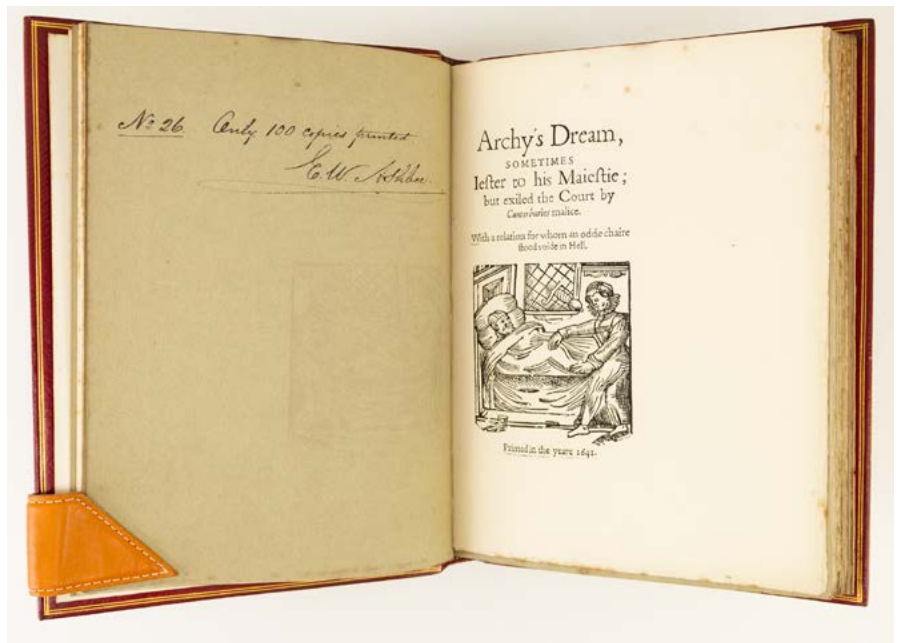
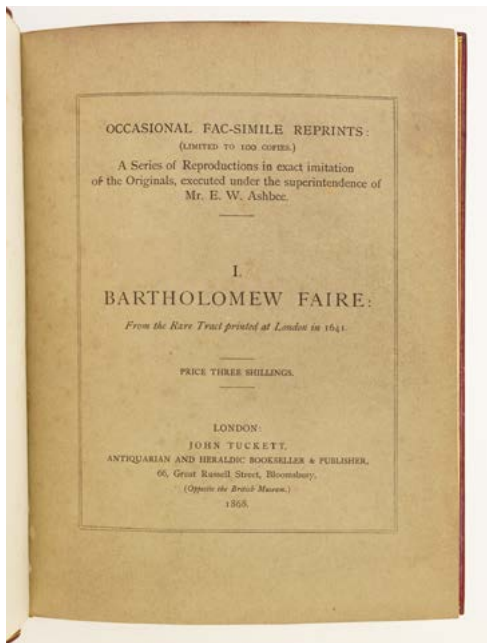
*This account of the years 1461-74 was written in 1484, during the reign of Richard III, but left unpublished until Victoria’s time. A continuation of the “Chronicles of England,” the text was long attributed to John Warkworth (ca. 1425-1500), head of Peterhouse College, Cambridge, primarily because one of the two known manuscripts was among the books he donated to the college library. Medievalist Lister Matheson believes the author is more likely one of the other fellows of Peterhouse, Roger Lancaster or Thomas Metcalf. According to DNB, “The chronicle has some pro-Lancastrian bias, such as sympathy for the deposed Henry VI, and criticism of Edward IV for failing to establish peace and end the hardships caused by war. Nevertheless, the tone is generally moderate and reasonably objective. Scholars have valued it for the information it gives about events in the north, such as Edward IV’s subjugation of Northumberland, Henry VI’s capture of Lancaster (1465), the rebellion in Lincolnshire (1470), and the battle of Tewkesbury (1471). Written . . . after Richard III had become king, it does not include charges against Richard found in Tudor works, such as his being involved with the murder of Henry VI.” (ST16215k)*

***A Valuable Compendium of Very Rare Early English Texts,  
Just Two Copies of this Complete Run Traced at Auction***



**120** (ENGLISH LITERATURE, EARLY) ASHBEE, E. W., Editor. OCCASIONAL FAC-SIMILE REPRINTS OF RARE AND CURIOUS TRACTS. (London: John Tuckett, 1868-72) 248 x 190 mm. (9 3/4 x 7 1/2”), **30 parts in two volumes (complete as published)**. Each part No. 26 OF 100 COPIES, printed for subscribers only, and all SIGNED BY ASHBEE. Fine contemporary red morocco by Tuckett, binder to the Queen (stamp-signed in ink on verso of front free endpaper), covers with gilt-ruled frames, raised bands ruled in gilt, gilt lettering, gilt-ruled turn-ins, top edge gilt, others untrimmed, original paper wrappers bound in. Many parts illustrated with woodcut vignettes, head- and tailpieces, and/or printer’s devices. A Large Paper Copy. With a handwritten note from Constanus(?) Cripps to a Mr. Bruton, “To remind him of many months of work for the Red Cross,” dated June 1944 and written on stationary of Ampney Park, Cirencester. ♦Part IV with very expertly repaired marginal tear to upper wrapper and the three leaves of text, occasional very minor foxing, other trivial imperfections, but an excellent and attractive copy, the clean and fresh text within immense margins, and the attractive bindings lustrous and scarcely worn. **\$3,500**





*This complete set of limited edition facsimiles is a valuable compendium of early English texts, containing many rarities that otherwise exist in only a handful of known copies. Published without preface or commentary and originally issued individually, each facsimile reproduces a short 16th or 17th century tract chosen for its interesting or unusual content as well as its scarcity. Although a few contain practical concerns or polemics, most of the tracts reproduced here were intended to entertain with humorous or satirical subject matter, theatrical and poetic pieces, and prophesies. Putting together a set of original tracts would be next to impossible today, making the present work an especially valuable commodity for anyone interested in early English printed ephemera. We were able to discover little about Edmund William Ashbee, though we know he produced a number of other facsimiles that include much of Shakespeare's corpus. It is unclear which member of the Cripps family wrote the laid-in note that accompanies this work (the name "Constanus" may have been some sort of nickname), but this could well have been Milo Cripps, Lord Parmoor, who was chairman of Quaritch for more than three decades, or Sir Richard Stafford Cripps, who served in the Red Cross during WWI. Although individual facsimiles in this series can occasionally be found on the market, complete copies rarely appear: RBH and ABPC list just two sets since 1933, the last one in 1992. (ST15988)*

**121** **EVELYN, JOHN.** MEMOIRS OF JOHN EVELYN . . . COMPRISING HIS DIARY, FROM 1641-1705-6, AND A SELECTION OF HIS FAMILIAR LETTERS. (London: Henry Colburn, 1827) 213 x 132 mm. (8 1/2 x 5 1/4"). **Five volumes.** Edited from the original manuscripts by William Bray and William Upcott. **VERY ATTRACTIVE CONTEMPORARY CAT'S-PAW CALF,** covers with gilt-roll frame (lower edges renewed, with similar modern gilt roll), expertly rebacked to period style, smooth spines lavishly gilt in compartments with central floral spray within a lozenge of small tools, curling cornerpieces, two brown morocco labels, blind-rolled turn-ins, renewed marbled endpapers, all edges marbled. With nine engraved plates, two of them folding, and with a folding genealogical table, all as called for in Keynes. Keynes 134. ♦ Two-inch dark brown mark to rear board of volume IV, covers elsewhere with two small patches of lost patina and two faint scratches, a couple of quires a little proud, but an excellent set with only minor imperfections, the text clean, fresh, and bright, and the expertly restored bindings entirely sound and very attractive on the shelf. **\$1,100**

*This is a very pleasantly bound copy of the journals and personal correspondence of John Evelyn (1620-1706), compiled from the original manuscripts preserved at his estate, the editing being done (in the words of an admiring Geoffrey Keynes) "according to a standard of scholarship long obsolete." Although Evelyn published a number of important books on architecture, arboriculture, gardening, and navigation during his lifetime, the work for which he is best remembered is this memoir, published more than 100 years after his death. First printed in 1818, and expanded with additional letters and papers in 1819, it covers his entire life and is highlighted by accounts of his Continental travels and by brilliant descriptions of his contemporaries. Of special interest is his recounting of the Great London Fire of 1666, which he watched from his home on the south bank of the Thames—a captivating contrast to Pepys' account from the front lines.*



DNB notes that his letters “reflected and extended the social and scientific interchange of his time.” Our set, reprinting the text of the 1819 edition, comprises three volumes of the diary and two volumes of correspondence, and is illustrated with plates depicting key people—Evelyn, his wife Mary, and his father-in-law, Sir Richard Browne—as well as views of his Surrey home, interior and exterior views of Wotton Church, and the Evelyns’ tombs in that sanctuary. (ST16213)

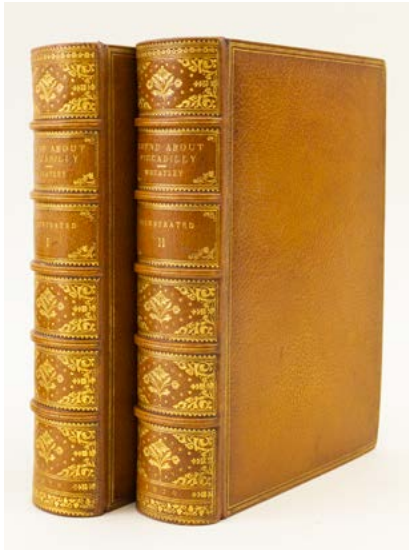
**122 (EXTRA-ILLUSTRATED BOOKS). BOSWELL, JAMES.** *THE LIFE OF SAMUEL JOHNSON, LL.D., INCLUDING A JOURNAL OF A TOUR TO THE HEBRIDES.* (London: John Murray, 1831) 222 x 140 mm. (8 3/4 x 5 1/2”). **Five volumes.** Edited “with numerous additions and notes” by John Wilson Croker. FINE DARK GREEN CRUSHED MOROCCO, GILT, BY J. LARKINS (stamp-signed on front turn-in), covers bordered with plain and decorative rules, raised bands, spine compartments with central fleuron lozenge surrounded by small tools, volute cornerpieces, gilt titling, richly gilt dentelles, all edges gilt. Folding map and five frontispiece portraits (two each of Johnson and Boswell and one of Mrs. Piozzi), as called for, and EXTRA-ILLUSTRATED with a folding facsimile, and 212 PLATES consisting of portraits and landscapes, five of these folding and one hand-colored. Occasional neat pencilled marginalia. Pottle, pp. 177-80; Fleeman, p. 1770. ♦Spines uniformly sunned to a pleasing brown (as usual with green morocco), mild to moderate offsetting from plates, intermittent insignificant foxing, other very minor defects to bindings and text, but a very pleasing set, clean and fresh internally, in lustrous bindings that look impressive on the shelf. **\$2,500**

*This is an attractively bound and lavishly extra-illustrated copy of the first printing of the celebrated edition of Boswell’s “Life of Johnson” done by John Wilson Croker, LL.D., F.R.S. (1780-1857). Pottle says that “the publication of this remarkable edition opens an entirely new era in the history of Boswell’s [“Life of Johnson”] . . . . The new materials which Croker collected far exceed in bulk and intrinsic importance the contributions to the exegesis of Boswell made by any other editor.” To begin with, he discovered and printed for the first time about 100 new letters of Johnson; then he wrote frequent clarifications in the existing notes; and finally he incorporated substantial additional materials drawn from other sources such as those portions of the memoirs of Mrs. Piozzi and Hawkins that relate to Johnson. Pottle says that in collecting materials, Croker was “the most acute and indefatigable of all Boswell’s editors” and that “no other editor has equalled him in detective skill.” To give a sense of what Croker added, one need realize only that he started with a variorum edition containing about 1,100 annotations, and then added no fewer*





than 2,500 notes of his own. Croker's efforts have been complemented here by a thorough "grangerizing" of this text with portraits of the personalities discussed and views of the cities, landscapes, and stately homes that figured in Dr. Johnson's life. The appealing bindings are characteristic of the finely executed work of typically classic design by Jeremiah Larkins. Packer lists Larkins at work in London as early as 1879 and as late as 1901, with premises after 1886 successively at 21, 23, and 6 Charles Street in Hatton Garden. The son of a widowed fruit seller in Lambeth and the father of 10 children, he is said to have died in 1907 at the age of 74. Two of his sons were binders, and one daughter was also in the trade as a book folder. (ST16028)



**123 (EXTRA - ILLUSTRATED BOOKS). (LONDON). WHEATLEY, HENRY B.** ROUND ABOUT PICCADILLY AND PALL MALL OR, A RAMBLE FROM HAYMARKET TO HYDE PARK: CONSISTING OF A RETROSPECT OF THE VARIOUS CHANGES THAT HAVE OCCURRED IN THE COURT END OF LONDON. (London: Smith, Elder & Co., 1870) 213 x 136 mm. (8 1/2 x 5 1/2"). Additional title page for this special issue in both volumes. **Two volumes.** FIRST EDITION. "Special Copy, illustrated by the addition of upwards of 200 engravings, portraits, &c." Attractive tan morocco, gilt, by Riviere & Son (signed on front turn-in), covers with French fillet borders, raised bands, spines gilt in compartments with central floral spray within a lozenge of small tools, volute cornerpieces, gilt titling, gilt-rolled turn-ins, maroon endpapers, top edges gilt. With numerous illustrations of buildings in the text and EXTRA-ILLUSTRATED WITH 218 PLATES, 27 of these colored, 11 double-page. With three manuscript letters. ♦Extremities with just a hint of rubbing, minor variation to color of leather, occasional minor offsetting from plates or trivial foxing, but still A FINE AND PRETTY COPY, clean and fresh internally, in an appealing binding. \$3,200



