

# PHILLIP J. PIRAGES

*Fine Books and Manuscripts*

## E-List No. 6: New Year / New You

Our latest E-List presents selections to help you usher in 2018 with the right intentions. Celebrate...or not, eat right, exercise, stay healthy, take up a new hobby, and take some advice (but not really) from some literary greats. Click on the pictures or the description to go to a full description on our website. Enjoy!

### CELEBRATE!



**(WINE-UNUSUAL OBJECTS). GRUNBERG, ARNON.** DRINK A LOT OF WHITE WINE. (New York: Kunst Editions, 1998) 203 x 330 mm. (8 x 13"). LETTER "Z" OF 26 LETTERED BOXES (of a total of 36 made). A fine rosewood box handcrafted by Bruce, Mark, and Frank Ginsberg of C. W. C. in St. Louis, Missouri, and filled with drinking accoutrements (see below). ♦In mint condition. \$425

*In 1998 Dutch experimental novelist Arnon Grunberg created 36 boxes full of paraphernalia connected with the ritual of drinking, of which this is the last, copy "Z." The contents include approximately 300 cardboard coasters, illustrated by the author with wine glasses, beer mugs, pizza slices, and so on, each with a short snappy phrase in Dutch and English below the illustration. But that is not all. There is a collection of plain corks, provided by Grunberg's wine supplier in California's Napa Valley, along with the flamboyant signature of Grunberg himself on the inside of the box cover, where we find the "colophon." This informs*

*us that our set, as one of 26 regular ones made, is to be used for "home, garden, and kitchen entertainment" (as opposed to the first 10 sets, numbered in Arabic numerals, which contain six signed coasters). Last but not least, there is a plain white cotton napkin "used by the author during dinner." (CDU0508)*

### ... OR MAYBE NOT

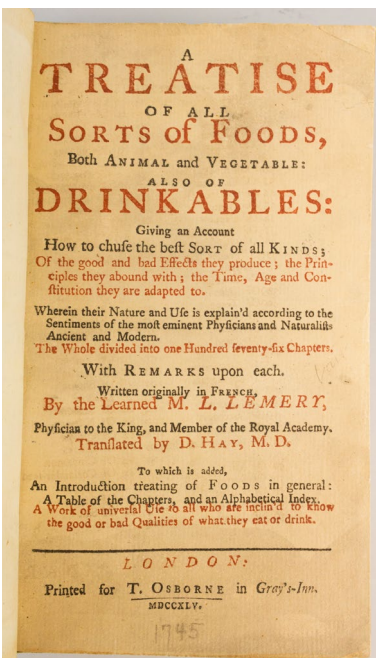
**(BINDINGS). [HANWAY, JONAS].** MIDNIGHT THE SIGNAL. (London: Sold by Dodsley, 1779) 165 x 102 mm. (6 1/2 x 4"). Complete, with usual jump in pagination in volume II. **Two volumes.** Pleasant contemporary crimson morocco bound for Jonas Hanway by his second binder, covers gilt with twining border enclosing a frame of roses with sunburst cornerpieces, upper cover with Greek cross at center, encircled by the motto "O save us from ourselves," lower cover with winged hourglass and the motto "Revere the appointment of Nature"; raised bands, spine compartments gilt in a checkerboard pattern punctuated by daisies, one olive and one black morocco label, gilt turn-ins, marbled endpapers, all edges gilt. Engraved title pages with emblem depicting Death hovering over socializing persons, with a lutist in the background. A Large Paper Copy. Verso of front free endpapers with armorial bookplate from which the name has been excised. ♦Spines a bit darkened, with muted gilt, leather on covers varying in color (from fading or soiling), but the bindings entirely solid and with only trivial wear to the joints. Leaves with a hint of offsetting and isolated soiling, faint dampstain to lower fore edge of one gathering, otherwise extremely pleasing internally, the text clean, fresh, and bright, and with vast margins. \$4,500



These bindings were specially crafted for Jonas Hanway (1712-86), an eccentric philanthropist and prolific pamphleteer who designed custom bindings for edifying works, usually his own, which he often presented to libraries, friends, and even the king; our binding was, in fact, probably intended for presentation, though the recipient is unknown. In his "English Bindings in the Library of J. R. Abbey," G. D. Hobson has done a census of 26 Hanway bindings, but the present one is not listed there. Hobson states that Hanway has been unjustly overlooked, whereas another 18th century eccentric "who took an interest in the art of decorating bookcovers, Thomas Hollis, has appeared in every account of English binding" after J. A. Arnett's "The

Books of the Ancients" appeared in 1837. "The bindings executed for [Hanway] are of better material," says Hobson, "and the tools which decorate them are more amusing than those of his contemporary; perhaps they have been neglected because they are comparatively rare." Hanway employed two different binders to translate his ideas into leather, and the present volumes represent the work of his second binder, who entered his employ in 1765. This binder has not been identified by name, but his work is known, as here, by the appearance of a small number of tools used in various combinations. For example, our winged hourglass, rose ornaments, twining roll, sunburst, and checkerboard design on the spine also appear on Hobson's "Abbey" #91 and on item #155 in Maggs Catalogue 1212. An enthusiastic and effective philanthropist concerned with child welfare, Hanway founded schools to teach boys farming, trades, and seamanship. He also wrote some 150 books and pamphlets, and perhaps his reputation as an eccentric derived from his being the first male in London to use an umbrella. Nixon notes in "Oldaker Collection" that he was "a highly estimable character, but one of the greatest bores of his day." An advocate of such practices as the consumption of whole wheat bread and abstinence from tea drinking, he inveighs in the present work against "nocturnal diversions" and the keeping of late hours. Midnight should be the signal to end dancing, music, and other amusements, if one wishes to preserve one's health and virtue. Thankfully, the author's bindings remain more interesting than the written works he produced. (ST12581)

## EAT RIGHT

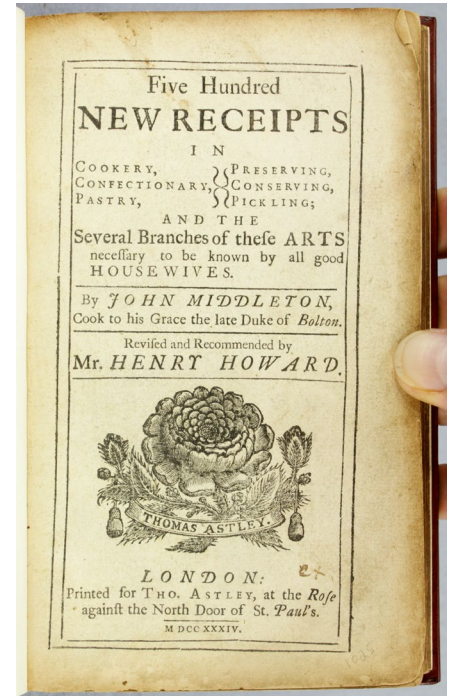


**LEMERY, L[OUIS].** A TREATISE OF ALL SORTS OF FOODS, BOTH ANIMAL AND VEGETABLE: ALSO OF DRINKABLES. (London: Printed for T. Osborne, 1745) 171 x 108 mm. (6 3/4 x 4 1/4"). xii, 372 pp., [12] leaves. Translated from the French by D[aniel] Hay, M.D. Fourth Printing in English. Contemporary sprinkled calf, covers with double gilt border, raised bands flanked by double gilt rules (expertly rebacked, retaining backstrip and original label). Woodcut headpieces and tailpieces. Approbation leaf with perforated stamp and inked accession number of the Spokane Public Library (the book consigned to Christie's East and sold at its 12 October 2000 auction). Vicaire, p. 514; Maclean, p. 89; Oxford, p. 49; Cagle 822; Bitting, pp. 281-82; Gabler, p. 165. ♦Corners and edges a bit rubbed, covers with small stains and a few marks, but the carefully restored binding solid, generally well preserved, and certainly pleasing. Title page with overall browning (apparently from protracted exposure to light while on display), a little browning and foxing in second half of volume, but still an excellent copy internally, the text almost entirely fresh and very clean, and with few signs of use. **\$712.50**

This is apparently the fourth appearance (but issued before the "second edition") of the first English translation of the "Traité des Alimens" by the chemist and physician Louis

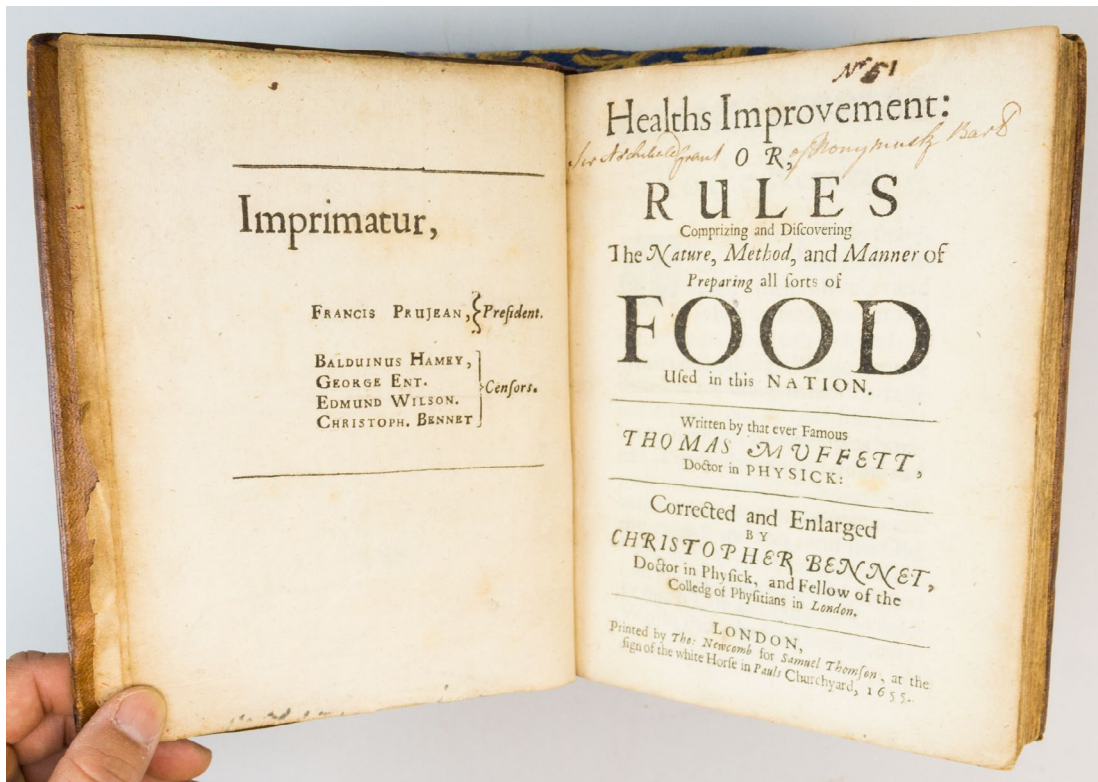
Lemery (1677-1743), physician to the king of France, member of the Royal Academy, and son of the famous pharmacist and chemist Nicholas Lemery. Originally published in Paris in 1702 and first printed in English two years later, the work is divided into three sections, the first on the effects on one's constitution of various fruits, vegetables, and spices; the second on flesh, fowl, and fish; and the final section on drink. Lemery believes that what one eats is a key to health and that moderation and a balanced diet are advised (although he qualifies this by noting that our earliest ancestors were vegetarians and healthier for being so). Perhaps addressing a contemporaneous culinary preference of which we are unaware, he cautions against overindulgence in frog meat, and he comes out in favor of water and tea as beverages. Wine is also healthful when taken in moderation, and the same is true of coffee and chocolate, although he warns that excesses will cause sleeplessness. After the first edition in English of 1704, Maclean lists "another edition" in the same year issued by the same publisher, then a 1706 printing, then our edition, which adds to Lemery's text "an introduction treating of foods in general." Little is known about the Dr. Daniel Hay except that he translated this book; the Wellcome catalogue guesses that he was born in 1669 (see Volume III, 226). (ST8419)

**(COOKERY). MIDDLETON, JOHN. FIVE HUNDRED NEW RECEIPTS IN COOKERY, CONFECTIONARY, PASTRY, PRESERVING, CONSERVING, PICKLING; AND THE SEVERAL BRANCHES OF THESE ARTS NECESSARY TO BE KNOWN BY ALL GOOD HOUSEWIVES.** (London: Printed for Thomas Astley, 1734) 206 x 124 mm. (8 1/8 x 4 7/8"). 1 p.l. (title), iv, 249, [9] pp. Revised and recommended by Mr. Henry Howard. FIRST EDITION. Pleasing recent retrospective chestnut-colored calf, covers with central frame formed by multiple blind and decorative rules, fleuron cornerpieces, raised bands, maroon morocco label. Printer's woodcut rose device on title page. Bitting, p. 324; Oxford, p. 64; Vicaire, col. 598; Maclean, p. 101. ♦ Title page a little soiled, very faint dampstain to tail margin of first half of text, occasional minor marginal stains, smudges, or corner creases, other trivial imperfections, but AN EXCELLENT COPY of a book difficult to find in pleasing condition, the text generally clean and fresh with especially ample margins, and in an unworn sympathetic binding. \$3,500



