

# PHILLIP J. PIRAGES

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One of the Most Beautiful Miniatures We Have Ever Offered for Sale

**1. AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS, WITH AN OUTSTANDING MINIATURE OF ST. SEBASTIAN. TEXT FROM SUFFRAGES, WITH A PRAYER IN FRENCH INVOKING PROTECTION AGAINST THE PLAGUE.** (France [perhaps Rennes?]: ca. 1435) 180 x 140 mm. (7 1/8 x 5 1/2"). Single column, verso with 14 lines in a large, fine gothic hand. Matted. Capitals struck with yellow, verso with a line-ender in pink, blue, and gilt with white tracery, recto with a four-line initial in blue with delicate white tracery on gilt ground and filled with red and blue leaves, A FULL BORDER of dense rinceau decoration, the penwork vines terminating in gilt bezants and red and blue flowers, each corner with a different flowering plant, including strawberries and red, blue, or pink flowers, A HALF PAGE MINIATURE DEPICTING THE ATTEMPTED MARTYRDOM OF ST. SEBASTIAN, framed in gilt and with an additional three-quarter frame of gold and blue bars surrounding the text and miniature. See: Walters II, 108; Diane E. Booton, "Manuscript, Market, and the Transition to Print in Late Medieval Brittany," pp. 53-58. ♦ Margins trimmed a little close to the border, one corner with just a hint of soiling and one small flower rubbed away, some of the gold bezants faintly dulled, but THE MINIATURE IN IMMACULATE CONDITION, seemingly as fresh and richly hued as the day it was painted. **\$16,000**



*With intense coloring and in a remarkable state of preservation, this exquisitely painted miniature features the "first" martyrdom of St. Sebastian, a scene rendered here in beautiful detail by an important French illuminator. As the accompanying prayer to this miniature suggests, St. Sebastian was invoked for protection against the plague, making him one of the most popular saints of the Medieval period. (Although he is invariably pictured as shot full of arrows, Sebastian did not die from these punctures,*

*but rather was nursed back to health by St. Irene. He then returned to serve the emperor, who delivered the second and final martyrdom, having him clubbed to death.) The present scene depicts the first attempted execution, with St. Sebastian on the right of the composition, naked but for a loincloth and tied to a tree. He twists his torso and head to the left toward two archers in colorful dress, their bows taut and with arrows ready to fly. The saint has already been shot six times, from the base of the*

neck to the knee, the shafts of the arrows protruding from the body in parallel lines. Two bunches of arrows lie on the ground, yet to be used. The sky is an intense dark blue, with thin golden rays reaching downward, a few of them touching the gilt halo of the saint. The miniature exhibits all the hallmarks of the illuminator known as the Master of Walters 221 (named for a fragmentary Book of Hours now at the Walters Art Museum), active in Western France during the second quarter of the 15th century. According to Booton, our artist was undoubtedly acquainted with the work of the Orléans Master (the main illuminator of the sumptuous Hours of Marguerite d'Orléans), with whom he shares several stylistic similarities; Randall also points out his indebtedness to the Rohan Master. Though clearly influenced by these illuminators, the Master of Walters 221 has a distinctive style, characterized especially by the use of heavily saturated color heightened with gold, three-dimensional molding, and close attention to detail. This miniature must surely be among his best works. The palette here is bold but well balanced; the composition is straightforward but full of tension, and the molding of the figures, faces, and cloth is superb. The artist has also put great care into the smallest of details, from the careful delineation of the archers' fingers, to the hint of rope used to tie the hands of the saint. With its memorable composition, its convincingly emotional and life-like figures, and its exceptional condition, this is one of the most outstanding miniatures we have ever offered for sale. For more illuminated manuscript leaves, please visit our website: <https://www.pirages.com/manuscripts.php>. (ST15938)



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

**2. A BEAUTIFUL ILLUMINATED MANUSCRIPT BREVIARY ON VELLUM IN LATIN, WITH FINE HISTORIATED INITIALS AND MINIATURE.** *USE OF PARIS.* (Paris: after or in 1398, and before ca. 1405) 195 x 135 mm. (7 3/4 x 5 1/4"). 587 leaves, COMPLETE, double column, 32 lines in a lovely gothic script (by more than one hand). A full list of contents available upon request. **Two volumes.** HANDSOME DARK RED MOROCCO BY W. H. SMITH AND SON (stamp signed "WHS" in gilt on rear turn-ins), covers semé with gilt fleurs-de-lys tools, gilt Celtic-inspired knot centerpieces, raised bands, spine compartments with rows of fleurs-de-lys, gilt titling, plain morocco turn-ins, vellum doublures and endleaves, all edges gilt. In fleece-lined slipcases. Rubrics in red, line-enders in blue, gold, and red, numerous one- or two-line initials in gold with dark blue penwork or bright blue with red penwork, a total of 19 three-line initials painted blue and pink on gold ground with ivy leaf extenders, three six- or seven-line initials similarly decorated, and NINE SIX- OR SEVEN-LINE HISTORIATED INITIALS AND ONE 10-LINE MINIATURE, THREE OF THESE WITH FULL RINCEAU BORDERS WITH DECORATIVE U-SHAPED BARS, each image with the figures portrayed against a tessellated background, the letter painted blue or pink on contrasting ground within a thin gold border. With a few contemporary and later notations and pen-trials; old bookseller's description tipped onto front free endpaper of volume I. Bernard





Quaritch, "Illuminated and other Manuscripts," 1931, no. 21. ♦ Bindings with very trivial imperfections, but especially lustrous and very fine. The full borders just slightly trimmed, the six Calendar leaves with small modern marginal repairs (text not affected), trivial rubbing to paint in a few places, the silver tarnished (as usual), burnished gold worn away in a few places, occasional small smudges to ink and other minor, mostly marginal blemishes, but generally showing few signs of use, and, in all, A LOVELY MANUSCRIPT, VERY CLEAN AND ATTRACTIVE, AND THE HISTORIATED INITIALS ESPECIALLY WELL PRESERVED. \$95,000

*This beautifully bound Breviary is both impressively voluminous and handsomely decorated, with an explosion of small gilt and painted initials, and ten figural scenes painted with remarkable skill. Although the historiated initials stand less than 30 mm. tall (or, in the case of the single miniature, 42 mm.) the level of detail—from the finely molded faces to the tessellated backgrounds that glisten like snakeskin—indicate they were executed by a highly competent atelier. All nine initials occur in volume I, with subjects that include five depictions of David in prayer or playing music (ff. 7r, 16v, 24r, 35r, and 42r); a fool with a staff (f. 29v); a scene with four tonsured clerics at a lectern (f. 49r); the*



*Father and Son in matching robes and haloes, seated and facing each other (f. 56v); and a holy man censuring an altar, as God looks down from a cloudburst (f. 77r). Volume I also contains a miniature of the Trinity, depicting God the Father, seated and supporting a crucified Christ, while a dove (the Holy Spirit) gracefully descends from the Father's mouth to the Son. The scene is adored by a kneeling cleric dressed in red-tinged robes, a white surplice, and a long amice. Dr. Patricia Stirnemann initially proposed the intriguing possibility that the cleric might be (pseudo) cardinal Pierre de Fétigny (d. 1392), apostolic protonotary and canon of Paris, who was named cardinal by the anti-pope Clement VII in 1383; however, his dress does not seem to indicate the rank of cardinal, and thus this identification remains uncertain. The excellence of the historiation and the fine quality of the hand alone make it likely to have originated in Paris, and the contents further connect it to the Benedictine abbey of St. Germain des Prés, particularly because of the presence in the Sanctorale of a major initial for the feast of St. Germain (or*



*Germanus), the only initial of its type in the entire Sanctorale. The earliest proposed date for this manuscript is 1398, the year of the donation by Jean de Karoulay, canon of Notre-Dame, to the diocese of Paris for the celebration of the feast of St. Ivo (or Yves). The proposed date for the completion of work on this Breviary, ca. 1405, is suggested by the style of the decoration, which includes tessellation in the backgrounds of the historiated initials, and floral sprays in the borders of a particular type. (We are grateful to Dr. Stirnemann for this dating, and to Dr. Consuelo Dutschke for her thorough work on the manuscript's contents and localization.) We could not find a record of our Breviary at auction, but it appeared (as item no. 21, priced at £110) in Quaritch's important 1931 catalogue of*

"Illuminated and other manuscripts," where it is described as "beautifully written" and featuring "very delicate miniatures with elegant ivy-leaf borders." The extremely well-preserved state of the manuscript makes it clear that this book was lovingly cared for by its previous owners for generations. For more complete manuscripts, [click here](#). (ST15198a)