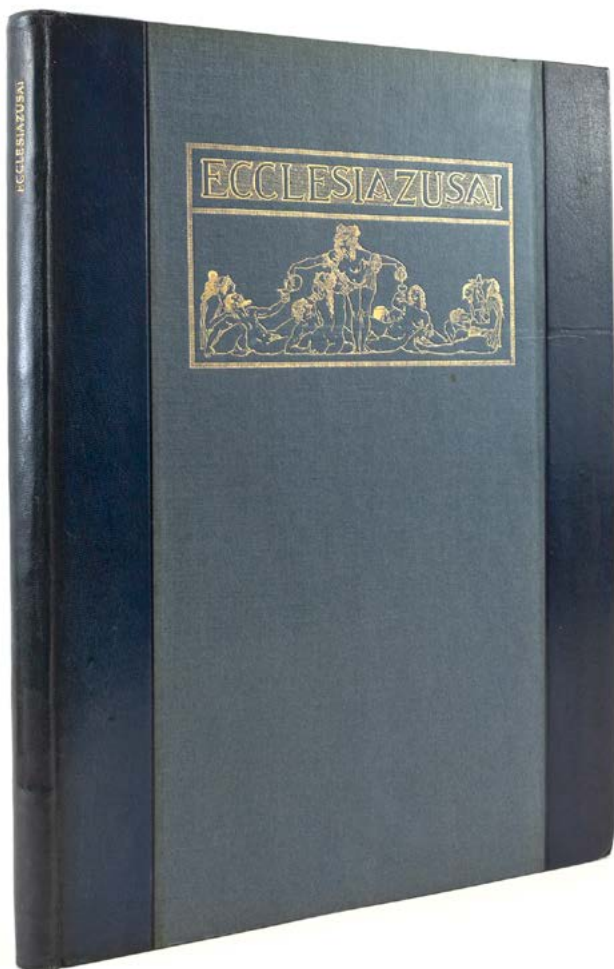
*This special edition of Wheatley's retrospective ramble through the haunts of London's high society is replete with illustrations of luminaries associated with the area and 37 views of the stately homes, seats of government, and major churches located there.* Bibliographer and topographer Henry Wheatley (1838-1917) wrote numerous detailed studies of his native city, and DNB notes that these topographical works, along with



his studies of Samuel Pepys, "ensured his posthumous reputation." He was one of the driving forces behind the establishment of the London Topographical Society, and was, in that organization's works, "energetic in the cause of London history right up to his death." Though his works cover all parts of the city, this present volume examines and extols a district especially close to his heart. Described by DNB as "an urbane clubman," Wheatley was intimately familiar with the St. James district—home to exclusive clubs, learned societies, and booksellers essential to the life of the gentleman scholar—and he had a deep knowledge of its history and significance. Our edition was "grangerized" by the publisher, rather than by a previous owner, so the plates were chosen to complement the text in a very deliberate and thoughtful way. The pleasing bindings are the work of the esteemed London workshop founded by Robert Riviere; our author, himself a collector of fine bindings, would have approved. (ST16164)



**124 (FANFROLICO PRESS). ARISTOPHANES. WOMEN IN PARLIAMENT.** (London: [Printed at the Chiswick Press for] Fanfrolico Press, 1929) 383 x 278 mm. (15 1/8 x 11"). xiv, [2], 59, [1] pp. Translated into English by Jack Lindsay. No. 151 OF 500 COPIES, signed by the publisher. Publisher's blue half morocco over blue cloth boards, upper cover with vignette and title in silver, smooth spine with silver titling, top edge gilt, other edges untrimmed. In a fine modern blue cloth clamshell, black morocco label on back. With vignette on title page, headpieces, and four etched plates by Norman Lindsay. Ransom, p. 273. ♦Thin, shallow three-inch indentation to front board, cloth a little yellowed at edges, gutter open at quire h, isolated thumb smudges, but an excellent copy, quite clean and bright internally, in a sound binding. \$450



Printed in the last year of the Fanfrolico Press' operations, this volume harkens back to the earliest productions of the press, and is printed uniformly with the 1926 "Lysistrata," another Aristophanes play translated by press co-founder Jack Lindsay. Like that work, it is enhanced with erotically-charged etchings by Lindsay's father Norman, a controversial Australian artist. "Women in Parliament" is

also a comedy of gender roles, in which the women of Athens take over the government, ban private wealth, and decree sexual freedom, with the proviso that the uglier members of both sexes be serviced first. Originally founded in Australia by Lindsay and John Kirtley in 1923, the press moved to London and continued in operation from 1926-30. According to DNB, Lindsay (1900-90) wrote six of its books, translated 10, "edited many, and hand-printed the last seven." Cave notes "Fanfrolico's deliberate adoption of the mode of the 16th century scholar-printers, who themselves edited the texts they published." (ST15816-54)



**125 (FOOLSCAP PRESS). MANDEVILLE, SIR JOHN. THE TRAVELS OF SIR JOHN MANDEVILLE BEYOND THE HOLY LAND.** (Santa Cruz: Foolscap Press, 2019) 322 x 226 mm. (12 3/4 x 9"). 6 p.l., 64 pp., [4] leaves (final blank). No. 52 OF 90 COPIES, SIGNED by the printer and illustrator. Publisher's red





handmade Cave Paper with vellum stitching at joints, printed paper label on upper cover, pastedowns with printed Greek, Hebrew, Egyptian, Saracen, Persian, and Chaldean alphabets, edges untrimmed. In original red cloth clamshell box with paper label on spine. CHARMINGLY ILLUSTRATED AND ILLUMINATED BY PEGGY GOTTHOLD, each page of text with whimsical borders populated by the exotic creatures and sights Mandeville describes, accented with brushed gold ivy leaves, white vine initials printed in red and blue and illuminated with brushed gold, and FIVE IMAGINATIVE DOUBLE-PAGE MAPS, printed on handmade linen paper and COLORED BY HAND. ♦ \$1,200

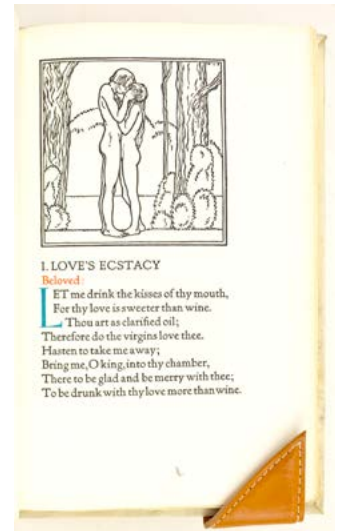
*This handsomely produced fine press edition of a portion of a famous 14th century travelogue has been beautifully illustrated, hand-illuminated, and hand-colored by Foolscap Press co-founder Peggy Gotthold. The text here contains the chapters covering the author's purported journey—which had begun with a tour of Jerusalem and other sacred sites—from Egypt to China and India. First appearing as an anonymous French manuscript in about 1357, "Travels"*



*was long believed to be the work of a wandering English knight, but is now known to be a fabrication. Regardless of its origin, the work has for centuries been a respected travel reference used by explorers, including Christopher Columbus, and it continues to provide a valuable description of the world as known to Europeans in the 14th century. The Foolscap Press edition replicates the look of 15th century printings, with illumination and illustrations reminiscent of manuscripts of the period. Artist Peggy Gotthold co-founded the Foolscap Press with Lawrence G. Van Velzer in 1990. She trained in letterpress printing and typesetting at several California private presses, and worked as a bookbinder for the Arion*

Press before joining with Arion printer Van Velzer "to produce finely-made hand crafted books of literature and other works . . . to surprise and delight institutions and individuals who collect" them. (Foolscap website) This production is both charming and impressive in its particularly creative presentation and the degree of its hand work. (ST16137)

**126 (GRABHORN PRESS). BIBLE IN ENGLISH. THE SONG OF SONGS. BEING LOVE LYRICS FROM ANCIENT PALESTINE.** (San Francisco: Grabhorn Press, 1922) 204 x 130 mm. (8 x 5"). [19] leaves. Translated and with commentary by Morris Jastrow. Preface by Helen Jastrow; introduction by Franz Cumont. No. 127 OF 310 COPIES. Publisher's stiff vellum, flat spine with gilt titling. With woodcut vignette by Harold von Schmidt and initials by Joseph Sinel. Printed in red and black. Heller & Magee 45. ♦Two small (naturally occurring?) discolorations to vellum, but a pristine copy internally, in an unworn binding. **\$450**



*Honored by the American Institute of Graphic Arts as one of the 50 finest books produced in 1922, this volume contains a new translation of the Canticle and an accessible scholarly commentary, packaged in a very pleasing private press book. With considerable persuasiveness, Morris Jastrow has burrowed through centuries of religious interpretation to reveal the "Song of Songs" in its original state: a collection of secular folk lyrics from various sources, compiled in the third century B.C., widely popular at the time, and not at all allegorical. Jastrow (1861-1921) studied to be a rabbi, like his father, before becoming a professor and librarian at the University of Pennsylvania. He served as president of the American Oriental Society and of the Society of Biblical Literature. (ST15816-62)*

Three hundred & ten copies of this book printed for the Book Club of California by Edwin & Robert Grabhorn in November, 1922. The decoration is by Harold von Schmidt and initials by Joseph Sinel.

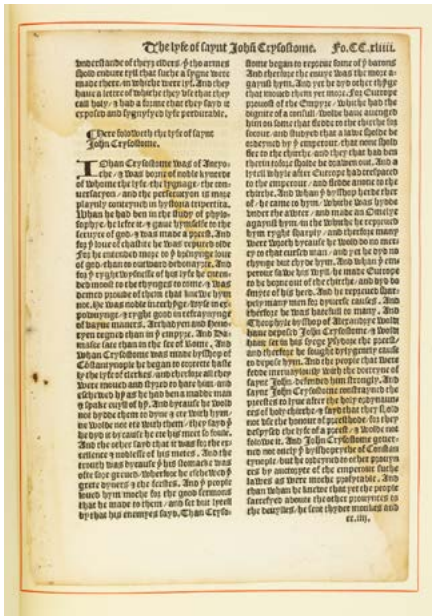
Copy No. 127

**127 (GRABHORN PRESS). (LEAF BOOK - WYNKYN DE WORDE).** A SHORT ACCOUNT OF THE LIFE AND WORK OF WYNKYN DE WORDE WITH A LEAF FROM "THE GOLDEN LEGEND" PRINTED BY HIM AT THE SIGN OF THE SUN IN FLEET STREET, LONDON, THE YEAR 1527. (San Francisco: [Printed at the Grabhorn Press for] The Book Club of California, 1949) 345 x 240 mm. (13 1/2 x 9 1/2"). 2 p.l., 14 pp., [2] leaves. Text compiled by Robert Grabhorn. ONE OF 375 COPIES. Original patterned paper boards backed with pinkish-brown buckram, paper label with Wynkyn de Worde's device on upper cover, paper title label on flat spine. With de Worde's device on title page and seven reproductions of his various printer's devices, and with decorative initials by San Francisco artist Zena Kavin. Printed in red and black. WITH LEAF CCXLIII FROM "THE GOLDEN LEGEND" (text from the Life of St. John Chrysostom) mounted on an archival leaf. Heller & Magee 486. ♦Specimen leaf with light dampstain affecting half the leaf, otherwise clean and fresh. The volume with a breath of rubbing to ends of spine, text with one faint marginal smudge, but a fine copy, clean and fresh internally, in a virtually unworn binding. **\$400**



*A leaf from the press of England's second most famous incunabular printer is accompanied here by a finely printed appreciation of his career and a summary of the printing history of "The Golden Legend," compiled by printer Robert Grabhorn. Wynkyn de Worde (d. 1534/1535) was likely born in Alsace, and seems to have met England's proto-printer William Caxton in Cologne before joining his workshop in Bruges in 1472. He accompanied Caxton to England in 1476, and served as the principal assistant at Caxton's Westminster press, which he took over on his master's death in 1492. Wynkyn*





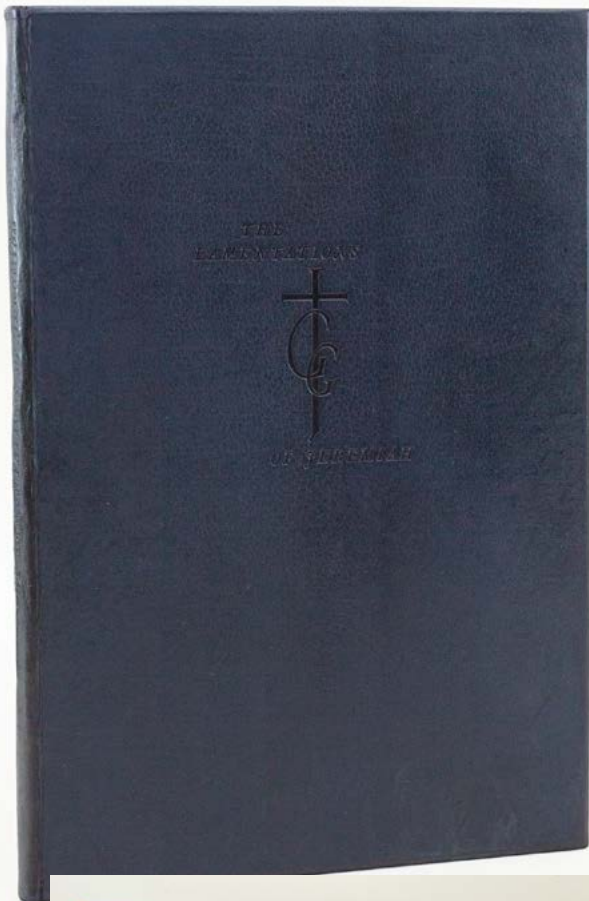
moved his press to Fleet Street in 1500 in order to expand the range of works he printed and to facilitate distribution of his books. Because of his astute business sense, Wynkyn was long dismissed as a “mere commercial printer” (as Britannica sniffs) rather than a man of letters like Caxton. DNB disputes this: “Wynkyn had vision and energy, and achieved success in his profession. . . . [A]fter Caxton’s death he had sufficient vision to embark on a new publishing policy; to imitate his former master might have led to financial ruin. He was personable enough to get on with patrons from many classes and to run a heterogeneous household. No evidence of his involvement in litigation has been found. He was willing to give his helpers the credit they deserved, and he did not ignore their contribution as Caxton did. He probably knew several languages, and there is no reason to underestimate his learning and acumen. Previous assessments fail to give him due credit for his achievements.” Grabhorn, who knew something of the challenges of operating a press, concludes “his history was largely one of long and industrious labor, free from any drama other than that provided by his time.” Wynkyn printed several editions of that perennial Medieval bestseller “The Golden Legend,” a collection of lives of the saints, using Caxton’s 1483 translation. This leaf is from the ninth and final printing of the Caxton text. (ST15816-28)

**Offered along with Three Signed Wood Engravings from the Book**

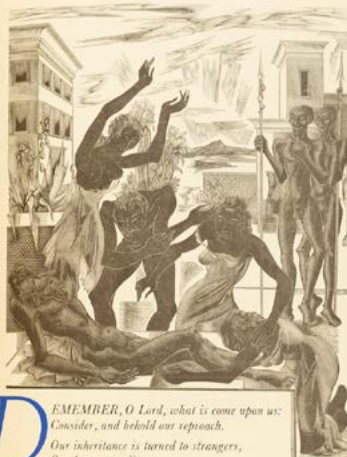
**128 (GREGYNOG PRESS). BIBLE IN ENGLISH. THE LAMENTATIONS OF JEREMIAH.** [offered with] **HUGHES-STANTON, BLAIR. THREE ORIGINAL WOOD ENGRAVINGS FROM “LAMENTATIONS” PRINTED ON JAPANESE VELLUM.** (Montgomeryshire, Wales: Gregynog Press, 1933) 390 x 255 mm. (15 1/4 x 10”). [15] leaves. No. 37 OF 250 COPIES, one of 110 in this binding, accompanied by three additional plates on Japon, EACH ONE OF 12, SIGNED BY THE ARTIST. Fine original dark slate blue Oasis morocco, device in blind on front cover, blind titling on front cover and spine. In the original paper slipcase, somewhat worn and browned, but sound. Wood engraved title with device, and 21 wood engravings in the text, five of them full-page chapter openings, by Blair Hughes-Stanton, and WITH THREE ORIGINAL SIGNED WOOD ENGRAVINGS ON JAPANESE VELLUM—“The Man Mourns I” (5/12), “The Man Mourns II” (4/12) and “Destruction” (5/12)—attractively matted. Printed in blue and black on Japanese vellum; with an additional half-page engraving from chapter I laid in. Harrop 29; De Zilverdistel Cat. II, 29; Hughes-Stanton 21. ♦A breath of fading to the spine, negligible signs of wear to the binding, but a fine copy with only trivial condition issues, and the additional engravings pristine. \$3,750