Given the kind of use this volume would have been expected to incur, this is an unusually well-preserved copy of a sought-after collection of recipes for meat, game, fish, fowl, confections, pastries, preserving, and pickling from the repertoire of John Middleton, "Cook to his Grace the late Duke of Bolton." Middleton begins with terms and instructions for carving everything from eggs(!) to deer. Recipes follow in no particular order, so that in the space of three pages, one can find instructions for pickling walnuts, "sousing" trout, and making a hedge-hog cream (a dessert in the shape of, rather than made with, a hedge hog, one is somewhat disappointed to learn). At the end of the volume, we are given sample first and second courses for meals in each month of the year. These "receipts" gave the ordinary English housewife the opportunity to reproduce the fare served in the homes of the nobility, rather like the cookbooks of celebrity chefs today allow the modern cook to prepare dishes from the best restaurants. This is, of course, a culinary item, but it is also a fascinating glimpse into 18th century English domestic life. (ST11847)

**(HEALTH AND DIET). MOFFETT [MUFFETT], THOMAS. HEALTHS IMPROVEMENT: OR, RULES COMPRIZING AND DISCOVERING THE NATURE, METHOD, AND MANNER OF PREPARING ALL SORTS OF FOOD USED IN THIS NATION.** (London: Printed by Tho. Newcomb for Samuel Thomson, 1655) 192 x 140 mm. (7 1/2 x 5 1/2"). 4 p.l., 296 pp. Corrected and Enlarged by Christopher Bennet. FIRST EDITION. Contemporary sprinkled calf, very expertly rebaked preserving most of original backstrip, remnants of title label. Front pastedown with engraved bookplate of Sir Archibald Grant of Monymoske, Bart., and title page with Grant's ink inscription; front free endpaper with bookplate of "A. L. S." dated 1929, with the motto "Beatus homo quem tu erudieris, Domine." Wing M-2382; Krivatsy 8011; Vicaire 613. ♦ Boards tending to splay just slightly, extremities a little rubbed, but the binding sound and restored to its attractive original appearance. Intermittent minor foxing, light offsetting in perhaps half the text, but the defects all inconsequential, the text generally very clean, fresh, and pleasing. \$7,500

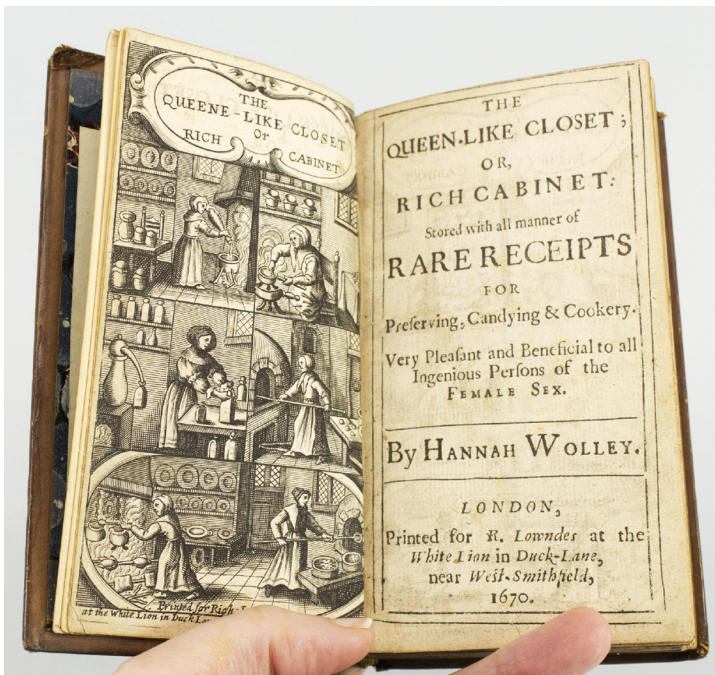


Intended for a lay audience, this entertaining guide to a healthful diet was compiled around 1595, but not published until nearly 50 years after the author's death. Described by DNB as "a gossipy treatise on various aspects of diet and eating habits which Moffett intended to supplement by a similar work on drinks," the work is also notable for its "descriptions of an unusually wide range of birds and fish." Moffett was a naturalist as well as a physician, and this work provides one of the earliest lists of British wild fowl, with observations on their migration patterns. It

also has a link to the New World, as Moffett describes a flying fish from the Western Hemisphere shown him by his friend Sir Francis Drake. Moffett discusses meats, fish, fowl, fruits, vegetables, herbs, eggs, and dairy products, recommending the best choices for various ages and constitutions. Sauces can be used to improve digestibility, whether it is mustard for beef or wine for fgs. The number of meals per day will depend on the health and circumstances of the individual, with children and the elderly receiving more frequent, smaller meals. Thomas Moffett (also "Muffett" or "Moffet," 1553-1604) was educated at Cambridge and in Basel, where he took a degree in medicine. He established a practice in Ipswich and London and served as physician to Queen Elizabeth's forces in Normandy in 1591. The manuscript for "Healths Improvement" was part of the estate bequeathed by Moffett's wife to their daughter Patience (who is said to be the "Little Miss Muffet" of the nursery rhyme). Physician Christopher Bennet (1617-55) edited and prepared it for publication before his untimely death from the disease he specialized in, tuberculosis. Works of this genre are usually found in worn condition from hard use; the present copy is unusually well preserved. (ST14010)

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

This is the rare and sought-after first edition of a popular book of recipes and home remedies by one of the first Englishwomen to make a living by writing. Hannah Wolley (ca. 1622 - ca. 1674) had worked as a healer before becoming an author, using knowledge gleaned from her mother and sisters to prepare salves, syrups, and other treatments for the pupils at her husband's school and her neighbors in Essex. The present work begins with a series of healing waters for all manner of ills, including the plague that had recently ravaged England. Also, there is a discussion of consumption, a frequent—and often fatal—condition for which she recommends (what sounds like extremely unappealing) "snail water." Additionally, there are waters to be used



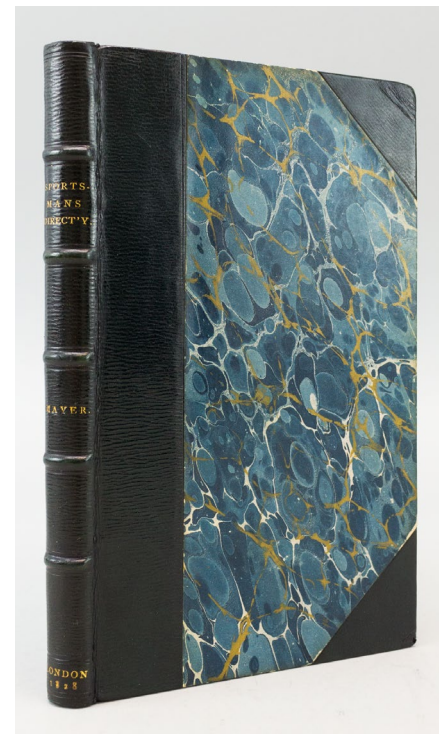
externally, to diminish the scars of smallpox. She continues with more substantial concoctions, from ales, preserves, and syrups to cakes, breads, and savories. The second part of the work focuses more on cookery, with recipes for “fish, flesh, and pastry” and sample menus for “extravagant feasts,” “lesser feasts,” and “fish days.” The work ends with an alphabetical index, an extremely useful feature not always found in early cookery books. Wolley was twice widowed, and it was the reduced circumstances of her single state that led her into publishing. She produced half a dozen works on the household arts, and gained an international reputation. The present work appeared in two German editions (1674 and 1678) under the title “Frauenzimmers Zeitvertreib.” Early owner Thomasin Francklyn (d. 1721) was a Hampshire woman of some property, who believed in passing her wealth on to the women in her family. Her will, on file at the National Archives, lists bequests of five to 10 pounds to her sons, grandsons, and other relatives, the considerable sum of 20 pounds each to her two granddaughters, and the balance of her estate to her two daughters. Later editions of Wolley’s

“Closet” show up in the marketplace from time to time, but our first edition is rarely seen: there seems to have been only one other copy of the 1670 printing at auction in the past 40 years. (ST12890)

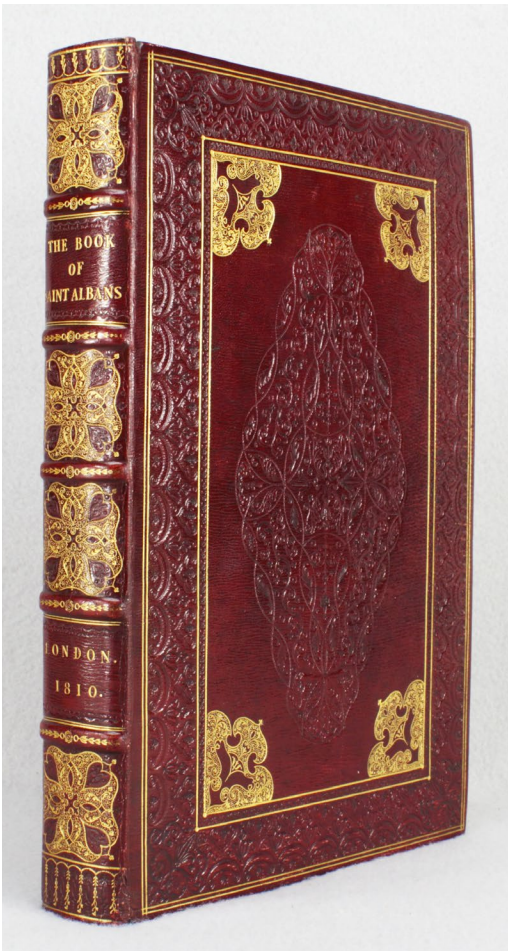
## EXERCISE

**(ANGLING). MAYER, JOHN.** THE SPORTSMAN’S DIRECTORY; OR PARK AND GAMEKEEPER’S COMPANION. (London: Printed for Baldwin and Cradock et al., 1828) 191 x 121 mm. (7 1/2 x 4 3/4”). vii, (1), 214 pp., [1] leaf. Fifth Edition. Appealing mid-19th century black straight-grain half morocco over marbled paper boards, raised bands, gilt spine titling, marbled endpapers, top edge gilt. Woodcut tailpiece, seven illustrations in the text, and one engraved plate. Title page with ink ownership signature of John Sadlier Moody. Westwood & Satchell, p. 149-50; Albee, p. 109 (citing the 1845 edition). ♦Upper corners slightly bumped, title page obviously browned from facing frontispiece, light offsetting and isolated trivial foxing in the text, but an excellent copy, the binding without significant wear, and the leaves almost entirely quite fresh and clean. \$562.50

Himself a gamekeeper, John Mayer envisages other professional gamekeepers as his primary audience, reminding them “not [to] forget the sandwich-case, and flask of brandy, to hand to the gentlemen, when their nerves get a little affected.” The work covers the capture of badgers, bats, foxes, stags, pike, rats, and many more creatures, and details dozens of recipes for physicking hunting dogs. Although our title page informs us that we are looking at a fifth edition, all of the early printings are very rare, both in institutional settings and on the market; ABPC lists just two copies of this book (both from our edition) at auction since 1975. (ST8550)



**(BINDINGS - HERING). [BERNERS, DAME JULIANA].** THE BOOK CONTAINING THE TREATISES OF HAWKING; HUNTING; COAT-ARMOUR; FISHING; AND BLASING OF ARMS. AS PRINTED AT WESTMINSTER BY WYNKYN DE WORDE . . . MCCCCLXXXVI. [preceded by] **HASLEWOOD, JOSEPH.** LITERARY RESEARCHES INTO THE HISTORY OF THE BOOK OF SAINT ALBANS. (London: Reprinted by Harding and Wright, 1810) 279 x 191 mm. (11 x 7 1/2”). 2 p.l., 104 pp; [182] pp. ONE OF 150 COPIES. SUPERB CONTEMPORARY BURGUNDY STRAIGHT-