Previously Owned by Hornby's Sister, who had Assisted at the Press



**3. (ASHENDENE PRESS). THE SONG-STORY OF AUCASSIN AND NICOLETTE.** (Chelsea: Ashendene Press, 1900) 170 x 110 mm. (6 5/8 x 4 1/4"). 4 p.l., lxxi, [i] pp. Done into English by Andrew Lang. No. XVI OF 40 COPIES. Original holland-backed boards, paper label, uncut edges. Printer's device at beginning and end, full woodcut border of flowering vines printed in reverse at beginning of text. Hornby 11; Franklin, p. 235. ♦Paper label with a tiny tear (no loss), a hint of soil to covers, but still very fine, and A **FLAWLESS COPY INTERNALLY. \$5,500**

*This is a distinctive and quite rare early Ashendene Press item with a special association. The 40 copies were intended for private circulation, but apparently "one or two" copies were sold, making this the first Ashendene work that could be purchased. It was also the first book printed at Shelley House and the last to be printed on Hornby's original Albion Press. It is the first of two works in Fell pica type, a face much more like the Kelmscott Golden than the Subiaco that would be adopted by Hornby two years later, and the*

*book as a whole is probably the work from the press that most resembles Morris' books and that reminds one most vividly of Morris' influence on Hornby. Although not indicated by bookplate or inscription, this volume belonged to Hornby's sister, Catherine Gwendoline Hornby (1871-1956), who had assisted Hornby with his press before the move to Shelley House, and remained in the hands of her descendants until the present day. This fragile strictly-limited early Ashendene is, of course, very difficult to get in any condition. For more Private Press books, [click here](#). (ST14906)*

### A Binding that Provides an Atmospheric Introduction to Sherlock Holmes' Stories, Complete with a Gray Blanket of Victorian Fog

**4. (BINDINGS - CLEMENTS). DOYLE, ARTHUR CONAN. ADVENTURES OF SHERLOCK HOLMES.** (London: [Printed in Oxford by The Senecio Press for] The Land Press, 1988) 273 x 198 mm. (10 3/4 x 7 3/4"). [vi pp.], 239 pp., colophon No. 9 OF 150 COPIES. **BOLD GRAY MOROCCO BY JEFF CLEMENTS** (signed in colophon). WITH **GEOMETRIC BLUE AND BROWN MOROCCO AND SNAKESKIN INLAYS** separated by dark gray and orange rules,



title embossed at tail of smooth spine, all edges silvered. In a dark blue buckram clamshell box with a morocco label. With a hitherto unpublished frontispiece portrait of Holmes and 104 in-text illustrations by Sidney Paget from the original illustrations in "The Strand" magazine. ♦In mint condition. **\$2,750**

*This handsome private press edition of the original 12 "case histories" of the famous sleuth comes in a fine binding described by the binder as providing "a relationship between disorder and discovery," as well as containing "significant symbolic*

This edition of 150 copies has been typeset by Gloucester Typesetting Services and printed by The Senecio Press, Charlbury, Oxford. It is set in Monotype Baskerville type and printed on Mohawk acid free text paper.

Jeff Clements, Angela James, Denise Lubett and John Pearson each designed a binding for this book.

This is copy number 9

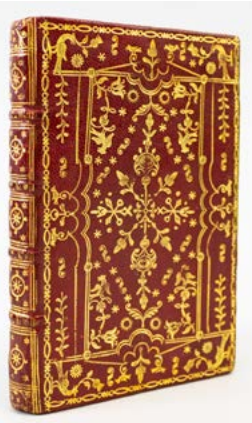
here signed by the binder.



references" in its abstract design. Complete with the illustrations first printed in "The Strand Magazine" from July 1891 to June 1892, the stories here include classic adventures such as "The Red Headed League," "The Speckled Band," "A Case of Identity," and the first Sherlockian tale of them all, "A Scandal In Bohemia." The Land Press commissioned four distinguished modern binders to provide coverings inspired by the contents, and the present copy was bound by a former president of Designer Bookbinders, former head of the Faculty of Art and Design at the University of the West of England from 1984 to 1988, and recipient of an MBE for services to Bookbinding (2007). Jeff Clements (b. 1934) says of his design choices for this work: "Colour is an important factor; blue for clarity of purpose, grey for uncertainty and brown for the spirit of the age in which the stories are set (e.g. panelling, furnishings, clothes and cigars.) The focus of the design is set on the front cover with the oblique intersecting forms disappearing

beneath the grey blanket of Victorian fog and including an inset of exotic leather which relates to one story in particular but also the many disguises of Holmes himself. It can be said that the binding provides an atmospheric introduction to these famous stories rather than illustrating a particular aspect." (ST14378a)

**5. (BINDINGS - COTTAGE ROOF). RIDER, CARDANUS. RIDER'S BRITISH MERLIN: FOR THE YEAR OF OUR LORD GOD 1755.** (London: Printed by R. Nutt, for the Company of Stationers, 1755) 125 x 80 mm. (5 x 3 1/8"). [24] leaves of text. FINE CONTEMPORARY RED MOROCCO, EXUBERANTLY GILT IN A COTTAGE ROOF DESIGN, large central fleuron of acorn and lancet tools within a lozenge of small tools, this enclosed by an architectural "cottage roof" frame, the whole surrounded by lozenge-and-bead roll border and various bird and floral tools, raised bands,



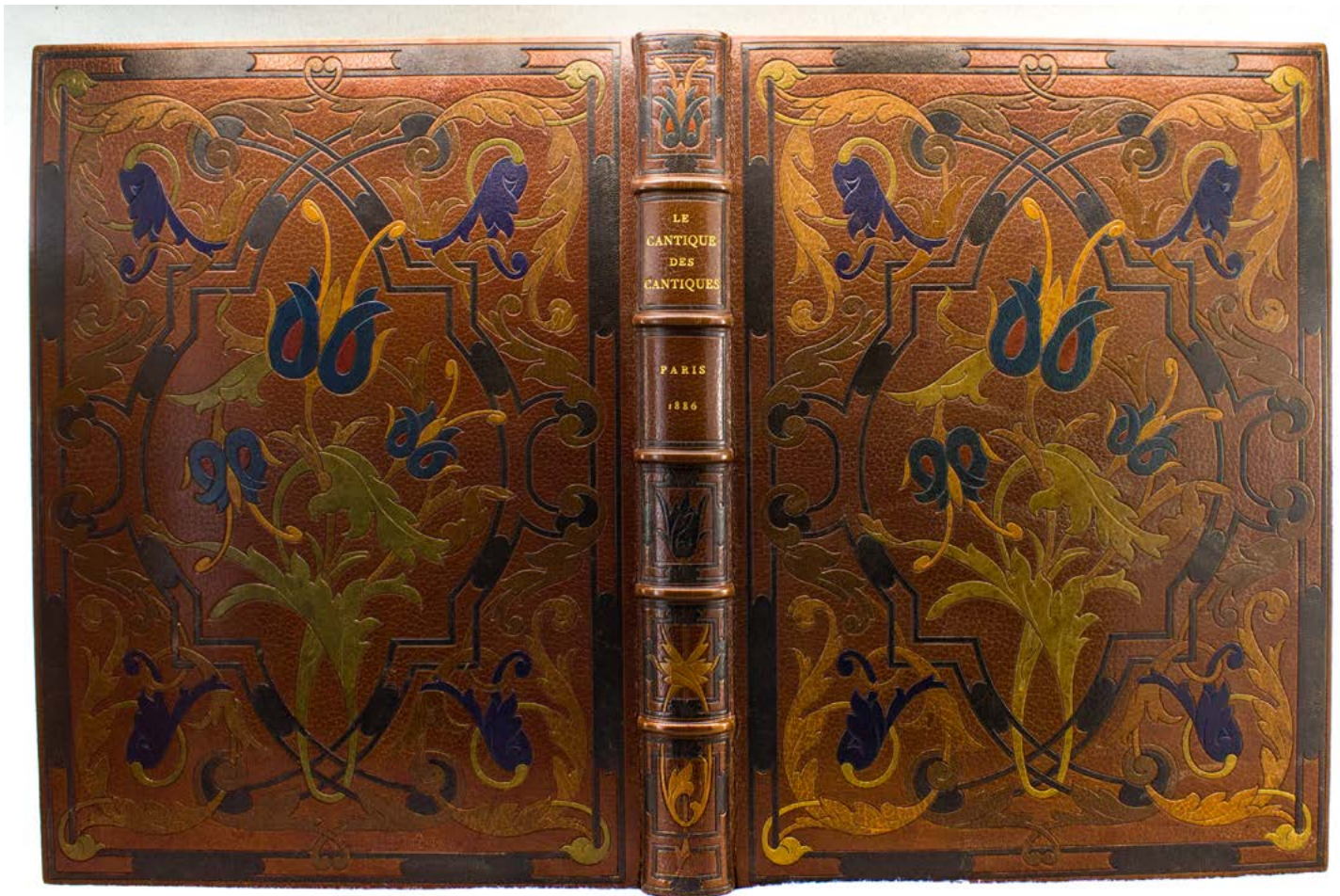
spine gilt in compartments adorned with stars, embossed gilt endpapers by Matheus Maerckli (Mathias Merckl) of Augsburg, all edges gilt. With a woodcut of "Anatomical Man" showing the zodiac signs that govern various body parts. Additional blank sheets of contemporary paper bound before and after text, and one or two blank leaves between each calendar leaf, provided for personal notes. For the binding: Foot, "The Henry Davis Gift" II, 187. ♦ A short abrasion along the edge of front board, otherwise AN OUTSTANDING COPY that looks like new inside and out. **\$1,900**