*This is, in Harrop’s words, “one of the most spectacular books to come from this or any other press,” our copy with the bonus of three limited edition wood engravings from the work, signed by the artist.* “Lamentations” was designed and illustrated by Blair Hughes-Stanton (1902-81), who studied at the school of Leon Underwood at Hammersmith and had a long and productive career producing sophisticated woodcuts as an avant-garde artist. Although he was encouraged to make his expressive, sometimes even savage, images look more like those of Eric Gill, he resisted and successfully established his unique personal style as an illustrator. The three extra engravings here are excellent examples of his dramatic, emotional technique; “The Man Mourns I and II” effectively convey overwhelming grief, while “Destruction” inspires a feeling of impending doom. From 1930 through 1933, Hughes-Stanton worked for the Gregynog Press in Wales, helping to design text layout, providing woodcut illustrations, and designing bindings. The press was founded in 1922 by two spinster sisters, Gwendoline (1882-1951) and Margaret (1884-1963) Davies, using a substantial inheritance from their industrialist grandfather; it produced 42 works between 1923 and 1942, eight of them in Welsh. Cave says that the books printed by the Gregynog Press “more than bear comparison with the work of any other private press,” and “in the design and execution of bindings, the Gregynog Press was far superior to any, the Doves Press included.” (ST15997)



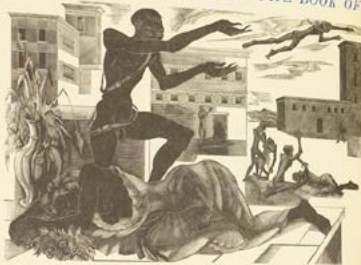


THE LAMENTATIONS OF JEREMIAH



**R**EMEMBER, O Lord, what is come upon us:  
 Consider, and behold our reproach.  
 Our inheritance is turned to strangers,  
 Our houses to aliens.  
 We are orphans and fatherless,  
 Our mothers are as widows.  
 We have drunken our water for money;  
 Our wood is sold unto us.  
 Our necks are under persecution:  
 We labour, and have no rest.  
 We have given the hand to the Egyptians,  
 And to the Assyrians, to be satisfied with bread.

THE FOURTH CHAPTER OF THE BOOK OF



For the punishment of the iniquity of the daughter of my people  
 Is greater than the punishment of the sin of Sodom,  
 That was overthrown as in a moment, and no hands stayed on her.  
 Her Nazarites were purer than snow, they were whiter than milk,  
 They were more ruddy in body than rubies, their polishing was of sapphire.  
 Their ringing is blacker than a coal; they are not known in the streets:  
 Their skin cleaveth to their bones; it is withered, it is become like a stick.  
 They that be slain with the sword are better than they that be slain with hunger:  
 For these pine away, stricken through for want of the fruits of the field.  
 The hands of the pitiful women have sodden their own children:  
 They were their meat in the destruction of the daughter of my people.  
 The Lord hath accomplished his fury; he hath poured out his fierce anger,  
 And hath kindled a fire in Zion, and it hath devoured the foundations thereof.  
 The kings of the earth, and all the inhabitants of the world, would not have believed  
 That the adversary and the enemy should have entered into the gates of Jerusalem.  
 For the sins of her prophets, and the iniquities of her priests,  
 That have shed the blood of the just in the midst of her,  
 They have considered as blood men in the streets, they have polluted themselves with blood,  
 So that men could not touch their garments.

THE LAMENTATIONS OF JEREMIAH

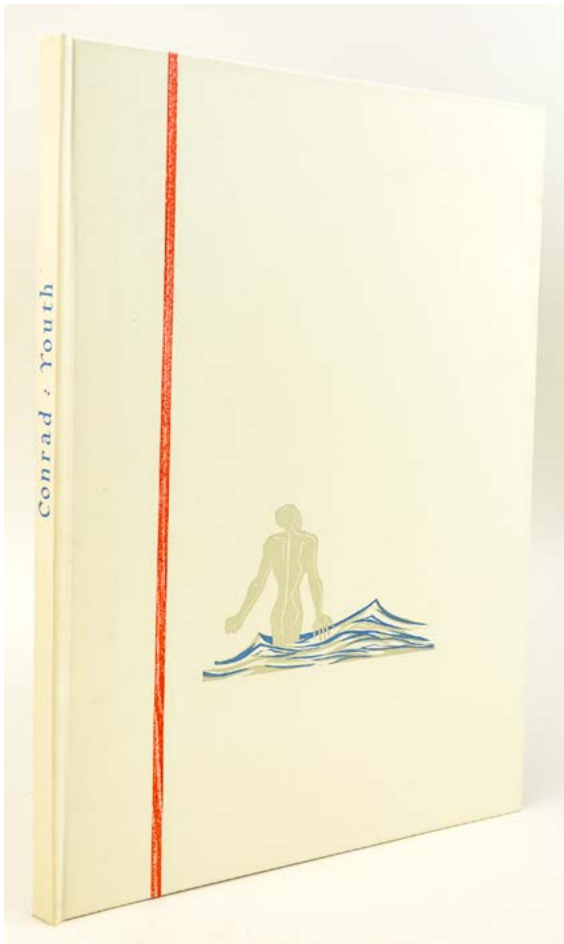
The sword hath slain them, Depart ye; it is unclean; depart, depart, touch not,  
 When they find away and wander:  
 They that are among the heathen, They shall no more rejoice there:  
 The anger of the Lord hath divided them; he will no more regard them:  
 They supplanted out the persons of the priests, they favoured not the elders.  
 As for us, our eyes as yet failed for our vain hope:  
 In our watching we have watched for a nation that could not save us.  
 They have our saps, that we cannot go in our streets:  
 Our end is near, our days are fulfilled; for our end is come.  
 Our persecutors are swifter than the eagles of the heaven:  
 They perched us upon the mountains, they laid wait for us in the wilderness.  
 The breath of our nostrils, the anointed of the Lord, was taken in their pits,  
 Of whom we said, Under his shadow we shall live among the heathen.



**R**EJOICE and be glad, O daughter of Edom, that dwellest in the land of Uz;  
 The cup also shall pass through unto thee:  
 Thou shalt be drunken, and shalt make thyself naked.  
 The punishment of thine iniquity is accomplished, O daughter of Zion;  
 It will no more carry thee away into captivity:  
 It will visit thine iniquity, O daughter of Edom; he will discover thy sins.







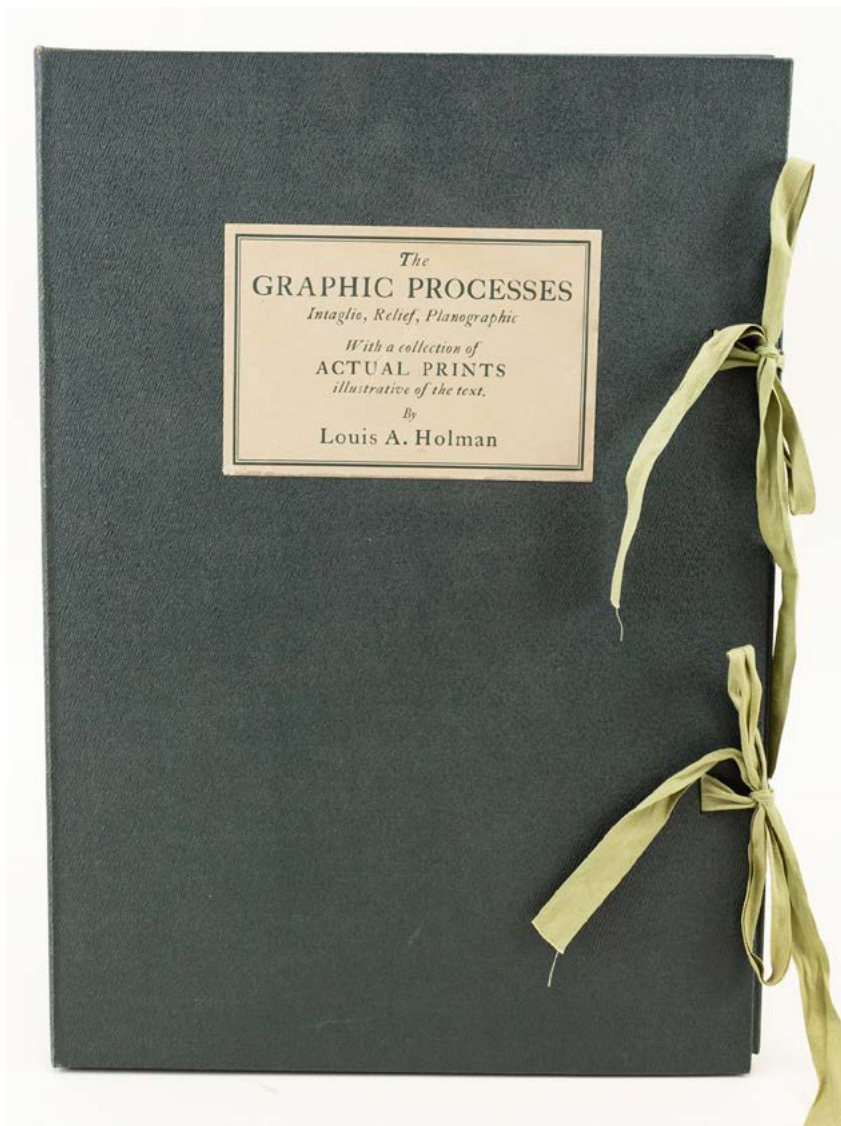
**129** HUGHES-STANTON, BLAIR, Illustrator. (ALLEN PRESS). CONRAD, JOSEPH. YOUTH. (Kentfield, California: Allen Press, 1959) 395 x 265 mm. (15 1/2 x 10 1/4"). [28] leaves. ONE OF 140 COPIES. Publisher's illustrated white paper boards, flat spine with lettering in blue. In the (lightly rubbed) original blue slipcase. WITH EIGHT LINOCUTS BY BLAIR HUGHES-STANTON, printed in nine colors. Hughes-Stanton 39; Allen Press Bibliography 23. ♦In virtually mint condition, the white paper boards remarkably clean and bright, the contents immaculate. **\$1,750**

*This is an unusually fine copy of one of the most colorful books produced by Blair Hughes-Stanton, a well-printed edition of Conrad's autobiographical tale of a young man's first—and quite eventful—voyage to the Far East. In the Allen Press Bibliography, press co-founder Lewis Allen says: "For the illustrator, our English friend Blair Hughes-Stanton was the obvious choice. Never one to accomplish art work simply, he came up with eight nine-color engravings involving delicate register problems. Also, to complete a nine-color process within a time-span of one week, we had to develop a plan to do three colors with one impression. All this was necessary because we damp the handmade paper for printing—a highly desirable technique. The engraved illustrations are spectacularly dramatic, enhanced by the beautiful (and tamed) French paper. Directors of the Palace of the Legion of Honor Museum in San Francisco gave a special exhibition of those remarkable illustrations." In addition to his work at*

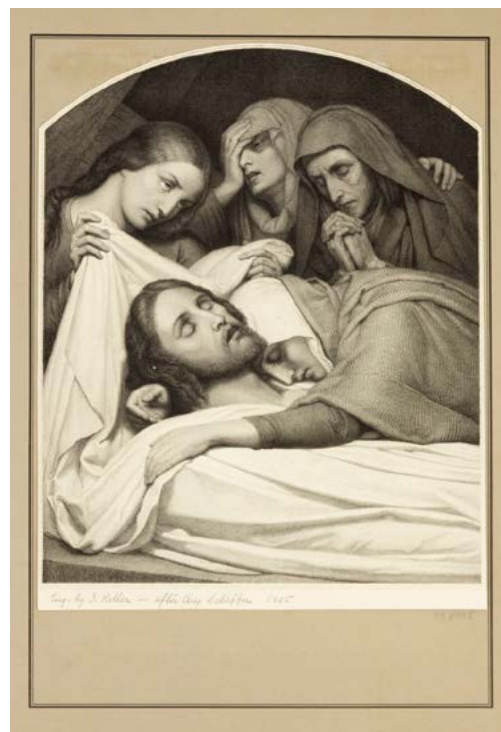


the Gregynog Press discussed in the previous entry, Hughes-Stanton also illustrated books for the Cresset Press, Golden Cockerel Press, and his own Gemini Press, and taught wood engraving at Saint Martin's School of Art, the Central School of Art and Design, and the Winchester School of Art. In the 1950s, he began working with the Allen Press, and illustrated five books for them, mostly with linocuts, a new medium he was exploring. Founded by Lewis and Dorothy Allen in 1939, the Allen Press operated for more than 40 years, producing limited edition books admired for their luxurious materials, classic types, and impeccable craftsmanship. (ST15816-25)

**130** (ILLUSTRATION TECHNIQUES, HISTORY AND SAMPLES OF). HOLMAN, LOUIS A. *THE GRAPHIC PROCESSES*. (Boston: Goodspeed, 1929) 424 x 304 mm. (16 3/4 x 12"). [6] leaves of text (stitched together); plus 26 folders, loose as issued, containing printed descriptions and specimens. Second Edition. Original dark green cloth portfolio, upper board with paper label, four original cloth ties. With 41 mounted specimens demonstrating different illustration processes, each specimen accompanied by explanatory text. ♦ One leaflet with a bit of residue from old tape and a trailing abrasion at the bottom of its first leaf (touching text but no loss), a couple of tiny marginal tears elsewhere, otherwise in outstanding condition, very clean throughout and in a virtually unworn portfolio. **\$1,500**



*This appealing, instructive, and useful collection offers detailed descriptions and real examples of 23 illustration methods used in print.* The processes covered here include: etching, dry-point, aquatint, stipple engraving, crayon method, woodcut, mezzotint, photogravure, rotogravure, lithographs, Japanese prints, and more. The specimens are stacked, unbound, as issued, inside the portfolio, with each specimen appearing as part of a four-page leaflet, the front page of the leaflet with the title, the second page with the process explained, the facing page with the tipped-on specimen, and the fourth page usually with the commentary continued. The processes are the key here but we also know



a good deal of the artists involved: one print comes from the 1497 Latin edition of the Nuremberg Chronicle, and other illustrators include Thomas Bewick, Samuel Chamberlain, and Waldo Murray. Additional names of other artists and engravers can be gleaned from the prints themselves. Louis



# ETCHING

(AN INTAGLIO PROCESS)

1

THE earliest known Etching is dated 1513 and was made by Urs Graf, a Swiss. The first great name to be associated with the art is that of Durer, who etched six plates, all of them between 1515 and 1518. He used iron instead of copper. But Etching cannot be said to have really begun until about a hundred years later, when the work of Rembrandt (1606–1669), of Callot (1592–1635), and of Van Dyck (1599–1641) burst unannounced upon the world. The latter made a score of unsurpassed etched portraits between 1626 and 1632. Rembrandt, still the patron saint of Etching, made the first of his famous prints in 1628, when 22 years of age. Callot began his series of one thousand Etchings several years earlier. Each of these men was absolutely independent of the others; each mightily influenced the whole history and art of Etching.