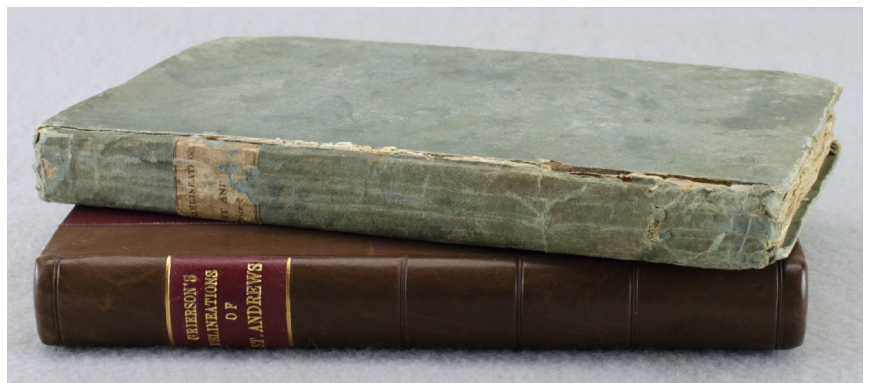


GRAIN MOROCCO, RICHLY TOOLED IN GILT AND IN BLIND, BY CHARLES HERING (his ticket on verso of front free endpaper), covers with blind-tooled frame of drawer handles and flowers bordered with gilt rules, central panel with gilt filigree cornerpieces and large blind-tooled arabesque centerpiece, raised bands, spine panels elegantly tooled in gilt, with blind-stamped tools at corners, gilt titling, wide inner gilt dentelles, lavender watered silk endleaves with decorative gilt borders, all edges gilt. In an excellent modern red cloth slipcase. With three large woodcuts based on those in the 1496 edition, numerous woodcuts of fishing implements and heraldic shields in the text, and with the printer's device of Wynkyn de Worde and that of William Caxton in the colophon and following the index. Front pastedown with the engraved armorial bookplate of Archibald Philip Primrose, 5th Earl of Rosebery; half title with neat ink stamp of "Rosebery / Durdans" (see below). ♦The faintest touch of rubbing to front joint, flyleaves a bit browned, second half of work with inoffensive offsetting in text bed, minor offsetting from printers' devices, occasional mild foxing or tiny rust spots, otherwise an excellent, fresh copy internally, and THE GORGEOUS BINDING IN VERY FINE CONDITION, lustrous and virtually unworn. \$9,500

*This is a facsimile of the 1496 printing by Wynkyn de Worde of the first modern edition of the classic work on hunting, hawking, fishing, and heraldry, our copy with distinguished provenance and in a very striking binding—in extraordinarily fine condition—by the best English binder of the early 19th century. The "Book of St. Albans" was traditionally attributed to a Benedictine prioress, Dame Juliana Berners (b. 1388), which gave her the distinction of being the earliest known female author in English. However, in his scholarly introduction, Joseph Haslewood (1769-1833) determines that only the work on hunting, and a portion of that on hawking, may comfortably be attributed to*

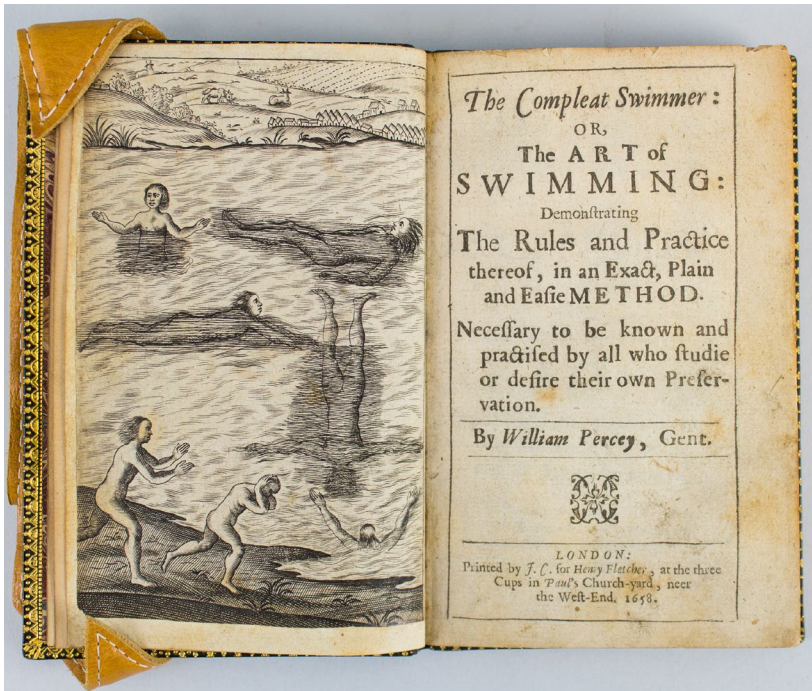
*her. The other sections on heraldry, angling, and the details of hawking are translations (possibly done by Berners) of earlier works, probably in French. A bibliographer, antiquary, and founding member of the Roxburghe Club, Haslewood was well respected as an editor of early English literature (see, for example, items #69 and 70, below). Charles Hering (d. ca. 1812) was the most distinguished and influential English binder of the first decade of the 19th century, and although his career was brief (from about 1795-1812), Ramsden focuses on his work as representing the transition in binding styles from those of the German émigrés of the late 18th century to the new generation of binders headed by Lewis. Dibdin states that until "the star of Charles Lewis rose above the bibliopegistic horizon, no one could presume to 'measure business' with [Hering]. There was a strength, squareness, and a good style of work about his volumes which rendered him deservedly a great favourite." (The Hering family workshop was continued, though with less distinction, by Charles Jr. and his brothers James and Henry into the 1830s.) The present item was once owned by Archibald Primrose (1847-1929), 5th Earl of Rosebery and 1st Earl of Midlothian, a Liberal politician who served briefly as Britain's prime minister in 1894-95. A fabulously wealthy man who then married the greatest heiress of the day, Hannah de Rothschild, Rosebery was able to indulge his passions for racehorses and for collecting books. The stamp on the title page indicates this volume resided at Durdans, the house in Epsom where he spent his final years. (ST12723)*

**(GOLF). GRIERSON, JAMES.**  
 DELINEATIONS OF ST. ANDREWS; BEING  
 A PARTICULAR ACCOUNT OF EVERY  
 THING REMARKABLE IN THE HISTORY  
 AND PRESENT STATE OF THE CITY.  
 (Edinburgh: Printed for Peter Hill, et al.,  
 1807) 197 x 114 mm. (7 3/4 x 4 1/2"). 2 p.l., [v]-  
 viii, 244 pp. FIRST EDITION. PUBLISHER'S  
 ORIGINAL BLUE BOARDS, paper label  
 on spine, edges untrimmed. In a felt-lined,



morocco-backed folding box. Four engraved plates (three views and a city plan). Front free endpaper inscribed, "Edin. 27th April 1807 / Agnes Cockburn / in memory / of the author." Donovan & Murdoch 270. ♦ Boards a little soiled, front joint cracked (rear joint starting at tail), extremities with the expected considerable wear, spine label chipped (with a fourth of the letters gone), but the boards still attached, and the extremely insubstantial publisher's binding still appealing because of its original materials. Title page with a bit of offsetting from frontispiece, isolated minor foxing in text, other trivial imperfections, but an excellent copy internally, the untrimmed leaves bright, fresh, and clean, with all of their ample margins intact. **\$6,500**

*This is an invaluable early book on the history of St. Andrews in general and more specifically on St. Andrews as the home of the game of golf, offered here in the publisher's original boards. Among other things, the final chapter, entitled "The Company of Golfers," gives a short history of golf, provides "an idea of the nature of this elegant amusement," and describes how the earliest golf balls (called "featheries" on account of their stuffing) were made. The inscription at the front, done in the year of publication, suggests that the author has died, but we have been unable to find out anything about him beyond what can be inferred from the book. He may have been (or wanted to be) well connected: the volume is dedicated to Lady Elizabeth Moncreiffe, who must have been Lady Elizabeth Ramsay, daughter of the earl of Dalhousie, wife to Sir Thomas Moncreiffe, and a woman of considerable wealth (who died in 1848 when her dress caught fire). Despite the fact that we own two copies, the first printing of Grierson's "Delineations" is rare in any binding, but especially so in a temporary one like ours: ABPC lists just four copies at auction since 1975, one of them in boards (but with major condition issues). (ST12145)*



**(SWIMMING, EARLY BOOKS ON). PERCEY, WILLIAM. THE COMPLEAT SWIMMER: OR, THE ART OF SWIMMING: DEMONSTRATING THE RULES AND PRACTICE THEREOF, IN AN EXACT, PLAIN AND EASIE METHOD. NECESSARY TO BE KNOWN AND PRACTISED BY ALL WHO STUDIE OR DESIRE THEIR OWN PRESERVATION.** (London: Printed by J. C. for Henry Fletcher, 1658) 145 x 90 mm. (5 3/4 x 3 1/2"). 6 p.l., 83 pp. **FIRST EDITION.** Attractive 19th century green polished calf by Francis Bedford (stamp-signed on verso of front free endpaper), covers with gilt supra-libros of William Henry Miller, raised bands, spine gilt in compartments with floral sprig centerpiece, head compartment with Miller monogram, two red morocco labels, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt. With frontispiece illustrating various swimming maneuvers. Front free endpaper with bookplate of Docteur Jean Maronneaud; front flyleaf with book label of Comte Chandon de Briailles and

with faint pencilled note of "SCM" (Samuel Christie-Miller). Wing P-1454; Graesse V, 197; Lowndes, p.1829. ♦ A scattering of small dark spots to boards, a hint of rubbing to extremities, leaves lightly washed and pressed (in keeping with bibliophilic fashion of the 19th century), edges of frontispiece reinforced, occasional faint foxing or smudges, but still an excellent copy of a cheaply made book, the leaves clean and retaining their crispness, and the binding with hardly any wear. **\$17,500**

*With distinguished provenance, this is an extremely rare copy of one of the very earliest works on swimming. Just two books of instruction for swimmers were published earlier: the 1538 "Colymbetes, sive De Arte Natandi" ("Art of Swimming") by the Swiss humanist Nicholas Winmann, and Everard Digby's "De Arte Natandi," published in Latin in 1589 and then translated into English and revised by Christopher Middleton in 1595. Nicholas Orme, in "Early British Swimming" (1983), observes that "the form and content of Percey's treatise is entirely based upon Digby," whose work is not credited. In Orme's opinion, this indicates that Digby had been largely forgotten by the mid-17th century, and that Middleton was virtually unknown. As Percey*

explains in "To the Reader," the "only inducements to all actions . . . are pleasure and profit"; swimming offers the pleasure of "sporting our bodies upon and playing with the silver streams," and the profit of being healthful for our bodies. Surprisingly, and significantly, he recommends swimming as an exercise for both males and females, though no specific instructions for women are included in the section on techniques, where he makes one of the earliest uses of the word "stroke" to describe a swimmer's movement. Included among the advice Percey gives in the book's 52 chapters are the proper seasons and weather for swimming (not on rainy days), and he cautions against swimming every day. After covering the basic movements, he describes advanced maneuvers, including "the drawing on of boots" and "the leaping of the goat." ESTC and OCLC together locate just 10 copies in the world. Our previous owner was William Henry Miller (1789-1848), who began the great Britwell Court Library. It remained in the Christie-Miller family until the Britwell Library sale at Sotheby's in 1925 (this item was lot #560). (ST13655)

**WILLIAMSON, CAPTAIN THOMAS. ORIENTAL FIELD SPORTS.** (London: Edward Orme, 1807) 480 x 595 mm. (18 3/4 x 23 1/2"). FIRST EDITION, First State (with Plate XXXI lettered "Hunting Jackalls"). Paper with watermarks dated 1804. VERY HANDSOME RECENT DEEP BLUE STRAIGHT-GRAIN MOROCCO, BEAUTIFULLY GILT, IN THE STYLE OF THE PERIOD BY COURTLAND BENSON, covers with broad border featuring Greek key roll and starburst corner ornaments, raised bands flanked by multiple plain and decorative rules, spine panels with large central fleuron, marbled endpapers, all edges gilt. With engraved pictorial title and 40 DRAMATIC AQUATINT PLATES, all attractively colored by hand. Schwerdt II, pp. 297-98; Snelgrove, p. 202-03; Podeschi, pp. 97-98; Abbey "Travel" 427; Tooley 508. ♦ Frontispiece and two index leaves with flattened creases, title page slightly soiled, margin of final page of text a bit foxed, faint offsetting from plates onto text, other trivial defects (one short marginal tear, isolated insignificant pinpoint foxing, a little smudge here and there), but A FINE COPY with only quite minor imperfections, with none of the typical (and often deadly) offsetting from text onto plates, and with its very accomplished replica binding unworn. **\$19,500**