Issued annually from 1656 until the early 19th century, "Rider's British Merlin" was the almanac of choice for English gentlemen, and came pocket-sized and handsomely bound, as here. The "Merlin" is believed to be the invention of physician and astrologer Richard Saunders (1613-ca. 1675), who rearranged (most of) the letters of his name to create the anagram "Cardanus Rider." Saunders' professions jibe with the advice offered in the almanac, which notes phases of the moon and important astronomical phenomena, such as eclipses and comets, along with the usual medical, meteorological, and agricultural recommendations, important dates of feasts and festivals, etc. The "Cottage Roof" style takes its name from the oblique elements of the central panel strapwork, which resemble the raked roof of a cottage. The design enjoyed a strong vogue during the early part of the Restoration, when the "Merlin" was first published, and it continued to be used on the company's almanacs into the late 18th century, perhaps an early example of "branding" a product. No notes were made on the several blank pages provided for that purpose here, and our almanac was apparently never used, as it has come down to us in virtually mint condition. (ST15102)

### A Striking Giant Folio "La Flore Ornamentale" Binding, This Being the Unique Copy for the Illustrator

**6. (BINDINGS - MARIUS MICHEL THE YOUNGER). BIDA, ALEXANDRE, Illustrator. LE CANTIQUÉ DES CANTIQUES.** (Paris: Librairie Hachette, 1886) 514 x 381 mm. (20 1/4 x 15"). 1 p.l. (half title), 38, [4] pp. "EXEMPLAIRE RESERVE," THE ARTIST'S COPY. MARVELOUS DARK BROWN MOROCCO INLAID IN THE "FLORE ORNAMENTALE" STYLE BY HENRI MARIUS MICHEL (stamp-signed on front turn-in), covers with an all-over design of entwined floral and foliate sprays incorporating many morocco inlays in shades of brown, tan, orange, navy, teal, and red, raised bands, spine compartments similarly inlaid with floral and foliate designs, turn-ins tooled with multiple gilt rules, silk brocade endleaves woven in a multi-color millefleurs pattern, all edges gilt. In the

original morocco-trimmed chemise and matching slipcase. WITH 119 ILLUSTRATIONS, comprised of 25 plates and initials, all with extra proofs in three states; three tailpieces and an extra title, each of these with additional proofs in three states; and publisher's vignette with extra proof in two states, all by Edmond Heouin and Emile Boilvin after Bida (the as-issued plates and initials with [somewhat foxed] captioned tissue guards). Carteret IV, 87. ♦Faint, never serious foxing on perhaps half the leaves, otherwise A VERY FINE COPY, the leaves clean and fresh with vast margins, and THE MAGNIFICENT BINDING LUSTROUS AND UNWORN. \$29,000



This is among the most impressive examples one will ever see of Marius Michel the younger's ground-breaking and influential "La Flore Ornamentale" bindings, covering here a unique copy of a monumental edition of the "Song of Songs." Considered the best binder of his generation as well as the founder of modern French bookbinding, Henri Marius Michel (1846-1925) began his career in the atelier established by his father Jean in Paris in 1849, where they produced distinguished work in the prevailing historical styles for two decades. After the father's death in 1890, the firm came to even greater prominence when Henri began producing bindings in a completely new and original style that did nothing less than change the course of modern bookbinding in France. According to Duncan & De Bartha, Henri believed passionately "that bookbinding needed a new vocabulary of ornamentation in order to express the mood and spirit of contemporary authors." The "vocabulary of ornamentation" he developed was based on nature, the revolutionary "La Flore Ornamentale" style that he unveiled at the 1878 International Exposition. Marius Michel fils was at first viewed as impudent and rebellious, and his work was objected to on theoretical grounds as being too much like "art," and too little like a product of the binder's craft. But, in the words of Duncan & De Bartha, "the young man's fervent convictions, as well as his superb technical skills, as both a binder and a gilder, won him an increasing number of supporters. By 1885 his designs were seen as a viable alternative to traditional bindings for certain books." Other binders began to imitate his approach, but Marius Michel the younger was the "undisputed leader of the new movement, [his] incomparable technique, harmonious selection of color, and infinite variety of plant motifs [placing] his work above those of his contemporaries." Our unique copy of this luxury edition of the "Song of Songs" was reserved especially for artist Alexandre Bida, and was augmented with nearly 100 additional proofs done on various papers. A pupil of Eugène Delacroix, Bida (1813-95) was a painter of the Romantic school who became a master of Orientalism, a term used by art historians for the imitation or

depiction of aspects of Middle Eastern and East Asian culture by artists from the West. Notable recent exhibitions of his work have been held at the Musée d'Art et d'Histoire du Judaïsme in Paris in March of 2012 ("Les Juifs dans l'Orientalisme") and at the National Gallery of Art in April of 2013 ("Orientalism: A Selection of Prints and Drawings"). In addition to the volume reserved for Bida, 10 special copies of this edition were printed on Chine, and ABPC and Rare Book Hub describe auctions between 1987 and 2015 in which such copies in Marius Michel bindings similar to ours were sold (for as much as \$35,200 and \$40,600, including buyer's premiums). (ST12786)

## A Rare Unsophisticated Contemporary Copy With Fine 18th Century Provenance, In an Oxford "Centre-Piece" Binding

**7. (BINDINGS - OXFORD CALF). RAINOLDS, JOHN.** *THE SUMME OF THE CONFERENCE BETWENE JOHN RAINOLDES AND JOHN HART: TOUCHING THE HEAD AND THE FAITH OF THE CHURCH.* (London: [Printed by John Wolfe] impensis Geor. Bishop, 1584) 203 x 146 mm. (8 x 5 3/4"). 674, 659-750 (i.e., 764) pp. FIRST EDITION. A FINE CONTEMPORARY OXFORD BINDING OF DARK BROWN CALF, covers with blind-ruled borders and with large blind-tooled oval medallion at center, hand-rubricated printer's waste pastedowns, remnants of the original cloth ties. Title page with ink signature of Lyonel Tolmach [Lionel Tollemache], and front pastedown with note in his hand, "Brought from Woodhey Oct. 1741." Milward 220; STC 20626; ESTC S115546. For the binding: David Pearson, "English Centre-piece Bookbindings 1560-1640" in "Eloquent Witnesses," pp. 107-26. ♦Half a dozen tiny wormholes to joints and spine, and a couple of small rough patches from insect activity on front cover, other minor defects, but AN EXTREMELY APPEALING COPY, clean and crisp internally with only the most trivial imperfections, in a sturdy, scarcely worn, entirely unsophisticated binding with excellent impressions of the stamps. **\$5,500**



*Offered here in a rarely seen unsophisticated contemporary Oxford binding that is quite representative of its time and place, this is an uncommon copy of a substantial 16th century imprint recording one of an ongoing series of debates between a Protestant and a Catholic divine in Elizabethan times, with the purpose of demonstrating the open-mindedness of the sovereign. This apparent liberality did not, of course, extend to the possibility that the Catholic cause would be allowed to triumph; rather, it was hoped that the papist would see the light, recant, and accept the clemency of the queen. In the present work, Catholic John Hart, educated and ordained a priest at the English Catholic stronghold of Douai in France, faces an Oxford don, John Rainolds (1549-1607), best known as the most important member of the team of translators employed by King James to produce the Authorized Version of the Bible. This record of their debate—in which Rainolds, unsurprisingly, prevailed—was republished a number of times (ESTC lists five printings in English and two in Latin). Our binding is in the most popular English style of the last quarter of the 16th century, which David Pearson calls the "centre-piece" binding. The ornate arabesque medallion used on our boards is based on Islamic designs, and Pearson has identified this pattern as one "used in Oxford from about 1570 onwards" ("Eloquent*