TO make an Etching the artist first covers a copper plate with a thin ground that protects it from the acid into which it is ultimately to be placed. The lines are made with a steel etching needle which ploughs through the ground to the surface of the copper, thereby exposing it to the action of the acid. The ground gives less resistance to the needle than paper gives to a lead pencil, hence the abandon with which an Etching may be drawn. If the etcher is successful in the biting of his plate, when he immerses it in the acid bath all of this wonderful freedom is retained in the lines bitten into the copper, and necessarily it appears in every impression taken from the plate. In this freedom of execution lies the great charm of an Etching.

TWO outstanding characteristics of an Etching differentiate it from other prints. First, all etched lines are raised lines, while those of wood-engravings and lithographs, for example, are perfectly flat. Etched lines are above the surface of the paper as hills are above the surrounding country. These diminutive ranges of dry, hard ink vary in height and width, the strongest and darkest ones being many times as high and wide

as are those that seem delicate and light, but *one and all are raised*. Hold an etching so that the sun will shine upon it, as it does upon a countryside just before setting, and you will see that these etched lines will actually cast shadows.

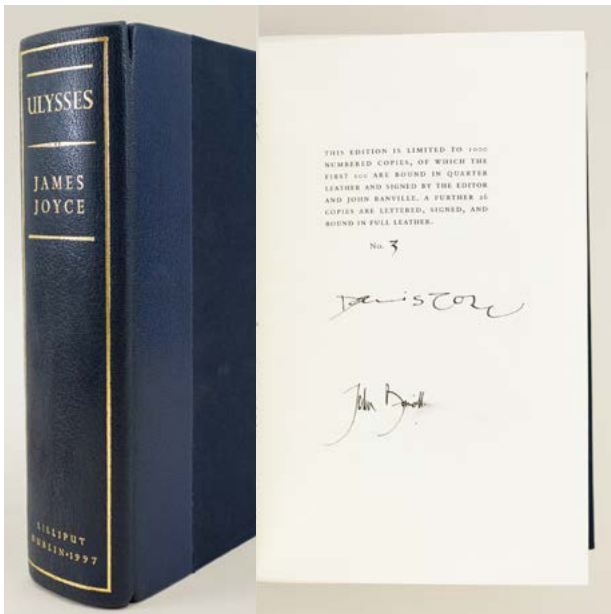
When in a soft state these series of hills of ink are transferred from, or pulled out of, the corresponding series of ditches which the etcher, by the application of a strong corroding acid, has made on a flat sheet of polished copper. Each time a print or impression (or what is usually, and correctly, termed an "Etching") is made from this metal plate, the plate is generously loaded with printers' ink, but practically all of this is wiped off, leaving only the etched lines or ditches full. A sheet of damp paper is laid upon this ink-filled copper plate, and great pressure is brought to bear upon the two, the result being that the ink leaves the metal and adheres to the paper.

The second and most important outstanding characteristic of an Etching, one which separates it completely from line-engravings (which also have raised lines), is the very obvious *freedom of execution*. This can be appreciated to the full by comparing, for instance, an Etching by Rembrandt with a line-engraving by Raphael Morghen. The



Holman (1866-1939) was an illustrator, art writer, and an authority on Keats, and from 1915-30 ran the print department at Goodspeed's Book Shop in Boston before opening his own specialty firm. One can find copies of this item, but they are invariably made disagreeable by signs of use because of the repeated opening and closing of the portfolio; the present copy is very close to how it appeared at the time of publication. (ST15995)

## The "Illegal" First Irish Edition of "Ulysses," One of the Rarely Seen 100 Special Copies

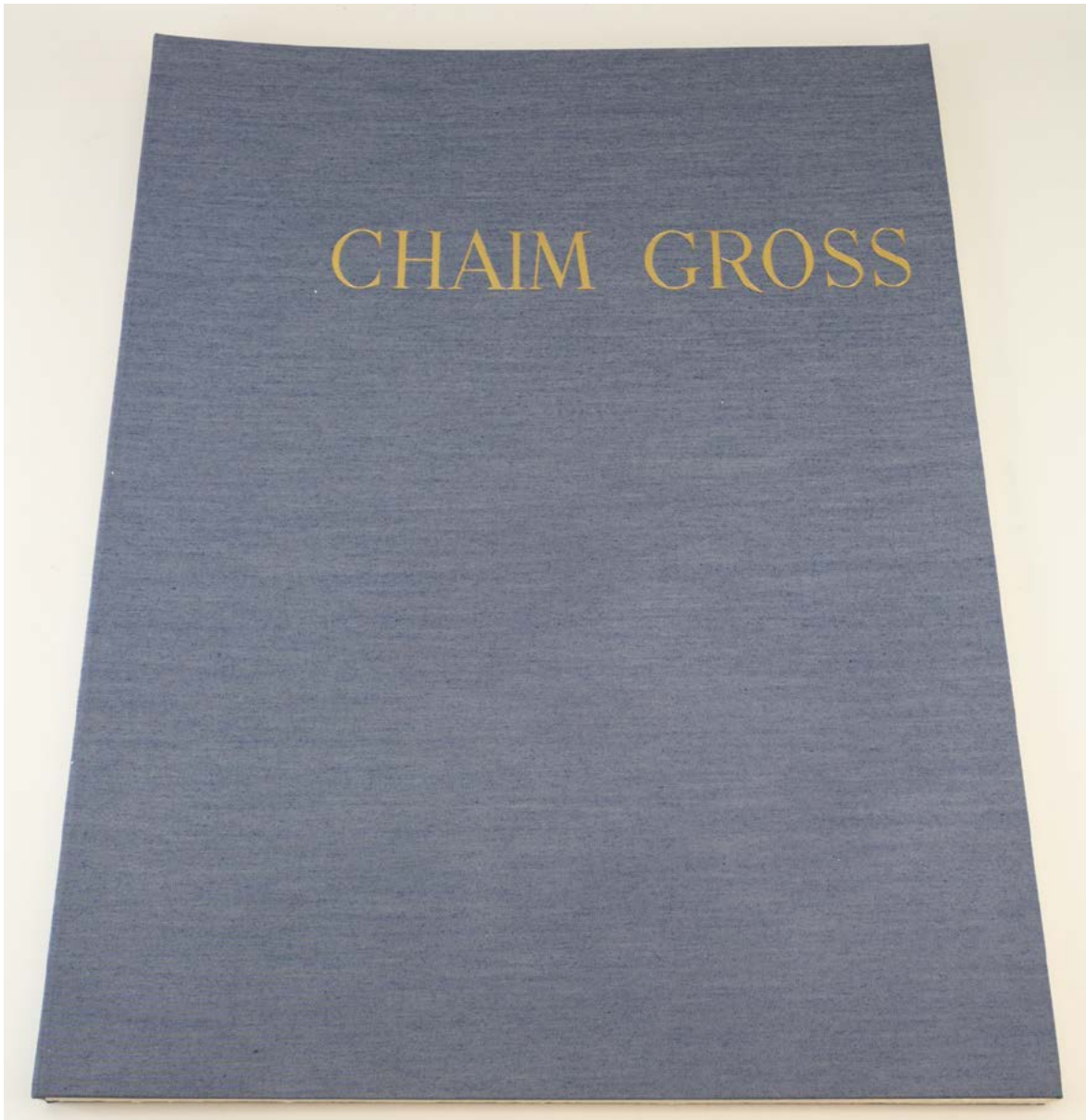


**131** JOYCE, JAMES. *ULYSSES*. (Dublin: Lilliput Press, 1997) 240 x 158 mm. (9 1/2 x 6 1/4"). 4 p.l., v-lxxxiii, [1], 739, [3] pp. Edited by Danis Rose. With a foreword by John Banville. No. 3 OF 100 SPECIAL COPIES of the "Illegal" First Dublin Edition, bound in quarter leather and signed by Rose and Banville (from a total edition of 1,000 numbered and 26 lettered copies). Publisher's quarter blue morocco over navy cloth boards, smooth spine with silver lettering. In a blue buckram slipcase. ♦In mint condition. **\$4,500**

*This is the first printing of Joyce's masterpiece actually to be done in Ireland—75 years after its initial publication. Generally recognized as the most important 20th-century novel in English, Joyce's chronicle of Leopold Bloom's odyssey through*

Dublin excited much controversy upon publication in 1922 and was for years a target of censorship, especially in the U.S. and U.K. The present edition also met with some animosity when it was discovered that the editor, prominent Joyce scholar Danis Rose, used some language from the original manuscripts without permission from Joyce's estate. A lawsuit for copyright infringement was issued, and this work subsequently became known as the "Illegal Edition." Despite the unpleasant dispute, Rose's "Ulysses" was lauded for its readability, and was described by the Irish Times as "a landmark edition for first-time readers and life-time fans." Founded in 1984 and still in operation today, the Lilliput Press has published more than 600 titles of Irish interest and is regarded as one of Ireland's most esteemed small publishers. This strictly limited edition of 100 rarely appears for sale: we could trace just one auction appearance (at PBA Galleries in 2005, where a copy was sold for \$1,495, all in). For another special edition of "Ulysses," see item #137, below. (ST15816-12)

**132 (JUDAICA). GROSS, CHAIM, Illustrator.** THE JEWISH HOLIDAYS. (New York and Paris: Associated American Artists, 1969) 630 x 485 mm. (24 7/8 x 19 1/8"). [28] leaves. Forward by Rabbi Avraham Soltes. No. 162 OF 200 COPIES (from a total edition of 250 copies, of which 10 were hors commerce). Light blue cloth portfolio, upper cover with gilt titling, in a matching clamshell box with gilt titling on cover and spine. WITH 11 COLOR LITHOGRAPHS, titled, numbered, and SIGNED BY CHAIM GROSS. Text printed in red and black. ♦In mint condition. \$1,750

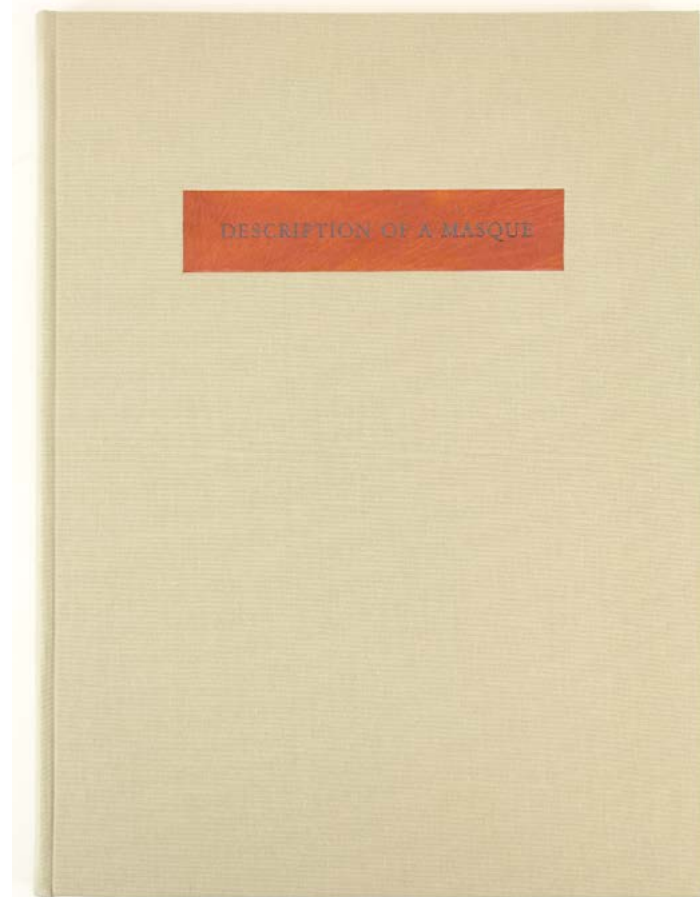






*In this jubilant exploration of faith and community, prominent Jewish artist and émigré Chaim Gross (1902-91) presents a joyful mix of animated figures, bright colors, and decorative lettering in a series of lithographs illustrating the 10 holiest days of the Jewish calendar.* Displaced from his small village in the Carpathian Mountains during the First World War, Gross in 1921 immigrated to America, where he studied at the Beaux-Arts Institute of Design in New York. He specialized in sculpture and printmaking, employing the method of direct carving he helped pioneer and for which he would predominantly be known. Following the Second World War, Gross became increasingly interested in Jewish subjects, and travelled to Israel on several occasions to complete a sculpture of its first president, Chaim Weizmann, as well as to make watercolor sketches of the countryside. The 11 lithographs in the present series were also conceived as watercolors, lending a dream-like quality to scenes heavy with nostalgia, reverence, and warmth. In the foreword to the present work, Rabbi Soltes explains that "In these lithographs, Gross recaptures the color of his childhood and his skill makes them come alive for those who have shared the experience. For those to whom this vanished world is mere history, Gross offers an emotional insight as well as aesthetic pleasure." (ST15816-09)