An immense and magnificent volume based on the experiences of an officer who served for 20 years in the Bengal Army, this vividly illustrated account of life in colonial India under the British Raj has been described by Schwerdt as "the most beautiful book on Indian sport in existence." As the extended title indicates, the book examines "in a novel and interesting manner, the natural history of the elephant, the rhinoceros, [and several other species], the whole interspersed with a variety of original, authentic, and curious anecdotes." Hardie says that our book not only is "a mine of information as to the manners, customs, scenery, and costume of India, but [it also] contains one of the finest series of sporting plates ever published." The volume features wild elephants being captured, then pressed into service hunting other beasts. Tigers, wild hogs, bears, and wolves figure prominently as prey, but the author, who also penned an angling guide, does not neglect fish and fowl. The work was originally issued in 20 monthly parts between 1805 and 1807. Captain Williamson (d. 1817) was also the author of the first travel guide to India written for Westerners, "The East India Vade Mecum." As one of the chief early 19th century color plate books, "Oriental Field Sports" turns up with some frequency in the marketplace, but it is very often found in unpleasant condition, having typically suffered from avid readership. The fine period-style binding is the creation of Canadian binder Courtland Benson, who began to learn his craft in 1974. Over the years, he has studied with such master binders as Barbara Hiller, Bernard Middleton, David Sellars, Donald Glaister, Michael Wilcox, and James Brockman. In 1993, a finisher at Aquarius Bookbinders inspired Benson to learn to make tools based on historical examples, and he began to research decorative styles of bookbinding from 1450 to 1850, learning to design and use his own tools. There is no binder in North America who currently makes more convincing replica bindings than he does, and the present vast piece of work is notably impressive. (ST12827)

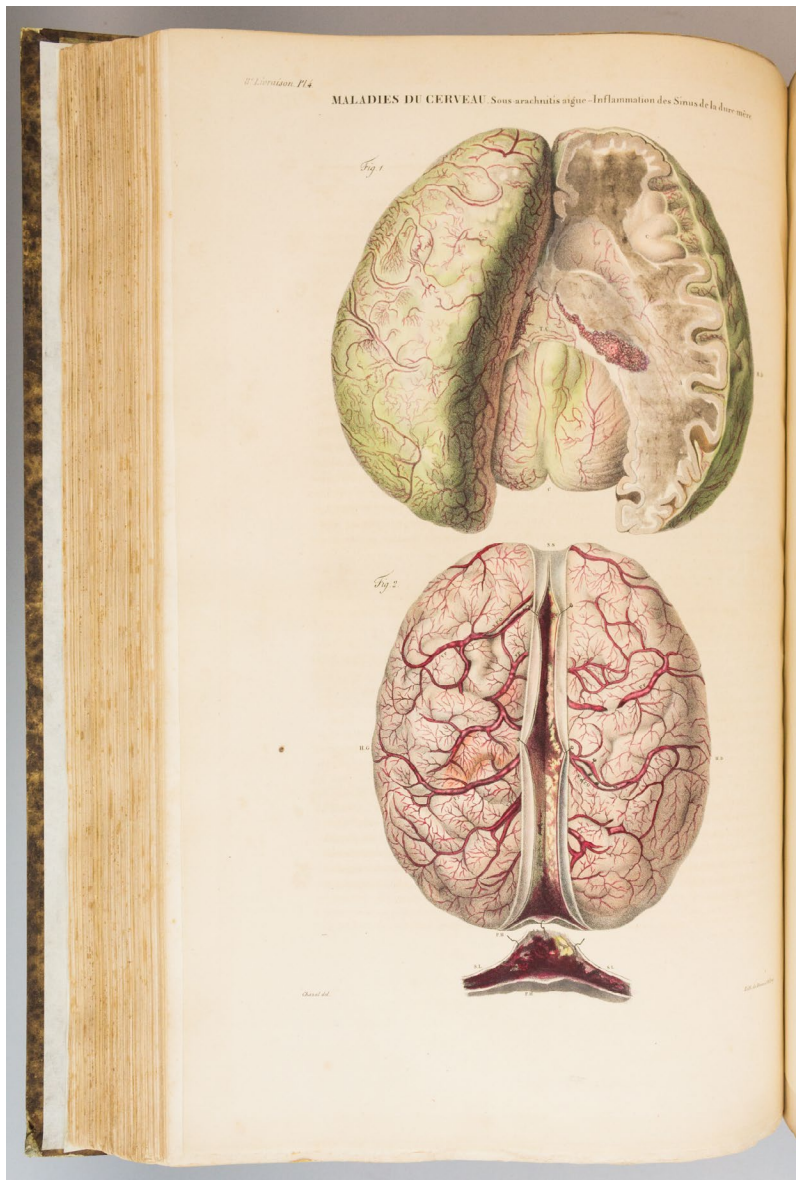
## STAY HEALTHY



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

*With plates of notable visual impressiveness, this was the finest anatomy book in England during the first half of the 18th century; it also was largely a plagiarism, borrowing most of its engraved content from a work by the Dutch physician Govert Bidloo*

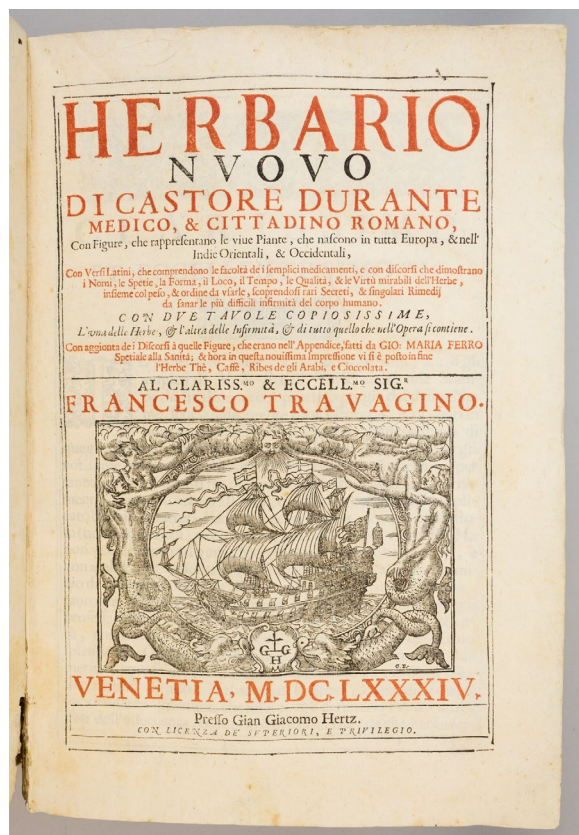
published in 1685. Bidloo's work was the first large-scale anatomical atlas to appear after Vesalius' epoch-making "De Humani Corporis Fabrica," and the plates, which are highly praised by Norman and Garrison-Morton, are characterized by startlingly detailed life-size depictions of the human body (both adult and infant), with figures flayed to reveal muscles, opened to show organs, and unfleshed to exhibit bones. According to Choulant-Frank, Bidloo's publishers sold 300 impressions of these plates to Cowper, probably to recoup some of their money after disappointing sales. Cowper took Bidloo's original 105 plates, added nine of his own, and produced an English translation of the original Latin text to accompany them. Discussing the original plates produced by Gerard de Lairesse (1641-1711), Norman says that the figures are displayed "in an emotional, almost tender manner, contrasting the raw dissected parts with the full, soft surfaces of uncut flesh, placing flayed, bound figures in ordinary nightclothes or bedding, setting ordinary household objects such as books, jars, or cabinets in the same scene as cut-up torsos or limbs. His illustrations brought the qualities of Dutch still-life painting into anatomical illustration, and gave a new, darker spiritual expression to the significance of the act of dissection." When Cowper's version of the atlas first appeared as "The Anatomy of Humane Bodies" in London in 1698 (there was also a 1737 Leyden printing in English before our more scholarly Latin edition), Bidloo complained to the Royal Society and accused Cowper of plagiarism and fraud, resulting in much acrimony and heated pamphleteering between the two physicians. Notwithstanding this scandal, Cowper's achievements and discoveries—including the pair of glands that bear his name—were considerable, and his text improved significantly upon the original work. Unfortunately, as the DNB notes, "the notoriety of this case has served to obscure a true appreciation of Cowper and of his many original contributions to anatomical illustration." The atlases of Bidloo and Cowper appear on the market regularly, but at 540 x 380 mm., the present copy is distinguished by its size, which is significantly larger than what is typically seen with this edition—we have not been able to trace a copy larger than ours from marketplace or institutional records. (ST12883)



**CRUVEILHIER, J[JEAN]. ANATOMIE PATHOLOGIQUE DU CORPS HUMAIN.** (Paris: J. B. Baillière, 1829-42) 486 x 337 mm. (19 1/8 x 13 1/4"). Two volumes. **FIRST EDITION IN BOOK FORM**, bound from the original parts. Contemporary marbled boards backed with recent calf, raised bands flanked by gilt fillets, black morocco labels. **WITH 231 LITHOGRAPHED PLATES** (two folding) **OF WHICH 167 ARE IN COLOR** (many heightened with gum arabic), later tissue guards. Garrison and Morton 2286; "Heirs of Hippocrates" 863; Norman 538. ♦Corners and edges somewhat rubbed with some loss of paper (as expected with large picture books), text with variable foxing (persistent, but usually light, never severe, and principally confined to margins), a handful of black and white plates with moderate spotting, additional small defects internally, otherwise quite a commendable copy of a book always found foxed, browned, and worse, our volumes solidly restored now, the spines unworn, and the text and remarkable plates with no fatal condition problems. **\$8,500**

Garrison & Morton declares that "the fine illustrations of gross anatomy [seen here] make this one of the greatest works of its kind." The inaugural professor of pathological anatomy in Paris, anatomist and pathologist Jean Cruveilhier (1791-1874) provided in the present work the first description of multiple sclerosis, and an early description of Cruveilhier's palsy. Hypertrophic pyloric stenosis and ulceration

of the stomach due to hyperacidity were also described for the first time here. In "Doctrine of the Nerves," John A. Spillane called Cruveilhier "the prince of physician-pathologists" and this work a "treasure chest of neurology." "Heirs of Hippocrates" notes that "this atlas contains some of the finest illustrations of gross pathology ever made." The plates were done by anatomical illustrator Antoine Chazal (1793-1854), a French painter, engraver, art teacher at Muséum national d'histoire naturelle, and great-uncle of Paul Gauguin. This work was originally issued in 40 parts at nine francs each over a period of 13 years. The parts were ultimately bound together into two volumes, as here, in a print run that, based upon the subscriber's list, was likely just more than 400 copies. While no stranger to auction rooms, the book—a practical reference book heavily used by professionals—is all too often found with missing plates and/or parts, and in condition that leaves much to be desired. (CJW1310)



**DURANTE, CASTORE.** HERBARIO NUOVO MEDICO & CITTADINO ROMANO, CONFIGURE, CHE RAPPRESENTANO LE VIUE PIANTE, CHE NASCONO IN TUTTA EUROPA, & NELL INDIE ORIENTALI, & OCCIDENTALI. (Venetia: Presso Gian Giacomo Hertz, 1684) 335 x 230 mm. (13 1/4 x 9 1/4"). 6 p.l., 480 pp, [14] leaves. Original parchment over boards, inked title on spine. In a custom-made gilt-titled folding cloth box. Large and attractive woodcut device on title, decorative headpieces, tailpieces, and initials, and NEARLY 1,000 WOODCUTS OF PLANTS in text. Title printed in red and black. ♦ Spine and joints wormed and torn above top and below bottom cord, boards slightly splayed, a few other small tears and slight soil, but a sound and not unsatisfying contemporary binding. Minor worming in upper margin of first few gatherings, one signature somewhat browned, a little browning elsewhere, two leaves torn in lower blank margin, but generally excellent internally, with text usually clean and fresh. **\$3,000**

Published in 1585 at the direction of Pope Sixtus V and authored by his personal physician, this popular Italian herbal describes the properties and uses of medicinal herbs from Europe, the West Indies, and Asia and provides us with very detailed and often whimsical woodcut illustrations of salubrious plants. The present copy is from one of only a few early editions and is uncommon (OCLC locates eight copies, two of these in North America). In addition to being a botanist and a doctor, Castore Durante (ca. 1529-90) was a poet, and he wrote the Latin verses that

appear as part of many descriptions. In the entry for the *arbor tristis*, for example, Durante compares the "melancholy tree" to a nymph, and the fanciful woodcut depicts a tree whose trunk is the body of a woman and whose limbs—with carefully detailed, oversized leaves—are her arms stretching up to the moon and stars above. Many of the woodcuts include a tiny human or animal, either tending or eating the plant, and a mere sprig of a fruit bush is shown as a full-grown tree in the midst of a landscape. These flights of imagination are the work of Leonardo Parasole, an Italian engraver and woodcutter, who took the name of his better-known wife, engraver and designer Isabella Parasole (sometimes mistakenly credited for the work here). Durante, whose position as the doctor of the pope no doubt contributed to his authority and to the market for his works, wrote other family medical guides on hygiene and nutrition. (CDT1715)