*Witnesses," pp. 117-18 and fig. 5, #1-2). The cover design, plain spine with raised bands, and printed waste endpapers are characteristic of Oxford bindings of the period. It is the kind of simple but sturdy binding that would be favored by an academic able to afford more than a cheap limp vellum binding but not wishing to pay for such fripperies as gilt tooling. As Pearson notes, plain leather bindings were uncommon in England before 1600. Former owner Lionel Tollemache, 4th Earl of Dysart (1708-70), was a Scottish nobleman who came into an impressive inheritance at age 19 that included two of the great stately homes of England, Ham House in Surrey (where the library is now the bar in an exclusive hotel) and Helmingham Hall in Suffolk, owned by the Tollemache family from 1480 until the present. (ST14952)*

## A Flamboyant Onlaid Morocco Presentation Binding from Elkanah Settle

**8. (BINDINGS). SETTLE, ELKANAH.** *THE VIRGIN PROPHETESS: OR, THE FATE OF TROY, AN OPERA, PERFORM'D AT THE THEATRE ROYAL BY HIS MAJESTY'S SERVANTS.* (London: Printed for A. Roper and R. Basset, 1701) 244 x 186 mm (9 5/8 x 7 3/8"). 6 p.l., 42 pp. (lacking advertisement leaf). VERY FLAMBOYANT CONTEMPORARY BLACK MOROCCO, COVERS WITH LARGE, EXUBERANTLY DECORATED ONLAID SECTIONS OF RED AND CITRON MOROCCO in the form of cornerpieces and very large cusped centerpiece featuring gilt stamps of flowers, acorns,



scrollwork, and urns, all surrounded by a roll-tooled border, raised bands, spine gilt-stamped in compartments, marbled endpapers, all edges gilt. In a modern green cloth chemise and a matching quarter morocco slipcase. Title page illuminated (by the binder?) with gilt floral roll and thistle cornerpieces. Front pastedown with bookplate of Frank Fletcher; front free endpaper with bookplate of Robert S. Pirie. Pforzheimer 871. ♦Minor wear to joints and with small losses to the onlaid morocco (all difficult to notice amidst the riot of decoration), minor soiling to title and a few other leaves, one small tea(?) stain affecting two adjacent leaves, other tiny imperfections internally, but the text beautifully clean and fresh, and THE DAZZLING BINDING IN REMARKABLY PLEASING CONDITION. **\$18,000**

*This magnificent binding, exhibiting a self-consciously vigorous design, was commissioned by the author, who was known both for visually impressive stage productions and for currying favor by presenting beautifully bound copies of his works to important figures. (One likely recipient of such a gift was the man to whom this work is dedicated, wealthy financier Sir Charles Duncombe, ca. 1648-1711.) A prolific playwright who tumbled easily into controversy, Elkanah Settle (1648-1724) aroused the ire of Dryden and Pope, and is castigated in the "Dunciad." His competitors may have been too harsh, because DNB asserts that "Settle was undoubtedly a central figure in the Restoration theatre, his talent for producing spectacular and elaborately staged plays being particularly well suited to the contemporary vogue for heroic and operatic drama." The present tragic opera tells of the siege of Troy, focusing on the Trojan princess and prophetess Cassandra, whose warnings fell on deaf ears. DNB notes that its 1701 production was a "highly extravagant visual display" that "maximized its location with a series of spectacular scenes involving prospects of Troy in flames." The extravagance of decoration on our binding would suggest that Settle's taste for display extended to book coverings. Even apart from the sensational binding, this is a luxurious copy, printed damp on thick paper with immense margins. The present copy comes from the collection of Robert S. Pirie (1934-2015), an extremely successful lawyer and investment banker who amassed the finest library of 16th and 17th century English literature in private hands during his lifetime. In 1984, he was elected one of the 40 members of the Roxburghe Club, the world's oldest society of bibliophiles. (ST13047)*

## An Important Association Copy

**9. COWLEY, ABRAHAM.** *THE WORKS OF MR ABRAHAM COWLEY.* (London: Printed by J. M. for Henry Herringman, 1668) 290 x 183 mm. (11 1/2 x 7 1/4"). 22 p.l., 41, [1], 80, [4], 70 [i.e. 68], 154, 23, [1] 148 pp. FIRST COLLECTED EDITION, FIRST PRINTING (without the errata slip added quite late into the first printing, according to Perkin). Contemporary sprinkled calf, rebaced with most of original spine laid on, raised bands, spine compartments intricately tooled in gilt, red morocco label (two repaired patches on the front cover and one on rear). Frontispiece portrait of the author, title with printer's device, headpieces to each new section. Three sections with separate title pages as called for in Perkin. A PRESENTATION COPY FROM COWLEY'S BROTHER, with his signed inscription to John Farington dated Feb 7, 1668-9 on the front free endpaper; front pastedown with the bookplate of Sir Thomas Miller, Baronet; front free endpaper with the bookplate of Robert S. Pirie. Perkin B1; Wing C-6649 (conflating first and second printing); ESTC R9310. ♦Corners slightly rubbed, but the restored binding with little wear. Half-inch ink stain obscuring a dozen words over three leaves, two leaves rather wrinkled and smudged around the edges, probably during printing (text unaffected), other insignificant imperfections, otherwise an excellent copy internally, unusually clean and fresh with ample margins. **\$2,500**

*This is a significant association copy of the first edition of the collected works of one of the most precocious poets in the annals of English literature. Cowley (1616-67) was producing poetic works of inexplicable sophistication before he had settled into puberty; he published his first volume of verse at 15; and he went on to become one of the most popular poets of his day. Cowley was a staunch royalist who served*

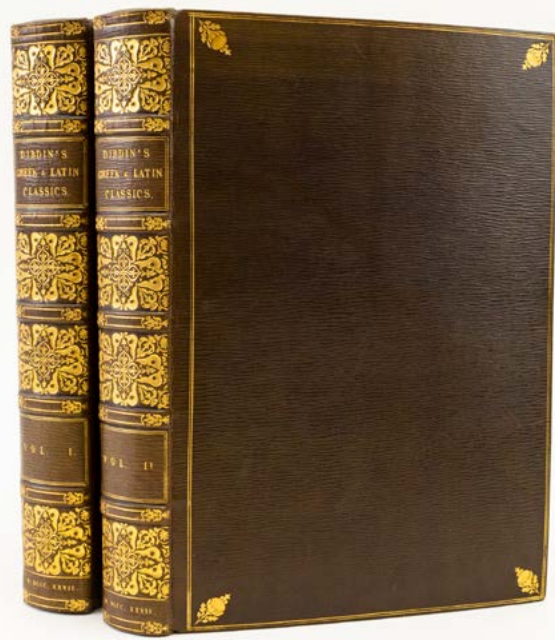




in the exiled court of Charles I's queen, Henrietta Maria, where he helped to encode and decipher messages sent between the monarchy's supporters, including the royal couple themselves. Despite having been arrested and imprisoned as a royalist agent at one point, Cowley escaped the Cromwell years largely unscathed and retired to the countryside in 1663. Upon his death, Cowley was not only given the extraordinary honor of burial in Westminster Abbey (noted by the DNB as "the most lavish funeral which had ever been given to a mere man of letters in England") but was also afforded a privileged spot next to the graves of Spenser and Chaucer. Cowley's influence on contemporary poetry was demonstrably deep; his funerary monument refers to him as "the English Virgil," and Perkin asserts that "[Cowley's] fame as a poet exceeded even that of Milton" during the waning years of the Restoration. Our first collected edition of Cowley's work was compiled by his friend and literary executor Thomas Sprat and published the year following the author's death. It includes reprints of his most popular works, among them "Poems" (which contained both "Davideis" and "Pindaric Odes"), "Verses," and "The Mistress," several lesser-known prose essays and poems (including one on Cromwell's government), and some hitherto unpublished material including his "Several Discourses by Way of Essays in Verse and Prose." Thomas Cowley, whose presentation inscription distinguishes this copy as being particularly desirable, was the executor and sole heir of his brother Abraham. It is likely that the recipient was John Farington, a gentleman connected to the family of Sir Thomas Miller, 1st baronet of Chichester, by both rank and marriage. John Farington the elder (ca. 1609-80) and Sir Thomas Miller (ca. 1635-1705) both served as MPs in the House of Commons for Chichester after the Restoration. Parliamentary records note that a John Farington married Miller's daughter, though whether this refers to John the elder or one of his sons is unclear. (ST13039e)