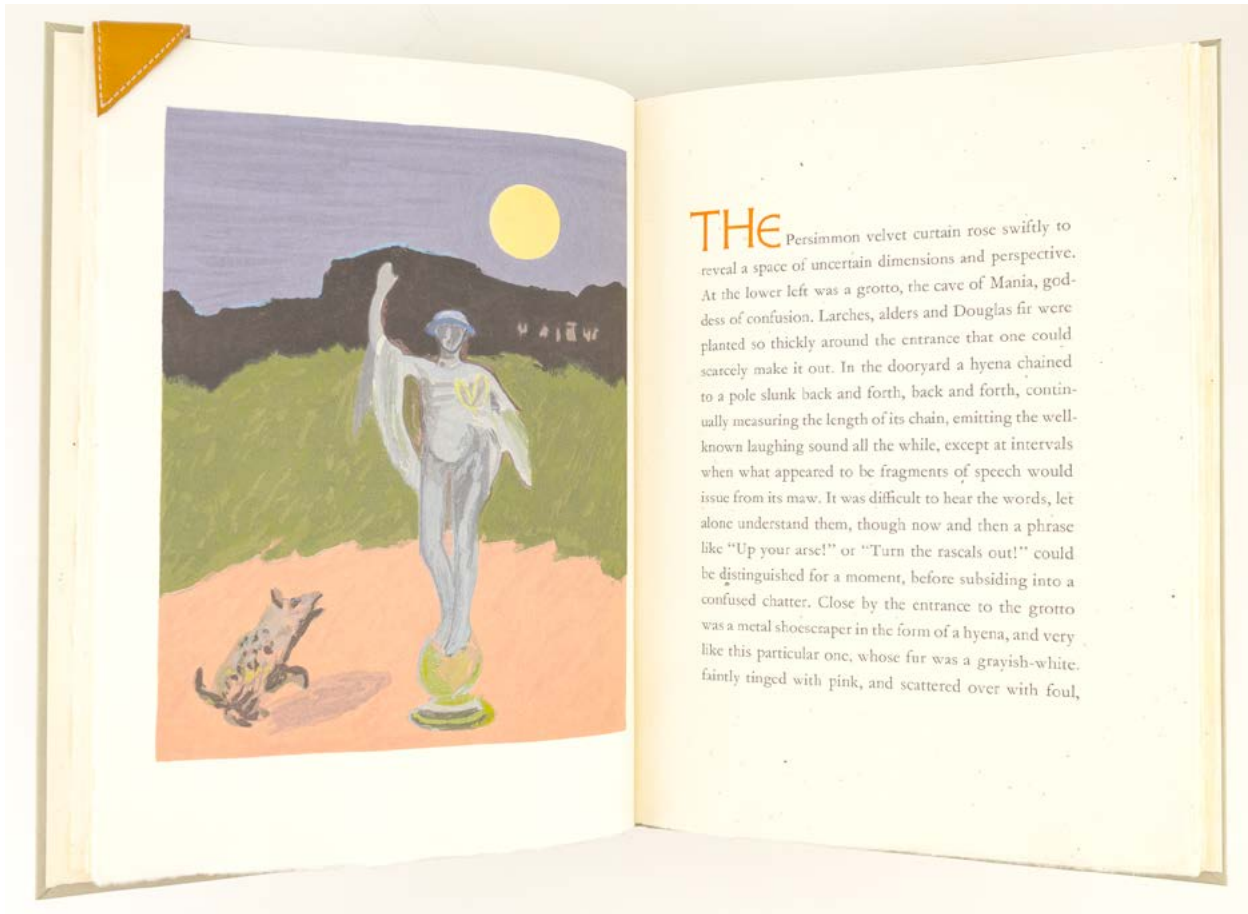
**133** (KELMSCOTT PRESS - EPHEMERA). LIST OF BOOKS, DATED FEBRUARY 16TH, 1897. (Hammersmith: Kelmescott Press, 1897) 207 x 145 mm. (8 1/8 x 5 3/4"). [4] leaves. Loose and unopened, as issued. Housed in a mylar sleeve and matted. Printed in red and black. With printer's device and one six-line woodcut initial. ♦A hint of soiling around the edges, light vertical crease along center, but in excellent condition. \$250 (ST15097-16)



**134** (LIMITED EDITIONS CLUB). ASHBERY, JOHN. DESCRIPTION OF A MASQUE. (New York: [Printed at Golgonooza Press for] Limited Editions Club, 1998) 378 x 278 mm. (15 x 11"). [19] leaves. No. 132 OF 300 COPIES, SIGNED by the author and the artist. Publisher's khaki cloth, upper cover with dark orange morocco label, smooth spine. In a matching clamshell box with morocco label on back. With three watercolor woodblock prints by Jane Freilicher. Prospectus laid in at front. ♦In mint condition. \$750

*This attractive volume from the Limited Editions Club brings together John Ashbery and Jane Freilicher, two close friends from the New York School, an informal group of avant-garde poets and artists.* Ashbery's text is one of his notoriously opaque post-modern prose works, in which a narrator describes the 20th century performance of a masque, a type of celebratory play popular in the Renaissance, from the viewpoint of a contemporary audience. In addition to being the most lauded American poet of his generation, Ashbery (1927-2017) was also an art critic, and he uses this piece to comment on the conflict and interplay of

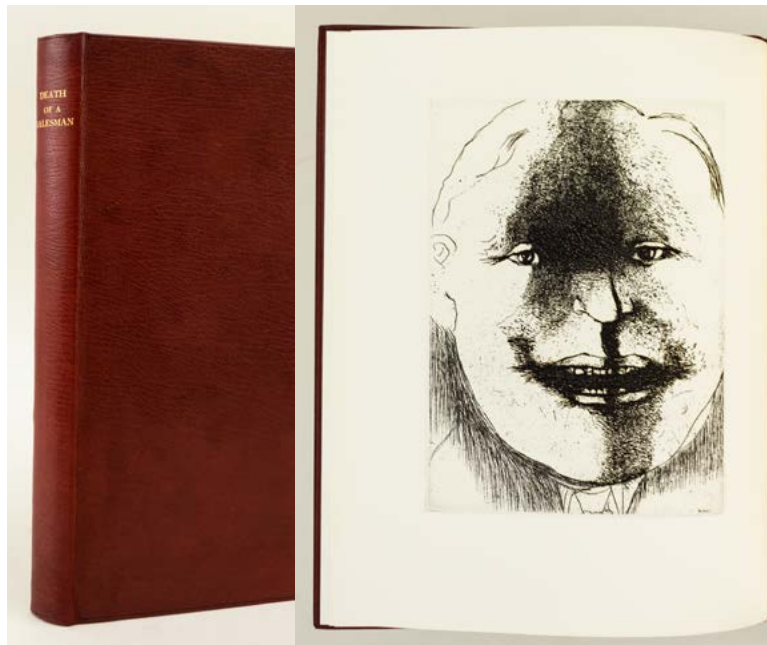




visual and verbal media. The visuals here are provided by Ashbery's onetime muse Freilicher (1924-2014), whose distinctive, colorful paintings manage to combine, improbably, realism and abstract expressionism. Freilicher's vibrant colors were reproduced here by Keiji Shinohara, who used more than 30 separate woodblocks to create each of the plates. (ST15816-30)

**135 (LIMITED EDITIONS CLUB). BASKIN, LEONARD, Illustrator. MILLER, ARTHUR. DEATH OF A SALESMAN.** (New York: Limited Editions Club, 1984) 275 x 205 mm. (10 3/4 x 8"). 4 p.l., 164, [2] pp., [1] leaf (colophon). With a foreword by Arthur Miller. No. 591 of 1,500 copies, SIGNED by Miller and Baskin.

Publisher's unadorned brick red crushed morocco by Gray Parrot, smooth spine with gilt titling. In the original taupe cardboard slipcase. With five haunting full-page etchings by Leonard Baskin, all with original tissue guards. "Great and Good Books" 540. ♦In mint condition. \$475



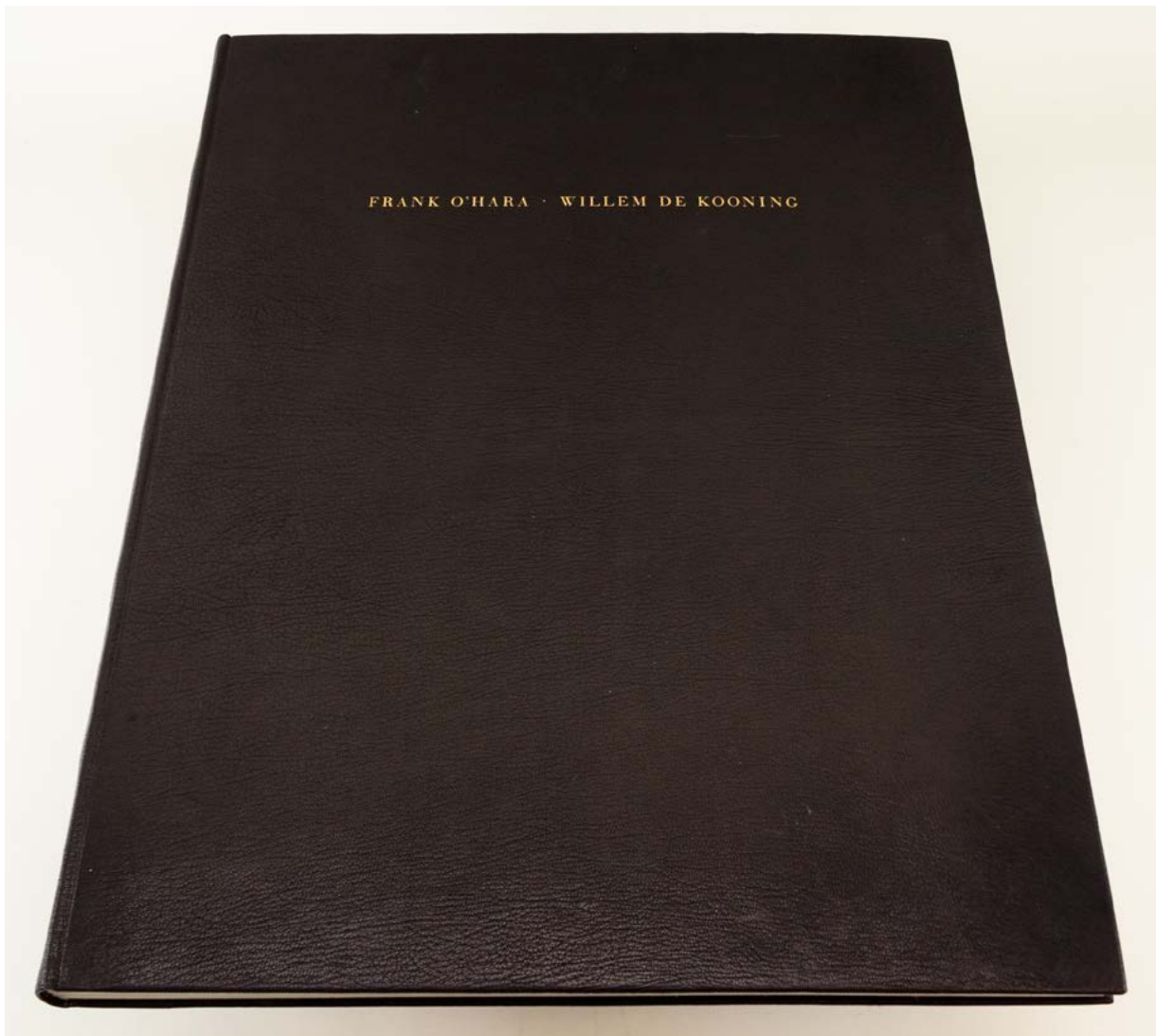
*Miller's Pulitzer- and Tony-winning classic of American theater is accompanied here by Leonard Baskin's moving etchings documenting the decline of the titular salesman, Willy Loman, marking the toll life's disappointments take. Miller (1915-2005) achieved immediate fame with this play's 1949 premiere. ANB describes "Salesman" as "the epic tragedy of a very ordinary man," and notes that it "marked a transformation in American drama," linking "past and present in a dramatic flow of emotional storytelling." One of the preeminent American artists of the 20th century, Baskin (1922-*

2000) considered himself primarily a sculptor, but he is best known for his woodcuts, book illustrations, and the fine books created at the Gehenna Press, which he founded in 1942, while still a student at Yale. His woodcuts and sculptures were in the figurative tradition at a time when abstract expressionism was the dominant movement in art; his defense of his style, quoted in his *New York Times* obituary, seems especially applicable to the etchings here: "Our human frame, our gutted mansion, our enveloping sack of beef and ash is yet a glory. Glorious in defining our universal sodality and in defining our utter uniqueness. The human figure is the image of all men and of one man. It contains all and can express all." (ST15816-68)

### *One of the Most Striking of LEC Productions*

**136** (LIMITED EDITIONS CLUB). DE KOONING, WILLEM, Illustrator. O'HARA, FRANK. POEMS OF FRANK O'HARA. ([New York]: Limited Editions Club, 1988) 560 x 450 mm. (22 x 17 3/4"). [38] leaves. Introduction by Riva Castleman. No. 411 OF 550 COPIES. Original full black Nigerian goatskin with gilt lettering on upper cover. In the publisher's (lightly soiled) black cloth clamshell box with morocco spine label. WITH 17 LITHOGRAPHS DESIGNED BY WILLEM DE KOONING. Final leaf with facsimile signature of de Kooning; with original LEC newsletter about the publication laid in. ♦ Binding with a couple of tiny dings (only noticeable upon close inspection), but a pristine copy internally, and the binding otherwise unworn. **\$2,600**

*This superb oversize production combines the talents of two 20th-century giants of the arts to produce one of the most striking of Limited Editions Club volumes. Poet Frank O'Hara (1926-66) was a member of the avant-garde artist community in New York City in the 50's and 60's and, in addition to poetry, wrote articles for "Art News." He also*



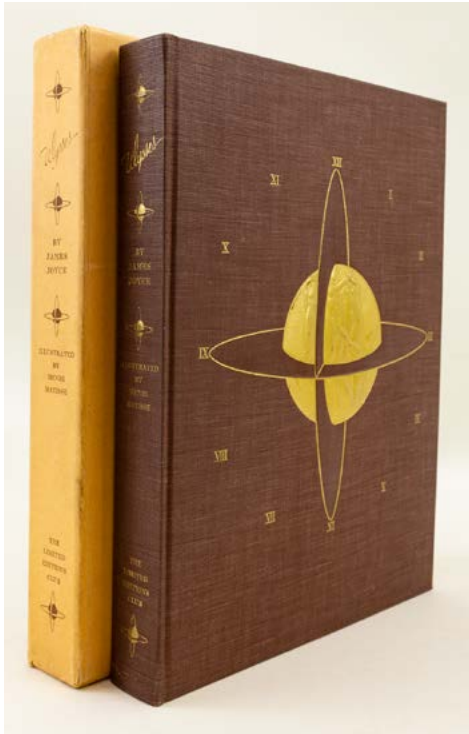


worked, most notably as an associate curator of painting and sculpture, at the Metropolitan Museum of Art, where he organized exhibitions that included a 1958 retrospective of New American Painting. Among the artists represented in that exhibition was the painter Willem de Kooning, a notable abstract expressionist and a personal friend of O'Hara. Born in the Netherlands, De Kooning (1907-97) immigrated to the U.S. illegally as a stowaway in 1926. When O'Hara died in 1966 from injuries after being hit by a taxi, MOMA produced a retrospective of his work, called "In Memory of My Feelings," illustrated by 31 different artists. De Kooning submitted 17 drawings, but only three were used in the MOMA publication. Here the complete original suite of 17 drawings is first published in its entirety, accompanied by a selection of O'Hara's poems. The designs were transferred directly from the Mylar sheets to lithographic plates by Benjamin Shiff, and printed under his direction. The lithographs beautifully capture the tonal range, expressive lines, and immediacy of the drawings. (ST15816-07)



