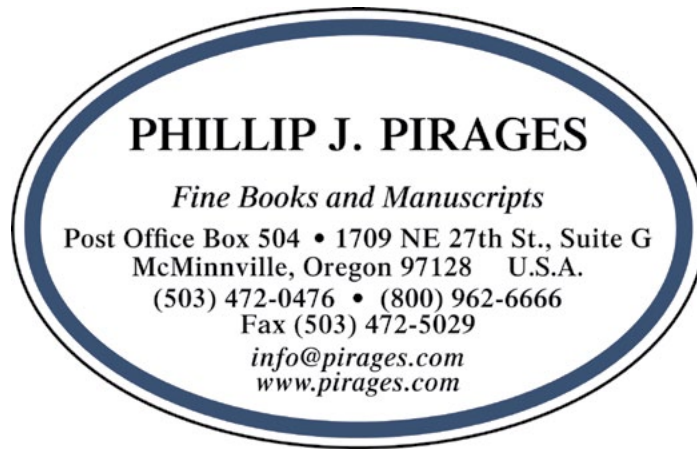




PHILLIP J. PIRAGES

*2016 Holiday
Catalogue*





2016 Holiday Catalogue:

*Featuring Fine Books on Various Subjects,
From the 15th - 20th Centuries*

With a Small Selection of Single Printed and Manuscript Leaves

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Significant portions of the text of this catalogue were written by Cokie Anderson and Kaitlin Manning. Kait is also responsible for the photographs and layout. Essential supporting assistance has been provided by Tammy Opheim.

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

*Two Examples of the Wide Range of Medieval and Renaissance Manuscript Leaves
Available on Our Website: [Click Here to View Online](#)*

1 ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A VERY FINE, VERY LARGE BOOK OF HOURS. (Paris, ca. 1440) 222 x 162 mm. (8 3/4 x 6 3/8"). Single column, 16 lines

of text, in a beautiful gothic book hand. Rubrics in red, the leaves with varying numbers of line fillers and one- and two-line initials in burnished gold, blue, and magenta highlighted with white tracery, and WITH LOVELY RINCEAU BORDERS on one or both sides, these composed of delicately twining hairline stems bearing red and blue blossoms and FEATURING A PROFUSION OF BURNISHED GOLD IVY LEAVES.

◆IN OUTSTANDING CONDITION, the vellum extraordinarily bright, fresh, and clean, and WITH MARGINS AS VAST AS ONE COULD EVER HOPE FOR. \$300-\$550 (with a few less decorative leaves priced lower); one especially beautiful leaf priced at \$1,250



Commissioned for use by a female (as indicated by the feminine form in the "Obsecro te"), the Book of Hours from which these leaves come could only have been a manuscript of great beauty prepared for a household of very substantial wealth and importance. The level of achievement manifested here in both the scribal hand and the execution of the illuminated decoration clearly indicates that some of the best artisans money could buy were at work on this book, and only a powerful family could afford to pay their price. Further corroboration of this fact is seen in the leaves' immense margins, which are at least as wide as on any Book of Hours leaves we have ever owned. Such a conspicuous display of purchasing power (those extra millimeters meant the slaughtering of extra animals, and that meant greater cost) announces an owner's self-congratulatory consequence that is uncommon except in the grandest of prayer books of the period. Happily, the condition here matches the importance of the manuscript, which was obviously considered from the beginning—and ever after—an object to be carefully preserved. (ST12158b)

2 A BEAUTIFUL VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN DUTCH, BY THE MASTERS OF THE DELFT HALF-LENGTH FIGURES. TEXT FROM VARIOUS PRAYERS. (Delft, ca. 1470) 175 x 125 mm. (6 7/8 x 4 7/8"). Single column, 21 lines of text in a fine gothic book hand.

Rubrics in red, recto with two two-line initials in red or blue, verso with one one-line initial in blue and one three-line penwork initial in blue and red, this with delicate penwork elaboration and extensions forming a three-quarter border, THE OUTER BORDER CONTAINING THE HALF-LENGTH FIGURE OF AN ANGEL with red and green wings, a banner bearing a Dutch motto extending upward from his hands.