## The Wardington Copy of Dibdin's Standard Guide to the Classics, In Handsome Early 20th Century Straight-Grain Morocco

**10. DIBDIN, THOMAS FROGNALL. AN INTRODUCTION TO THE KNOWLEDGE OF RARE AND VALUABLE EDITIONS OF THE GREEK AND LATIN CLASSICS.** (London: Printed for Harding & Lepard, 1827) 292 x 197 mm. (11 1/2 x 7 3/4"). **Two volumes.** Fourth Edition. HANDSOME EARLY 20TH CENTURY BROWN STRAIGHT-GRAIN MOROCCO, covers with

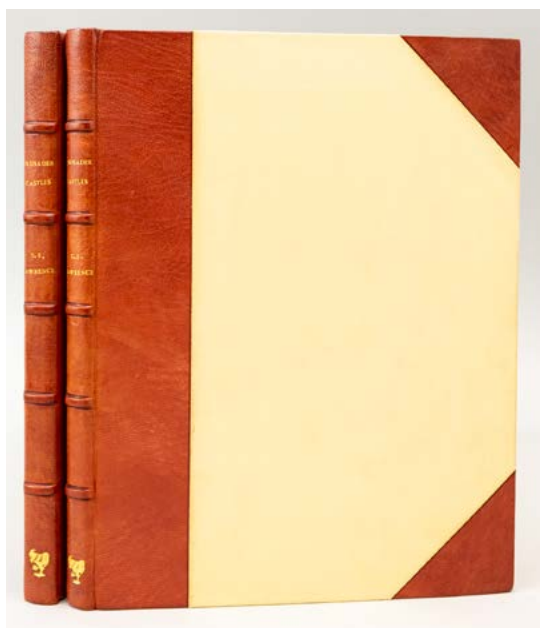


with gilt double fillet border, fleuron cornerpieces, raised bands, spines richly gilt with panels dominated by a bold and complex quatrefoil incorporating spade-like tools and with palmette cornerpieces, turn-ins with two gilt fillets, marbled endpapers, all edges gilt. With a facsimile of Greek and Latin text from the Complutensian Polyglot and volume I with a specimen leaf laid down, as called for (the leaf taken from the 1826 Pickering Diamond miniature edition of the New Testament). A Large Paper Copy. Front pastedowns with engraved armorial bookplate of John William Pease; rear pastedown with vellum armorial bookplate of Lord Wardington. Lowndes I, 639; Brunet II, 684 («Édition la plus complète et la meilleure»); Graesse I, 382. ♦A touch of rubbing to tail edge of boards, one leaf with a thin band of soiling along four inches of the fore edge, light glue stain at lower corner of specimen leaf, endpapers with faint fox spots (isolated minor foxing elsewhere), other trivial imperfections, but generally A VERY FINE COPY, the text clean and fresh, with vast margins, and the decorative bindings with no significant wear. **\$3,900**

This is the extremely attractive Wardington copy of the fourth and best edition of this quotable bibliographical classic. It is more heavily weighted than the earlier printings toward the Bible and the early Church Fathers and, because of the presence of the Pickering specimen leaf, it also qualifies as the earliest example to our knowledge of a leaf book. This was Dibdin's first work as a bibliographer, and it quickly became the standard guide in English to editions of the classics. Its favorable notice brought him a position as Lord Spencer's librarian, along with ecclesiastical preferment, and he was consequently allowed to pursue his bibliographic career without financial worries. Spencer invited him not only to catalogue, but also to add to, the library at Althorp, and Dibdin (1776-1847) turned it into the finest library in private hands in England. Our impressive Large Paper Copy comes from another of England's fine private libraries, the collection of Lord Wardington (1924-2005), who was, successively, Chairman, Vice-President, and then President of the Friends of the British Library. His grandfather, John William Pease, was

a member of the Northumberland banking and business family who amassed a substantial library, and Lord Wardington added greatly to it, particularly important Bibles and atlases. The Wardington sales at Sotheby's in London were major bibliophilic events in 2005 and 2006. (ST12282)

**11. (GOLDEN COCKEREL PRESS). LAWRENCE, T. E. CRUSADER CASTLES.** (London: Golden Cockerel Press, 1936) 255 x 192 mm. (10 x 7 1/2"). **Two volumes.** With a foreword by A. W. Lawrence in volume I and a preface by Mrs. Lawrence in volume II. No. 299 OF 1,000 COPIES printed on paper. Original terra cotta half morocco over wheat-colored linen by Sangorski & Sutcliffe (stamp-signed on front pastedown), raised bands, spines with gilt titling and printer's device. With frontispiece photograph of Lawrence and his brothers; with plates showing 165 reproductions of black and white photographs, drawings, and plans; and with two folding maps of Palestine in an envelope laid in at the rear of volume I (as issued). Printed in Perpetua type. Chanticleer 112; Cave & Manson, pp. 119-20. ♦Two corners just slightly bumped, a couple of negligible smudges to cloth, trivial internal imperfections, but AN ESPECIALLY FINE COPY, extraordinarily clean, fresh, and bright inside and out. **\$2,750**



*Published the year after the author's death, this is the first printing of Lawrence's final examination thesis submitted to Jesus College, Oxford in 1910 under the more academic title "The Influence of the Crusades on European Military Architecture to the End of the Twelfth Century." Lawrence travelled to all the major castles in England, Wales, France, Syria, and northern Palestine, and his lifelong affection for the Middle East began during these explorations. Volume I contains the thesis, for which he was awarded a first class degree in modern history, and volume II the letters he wrote to his mother, Sarah Lawrence, while on his research trips. Lawrence (1888-1935), known popularly as Lawrence of Arabia, was a national hero in Britain; the DNB notes that at his death, "there were rumours that Lawrence had not died, but had withdrawn into an Arthurian limbo from which he would emerge to assist an imperilled nation." Founded in 1920 with the intention to print fine editions of important well-known books as well as new literary works of merit from young authors, the Golden Cockerel Press was purchased in 1924 by the illustrator and wood-engraver Robert Gibbings. "Under his direction," says Cave, the Press was "transformed into the principal vehicle for the renaissance of wood-engraved book illustration that took place in the years between the wars." Cave and Manson disclose that for the present title, editors had wanted*

*to use the wood engravings for which the press was renowned and which would have contributed to the beauty of the book, but they were thwarted by the Lawrence family's insistence on using collotype reproductions of Lawrence's photographs and drawings. A. W. Lawrence, brother and executor of the author, notes that at his urging, departures had been made "from the Golden Cockerel concept of book production. The Press wishes it to be appreciated that it does not advocate this treatment, and has agreed to issue the book in this way only with reluctance." Despite this apology, the well-printed and well-bound book has always been regarded as a pleasing and popular item in the Golden Cockerel corpus. The light-colored linen used for the binding has a tendency to soil very easily; the present virtually immaculate copy is less affected than any we have seen. (ST15013)*

## An Early Work on the Birthplace of Golf, Untrimmed in the Original Boards

**12. (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. **\$3,600**



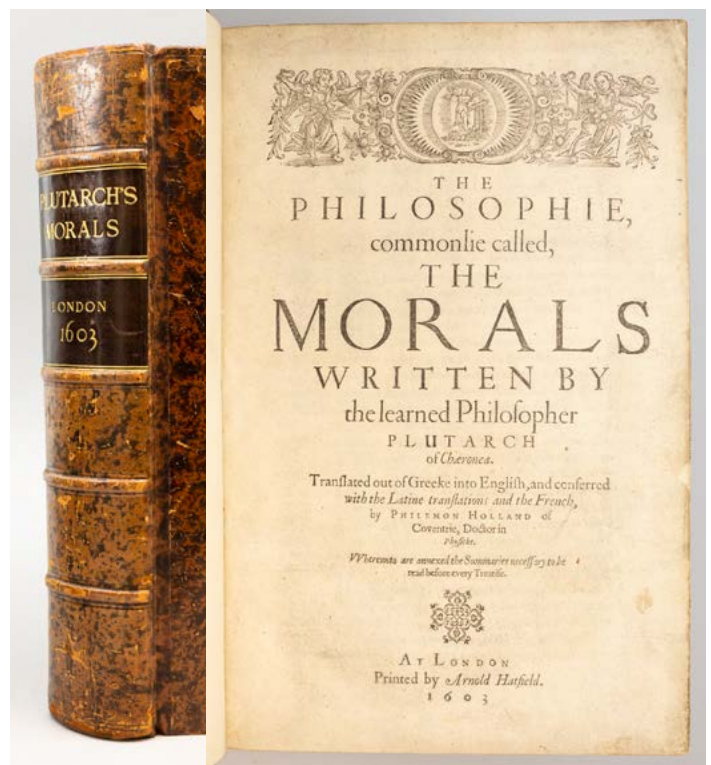
This is an invaluable early book on the history of St. Andrews in general and more specifically on St. Andrews as the home of the game of golf, offered here in the publisher's original boards. Among other things, the final chapter, entitled "The Company of Golfers," gives a short history of golf, provides "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). (ST12145)