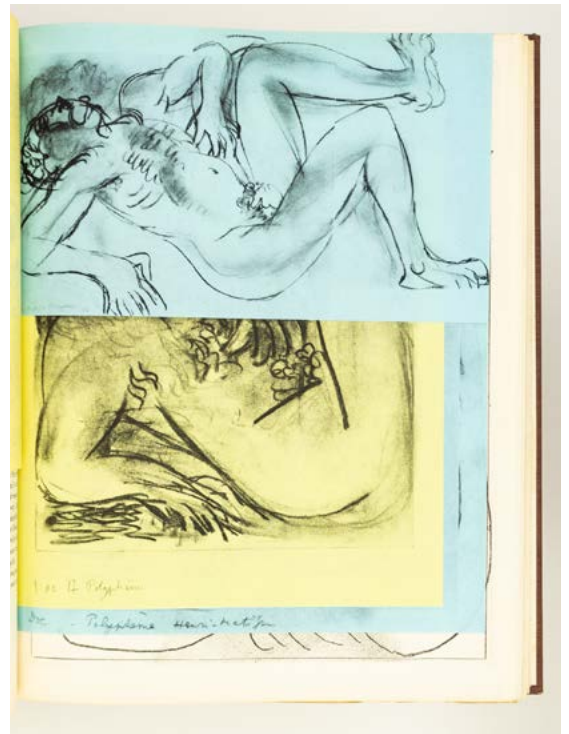
*Signed by Both Matisse and Joyce*

**137 (LIMITED EDITIONS CLUB). JOYCE, JAMES. ULYSSES.** (New York: The Limited Editions Club, 1935) 305 x 241 mm. (12 x 9 1/2"). xv, [iii], 363, [3] pp. Introduction by Stuart Gilbert. No. 316 of 1,500 Copies, this being ONE OF 250 SPECIAL COPIES SIGNED BY BOTH JOYCE AND MATISSE. Publisher's original brown buckram, embossed in gilt and titled on front cover and on flat spine, the decorations from a design by LeRoy H. Appleton. In the publisher's slipcase. WITH 26 ILLUSTRATIONS BY HENRI MATISSE, depicting the Calypso, Aeolus, Cyclops, Nausicaa, Circe, and Ithaca episodes from Homer's "Odyssey." Front pastedown with evidence of bookplate removal. Slocum & Cahoon A-22; Quarto-Millenary 71; "The Artist and the Book" 197. ♦Slipcase with just very minor signs of wear, half a dozen tiny, faint marginal smudges (from the printing process), but A VERY FINE COPY, clean and fresh internally, IN AN UNWORN BINDING. **\$24,000**



*This is an unusually well-preserved copy of the only book illustrated by Matisse to be published in America, and one of the great collaborations of artist and author in the annals of 20th century private press publication. In the opinion of art publisher Monroe Wheeler, "it was a great idea to bring [Joyce and Matisse] together" since they were "celebrities of the same generation, of similar virtuosity." Newman says that this work and the Limited Editions Club "Lysistrata" "stand as landmarks in the history of the illustrated book,"*

*and that "Ulysses" is almost certainly the most famous work among LEC publications designed by George Macy. Matisse's illustrations are curious in that they were based not on "Ulysses," a work the artist had not read when he was asked to make etchings for the text, but on Homer's "Odyssey," from which Joyce's book obviously derives. "Following Matisse's wishes, the preparatory studies were grouped in front of each corresponding print, allowing the viewer to see the progression from sketch to finished composition." (Grolier Club Exhibition) Joyce was furious when he learned that Matisse had chosen to illustrate scenes from Homer's "Odyssey," rather than from Joyce's novel, and as a consequence, he stopped signing the present Limited Editions Club printing in a fit of pique, after affixing his signature to 250 copies (whereas Matisse signed them all). Although the LEC edition of "Ulysses" is far from a rare book in the marketplace, obtaining a copy of the volume and the slipcase in the very fine condition seen here is becoming increasingly difficult. (ST16034)*



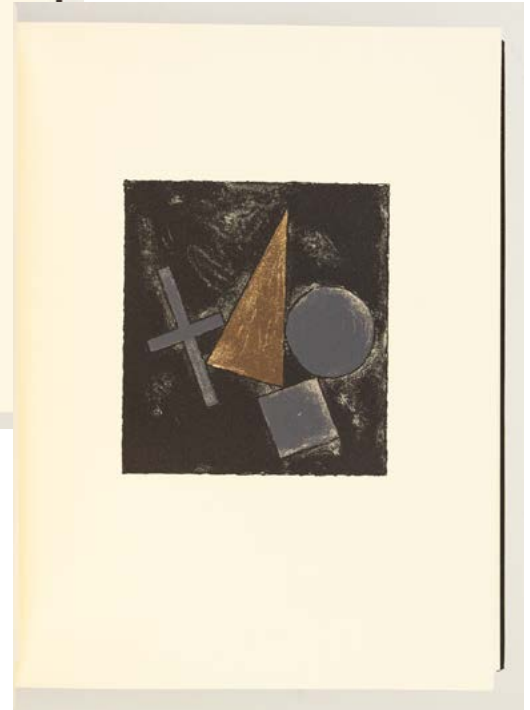
**138 (LIMITED EDITIONS CLUB). MANN, THOMAS. THE BLACK SWAN.** ([New York]: Limited Edition Club, 1990) 307 x 224 mm. (12 x 8 3/4"). 3 p.l., 183, [3] pp., [1] leaf (colophon). With afterword by David Shapiro. Translated by Willard R. Trask. No. 63 OF 375 COPIES, SIGNED by the artist. Publisher's dark brown calf by the Jovonis Bindery (credited in colophon), upper cover with title stamped in blind, smooth spine, black endpapers and flyleaves. In the original black linen slipcase. With eight lithographs by John Hejduk, seven of them in color. ♦In mint condition. **\$650**

*This Limited Editions Club edition of the Nobel laureate's short story about an aging woman rejuvenated by love only to be devastated by disease is printed in Gill Sans and illustrated with stark, geometrical illustrations by*





artist and architect John Hejduk, design choices that emphasize the brutality of the tale. Like Mann's best-known work, "Death in Venice" (1929), "Black Swan" looks frankly at human aging, decay, and mortality, but from a woman's



perspective, with its additional concerns over societal expectations and loss of fertility. It was written in 1954, when Mann (1875-1955) was himself all too aware of the impact of aging and the finite nature of life. Hejduk (1929-2000) was a professor and Dean of the School of Architecture at Cooper Union, and, most unusually, an artist who produced a series of books with drawings related to and inspired by buildings he had designed—not architectural plans but image interpretations. (ST15816-44)



**139 (LIMITED EDITIONS CLUB). PAZ, OCTAVIO. BALTHUS, Illustrator. SIGHT AND TOUCH.** ([New York]: Limited Editions Club, 1994) 600 x 570 mm. (23 1/2 x 22 3/8"). [15] pp. No. 67 OF 300 COPIES, SIGNED by the author and illustrator. Tan morocco-backed linen, cover with paper label. In a linen clamshell box with paper label on spine. With three colored woodcuts designed by Balthus. Text in Spanish, English, and French. With prospectus laid in at rear. ♦ In mint condition. \$1,500

*This impressive production pairs a poem written for a major artist by a Nobel laureate with the illustrations that artist created in response.* Mexican poet Octavio Paz (1914-98) and the Franco-Polish artist Balthus (1908-2001) were great friends, and both found inspiration in the medium of the other's creative expression. Balthus cited among his inspirations Emily Dickinson and Lewis Carroll, while Paz also dedicated poems to Miró, Duchamp, and Rauschenberg. In the citation for Paz's 1990 Nobel Prize for Literature, the Swedish Academy praised his ability "to incorporate, interpret, and reconstrue major existential questions—death, time, love, and reality," and here he describes light as

SIGHT  
AND  
TOUCH

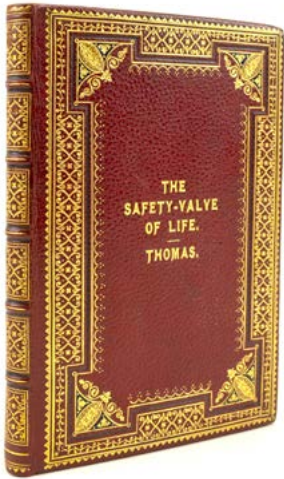




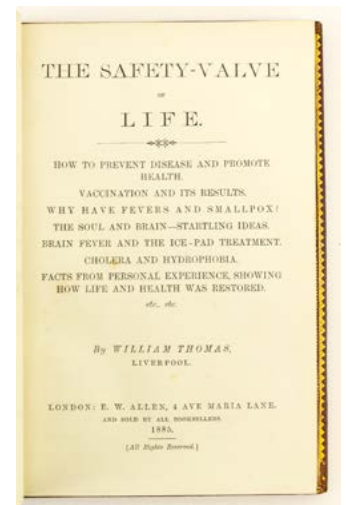
"a wavering river that sketches its doubts and turns them to certainties"; "Light is time thinking about itself." In his illustrations, Balthus plays with light and color, creating images more impressionistic than his usual work. This work is a happy marriage of their gifts. (ST15816-10)

***A Finely Bound Copy of an Extremely Rare Book  
Decrying Vaccination and Touting Health through Perspiration***

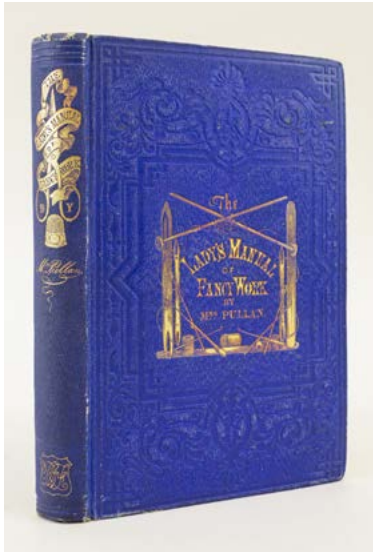
**140** (MEDICINE - ANTI-VACCINATION). THOMAS, WILLIAM. THE SAFETY-VALVE OF LIFE: HOW TO PREVENT DISEASE AND PROMOTE HEALTH. VACCINATION AND ITS RESULTS. WHY HAVE FEVERS AND SMALLPOX? THE SOUL AND BRAIN, STARTLING IDEAS. BRAIN FEVER AND THE ICE-PAD TREATMENT. CHOLERA AND HYDROPHOBIA. FACTS FROM PERSONAL EXPERIENCE, SHOWING HOW LIFE AND HEALTH WAS RESTORED, ETC., ETC. (London: E. W. Allen, 1885) 188 x 122 mm. (7 1/2 x 5"). xx, 120 pp. FIRST EDITION. ATTRACTIVE RED PEBBLE-GRAIN MOROCCO, GILT AND INLAID, BY GOWANS & GRAY (stamp-signed on recto of rear free endpaper), covers with intricate gilt frame, central panel with inlaid cornerpieces of black and citron morocco tooled in gilt, upper cover with gilt lettering at center, raised bands, spines gilt in the same style as the frame, turn-ins with delicate gilt frame, leather hinges, ivory watered silk pastedowns and endleaves, all edges gilt. With a small illustration of the layers of the skin in the text. ♦Very minor defects to the binding, a little foxing to silk endleaves and flyleaves at front and rear, isolated trivial spots of foxing, but A FINE COPY, clean and fresh internally, with few signs of use inside or out. \$1,750



*This is an excellent example of Victorian anti-vaccination propaganda in a surprisingly lavish binding by a Glasgow firm.* To combat the scourge of smallpox, which spread easily and had a 30% mortality rate, the British government instituted compulsory vaccination beginning in the 1850s, punishing those who failed to vaccinate themselves or their children with fines or even imprisonment. Distrust of the vaccines—which were not without risks and side effects—and resentment of government intrusion fuelled an anti-vaccination movement that reached a fever pitch around the time this work appeared; an 1885 protest in Leicester supporting anti-vaccination activists drew tens of thousands. In this tract, Thomas argues that the pores of the skin act as “the safety-valves of life, and when in a healthy condition no smallpox or similar disorders can exist as the creation of humour or pus is exuded through the pores before it has time to accumulate in the system.” He claims that all manner of ills, from cholera to brain fever, can be cured by encouraging perspiration, whereby the “safety-valves of life” will exude the disease and save the patient. Vaccination is decried as poisoning the healthy, and parents who refuse to vaccinate are praised for their heroic love and care for their children. Thomas offers no expert qualifications for himself—he makes it clear he is not a doctor—and cites only anecdotal evidence for his recommendations. He ends by questioning Pasteur’s inoculations against rabies, suggesting that hydrophobia should be particularly susceptible to treatment by sweating. The “anti-vax” movement of the 19th century, which has many parallels with similar efforts in our time, did succeed in persuading the government to allow “conscientious objector” exemptions by 1900. The binding here seems unusually ornate for a work of this sort. It was done by Glasgow printers and bookbinders Gowans & Gray, founded in 1846 by Adam Gowans and continued by his son Charles and son-in-law James Gray. The firm continued in business into the 20th century, and was instrumental in promoting art of the Glasgow school. This is a very rare work: OCLC locates five copies, one in North America, and none are recorded in ABPC or RBH. (ST16032)



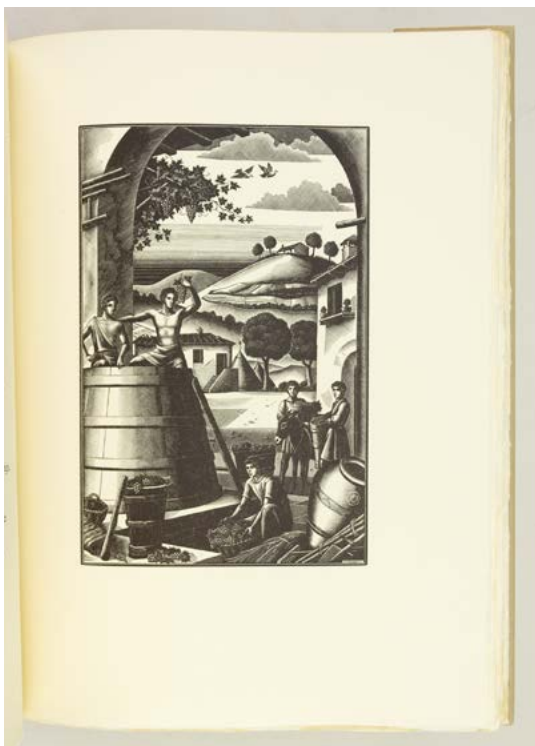
**141** (NEEDLEWORK). PULLAN, MRS. [MATILDA MARIAN (CHESNEY)]. THE LADY’S MANUAL OF FANCY-WORK: A COMPLETE INSTRUCTOR IN EVERY VARIETY OF ORNAMENTAL NEEDLE-WORK. (New York: Dick & Fitzgerald, 1859) 206 x 130 mm. (8 1/8 x 5 1/8"). xvi, 17-208 pp., [4] leaves (ads). Probably the FIRST EDITION. Publisher’s original blind-stamped blue cloth, gilt titling and vignettes on spine and front cover showing sewing implements. 118 illustrations and eight four-panel foldout plates of needlework patterns (the plates printed alternately in blue, red, and green). Front free endpaper with neat ink inscription of Mrs.