**FABRICIUS HILDANUS, GUILHELMUS.** NEW FELDT ARTZNY BUCH VON KRANCKHEITEN UND SCHÄDEN, SO IN KRIEGEN DEN WUNDARTZTEN GEMEINLICH FÜR FALLEN. [with] DE COMBUSTIONIBUS, QUAE OLEO ET AQUA FERVIDA, FERRO CANDENTE, PULVERE TORMENTARIO, FULMINE, & QUAVIS ALIA MATERIA IGNITA FIUNT LIBELLUS. [with] DE VULNERE QUODAM GRAVISSIMO & PERICULOSO, ICTU SCLOPETI INFLICTO, OBSERVATIO ET CURATIO SINGULARIS. [with] DE DYSENTERIA, HOC EST, CRUENTO ALVI FLUORE, LIBER UNUS. (Basel: Ludwig König, 1615; 1607; Oppenheim: Hieronymus Galler for the Heirs of Johann Theodor de Bry, 1614; , 1616) 165 x 102 mm. (6 1/2 x 4"). 16 p.l., 674 (i.e. 676), [8] pp., [2] leaves (blank) (**lacking three preliminary leaves of text**); 8 p.l., 107, [1] pp., [2] leaves (blank); 77, [1] pp., [1] leaf (blank); 22, [2], 157, [11] pp. Four works bound in one volume. Second Edition of the first work, FIRST EDITION of the second and third works; First

Latin Edition of the fourth work. 18th century stiff vellum with blind-tooled fillets on covers, flat spine with faded ink title (older repairs to hinges). With a total of 25 full-page and 16 smaller illustrations within text; first work: 18 full-page, three in text; second work: three full-page, three in text; third work: two full-page, eight in text; fourth work: two full-page, two in text. Title page of first work printed in red and black. Front pastedown with bookplate of Dr. Kohlrausch; verso of title page with two ink stamps; third work with occasional ink annotations in a contemporary hand. First work: Garrison-Morton 2142; Krivatsy 3857; VD17 23:239593U; Second work: Garrison-Morton 2245; Krivatsy 3850; VD17 23:279196H; Third work: Norman 753; Krivatsy 3858; VD17 12:193224F; Fourth work: Krivatsy 3852; VD17 23:293027V. ♦ Joints starting to crack at head and tail, but still strong, vellum lightly soiled, front cover with single wormhole, rear with two wormholes, creases to spine and a tiny closed tear at tail, but the binding entirely sound and not without appeal. Five leaves of first work with small tears at outside margin (no text affected), occasional light browning or foxing throughout (due to poor paper quality), but a pleasing copy of a book often found in rough shape. **\$19,500**



*This is an important and fascinating collection of works from the man sometimes called the father of German surgery, Wilhelm Fabry von Hilden (1560-1634). Fabry was the first well-educated German surgeon and a prolific author, whose applied research (like that of his contemporary, Antoine Paré) transformed early modern medicine. Norman notes that “although he did not reject traditional humoral doctrine, Fabry was ahead of his time in his attempts to explain disease and injury in terms of localized physical causes.” This volume begins with the second edition of the first published description of the contents (and their applications) of a medical field chest for military use. Although he never served in a military campaign, Fabry made numerous innovations in battlefield surgery, notably in amputation. He was the first to successfully amputate at the thigh as well as the first to recommend amputation significantly above the line of gangrene. The second item is the first work devoted to the study of burns; Fabry was the first to classify burn severity into three degrees, and to describe how different heat sources resulted in different types of burns. He also set forth the first reasonable treatments for burns that specified the regular cleaning and treating of blisters, loose bandaging, and how to deal with conglutination (a particular problem with severe burns to fingers). The third item, while not the first published work on gunshot wounds, sets out Fabry’s revolutionary approach to treating such wounds. Unlike his contemporaries, Fabry correctly understood that the greatest threat from a bullet was severe bleeding and tissue trauma. The second priority was removal of foreign objects from the body (including bone splinters) without causing undue additional damage to the patient (many other surgeons advocated digging around until the bullet could be extracted). Fabry designed minimally invasive (and easily portable) tools to extract bullets and other objects as well as devices to allow wounds to heal from the inside out, so as not to trap infection deep inside the body. Finally, the fourth item is Fabry’s important work on dysentery. A plague survivor himself, Fabry was a keen epidemiologist who witnessed several plague and dysentery outbreaks in Germany and Switzerland. Through observation and patient interviews, he realized that dysentery could have a variety of causes, requiring different treatments. He also recognized that many dysentery cases were transmittable and emphasized the need to keep patients isolated until symptoms abated. Considering the contents—medical chest, burns, gunshot wounds, dysentery—this collection could well have been assembled by or for a military field surgeon; it clearly anticipated the numerous editions of Fabry’s collected works that started appearing in the mid-17th century and were reprinted and used as medical manuals until the end of the 18th century. The present works are all of considerable rarity in these first and early editions. (ST12768)*

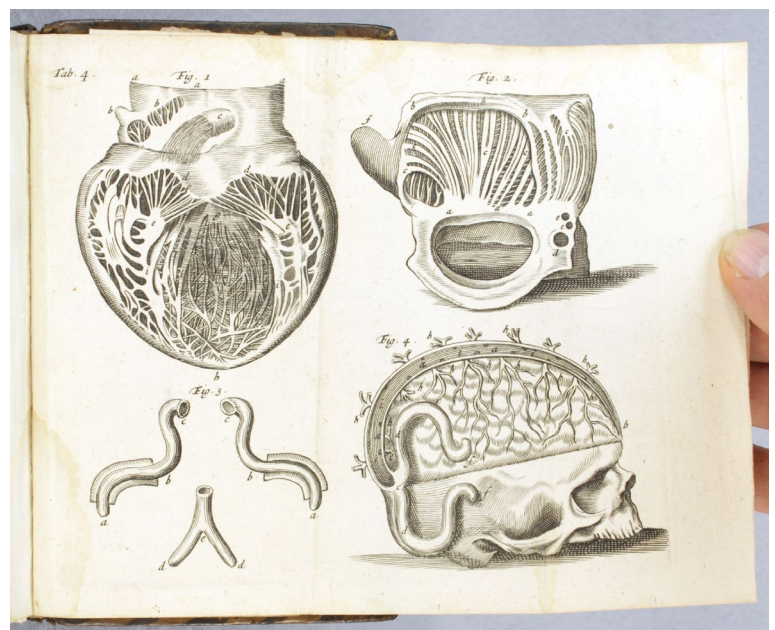
**LICETUS, FORTUNIUS.** DE MONSTRORUM CAUSSIS, NATURA, ET DIFFERENTIIS LIBRI DUO. (Patavii: Apud Paulum Frambottum, 1634) 240 x 160 mm. (9 1/2 x 6 1/4”). 8 p.l., 262, [26] pp. Second Edition. Recent unadorned retrospective flexible vellum by Courtland Benson, EDGES UNTRIMMED. With extra engraved title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



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

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

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





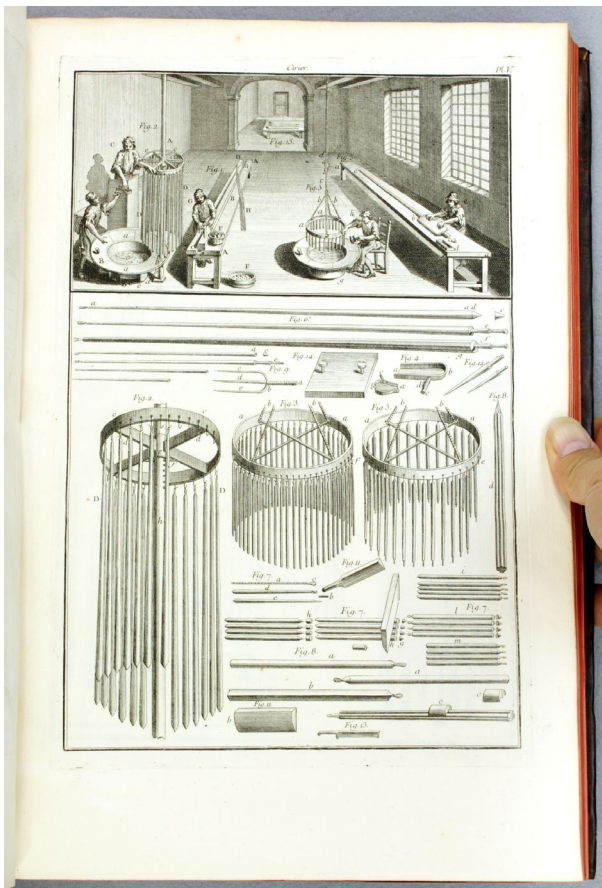
**(MEDICINE – HOME REMEDIES).** A CLOSET FOR LADIES AND GENTLEWOMEN. OR, THE ART OF PRESERVING, CONSERVING, AND CANDYING . . . ALSO DIVERS SOVERAIGNE MEDICINES AND SALVES FOR SUNDRY DISEASES. (London: Printed [by Thomas Purfoot?] for Arthur Johnson, 1611) 120 x 72 mm. (4 3/4 x 2 7/8"). 1 p.l. (title),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

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

## LEARN A NEW CRAFT

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

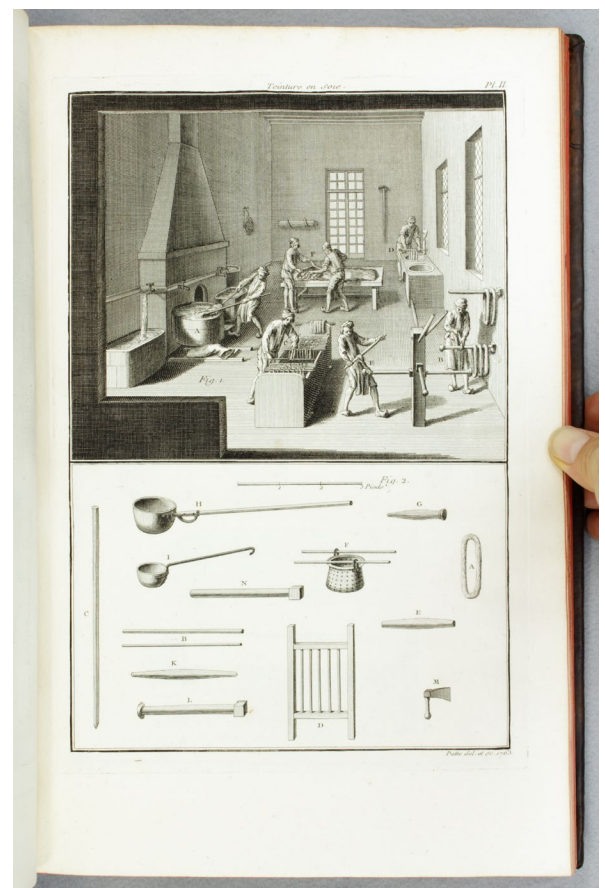
*These works describe the arts of making wax, producing vellum, making pins, and forging anchors. Wax, it seems, cannot just be left to bees—there are many steps in making the proper sort of wax for a given purpose, be it ordinary candles, large*



ceremonial candles, torches for use as beacons, or seals for letters or legal documents. The production of vellum, or parchment, is a malodorous and generally unpleasant process that changed little in the centuries before or after this was published. In the introduction to "The Art of the Pin-maker," editor Henri-Louis Duhamel du Monceau expresses wonder at the low cost of pins, given the very complicated process required to produce them. He discusses how the various steps can be broken up into a "division of labor"—one of the earliest uses of this phrase that was to be so significant in subsequent works on economics. Despite being notably more cumbersome, anchors seem to be easier to manufacture than pins. This is part of the "Description des Arts et Métiers," a series of 75 treatises published in more than 100 parts that, together, formed the outstanding 18th century work on handicrafts. Issued over a period of almost three decades, these works contain often splendid engravings of the industrial contexts of artisans making paper, candles, hats, playing cards, iron, sugar, wool, and many other products. Published at roughly the same time as Diderot's great "L'Encyclopédie," these volumes are larger than those making up that better-known publication, and the cuts here are even more striking than those in the Diderot, which includes some plagiarized illustrations taken from the present series. This ambitious undertaking, sponsored by the Académie Royale des Sciences of Paris, "constituted an effort to present a scientific picture of all the industrial processes employed in France in the 18th century. Since no corresponding survey was carried through in any other country at so early a date and since this one in France anticipated but briefly the industrial changes commonly

associated with the phrase, 'the industrial revolution,' these volumes are worthy of particular notice. In a sense, they portray the maxima of skills attained at the end of a social period, the age of the craftsman." (Cole and Watts) Work on "Arts et Métiers" was begun under the auspices of scientist René Antoine Ferchault de Réaumur (1683-1757) and was brought to publication under the editorship of the multi-talented French physician, botanist, and naval engineer Henri-Louis Duhamel du Monceau (1700-82), who also contributed a number of articles. (ST12366c)