## The Garden Copy of the First English Edition of Plutarch's "Morals"

**13. HOLLAND, PHILEMON, Translator. PLUTARCH. THE PHILOSOPHIE, COMMONLIE CALLED, THE MORALS.** (London: Printed by Arnold Hatfield, 1603) 330 x 215 mm. (13 x 8 1/2"). 4 p.l., 1363, [1] pp., [32] leaves (including errata). Translated by Philemon Holland. First Complete Edition in English. Mottled calf by Riviere & Son (stamp-signed on verso of front free endpaper) raised bands, two brown morocco labels, marbled endpapers, all edges gilt (rebacked, preserving original backstrip). Woodcut initials and headpieces. Rear pastedown with armorial bookplate of American travel writer James Hale Bates (1845-1901) and with the ex-libris of the Garden Collection, both pasted in upside down (see below). STC 20063; ESTC S115981; Harris, p. 116; Lowndes III, 1891. ♦Extremities a bit rubbed, spine somewhat cracked and with half a dozen small abrasions, but the well-executed sympathetic binding quite sound and very pleasing. First and last leaves lightly soiled, title page with small chip to fore edge, occasional mild yellowing or minor marginal foxing, isolated rust spots, a couple of trivial paper flaws, but clearly a fine copy internally—clean, fresh, and altogether pleasing. **\$8,500**

This is an excellent copy, with distinguished provenance, of an important text that was part of a memorable series of Elizabethan translations. The "Moralia"—various writings of Plutarch exclusive of his famous "Parallel Lives" of the Greeks and Romans—deal with such diverse topics as fortune, exile, animal intelligence, health, advice for newlyweds, the education of children, benefitting from one's enemies, the value of having few or many friends, how to recognize a flatterer, and many other topics that give scholars insight into Greco-Roman society and obscure cults. Although individual treatises had been previously translated into English, this is the first translation of the entire sequence of essays that make up the "Moralia." The value of the collection is enhanced by the fact that Plutarch borrows liberally from lost Greek works, some of which would otherwise be unknown to us. The great Elizabethan translator Philemon Holland (1552-1637) was a physician whose love of the classics prompted a devotion to rendering ancient authors into the language of Shakespeare. His output was prodigious. His first project was a translation of the Roman historian Livy, published in 1600; the next year, Holland tackled Pliny's massive "Natural History." He also created English versions of the historical works of Suetonius and (in the same year as "Morals") Ammianus Marcellinus. The modern provenance here is outstanding. It is not too much to say that the collection of The Garden Ltd., assembled by Haven O'More with funding from Michael Davis, was the most outstanding library of notable books put together in America in the second half of the 20th century. When it was auctioned by Sotheby's in 1989, the sale brought in \$16.2 million. The library included high spots from all periods (the four Shakespeare folios, the first of "Don Quixote," and Blake's "Songs of Innocence and Experience" brought in more than \$5 million alone), and the collection was breathtaking in its impeccable condition. We can find no reason for



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*the unusual position of the bookplates; perhaps the first owner unknowingly had the book upside down when affixing the bookplate, and the second just decided to keep the marks of provenance together. The Holland Plutarch appears with some regularity in the marketplace, but it is usually in notably unappealing condition. (ST14951)*

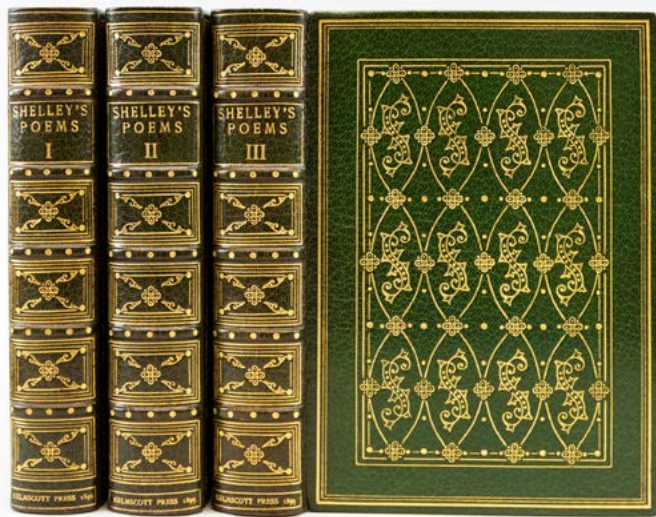
**14. (INCUNABULA). PAULUS VENETUS. EXPOSITIO IN LIBROS POSTERIORUM ARISTOTELIS.** (Venice: Guilelmus Anima Mia, Tridinensis, 11 August, 1486) 327 x 216 mm. (12 7/8 x 8 1/2"). 116 (of 118) leaves, lacking initial and terminal blanks (two additional leaves tipped in at the back containing a manuscript table of contents in a late 15th or early 16th century hand). Double column, 70 lines of text in gothic type. Original oak boards backed by modern white pigskin, raised bands, remnants of clasps. Lacking original pastedowns. In a marbled paper folding box backed with green morocco. Neat, brief contemporary marginalia by two hands in red and black, mostly confined to the first 50 leaves (one of these hands probably by the creator of the "Tabula" at the back); 19th century English ink ownership inscriptions by John W. Puricelle (or Duricelle) at front and back, the latter translating (with errors) the colophon and documenting the purchase of this volume in Paris on Quai des Augustins on 9 October 1869. Goff P-214; BMC V, 410. ♦Rear board with thin five-inch crack starting at head, opening leaf with shallow chip at fore edge, first gathering slightly thumbbed, occasional minor foxing or ink smudges, otherwise an excellent copy, the binding scarcely worn, and the leaves generally clean and still crisp enough that they crackle when you turn them. **\$9,500**



*The first work independently printed by Anima Mia, this is an important commentary on Aristotle's "Posterior Analytics" by the leading logician of the Middle Ages. Scholastic philosopher Paul of Venice (1368-1428) was an Augustinian hermit and the period's foremost authority on Aristotle, producing seven expositions on the philosopher's works. Here, he discusses a portion of the great treatise "Organon" that examines how we demonstrate truth and define the nature of things using logic. The Latin text of Aristotle's work, translated by Jacobus de Venetia, is also included. This commentary was first printed by Venetian Theodorus de Reynsburch in 1477, and ours is the third of five incunabular editions (all printed in Venice) listed by Goff. Our printer identifies himself in the colophon as "Guiliermus de monteferrato tridinenses" (i.e., William of Trino, a municipality in the Duchy of Monferrato in the Italian Piedmont region). But he also called himself Anima Mia ("My Soul") and is identified that way by Goff and BMC. Active from 1485-99 and first noted by BMC as the partner of Antonello di Barasconi in 1485, he appears here for the first time under his sole imprint. He produced just over 30 works, mostly on his own, issuing texts in a variety of fields including theology, grammar, logic, scholasticism, the classics, and science intended for an unusually wide range of humanist and student readers. The original oak boards have held up over the centuries, and the lack of trimming to the marginal annotations confirms that the wide margins have not been disturbed. All editions of this work are rare in the marketplace: ABPC records the last copy of this edition at auction in 1984. (ST12263)*

### The Sought-After Three-Volume Kelmscott Shelley, Mostly Unopened, and in Gorgeous Bindings

**15. (KELMSCOTT PRESS). (BINDINGS - KNICKERBOCKER PRESS BINDERY). SHELLEY, PERCY BYSSHE. THE POETICAL WORKS OF PERCY BYSSHE SHELLEY.** (Hammersmith: Kelmscott Press, 1894-95) 210 x 145 mm. (8 1/4 x 5 3/4"). **Three volumes.** Edited by F. S. Ellis. ONE OF 250 COPIES on paper (and six on vellum). EXTRAORDINARILY HANDSOME DARK GREEN CRUSHED MOROCCO, GILT (stamp-signed "G. P. Putnam's Sons" on front doublure, "The Knickerbocker Press" on rear doublure), covers with French fillet border and central panel diapered in elongated



ogival compartments containing a stylized "S," raised bands, spine compartments framed by multiple rules with a quatrefoil at center, gilt titling, LIGHT BROWN MOROCCO DOUBLURES AND ENDLEAVES, top edges gilt, other edges untrimmed and MOSTLY UNOPENED. In the (slightly worn) original(?) chamois-lined green cloth dust jackets and matching slipcase. Ornate wood-engraved double-page opening in volume I and initials and borders throughout by William Morris. Front pastedown with engraved bookplate (by Joseph Winfred Spenceley) of Veryl Preston. Printed in red and black in Golden type. Peterson A-29; Sparling 29; Rollison, "The Kelmscott Shelley and Material Poetics," in *The Journal of William Morris Studies* (Summer 2004). ♦Spines just slightly (and uniformly) darker, a couple of minor marginal stains in volume II, but AN ESPECIALLY FINE COPY, the bindings lustrous and virtually unworn, the text clean, bright, and mostly unread. **\$15,000**