H. B. Ranney and with embossed stamp of Marion B. Spicer. ♦Boards lightly chafed, joints and extremities just slightly rubbed, a couple of leaves with short marginal tears (no loss), two plates folded at a slight angle, causing edges to protrude, but still an extremely attractive copy (of a book almost always found in middling to poor condition), very clean and fresh internally, and in a scarcely worn binding. \$550

*As the title promises, this is indeed a complete book of instruction, organized alphabetically from*

*“applique” to “wire-work,” including basic directions for knitting and crocheting.* Matilda Marian Pullan advised mid-19th century ladies on fashion, sewing, cookery and needlework in books and in magazines such as “The Lady’s Companion” and “Home Circle.” The introduction here is also of interest for its discussion of the sewing machine and the revolutionary changes it was bringing to the domestic arts, and especially to the lives of women. OCLC lists some copies of “Fancy-Work” with an [1858] printing, but this date is almost certainly taken from the preface, which is dated October, 1858; it is likely that no copies were available before our title page date of 1859. This is the type of book that would normally have encountered hard use and, as a result, would typically show up now in unpleasant condition; the present copy is a notable exception. (ST15814)



## 142 (OFFICINA BODONI). (LIMITED EDITIONS CLUB). VIRGILIUS MARO, PUBLIUS. THE GEORGICS.

(Verona: Officina Bodoni for Members of the Limited Editions Club, 1952) 312 x 222 mm. (12 1/4 x 8 1/2"). xv, [1], 154 pp., [2] leaves. Translated into English Verse by John Dryden. Designed by Hans Mardersteig. No. 938 of 1,500 copies, signed in the colophon by the engraver and the printer. Publisher’s quarter green buckram over cream-colored paper boards printed with green and brown flowers. In the original plain dust jacket with lettering on spine and maroon cardboard slipcase. With wood-engraved tondo portrait on title page, numerous vignettes in the text, and four plates by Bruno Bramanti. Quarto-Millenary 229. ♦In mint condition. \$300

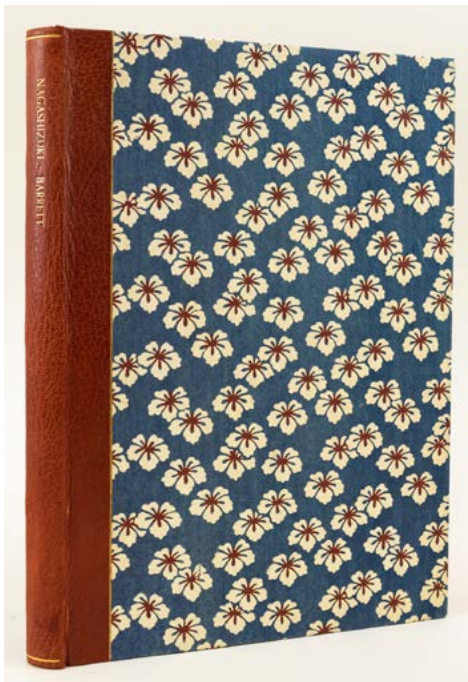
*This is an elegant edition of Virgil’s long poem devoted to the trials and triumphs of agriculture, using Dryden’s 1697 text, described by Alexander Pope as “the most noble and spirited translation I know in any language.” The poem examines the tensions between man*





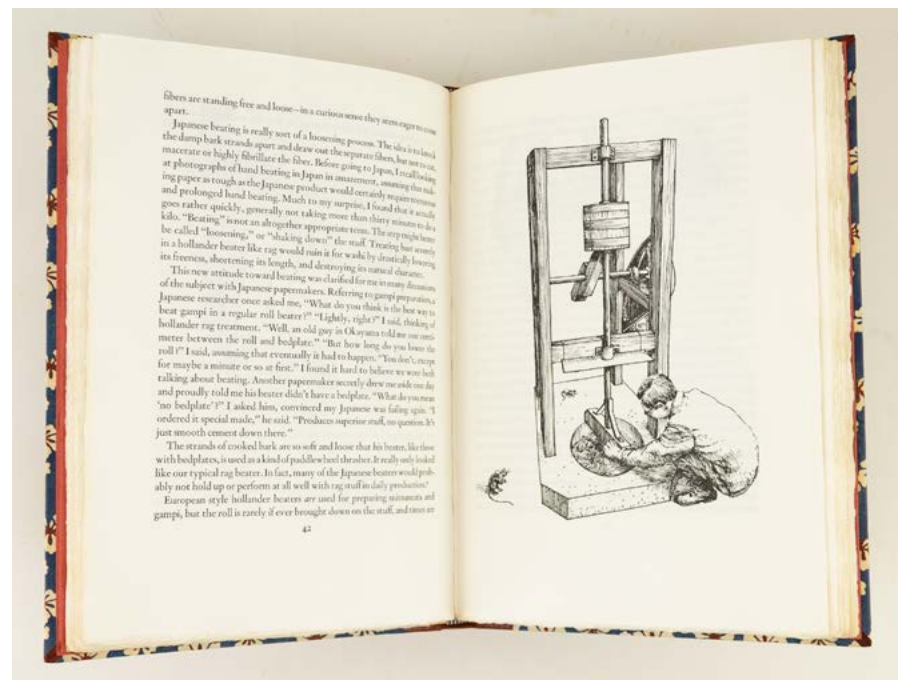
and nature, and the perilous life of the farmer, dependent on the whims of the weather gods. It also offers interesting information on viticulture, animal husbandry, and beekeeping in the first century B.C. Probably the most important (certainly the longest-lived) 20th century Continental private press, Officina Bodoni was founded in 1922 by Hans Mardersteig, who later changed his first name to

Giovanni. Like Sweynheym and Pannartz, the first printers in Italy, Mardersteig was born in Germany, but moved to Italy as an adult and set up his hand press in a small village there. Will Carter has called Mardersteig "probably the finest pressman the world has ever seen or is ever likely to see," and it is difficult to overstate the pleasure derived from the precision of the Officina Bodoni books. The dramatic wood engravings are the work of Florentine illustrator Bruno Bramanti (1897-1957), who illustrated a number of books for the press. (ST15816-29)



**143 (PAPERMAKING). (BIRD & BULL PRESS). BARRETT, TIMOTHY. NAGASHIZUKI. THE JAPANESE CRAFT OF HAND PAPERMAKING.** (North Hills, Pennsylvania: Bird & Bull Press, 1979) 285 x 203 mm. (11 1/8 x 7 7/8"). 120 pp., [2] leaves. ONE OF 300 COPIES. Publisher's blue Japanese patterned paper boards backed with brick red morocco, smooth spine with gilt titling, red endpapers and flyleaves. With 24 etchings by Richard Flavin, illustrating the papermaking process and the equipment used, 18 of these full-page. WITH 14 PAPER SAMPLES mounted on two leaves; original prospectus laid in. ♦In mint condition. \$325

*Attractively printed on beautiful handmade paper, this work includes an array of illustrations and real paper specimens to aid the viewer in visualizing traditional Japanese papermaking techniques.* Author Timothy Barrett met artist Richard Flavin while studying at the Paper Industry Experimental Station in Ogawa-machi, Japan, in the early 1970s, and they collaborated on this project shortly thereafter. Both men have enjoyed continued success in their fields—Barrett as a paper specialist and the director of the Iowa Center for the Book from 1996-2002, and Flavin, who has lived in Japan since

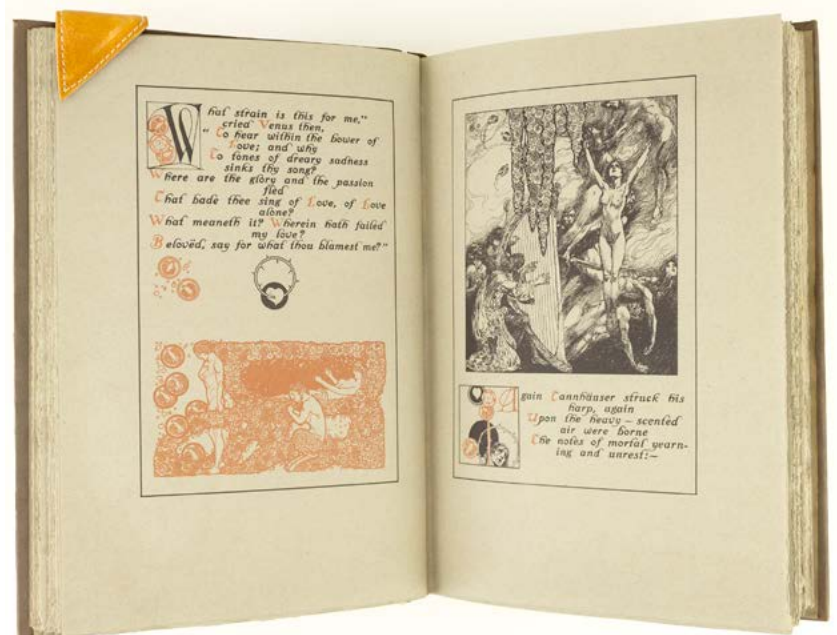


1969, as a well-respected and successful papermaker and printmaker. The 14 paper specimens here include several made by Barrett, as well as examples made by other well-known Japanese craftsmen. As with other items issued by Henry Morris at the Bird & Bull Press—for more than 30 years one of America's most distinguished private presses—the present volume is a first-class production. (ST15816-27)



**144** **POGÁNY, WILLY, Illustrator and Designer.** **WAGNER, RICHARD. TANNHÄUSER.** (London: G. G. Harrap & Co., 1911) 287 x 193 mm. (11 1/4 x 7 1/2"). [204] pp. Translated in Poetic Narrative Form by T. W. Rolleston. No. 187 OF 525 COPIES SIGNED BY THE ARTIST. Publisher's full gray leather, upper cover with blind-stamped lyre/staff/rose ornament and title, smooth spine with title in blind, background leather stippled, pictorial endpapers, top edge gilt, other edges untrimmed. IN THE ORIGINAL (slightly soiled) PICTORIAL BOX. LAVISHLY ILLUSTRATED BY WILLY POGÁNY, with illustrated title and half title printed in colors, frames and decorations on every page of text, numerous vignettes in the text, 44 full-page illustrations (these predominantly printed in black and orange, but some also with gray-green and blue ink, all on toned paper), small mounted color insert to frontispiece, and 16 MOUNTED COLOR PLATES. Inside cover of box with bookplate of "P. W." ♦ A hint of rubbing to extremities and head and tail of spine, free endpapers with minor offsetting from turn-ins, but AN ESPECIALLY FINE COPY, pristine internally, its binding beautifully preserved by the (usually missing) felt-lined original box. **\$1,500**

*Based on Wagner's operatic reimagining of the Medieval poet-knight Tannhäuser, this beautifully produced translation was designed by Hungarian artist Willy Pogány (1882-1955), a successful illustrator and set designer known particularly for his depictions of exotic locales and ancient times. In addition to illustrating such works as "The Arabian Nights" and "The Golden Fleece," Pogány designed sets for the Metropolitan Opera and Broadway productions as well as Hollywood films. His creations were well suited for*



the stylings of Wilhelm Richard Wagner (1813-83), a juggernaut of the opera world (as both a composer and a librettist) whose ambitious oeuvre was often inspired by myth and legend—including his most famous production, the "Ring Cycle," as well as the present work, first produced in 1845 and frequently revised. When "Tannhäuser" opens, our eponymous hero is a devotee of the goddess of love, having left the world to live in pleasure by her side. In





time, however, he grows weary of the delights of the flesh and travels to Rome where he hopes to repent his sins before the pope and win back the favor of his true love, Elisabeth. Tannhäuser is denied absolution, and is told that the pope's wooden staff would sooner blossom than forgiveness be bestowed upon him. The miracle eventually does come to pass, but not before Tannhäuser returns home to find that Elisabeth has perished in his absence. As he watches her funeral procession, the despairing knight finds redemption in his love for Elisabeth before succumbing to his own death. Pogány's ethereal illustrations here capture the romance and magic of Wagner's narrative, transposing the scenes and characters of lore into dreamy full-color plates, while layered Art Nouveau illustrations add sustained visual interest with attractive patterns and unexpected combinations of shapes and motifs. This lovely work is offered here in especially fine condition, thanks to the presence of its original box. (ST15816-42)

**145 POZZATTI, RUDY, *Illustrator*.** *PHYSIOLOGUS THEOBALDI EPISCOPI DE NATURIS DUODECIM ANIMALIUM.* (Bloomington: Indiana University Press, 1964) 510 x 350 mm. (20 x 13 3/4"). 1 p.l., 44 pp. Designed by George Sadek and translated by Willis Barnstone. No. 66 OF 325 COPIES (and 25 unnumbered copies for presentation), SIGNED by the artist. Loose as issued in gray-blue buckram clamshell box, paper label with woodcut on upper cover, gilt titling on spine. With 10 in-text woodcuts printed in gray-blue ink and 12 lithographs, 10 of which are double-page, all but one with tissue guards. With four-page prospectus and a scaled-down lithograph laid in. See: Norman Geske, "Rudy Pozzatti: A Printmaker's Odyssey." ♦In mint condition. \$375

*This special collaborative project offers a fresh interpretation of the Medieval Bestiary, combining excellent book design with a new translation, and featuring dynamic illustrations by an internationally recognized painter and printmaker.* As a genre, Bestiaries have been in existence since at least the second or third century A.D., often including illustrations as well descriptions of both real and imagined creatures and their allegorical significance in the Christian context. The present work is based on a popular Bestiary text attributed to Bishop Theobald of Monte Cassino (fl. 1022-35), reproduced many times in manuscript form and first printed in 1492. According to the prospectus for the present work, this edition is "a superb example of the book as an integrated work of art," combining



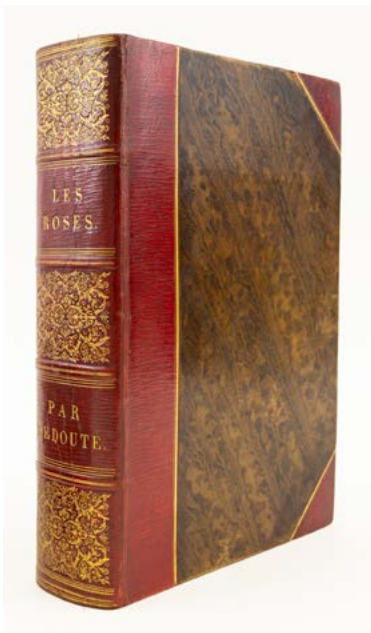


*the talents of three prominent Indiana University professors: graphic artist George Sadek (1928-2007), poet and religious scholar Willis Barnstone (b. 1927), and artist Rudy Pozzatti (b. 1925). Geske calls this work "One of Pozzatti's major accomplishments," describing the illustrations as being "depicted with veracity . . . that is made certain in the virtuoso handling of the lithographic medium." Originally from Telluride, Colorado, Pozzatti has spent the majority of his long career at Indiana University, where he established their printmaking department and co-founded the Echo Press. His work has been exhibited in numerous solo and group exhibitions worldwide, and can be seen in the permanent collections of dozens of prominent museums in the U.S. and abroad. (ST15816-21)*

*A Very Appealing Copy of the First Octavo Edition of Redouté's "Portraits" of Roses*