**(ARTS ET MÉTIERS). (CHAMOIS LEATHER MAKING). LA LANDE, [JOSEPH JEROME LE FRANÇAIS DE]. ART DU CHAMOISEUR. [bound with] (SILK DYEING). [MACQUER, PIERRE-JOSEPH]. ART DE LA TEINTURE EN SOIE. [bound with] (LEATHER WORKING WITH GOLD OR SILVER). FOUGEROUX DE BONDAROUY, [AUGUSTE-DENIS]. ART DE TRAVAILLER LES CUIRS DORÉS OU ARGENTÉS [bound with] (IRON MONGERING). RÉAUMUR, [RENE ANTOINE FERCHAULT DE]. NOUVEL ART D'ADOUCCIR LE FER FONDU, ET DE FAIRE DES OUVRAGES DE FER FONDU AUSSI FINIS QUE DE FER FORGE. ADDITION À LA TROISIÈME SECTION SUR LE FER. [bound with] (FORGING ANVILS). DUHAMEL DU MONCEAU, [HENRI-LOUIS]. DE LA FORGE DES ENCLUMES. ([Paris: Académie Royale des Sciences], 1762-63) 413 x 286 mm. (16 1/4 x 11 1/4"). 1 p.l., 46 pp.; ix, [i], 86 pp.; 1 p.l., 42 pp.; viii, 124 pp.; 1 p.l., 11 pp. Five works bound in one volume. FIRST EDITIONS. ESPECIALLY ATTRACTIVE CONTEMPORARY MARBLED CALF, raised bands, spine heavily gilt in compartments with unusual centerpiece composed of shell forms and drawer**



handles, and with intricate volute cornerpieces, red morocco label, blue paste paper endpapers. WITH 18 OFTEN VERY PLEASING ENGRAVED TECHNOLOGICAL PLATES: four in the first work, six in the second, two in the third, five in the fourth, and one in the last. Brunet II, 618-19. ♦Covers with minor worm damage, otherwise VERY FINE, the binding lustrous and scarcely worn, the margins very ample, and the text and plates especially clean, bright, and fresh. \$2,000

*These works cover a wide range of topics, from the soft (making chamois leather, dyeing delicate silks, tooling leather with silver and gold) to the hard (working with iron and making anvils). The academicians who prepared the articles for "Arts et Métiers" worked closely with artisans and manufacturers who had first-hand knowledge of the processes described, and the section on dyeing silk demonstrates the necessity of such consultation. In addition to explaining the basic process—which includes the environmentally unsound practice of washing the colored cloth in a river—the author outlines the complicated techniques employed to produce various colors. The pre-treatment and coloring process varied depending on the hue desired—it was far more complicated than just pouring in a bottle of commercial dye at the right moment. Black was especially difficult to get right, and nine pages are devoted to outlining the procedure used by the most prominent workshops to produce a rich, dark black. This is part of the "Description des Arts et Métiers," a series of 75 treatises published in more than 100 parts that, together, formed the outstanding 18th century work on handicrafts. Issued over a period of almost three decades, these works contain often splendid engravings of the industrial contexts of artisans making paper, candles, hats, playing cards, iron, sugar, wool, and many other products. Published at roughly the same time as Diderot's great "L'Encyclopédie," these volumes are larger than those making up that better-known publication, and the cuts here are even more striking than those in the Diderot, which includes some plagiarized illustrations taken from the present series. This ambitious undertaking, sponsored by the Académie Royale des Sciences of Paris, "constituted an effort to present a scientific picture of all the industrial processes employed in France in the 18th century. Since no corresponding survey was carried through in any other country at so early a date and since this one in France anticipated but briefly the industrial changes commonly associated with the phrase, 'the industrial revolution,' these volumes are worthy of particular notice. In a sense, they portray the maxima of skills attained at the end of a social period, the age of the craftsman." (Cole and Watts) Work on "Arts et Métiers" was begun under the auspices of scientist René Antoine Ferchault de Réaumur (1683-1757) and was brought to publication under the editorship of the multitalented French physician, botanist, and naval engineer Henri-Louis Duhamel du Monceau (1700-82), who also contributed a number of articles. (ST12366d)*

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

*If there had been infomercials in 1800, the Nuremberg polymath Johann Gütle (1747-1827) would have been actively involved in this kind of promotion. Self taught in physics and mathematics, Gütle was an active entrepreneur who fabricated and sold everything from etched glass to cleaning and beautifying products (among them hair restorer and coloring) to lightning rods—including the first one in his home town. He wrote more than two dozen books dealing with, among other things, mechanics, electricity, surveying, and magic. He ran an active distribution center for his books and products, and he was a travelling showman whose efforts to succeed in retailing had a component of entertainment—a significant fraction of his*





writings dealing with the diverting amusement of magic tricks. Despite evidence that he could justifiably be labeled a huckster, he was also a talented and versatile handworker mentioned by contemporaries as an important artisan and author (the poet Jean Paul, for example, alludes, with pleasure, to the use of his hair dye), and he made serious efforts to contribute to the scientific betterment of daily life. Chief among his accomplishments was the construction of the original Nuremberg lightning rod, which brought him considerable acclaim. At the same time, Güttele was decried in Heilbronn as a fraud for his unsuccessful medical applications of electricity, which had to have been viewed at the time as macabre. The present work contains sections on "Electrical Arts," "Mechanical Arts," and "Colorful Magic," with the plates at the end of the book depicting the various devices and experiments explained in the text (these plates, in addition to being very detailed and attractively colored, are in almost unbelievably fine condition for a work of this sort). All of Güttele's early publications are quite rare, including the present one: OCLC locates only a dozen copies of our book, and ABPC records just one copy at auction since 1975. (ST11830)



**HEWITT, GRAILY. LETTERING FOR STUDENTS AND CRAFTSMEN.** (London: Seeley, Service & Co. Ltd., 1930) 200 x 264 mm. (10 3/8 x 7 7/8"). 336 pp. No. 324 OF 370 COPIES for sale (from a total edition of 380), SIGNED by the author. Publisher's original white buckram, flat spine with gilt titling, top edge gilt, other edges untrimmed, first third of the leaves UNOPENED. With 383 figures, including tipped-in plates, and two plates with alphabets of Roman capitals by the author. ♦Final two leaves of Appendix and first two of Index with two-inch closed tear at bottom (not affecting text), otherwise A VERY FINE COPY, the white cloth remarkably clean and bright, and the text immaculate. **\$1,000**

*This is an essential reference and tutorial for anyone interested in lettering, written by English calligrapher and illuminator William Graily*

Hewitt (1864-1952). Beginning with a discussion of pens, Hewitt guides the reader through the fundamentals of forming letters in a variety of scripts, his careful instructions helpfully supplemented with many illustrations. He covers Carolingian, gothic, and Renaissance scripts, Roman capitals, and arrangements of letters, then concludes with an in-depth discussion of legibility, materials, and gilding. In the revival of calligraphy in England during the 20th century, Graily Hewitt is second only to his teacher Edward Johnston in importance. In 1901, he succeeded Johnston as instructor at the Central School of Arts and Crafts, where he taught courses in lettering for more than 30 years. One of the founders of the Society of Scribes and Illuminators, he is credited with reviving Medieval methods for gilding with gesso and gold leaf on vellum. Hewitt established a nexus between calligraphy and type design, holding to the belief that type should represent what the pen created. Among other accomplishments, he designed a number of initials for St. John Hornby's Ashendene Press from 1902-35. (ST12683-088)

**HUNTER, DARD. PAPERMAKING BY HAND IN INDIA.** (New York: Pynson Printers, 1939) 292 x 229 mm. (11 1/2 x 9"). 129 pp., [2] leaves. No. 87 OF 370 COPIES SIGNED BY THE AUTHOR AND BY PUBLISHER ELMER ADLER. Original black quarter calf over Indian cloth in a floral design, flat spine with gilt titling. In the publisher's (slightly worn) lettered brown cardboard slipcase. With 85 photogravure illustrations of papermaking in India and 27 specimens of Indian paper. Schlosser 39. ♦Short indentation to spine, light thumbing to a couple of leaves, otherwise a fine copy, clean and bright in an unworn binding. **\$3,200**

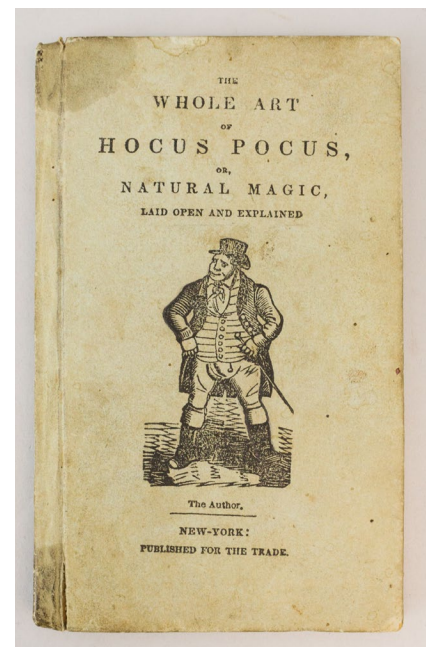
*In this work, Hunter takes us on a journey through various Indian provinces, examining the techniques used to make paper by hand in each one and providing a valuable record of a vanishing industry. The account of his travels through the country is illustrated with photographs of papermaking equipment and of artisans at work making paper; it describes in detail the*



materials used and the techniques employed to make paper in each region, and enumerates the special challenges Indian papermakers face in finding quality raw materials and dealing with the discouragement of British colonial officials. Hunter holds out little hope for the future of the craft in India, where artisans are focused on trying to produce paper at lower prices than the machine-made kind—a hopeless task—rather than on making the kind of high-quality paper that cannot be produced on a machine. This work is all the more significant for capturing a dying art and preserving remnants of its products. (CAH1255)

browned, text with light, inoffensive foxing, but, for what it is, AN UNUSUALLY FINE COPY, the fragile binding entirely sound, and the text remarkably fresh and clean. \$7,500

Given the materials it was made from and the hard use it would have been expected to suffer, this is an exceptionally well-preserved copy of a popular handbook of conjuring tricks, an early American edition of a work first compiled in 1722 by the British magician Henry Dean. Dean's work was itself based on Reginald Scot's influential "Discoverie of Witchcraft" (1584), which sought to discredit belief in "supernatural" forces by exposing the tricks by which conjurers deceived their audience. In the publications of Dean and subsequent editors, this exposé of witchcraft evolved into a guide for performing parlor tricks. Our edition is a reprint or reissue of the 1831 version published by R. Schoyer; because the word "renowned" is spelled "renowed" on both title pages, Toole-Stott speculates that Nafis bought sheets from Schoyer, suggesting that our item would have been a reissue. These insubstantial guide books typically experienced considerable uncaredful use in the hands of amateur (and often juvenile) magicians; consequently, the few copies that do appear on the market are in deplorable shape. (ST12867)