*This is a beautifully bound bibliophile's copy of the much sought-after Kelmscott edition of Shelley's works. Day describes Shelley (1792-1822), one of the giants of the Romantic Era, as "a radical reformer suffused with poetic lyricism and philosophic idealism"—words that could also describe the socialist William Morris, who expressed his own political ideals through his writings, his designs, and his printing press. The passionate, evocative poetry of Shelley found its perfect embodiment in the Kelmscott edition, the press adding a visual complement to the beauty of the language. The text here is set in Golden Type, a 14-point roman, the first of three types designed by Morris for his press. In the 1880s—around the time the Grolier Club was founded—the Putnam brothers established the Knickerbocker Press (and bindery) to produce fine bindings and fine printing for this new market of American bibliophiles. The company, founded by G. P. Putnam in 1841, continued under management of the Putnam family until 1930. The former owner here, steel executive Veryl Preston, was just the sort of distinguished collector whose trade the Putnams sought. (ST15224)*

## Our New Study of the Kelmscott Chaucer Typeface, Each Copy with a Chaucer Leaf and Four Leaves from Incunabular Printers who Influenced the Type Design

**16. (LEAF BOOK - KELMSCOTT PRESS AND PRINTING HISTORY). PIRAGES, PHILLIP J. LETTERS FROM THE 15TH CENTURY: ON THE ORIGINS OF THE KELMSCOTT CHAUCER TYPEFACE. A STUDY, WITH SPECIMEN LEAVES, OF THE INFLUENCE OF THE EARLY GERMAN PRINTERS ON WILLIAM MORRIS' MASTERPIECE.** (McMinnville, Oregon: Phillip J. Pirages, 2019) Text: 244 x 154 mm. (9 1/8 x 6 1/8"); Case: 502 x 372 mm. (19 3/4 x 14 5/8"). ii, 75 pp. ONE OF 165 COPIES). Bound in linen-backed blue paper boards (inspired by Kelmscott Press bindings) by Amy Borezo, who also constructed the case holding the volume and leaves. The book printed letterpress on Zerkall Book Laid Vellum paper by Arthur Larson at Horton Tank Graphics. Book layout by Jill Mann. EACH COPY WITH FIVE LEAVES: ONE FROM THE KELMSCOTT CHAUCER with multiple 3-line initials AND ONE EACH FROM THE PRESSES OF FOUR GERMAN PRINTERS FROM THE 1470s—PETER SCHOEFFER, JOHANN MENTELIN, GÜNTHER ZAINER, AND ANTON KOBERGER. ♦The incunabular leaves consistently excellent, with only minor defects, and the Kelmscott leaves (which were never part of a bound volume) in entirely fine condition. **\$2,150**

*This is a unique leaf book in the way that it combines three elements: a significant private press production involving people at the top of their craft, a scholarly commentary that contributes to a further understanding of the history of printing, and—most important—five leaves: one from the Kelmscott Press "Works" of Geoffrey Chaucer and four from books issued by German printers at work in the 1470s. The book has been printed and bound by hand by gifted professionals; the essay addresses a topic of significance to typophiles in a considerably more thoroughgoing way than has been done before; and the assemblage of leaves represents a powerful visual reinforcement of the text, as well as an opportunity to share in the ownership of four important incunabula, along with the extraordinary Kelmscott Chaucer. The story of the production is heavy on serendipity: in the winter of 2012, after purchasing a very incomplete copy of the Kelmscott Chaucer at auction, we considered the possibility*

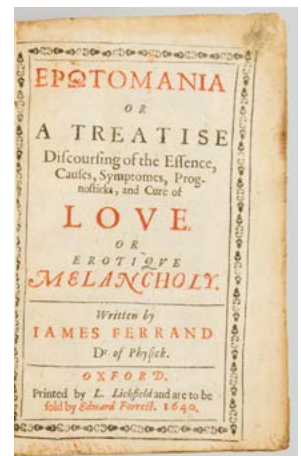


of producing a leaf book, but because the Chaucer—universally considered to be one of the most beautiful books ever printed—had been written about by so many different people in so many different ways, we didn't know what aspect was left for us to explore. The one topic we fastened on as thus far inadequately examined is the origin of the work's typeface. We soon learned that Morris, who is known to have owned more than 500 incunables, most admired—and was, consequently, most likely to have been influenced in his typographic design by—Peter Schoeffer of Mainz, Johann Mentelin of Strassburg, Günther Zainer of Augsburg, and Anton Koberger of Nuremberg. Over the course of the years succeeding the purchase of the defective Chaucer, we were fortunate beyond all expectation to acquire incomplete books from each of these four eminent printers. As a result, the present leaf book will allow the reader not only to read in the accompanying essay about the influence on Morris of his typographic forebears, but also to compare with his or her own eyes the resemblances between the Kelmscott leaf and the leaves from four centuries earlier. Copies are also available with more decorative leaves and in [floral-patterned cloth](#) or [flexible vellum](#) bindings. (ST15039aA)

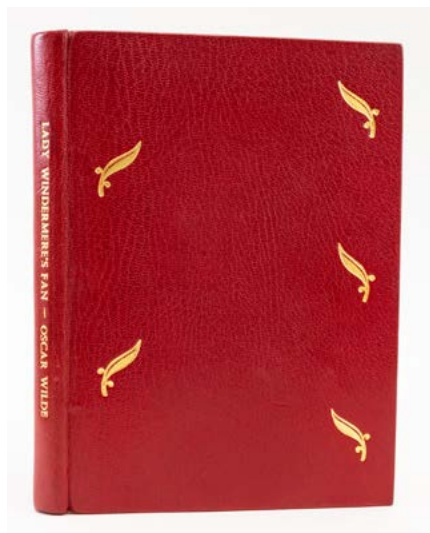
## A Discussion of Erotic Melancholy that Enraged The Inquisition and Inspired Robert Burton

**17. (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; ESTC S102065; 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. **\$8,000**

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 accompany unreasonable passions, and recommends treatments to control them, from diet and rigorous exercise to bloodletting. The Inquisition took issue with Ferrand even mentioning 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 presenting 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)



**18. WILDE, OSCAR. (BINDINGS - ASPREY). LADY WINDERMERE'S FAN.** (London: Elkin Mathews and John Lane, 1893) 208 x 148 mm. (8 1/8 x 5 3/4"). 8 p.l. (first blank), 132 pp., 14, [2] pp. (ads). FIRST EDITION. EXCELLENT CRIMSON MOROCCO, GILT (stamp-signed "Asprey" on front turn-in), covers with five gilt leaf ornaments (replicating the design on the original publisher's binding), smooth spine with vertical gilt titling, red and gilt patterned endpapers, all edges gilt. Mason 357. ♦ A couple of small marginal spots, otherwise A VERY FINE COPY, internally clean and fresh with generous margins, in a pristine binding. \$2,400

*This is a well-preserved and handsomely presented copy of Wilde's first successful play, a comedy that launched his career in the dramatic arts and cemented his reputation and popularity as a playwright of sparkling wit. The events of "Lady Windermere's Fan" revolve around a young upper-class couple whose relationship is tested when the wife suspects her husband of an affair. Distraught by the appearance of her rival, Lady Erlynne, at her own birthday ball, Lady Windermere risks personal ruin and nearly*

*leaves her husband for another man out of spite. At the play's conclusion, it is revealed that the "other woman" is actually Lady Windermere's estranged mother, who had left her daughter as an infant. Her true identity was known only to Lord Windermere, who was not conducting an affair but rather paying the woman off to protect his wife's reputation. Many of the topics explored here—social class, attitudes toward women, keeping up appearances, hypocrisy, etc.—would later be revived in Wilde's two most famous society comedies, "An Ideal Husband" and "The Importance of Being Earnest." The strength of this play lies not only in Wilde's biting dialogue, but also the way in which he weaves heavy topics together with the lightness of comedy and satire. According to Andrew Dickson, writing for the British Library's website, the play "balances themes that are faintly absurd and also entirely serious." The high-end New Bond Street emporium Asprey has been a London fixture since 1781, serving as jewellers to a long line of British monarchs, and they sell a range of luxury goods, including finely bound books (for a short time, they even owned the merged firms of Zaehnsdorf and Sangorski & Sutcliffe). (ST15545)*