**146** REDOUTÉ, PIERRE-JOSEPH and CLAUDE ANTOINE THORY. LES ROSES. (Paris: C. L. F. Panckoucke, 1824[-26]) 253 x 163 mm. (10 x 6 1/2"). 2 p.l., [195] leaves of descriptions, [2] leaves (prospectus). **Three volumes in one.** First Octavo Edition. A Large Paper Copy. Contemporary red straight-grain half morocco over brown marbled boards, raised bands, spine compartments richly gilt with acanthus leaves and floral tools, gilt titling, marbled endpapers. 160 BEAUTIFUL PLATES OF ROSES PRINTED AND HAND-FINISHED IN COLOR, as called for. Catalogue Redoutéana 40; Dunthorne 233; Nissen BBI 1599; Sitwell, "Great Flower Books," p. 128. ♦Slight wear to joints, extremities somewhat rubbed, but the binding sturdy and pleasing. Intermittent minor foxing to text leaves, a couple of plates with small brown spots (away from image),





but AN EXCELLENT COPY of an edition difficult to find this well preserved, the text generally clean and fresh with generous margins, and THE PLATES EXTREMELY CLEAN and virtually free from foxing. \$19,500

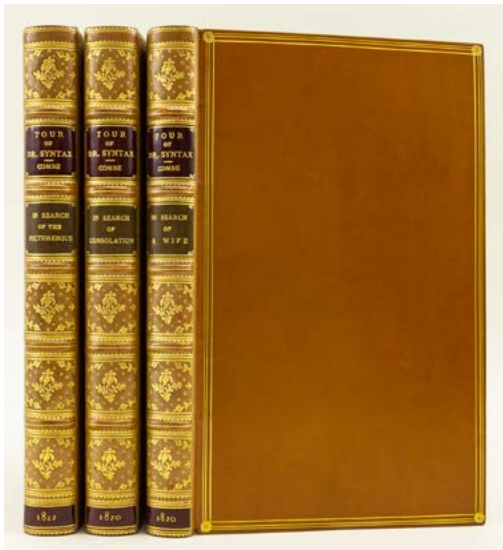
*Bound from the original 40 livraisons issued over two years, this is an especially attractive Large Paper Copy of the first octavo version of Redouté's masterwork, prompted by the success of the folio edition issued in 1817. The text here has been revised and expanded to include much more information about cultivating roses, and the plates were expertly reduced in size, printed in colors, and hand-finished under the watchful eye of Redouté himself. The Belgian painter and botanist Pierre-Joseph Redouté (1759-1840) was known as the "Raphael of flowers." His talent was such that he weathered the turbulent political times and served as court painter to Marie Antoinette and to both of Napoleon's empresses, Josephine and Marie-Louise. Nissen says that Redouté's color plates, "light, clear and beautiful, [are] very representative of the Napoleonic Empire." The artist painted many botanical specimens, but it was with roses that he excelled, creating what some have called "portraits" of the blossoms. The delicate delineation and careful coloring give the roses here an extremely realistic, almost three-dimensional, quality; they might have been snipped from Josephine's garden, still sprinkled with dew, mere moments ago. While obviously admired primarily for the*

*beauty of its plates, the book, says Stafleu, is important "as a record of botanical knowledge of the genus Rosa" that should "not be underestimated." Complete copies of the folio edition now sell in the mid- to high six figures; our octavo edition is an appealing alternative, and this copy is particularly attractive. (ST16138)*



### *An Exceptionally Fine Set of the Syntax "Tours"*

**147** ROWLANDSON, THOMAS, Illustrator. [COMBE, WILLIAM]. (BINDINGS - MORRELL). [THE THREE TOURS OF DR. SYNTAX:] IN SEARCH OF THE PICTURESQUE . . . IN SEARCH OF CONSOLATION . . . IN SEARCH OF A WIFE. (London: R. Ackermann's Repository of Arts, [1812], 1820, [1821]) 235 x 140 mm. (9 1/4 x 5 5/8"). **Three separately published volumes.** Second Edition of first work; FIRST EDITION, Second State of the second work; FIRST EDITION of third work. FINE POLISHED CALF, GILT, BY MORRELL (stamp-signed on verso of front free endpaper), covers bordered with French fillets with rosettes at corners, raised bands, spines compartments with floral sprig centerpiece surrounded by a lozenge of small tools, floral cornerpieces, one olive green and two maroon labels, turn-ins with gilt roll of flowers and birds, all



edges gilt. With one woodcut illustration, one engraved tailpiece, and 80 ARTFULLY HAND-COLORED AQUATINT PLATES BY THOMAS ROWLANDSON (including two engraved titles). Front pastedowns with engraved armorial bookplate of Catherine Cole (first two works) or Arthur Cole (third work). ♦Spines faintly and uniformly sunned, occasional small patches of foxing or trivial marginal soiling, but AN EXCEPTIONALLY FINE SET, the text fresh, clean, and free of the usual offsetting from the plates, and THE BINDINGS LUSTROUS AND UNWORN. \$2,900

*Offered here in tasteful bindings little changed since the day they left the workshop, this is an especially appealing copy of the comical Syntax "Tours," featuring a pedantic clergyman and schoolmaster meeting with an onslaught of amusing misfortunes in the course of earnest holiday travels.*

Told through a combination of Combe's comic verses and Rowlandson's caricatures, these misadventures constituted one of the most popular literary publications of the 19th century. The original "Tour" was conceived of as a parody of the books of picturesque travels then enjoying considerable popularity, and when it met with a great popular response itself, two more tours, as well as a considerable number of imitations of the Syntax books, followed. A painter whose special forte was caricature, Thomas Rowlandson (1756-1827) illustrated his subjects with pen drawings that captured the foibles and fashions of his day. William Combe (1741-1823), satirist, journalist, and society man, had travelled in his younger years with Sterne on the second lap of his "Sentimental Journey." An author who specialized in writing verses made to order for the creations of comic artists, he was just the man to provide the textual accompaniment for



Rowlandson here. The plates are pleasingly colored, and the adjacent pages are without the offsetting that so frequently mars these works. In her "Modern Bookbindings" of 1906, Prideaux says that the London binder Morrell had a very large business that supplied "all the booksellers with bindings designed by his men," bindings that were "remarkable for their variety and merit." Our bindings are also remarkable for their condition, with no signs of wear or use. (ST16185)



**148** SHAHN, BEN, *Illustrator*. HALLELUJAH. (New York: Kennedy Graphics, [1970].) 422 x 453 mm. (16 5/8 x 17 3/4"). [33] leaves. No. 133 OF 240 NUMBERED COPIES (from a total edition of 250). Original light brown cloth, covers with large black morocco labels with gilt lettering. Housed in a matching clamshell box, the interior of which contains a list of illustrations, matted. WITH 24 LITHOGRAPH ILLUSTRATIONS BY BEN SHAHN, each facing a decorative page of Hebrew text printed in yellow and black, final page with artist's device. ♦One edge of box slightly bumped, list of illustrations and contents with light offsetting as usual, but a very fine copy inside and out. \$950

*This was the final project completed by Ben Shahn (1898-1969), leading American realist painter and muralist widely recognized for his socially conscious works. Born in Lithuania to Jewish parents, Shahn emigrated to the United States in 1906 and became a popular and versatile artist who worked in a variety of media and on a range of*



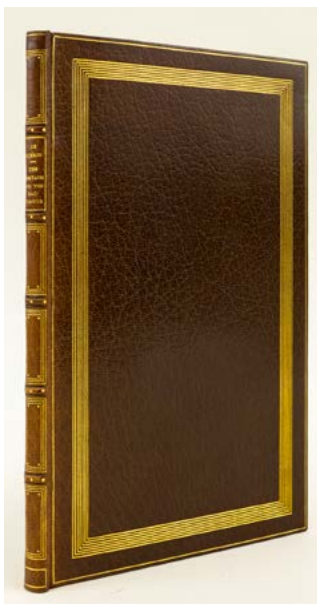


projects. His credits are as varied as assistant to muralist Diego Rivera, photographer for the Resettlement Administration (alongside the likes of Dorothea Lange and his friend, Walker Evans), maker of posters for the Office of War Information during WWII, and commercial artist for CBS. He is best known, however, for artwork depicting left-leaning political ideals and highlighting social concerns, such as his series of gouache paintings known as "The Passion of Sacco and Vanzetti," and his New Deal-era murals showing the plight of the working class. According to the preface to the present work, Shahn became increasingly introspective and deeply interested in religious imagery toward the end of his life. Here, the artist creates an intimate series of lithographs using Hebrew calligraphy and simple line drawings to illustrate his favorite Psalm, number 150,



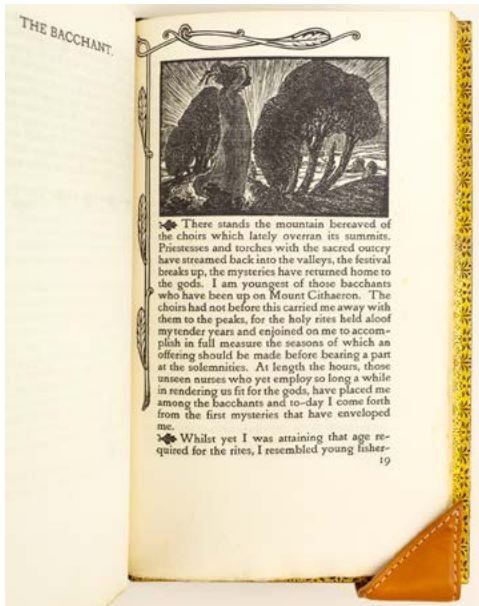


calling for music and dancing in praise of the Lord. It is all the more poignant knowing that this was Shahn's last work before his death, published posthumously and thus unsigned. (ST15816-05)



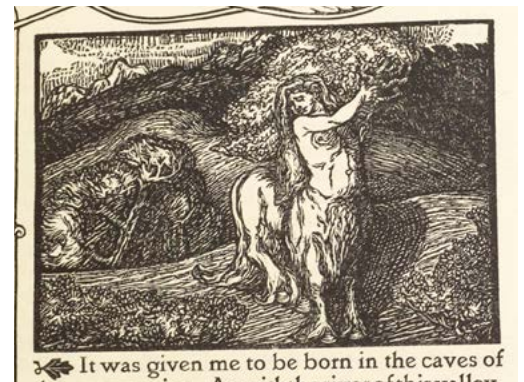
**149** (VALE PRESS). (BINDINGS - BAYNTUN-RIVIERE). GUÉRIN, MAURICE DE. *THE CENTAUR. THE BACCHANTE*. (London: Printed at the Ballantyne Press for Hacon & Ricketts [Vale Press], 1899) 232 x 136 mm. (9 1/4 x 5 1/2"). 35, [3] pp. Translated by T. S. Moore. ONE OF 150 UNNUMBERED COPIES, printed on handmade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





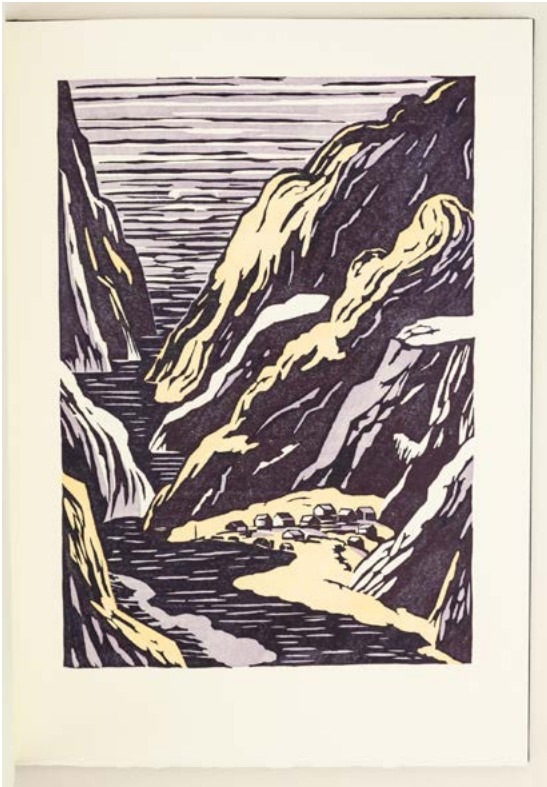
*This charming volume is the most strictly limited work to be issued by the Vale Press, founded in 1896 by Charles Ricketts and Charles Shannon (with additional funding from wealthy barrister Lawrence Hacon) and named for their home in Chelsea. Over the next eight years, Ricketts and Shannon, with the help of their friend Sturge Moore, issued nearly 50 titles, books that Cave says were "far truer to the spirit of fifteenth-century printing than Kelmescott work." Both the impressive output and the considerable artistic success can be attributed to the fact that Charles Ricketts (1866-1931) was in control of every facet of the operation. Tomkinson says that, "although the actual printing was done on the premises of the Ballantyne Press, the Vale books were built entirely on Mr. Ricketts' design under his personal supervision on a press set apart for his sole use; the founts, decorations, illustrations (including the engraving on the wood), watermarks, and pagination were all the work of Mr. Ricketts, and it is doubtful if, in the history of printing, books have been made which reflect the invention and work of one man more explicitly than do the Vale books." The text here comprises the two major works of the French writer Maurice de Guérin (1810-39), in which he imagines the thoughts of figures from classical mythology, one an aging centaur looking back on his life, the other a young Bacchant*

*on the brink of joining the frenzied rites her fellow priestesses performed for the god of wine. Both the translation and the illustrations here are the work of Thomas Sturge Moore (1870-1944), who became friends with Shannon while studying at Croydon Art School, and who assisted with the editing and illustration of a number of Vale Press books. Our fine binding is the work of Bayntun-Riviere of Bath, a firm formed in 1937 by merging two eminent British workshops: the Bayntun firm, founded in Bath in 1894 (and still in operation today), and the Riviere bindery, which had been a respected workshop since its founding by Robert Riviere in 1829. The present binding is restrained in design, but meticulously executed using the finest materials. (ST16315)*



**150 (YOLLA BOLLY PRESS). DINESEN, ISAK.** *BABETTE'S FEAST.* (Covelo, California: Yolla Bolly Press, 1997) 330 x 230 mm. (13 x 9"). 1 p.l., 51 pp., [1] leaf (colophon). With afterword by Richard Olney. No. 64 OF 250 COPIES (225 of them for sale), signed by Olney and Wikström. Publisher's pattered blue paper boards backed with navy cloth, upper cover with the printer's turtle device onlaid in printed purple paper. In the original blue cardboard slipcase. With 19 woodcuts by Karin Wikström, two of them full-page, all printed in colors. Prospectus laid in at front. ◆In mint condition. \$950

*Dinesen's delectable tale of a refugee Parisian chef preparing a sumptuous meal for the austere Norwegian sisters who sheltered her is presented here in an American fine press edition prepared as carefully and thoughtfully as a gourmet meal. Since 1983, our publishers, Carolyn and James Robertson, have created hand-printed works on the finest handmade paper at their press in Covelo, California, adjacent to the Yolla Bolly Wilderness, from which their press obviously takes its name. As noted in the introduction to "Making Books in the Woods," Stanford University Library's 2002 exhibition of the press' works, "The design of each Yolla Bolly Press book is intimately tied to the nuances of the text, and is completed with great*



*attention to craft. . . . The Press commissions original artwork as well as fresh commentaries by contemporary authors to accompany classic texts, offering an 'interpretation of the original text in a contemporary context.'" Here, the commentary is provided by renowned food writer Richard Olney, and the woodcuts are by San Francisco-based Swedish artist Karin Winström (b. 1959), who has contributed to several books from the press. (ST15816-41)*

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