◆A little faint bleeding from red ink, but IN VERY FINE CONDITION, the vellum smooth and bright, the decoration well preserved, and the margins remarkably broad. \$2,250



2 (detail) ▶

the upper body of heavenly beings that often appear in the margin of their Books of Hours, like the angel on our leaf. The delicate penwork borders, resembling fine lace, are also typical of the Delft style. The level of artistry and the degree of charm exhibited here make this at once one of the most accomplished and delightful leaves in the present catalogue. (ST13082c)

▼ 3 (detail)



3 EIGHT PRINTED LEAVES WITH ILLUMINATED INITIALS and THREE TEXT LEAVES (OFFERED INDIVIDUALLY) FROM A BIBLE IN LATIN. BIBLIA LATINA. (Venice: Nicolaus Jenson, 1479) 318 x 229 mm. (12 1/2 x 9"). Double column, 51 lines of text plus headline, gothic type. Eight leaves with two to four very attractive four-line illuminated initials in blue, green, magenta, orange, and burnished gold, some with gold bezant extensions.



Occasional marginalia in a contemporary hand. Goff B-563; BMC V, 180. ♦Some trivial light foxing or faint dampstaining, but **IN FINE CONDITION**, the paper very fresh, and the illumination sparkling. **\$1,100 to \$1,900** for leaves with illumination; **\$100** for text leaves.

These are beautifully illuminated leaves from the renowned Venetian printer Nicolaus Jenson. Born a Frenchman near Troyes, Jenson (1420-80) is known to have set up shop in Venice in 1470, and during a decade of labor, he probably issued in excess of 100 works. In addition to printing some of the most attractive books of the period, Jenson also had close working relationships with leading illuminators, who would enhance special copies of his works, as here, with glittering embellishments to appeal to a discriminating and wealthy clientele. The present leaves were not printed in Jenson's renowned roman

font, but rather in a rounded and readable gothic type, made even more pleasing to the eye by the spacious margins here. Haebler says that "Jenson's authority was no less important in the development of gothic types than in that of roman. As early as the year 1474 he had already cut a gothic text type which was imitated more than any other type of the XVth century," coming into common use throughout Italy, Germany, and Switzerland in the 1480s. (ST13156)

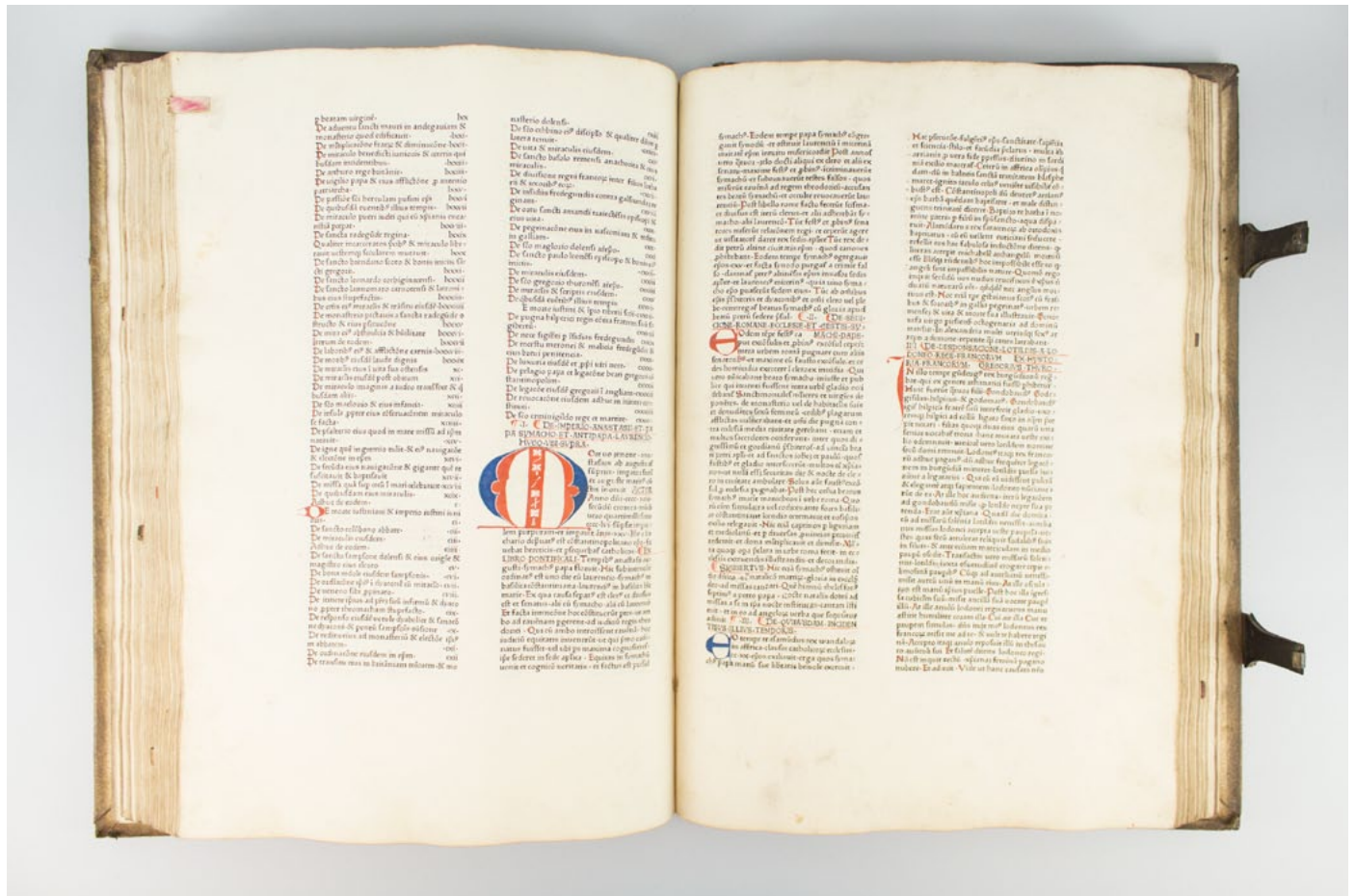
4 SINGLE PRINTED LEAVES FROM INCUNABULA AND FINE PRIVATE PRESS BOOKS, comprising leaves from as early as 1459, as well as later vellum leaves from the Doves Press English Bible, and an assortment of paper leaves (with varying degrees of decoration) from an incomplete workshop copy of the Kelmscott Chaucer. ♦Prices vary, see below.