**19. (WOMEN - CONDUCT LITERATURE). [N. H.]. THE LADIES DICTIONARY; BEING A GENERAL ENTERTAINMENT FOR THE FAIR-SEX: A WORK NEVER ATTEMPTED BEFORE IN ENGLISH.** (London: Printed for John Dunton at the Raven in the Poultry, 1694) 183 x 104 mm. (7 1/4 x 4 1/2"). 4 p.l., 240, 161-352, 301-484, 401-528 pp. (i.e., 744 pp., as noted in 18th century bookseller's declaration on flyleaf). FIRST EDITION. Attractive period-style calf by Richard Smart, cover with blind-ruled borders, blind-stamped floral tools at corners, raised bands, spine gilt in compartments with intricate lozenge centerpieces and scrolling cornerpieces, red morocco label, endleaves of period paper. Recto of front flyleaf with pasted-on "Memoriae Causa" dated Friday, 15 March 1782, noting the errors in page numbering, and attesting that the work is complete and is 744 pp.; verso of flyleaf with pasted-on manuscript bookseller's description in the same hand. Wing H-99; ESTC R6632. ♦ Overall minor browning (due to paper stock), never offensive, occasional minor foxing, smudges, rust spots, or tiny burn holes, but a very good copy internally, generally clean and crisp, in a fine new replica binding. \$8,500

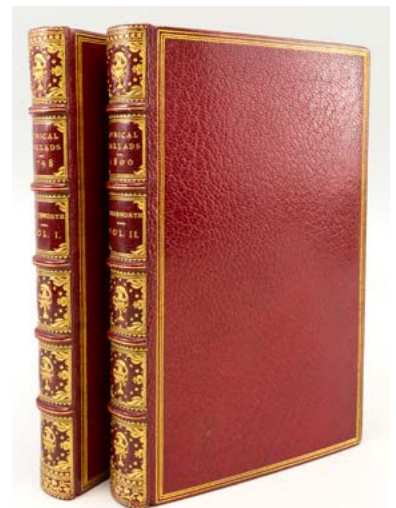


*It is a truth universally acknowledged that a single woman of marriageable age must be in want of a book telling her how to get a husband, and our anonymous 17th century author is here to help, with advice on beauty, fashion, deportment, and, of course, love, courtship, and marriage. Drawing on the confidences of female friends, the advice they have shared with him, and "MY OWN EXPERIENCE IN LOVE AFFAIRS" (capitals in original), "N. H." provides, in roughly alphabetical order, everything from the meaning and etymology of females names and brief biographies of famous or infamous women from history and legend to recipes for beauty concoctions, candies and preserves, and home remedies. He addresses in depth the characteristics and duties of a good husband and wife, the problems that may arise in a marriage (the Indifference of Husbands, Jealousy, Inconstancy), the pleasures and dangers of Kissing, and the day-to-day concerns of Keeping House and managing Household Expenses. It is especially interesting that the text addresses topics of concern for women of different classes. For example, the entries on Laundresses and House-maids do not, as we might expect, offer advice to women of means on managing servants, but are addressed to young women who go into service, letting them know what to expect and how to succeed. We can scarcely improve upon the description of our 18th century colleague, whose pasted-in description observes: "After an attentive Perusal of the Work, . . . the Judgement and Opinion of the Proprietor concerning the whole is: That for the many rare Secrets, excellent Directions in Conduct & Behavior, notable Counsels in Morals, Religious & Pious Documents, remarkable Relations, & other singular matters it contains; 'tis richly worth far above its original Value, . . . as 'tis very Scarce & out of Print." Copies are not commonly seen in the marketplace, and when they do appear, they are usually in unfortunate condition. (ST15644)*

## The Very Fine Bradley Martin Copy of the Inaugural Event of the Romantic Movement

**20. WORDSWORTH, WILLIAM, [and] SAMUEL TAYLOR COLERIDGE.** *LYRICAL BALLADS.* (London: J. & A. Arch, 1798; T. N. Longman and O. Rees, 1800) 175 x 105 mm. (6 3/4 x 4 1/8"). **Two volumes.** FIRST EDITION, Second (London) Issue of first volume; FIRST EDITION, First State of the second volume (p. 209 with last word of footnote in the middle of the page; p. 210 with 10 lines only; p. 211 with 19 lines, ending with "he thought again"; p. 212 with 19 lines, beginning with "And his heart fail'd him"). **LOVELY CRIMSON CRUSHED MOROCCO, GILT, BY FRANCIS BEDFORD** (stamp-signed on front turn-ins), covers with French fillet border, raised bands, spine compartments with distinctive urn-and-bird centerpiece surrounded by small tools, leafy cornerpieces, gilt titling, densely gilt turn-ins, dark green endpapers, top edges gilt, other edges untrimmed. Front pastedowns with engraved bookplate of Harold Greenhill; from the collection of Bradley Martin (his sale, Sotheby's New York, 1 May 1990, lot 3333). Ashley VIII, 5-8; Hayward 202 (Bristol imprint); Grolier English 66; PMM 256 (the second edition, the "Manifesto of the Romantic Movement"); Rothschild 2603, 2604. ♦Short, faint scratch to one board (well-masked by dye), half a dozen leaves with expert paper repairs to short marginal tears (well away from text), a couple of faint spots of foxing, but **AN ESPECIALLY FINE SET**, clean, bright, and as amply margined as possible, in extremely lustrous and unworn bindings. **\$22,500**

*This is a rarely seen set, offered here in extraordinarily fine and pretty bindings, of the two first editions often described as the inaugural event of the Romantic period. The printing of "Lyrical Ballads" constituted an experiment for the two young poets (Wordsworth was 28, Coleridge 26) in the modification of the traditional artificial verse styles in order to capture forceful sincerity and elemental human emotions. Their radical purpose was nothing short of the reformation of poetry by deposing an artificial literary tradition and substituting a new poetics, more in keeping with normal contemporary speech patterns, and to infuse their work with what Wordsworth called "the spontaneous overflow of powerful feelings." Folk ballads, as "natural" poetry, formed their models for pieces that reveal a sense of lasting joy in nature and in experiences common to all humans. The volumes contain, among others, "Tintern Abbey," "Lines Written in Early Spring," "We Are Seven," "The Brothers," "Michael," and "The Ancyent Marinere," 10 stanzas of which appear only in this edition. Volume I is the second issue of the first edition, with London rather than Bristol identified as the place of publication on the title page; there is just one known and one hypothetical copy of the Bristol issue. Additional issue points for these volumes are: Vol. I: p. 19 reads "Oft" in line 10, p. 204 reads "woods" (with the final "s" and comma) in line 15 and "thought" (with the final "t" and comma) in line 17; Vol. II: 01-2 are uncanceled, p. 64 reads "Oft had I" in line 1 and "wide Moor" in line 6, p. 83 has a comma after "last days" in line 6, p. 92 reads "He" (capitalized) in line 2, and p. 129 has "when they please" properly spaced in line 11. The second volume offered here was originally issued with a companion first volume that was virtually a reprint of the 1798 volume; as a result of this reissue, and the two-year gap before the publication of the second volume, it can*





*be difficult to find a set composed of our two first editions. For five years our binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for the latter's widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in fashionable West-end London, and his firm enjoyed prosperity not only until his death, but for 10 years afterwards, under the ownership of Joseph Shepherd. Bedford bindings are almost always elegantly traditional in their design and very handsome in the execution. This set was once owned by the extraordinarily discriminating American collector H. Bradley Martin (1906-88); his copy of any book will always be distinguished as having been a part of a library chosen by one of the most discerning of modern collectors. The heir to a steel fortune and a director at a leading New York investment bank, Martin was a member of the Grolier Club for 50 years and was one of the great American book collectors of the 20th century. His library of 10,000 volumes was sold at Sotheby's in nine sales during 1989-90; these volumes appeared in that sale as Lot 3333. Former owner Harold Greenhill (1893-1968) was a Chicago book collector, active in the Caxton and Grolier Clubs. These works, especially when offered together, are uncommon in general, and handsomely bound, choice copies like the present set are exceedingly hard to find. (ST14212)*