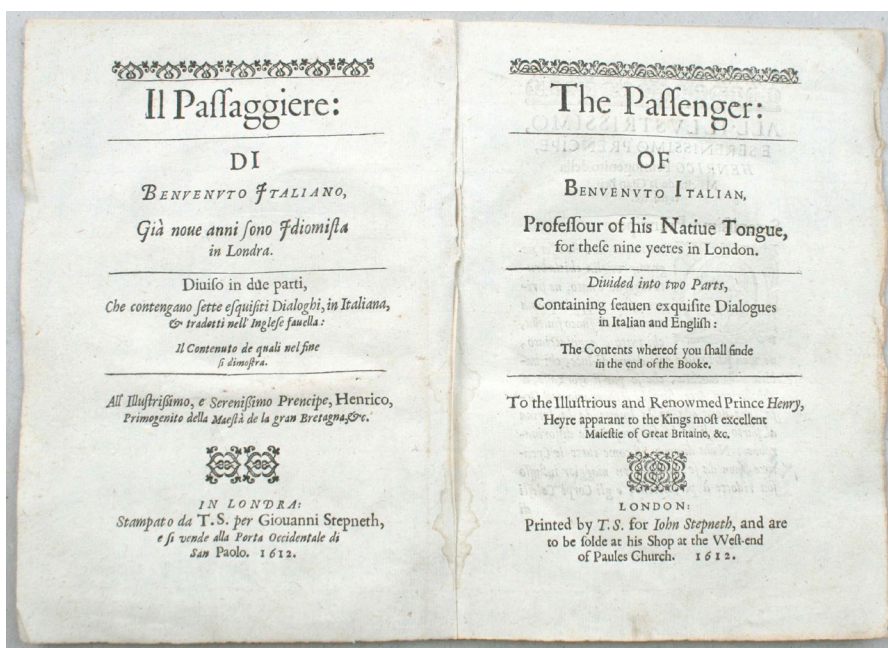
**(PAPERMAKING).** [SCHÄFFER, J. C.] PROEFNEMINGEN EN MONSTER-BLADEN, OM PAPIER TE MAAKEN. (Amsterdam: Jan Christian Sepp, 1770) 188 x 145 mm. (7 1/2 x 5 3/4"). [iv], 56, [2]; viii, 32 pp. Contemporary half calf over speckled tan paper boards, raised bands, compartments with gilt lettering and flower motifs. With frontispiece printed in blue, 33 leaves of paper specimens, and four hand-colored plates. Front free endpaper with a pencilled ownership inscription. Hunter, "Papermaking Through Eighteen Centuries," pp. 53-68. ♦ Significant general wear to the insubstantial original binding, but the book quite firm and still appealing because unrestored. Lower hinge separating, the occasional negligible chip or tear to the specimens (one of the hemp specimens with more noticeable open tears), faint offsetting to the front endpapers (from a laid-in piece of paper), but overall A SURPRISINGLY NICE COPY of a book one would expect to find in terrible shape, the contents very clean and the specimens remarkably well preserved, given the materials involved. \$8,500

This is an extremely rare and highly inventive treatise on papermaking, with original paper samples illustrating the appearance of an array of experimental materials used in the process. Each specimen leaf has a distinct natural color and texture (bleach was not discovered until after the date of publication), and each contains a brief printed description of the material used in its creation. The goal, according to the author, was not to create a high quality product, but rather to showcase and experiment with the bounty of different materials provided by nature. Among the more interesting ingredients used here are wasps' nests, sawdust, moss, cattail, and hemp; several species of trees are also experimented with, including beechwood and the wool of the poplar. Jacob Christian Schäffer (1718-90) had first suggested the possibility of using wood products in papermaking in an ambitious six-volume work published in Regensburg in 1765-71. Dard Hunter, writing about papermaking in 1925, called the present book "the rarest work on the specific subject of paper that has ever been published" and praised the author as an innovator "who did more than any of his predecessors in the quest for papermaking." In discussing this item (of which he had apparently seen only the second part), Hunter notes that it is "almost rarer than the Regensburg edition." We could find only four copies of this work in the auction records, three of which were lacking plates and/or specimens. (ST13825)



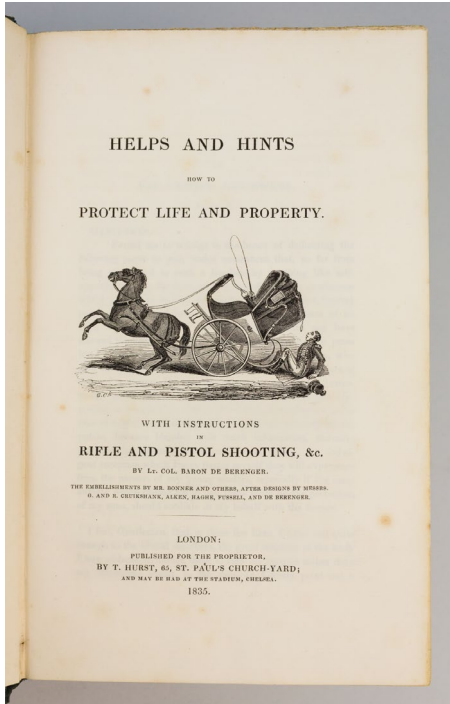
## TAKE SOME ADVICE

**BENVENUTO, ITALIAN. IL PASSAGGIERE. THE PASSENGER: OF BENVENUTO ITALIAN, PROFESSOUR OF HIS NATIVE TONGUE FOR THESE NINE YEERES IN LONDON : DIVIDED INTO TWO PARTS, CONTAINING SEAVEN EXQUISITE DIALOGUES IN ITALIAN AND ENGLISH.** (London: printed by T[homas]. S[nodham]. for Iohn Stepneth, and are to be sold at his shop at the west-end of Paules Church, 1612) 205 x 155 mm. (8 x 6"). 18 p.l., 611, [1] pp. (601-08 misnumbered 561-68), [8] leaves. FIRST EDITION. New unlettered limp vellum in imitation of the original binding by Courtland Benson. STC 1896. ♦Half a dozen gatherings a little browned, occasional mild foxing or small rust spots, additional trivial imperfections, otherwise an excellent copy, clean and very fresh, in a pleasing new binding. **\$9,000**



This conversation manual by an Italian teacher based in London offers an intriguing glimpse into the lives and concerns of the wealthier classes in 17th century Europe. An early effort to teach language through dialogue, the book is part cultural history, part guide to better health, and it is clear evidence of the importance of the study of Italian in Elizabethan and Jacobean England. The seven dialogues cover subjects from health to travel to servants, with Italian and English text on facing pages. Many of the dialogues begin with phrases that will be familiar to all beginning language students: greeting others, selecting items of clothing, asking prices or directions, ordering food. As the conversations progress, they explore various topics that one might expect to encounter in

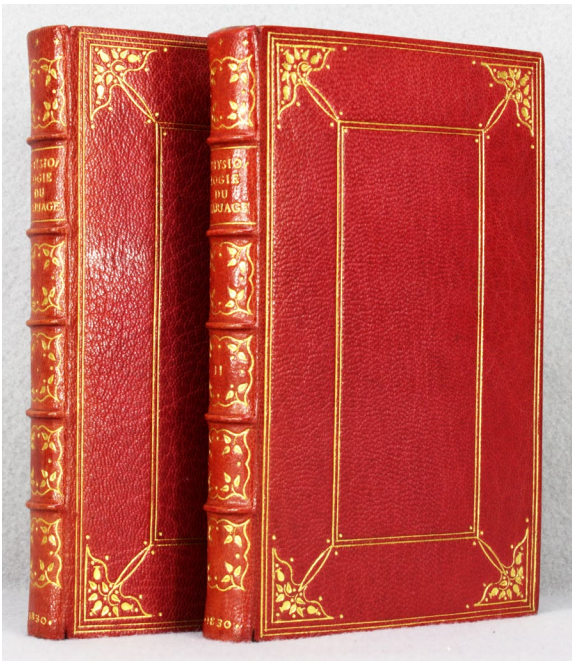
polite society. An early morning exchange between master and servant evolves into a discussion of the importance of sleep, the optimal amount of sleep for good health, and the significance of dreams. A dialogue that begins with ordering meals leads to an involved colloquy about the benefits and disadvantages of fasting and abstinence; the virtues and defects of bread, butter, meat, dairy, and eggs; diet recommendations for the healthy and the sick; the best diet for each season; and the importance of a walk after dinner. Other dialogues include advice for travellers, observations on the political situation and life at court, and finally a discussion of that most eternally fascinating topic: love. This is an extraordinarily rare book, probably because it was the sort of volume subjected to hard use: in addition to ours, we could trace only two copies in ABPC and RBH since 1948. (ST13801)



**BERENGER, LT. COL. [CHARLES RANDOM] DE. HELPS AND HINTS HOW TO PROTECT LIFE AND PROPERTY: WITH INSTRUCTIONS IN RIFLE AND PISTOL SHOOTING, &C.** (London: Published for the Proprietor by T. Hurst, 1835) 235 x 143 mm. (9 1/4 x 5 5/8"). vii, [i], 286, [2] pp. FIRST EDITION. Publisher's dark green pebble-grained cloth, flat spine with gilt cartouche and titling. With title page vignette and 18 woodcuts in the text (four of them by George Cruikshank and signed with his initials) demonstrating methods of self defense, eight full-page etched plates, four by George Cruikshank and three by his brother Robert, and two folding etched scenes, all of sporting life. Front pastedown with armorial bookplate of Philip John Budworth, Greensted Hall, Essex, and engraved bookplate of author and bibliophile Eric S. Quayle of Greensleeves, Sutton Coldfield, dated 1962; Front free endpaper with ink ownership inscription of Budworth, dated 1837. Slater, "Illustrated Sporting Books," p. 57; Cohn, Cruikshank Catalogue Raisonné, 70. ♦ Spine slightly and evenly sunned, corners a little bumped, half-inch snag to front joint, the two folding plates with minor chips to fore-edge and marginal foxing, additional trivial defects, otherwise quite an excellent copy, the original insubstantial binding sturdy and with only trivial soiling, and the text fresh, clean, and bright. **\$650**

*This gentleman's guide to self defense is a very well-preserved reminder that the past was not so peaceful and idyllic as we might like to imagine, with vivid depictions of the dangers one faced at home and abroad by one of the great illustrators of the day. Victorian England was plagued with crime, from pickpockets and cutthroats in the cities to bandits and highwaymen on rural roads, and Baron de Berenger addresses the ways to protect home and property in epistolary form. In a series of letters to his son Augustus, he discusses "courage and its Characteristics," precautions to take on city streets, highways, and roads, shooting for sport or self defense, "Extrication from Perilous Situations," and more general advice on "Manliness," living within one's income, travelling, and dealing with insults. "Baron" de Berenger was born mere Charles Random, but marriage to a widowed German baroness provided him with a title he felt more suited to his talents. He was an excellent shot and popular with the sporting set. After being convicted of stock fraud in 1814 and spending a year in prison, Berenger came into a substantial sum of money, which he used to purchase an estate in Chelsea that was the former home of Lord Cremorne. There he established "The Stadium, or British National Arena," a prospectus of which forms the last 40 pages of this book, with its pleasures illustrated by the Cruikshank brothers. The Stadium was intended to host public fairs and other events, and to provide a place for shooting and archery clubs to meet and practice. The last leaf in the book is a schedule of races to be held there. Former owner Captain Philip John Budworth (1818-85) purchased and restored the Elizabethan manor "Greensted" in Essex, so endearing himself to the residents of the area that a community building was built to honor him. According to the Oxford Encyclopedia of Children's Literature, British writer, historian and collector Eric Quayle (1921-2001) amassed a library of over 12,000 books, and produced "a whole series of lavishly illustrated books" about collecting, including "The Collector's Book of Books" (1971), "The Collector's Book of Children's Books" (1971), "The Collector's Book of Boy's Stories" (1973), and "Early Children's Books: A Collector's Guide" (1983), as well as "Ballantyne the Brave," an acclaimed biography of 19th century adventure story writer R. M. Ballantyne. (ST12036)*

**(BINDINGS - BATTERSHALL). BALZAC, HONORÉ DE. PHYSIOLOGIE DU MARIAGE, OU MÉDITATIONS DE PHILOSOPHIE ÉCLECTIQUE SUR LE BONHEUR ET LE MALHEUR CONJUGAL. PUBLIÉES PAR UN JEUNE CÉLIBATAIRE.** (Paris: Levavasseur, 1830) 197 x 127 mm. (7 3/4 x 5"). **Two volumes.** FIRST EDITION. Appealing

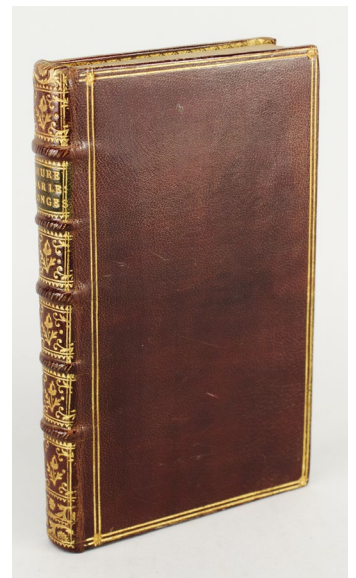


rose-colored morocco by Fletcher Battershall (stamp-signed on front turn-in with his distinctive bat device), covers with mitered frame of double gilt rules, topiary cornerpieces, raised bands, spine compartments framed in gilt with leaf cornerpieces, gilt titling, turn-ins with gilt rules and leaves at corners, top edges gilt. Front pastedowns with large wood-engraved bookplate of the binder. *Vicaire I*, 181. ♦ A dozen leaves spotted (four of these noticeably so), scarcely perceptible uniform fading to spines, but IN FINE CONDITION, the text otherwise clean, bright, and fresh, and the bindings with lustrous leather, glittering gilt, and virtually no wear. **\$2,250**

*This is a pleasing copy of an early work in Balzac's celebrated multi-volume "Comédie Humaine," offered here in excellent amateur bindings by scholar, collector, connoisseur, and binder Fletcher W. Battershall. A lawyer by trade, Battershall (1866-1929) was the author of "Book-Binding for Bibliophiles" (1905) and several articles on bookbinding. He was perhaps a pupil of Louis Kinder, head binder at the Roycroft Shop, as Kinder dedicated his own book, "Formulas for Bookbinders," to Battershall in admiration of the latter's "love for and unceasing labors in*

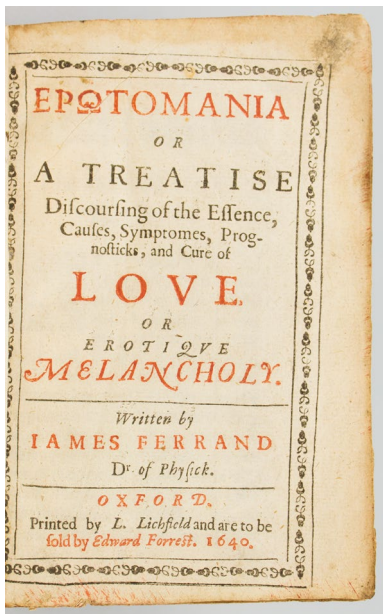
*the study of artistic bookbinding."* Generally considered to be the father of social realism, Honoré de Balzac (1799-1850) was one of Europe's greatest novelists. His "Comédie Humaine" was a collection of interlinked narratives depicting French society from 1815-48 (encompassing the Restoration and the July Monarchy), the collection embracing 95 finished and 48 unfinished works. "New World Encyclopedia" tells us that "even in its unfinished state, it represents an immense literary endeavor, larger in scope and length than possibly any other literary work undertaken in recent history, and comparable perhaps only to" William Faulkner's series of novels and stories set in the American South. The present Balzac work was part of what is called the "physiologie genre," a group of books produced in Paris in the 1820s, 1830s, and early 1840s. According to "Oxford Companion to French Literature," these works comprised "a precious source for the study of the society, politics, and culture of this period," with "the most notable [of these] being Brillat-Savarin's 'Physiologie du Goût' (1826) and Balzac's 'Physiologie du Mariage' (1830). . . . Underlying all the Physiologies was the sense that modern city life had become both infinitely interesting and mysterious, as well as decidedly ridiculous and bathetic." Balzac was no expert on marriage, and his self-help advice here seems to us somewhere beyond unsound. Husbands are advised to keep their wives weak and submissive by discouraging sunshine and physical exercise in favor of lounging and frequent baths. Should the wife continue in ruddy good health, leeches might be employed to reduce her to the desired languorous state. Despite the dubious applicability of its text to modern life, the book is nevertheless sought after, whether attractively bound or not. (ST12140b)

**[FRANKLIN, BENJAMIN, Attributed to]. (SOUTHEY, ROBERT - HIS COPY).** L'ART DE SE RENDRE HEUREUX PAR LES SONGES. C'EST A DIRE EN SE PROCURANT TELLE ESPECE DE SONGES QUE L'ON PUISSE DESIRER CONFORMEMENT A SES INCLINATIONS. (Frankfort; Leipzig: [s.n.], 1746) 167 x 105 mm. (6 1/2 x 4 1/4"). 8 p.l., 238 pp. FIRST EDITION. Pleasing contemporary reddish-brown roan, covers bordered by double gilt fillet, raised bands, spine gilt in compartments with central acorn sprig, curling cornerpieces, green morocco label, gilt turn-ins, marbled endpapers, all edges gilt. Woodcut sun device to title page. Title page with ink ownership inscription of "Robert Southey Aberdeen 28 Aug. 1819" and ink notation "Haskell B. A. / S. Peter's Walworth"; verso of title page with Southey's engraved armorial ex libris. Barbier I, 296; Wellcome III, 62. ♦ Slight variation in the color of the covers, consistent light browning in the text, title a bit thumbbed, otherwise a fine copy, the binding especially lustrous, and the leaves generally fresh and clean. **\$2,250**



*From the library of a former poet laureate, this is an attractively bound copy of a notably curious book that promises to increase the reader's happiness by teaching a technique to insure that one's dreams are pleasant. The work was attributed to Franklin by Baudrier, but Wellcome*

says that "according to the preface it was written by a French chemist who died in 1745 aged over ninety-six. The [questionable] attribution is probably due to confusion with Franklin's 'Art of Procuring Pleasant Dreams,'" which appeared in 1786. In the first part, the author explains his theory, and in the second he gives recipes for various concoctions that will produce dreams on particular themes. For example, to dream of being young and beautiful, one should consume a drink prepared by steeping hulled barley, anise, dill, fennel, and lettuce seed in syrups of violet, rose, and lemon (women should add a dram each of laudanum and red chile). Former owner Robert Southey (1774-1834) was a prolific poet who was widely celebrated in his own time, being named poet laureate in 1813. Books from Southey's library appear in the marketplace from time to time, and usually include, as here, a notation of date and place, likely recording when and where he acquired the volume. His very attractive bookplate was engraved by noted artist Thomas Bewick. (ST12754)



**(LOVESICKNESS). FERRAND, JAMES [JACQUES].** EROTOMANIA, OR A TREATISE DISCOURSING OF THE ESSENCE, CAUSES, SYMPTOMES, PROGNOSTICKS, AND CURE OF LOVE, OR EROTIQUE MELANCHOLY. (Oxford: Printed by L. Lichfield, 1640) 145 x 95 mm. (5 3/4 x 3 5/8"). 20 p.l., 363 pp. Translated from the French by Edmund Chilmead. FIRST EDITION IN ENGLISH. Contemporary sprinkled sheep, flat spine divided into panels by double blind rules. Front free endpaper with neat early ink inscription in Latin. STC 10829; Madan I, 219. ♦ Shallow chip across top of spine, front joint with one-inch crack at head, minor rubbing to joints, other trivial defects, but the unrestored contemporaneous binding sound and not at all displeasing. Light dampstain to head margin throughout, other minor imperfections, but still a very good copy internally, generally clean and fresh, with no significant defects. **\$9,500**

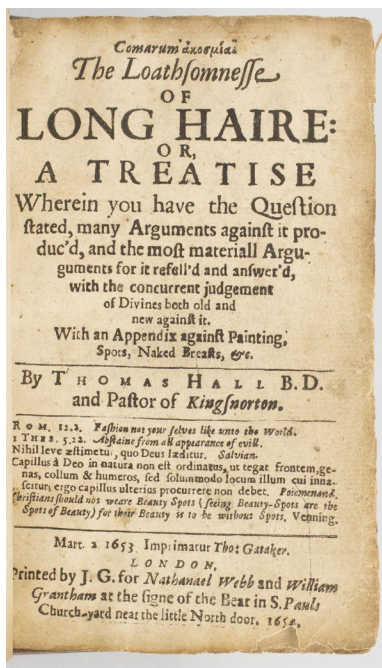
First published in Toulouse in 1610, then revised and reissued in Paris in 1623, this discussion of erotic melancholy enraged the Inquisition and inspired Robert Burton. Toulouse-trained physician Jacques Ferrand (b. ca. 1575) defines the symptoms, especially the mood swings from jocundity to deep melancholy, that accompanied unreasonable passions, and recommends treatments to control them, from diet and rigorous exercise to bloodletting. The Inquisition took issue with Ferrand even discussing astrology,

chiromancy, and magic—even though he disparaged their claims—and with his frank discussion of sexual health. Perhaps his biggest offense, in their eyes, was treating erotomania as a physical disorder to be treated by medical means when the Church considered it a sickness of the soul curable only by God and his ministers. Madan notes that "If Robert Burton was acquainted with the first edition of this book, as he may well have been, there can be little doubt that he has taken or imitated the general method and treatment of the subject, in his *Anatomy of Melancholy*". Burton certainly owned a copy of the Paris 1623 edition (N. K. Kiessling, *The Library of Robert Burton*, Oxford, 1988, no. 566). The translation here is by Edmund Chilmead (1610-54), a serious scholar of music and a cleric at Christ Church, Oxford, who supplemented his meager income by transcribing music, translating books, and cataloguing the collection of Greek manuscripts at the Bodleian Library. (ST13572)

## DRESS FOR SUCCESS

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

With warnings of acute consequences for libertine expressions of both sexes, this is first and foremost a puritanical diatribe against the fashion for long hair among men, backed by scriptural arguments and the 17th century version of urban legends.



Described by DNB as “a man who fought all his life against popular revels and pastimes,” Thomas Hall (1610-65) warns here of a dire disease in which matted “snakes” of long hair become infested with vermin and bleed when pricked with a needle. Not lacking in imagination, Hall claims that sufferers in Poland who cut off the offending hair “lost their eyes” or had some other body part grievously afflicted. His aversion to long hair on men is extreme: he mentions approvingly his fellow Puritan William Prynne’s attack on “love-locks,” but fears Prynne does not go far enough in condemning the scourge of hirsuteness. After 95 pages of lecturing men on their hairstyles, Hall turns his attention to the fashion crimes of women. Make-up is “the badge of the harlot,” and a bare décolletage an invitation to adultery. When Charles II ushered in the Restoration, Hall’s parishioners ushered out their joyless minister, whose sentiments and world view suddenly ran contrary to those fostered by the monarch, and he died five years later. Former owner Edward Astle (1770-1816) was the son of famous antiquary and major manuscript collector Thomas Astle (1735-1803), and was a bibliophile in his own right. The elder Astle also had a library of around 1,500 printed books in addition to his early manuscripts, and it is possible that our volume was once a part of his collection. This is not a common book: OCLC finds just nine copies in U.S. libraries, and the Macclesfield copy is the only other one that appears in auction records since 1975. (ST12493)

**(FASHION). (POCHOIR). VOGEL, LUCIEN. GAZETTE DU BON TON. ARTS, MODES & FRIVOLITÉS.** (Paris: Aux Editions Lucien Vogel, 1920-22) 248 x 197 mm. (9 3/4 x 7 3/4"). **Six volumes**, containing all issues for the years 1920, 1921, and 1922. Dark blue sharkskin over marbled boards, raised bands, gilt titling, marbled endleaves. Profusely illustrated with color illustrations in the text and in advertisements (many full-page) and WITH 234 (of 236) POCHOIR ART DECO FASHION PLATES BY GEORGE BARBIER, ANDRÉ MARTY, and others, SOME HEIGHTENED WITH SILVER OR GOLD (**lacking plates 68 and 70** from the 1921 volume). ♦Spines sunned to dark brown, joints and extremities a little rubbed, two leaves coming loose, isolated minor offsetting, but a pleasing copy and certainly a fine set internally—clean and fresh, with vivid coloring. **\$12,500**

These issues of a luxury women’s magazine feature fashion illustrations from the zenith of the Art Deco period, with the designs of the great couturiers Paul Poiret, Jeanne Lanvin, Worth, Georges Dœuillet, and Madeleine Vionnet depicted by leading artists, including George Barbier, André Marty, Charles Marin, Pierre Brissard, Siméon, and Benito. With a title that translates to “Journal of Good Taste” and a subscription price that equalled \$425 per year in today’s money, Lucien Vogel’s “Gazette du Bon Ton” was geared toward the elite women who wore custom-fitted designer clothes, changed dresses four or five times a day, vacationed in exotic locales, and regularly attended glittering balls. This elegant femme du monde is portrayed by the illustrators in dramatic vignettes displaying glorious couture. In addition to the fashion plates, there are articles on such timeless women’s magazine topics as hair styles, flirting, and prime honeymoon locales, as well as reviews of music and art. The “Gazette” was founded by publisher Lucien Vogel in 1912 as a luxury magazine, printed on heavy stock with copious richly colored illustrations. Publication was suspended in 1915, due to World War I, and resumed in 1920, continuing through 1925. Copies most frequently turn up in the marketplace for single or part years, and they are very frequently in lamentable condition. (ST12683-044)



From all of us at Phillip J. Pirages, our best wishes for a  
healthy and happy 2018.

# PHILLIP J. PIRAGES

*Fine Books and Manuscripts*

*1709 NE 27th Street, Suite G  
McMinnville, OR 97128*

*P: (503) 472-0476*

*F: (503) 472-5029*

*info@pirages.com*

*www.pirages.com*