Specimens from incunabula starting at \$1,500. Doves Press leaves \$2,000 each; Kelmscott leaves \$150 - 250 for leaves without initials, \$225 with small initials, \$250 - 950 with large initials, \$1,250 - 1,500 with a border, \$2,500 - 3,750 with one or two woodcuts and borders, and \$6,000 - 7,000 for bifolia with borders and woodcuts. You can see the full range of printed leaves (encompassing many types of books from all periods) on our website. Click here to view online.

Two Incunabula from the Selection Available on our Website: Click Here to View Online

5 VINCENT OF BEAUVAIS. SPECULUM HISTORIALE. ([Strassburg]: Johann Mentelin, [1473]) 494 x 330 mm. (19 1/2 x 12 3/4"). [201] leaves (of 202, lacking initial blank). Double column, 62 lines, roman letter. **Volume III (of four).** Second Edition. Contemporary blind-stamped pigskin over thick wooden boards, covers with blind-ruled frame and diapered central panel accented with small stamps, including flowers, fleurs-de-lys, and pelicans, faded ink titling at head of frame, holes from corner and center bosses, raised bands, remnants of paper library labels on spine, two brass catches and clasps, pastedowns of vellum made from 15th century manuscript leaves, later free endpapers and flyleaves, original leather finding tabs at fore edge. Rubricated in red, capitals struck with red, initials in red, green, and blue, nine larger initials in red and blue, two puzzle initials in red, blue, and green. Goff V-283; BMC I, 57. ♦ Binding rather soiled, front joint cracked, but the board very firmly attached, small portions of leather lacking from head and tail of spine, boards exposed at corners, but the binding quite sound and with much of its antique appeal intact. First page a bit soiled, three leaves in quire ee with fore-edge margin cut away (resulting in minor loss from the text in one paragraph), two leaves with neatly repaired cuts, one leaf with marginal tear from missing tab, half a dozen leaves with small brown stains to text, occasional faint thumbing and stains to the (generous) margins, but all of these defects minor, and the text generally fresh and quite appealing. **\$17,500**

This is a massive volume from the major encyclopedia of the Middle Ages, issued by the press of the proto-printer of Strassburg. The major work of Dominican friar Vincent of Beauvais (or Vincentius Bellovacensis, ca. 1190 - ca.



1264), the “*Speculum Maius*” (“Great Mirror”) was composed of three parts: “*Speculum Naturale*” (“Mirror of Nature”), covering natural history; “*Speculum Doctrinale*” (“Mirror of Doctrine”), dealing with the arts and sciences; and “*Speculum Historiale*,” containing the history of the world up to Vincent’s time. The last was the most widely disseminated part of the encyclopedia, and provided source material for such writers as Chaucer, Mandeville, and Christine de Pisan. The present volume contains books 17 through 23 (of 32), which feature the histories of the monarchies in France and Britain, the lives of numerous saints, and the rise of Mohammed. This edition appeared the same year as the first, which was printed by Mentelin’s son-in-law Adolph Rusch, known as the “R” printer. Mentelin (ca. 1410-78) began his career as an illuminator and scribe, and must have learned the art of printing in Mainz, the only place in Europe where it was being done at the time. He opened the first printing shop in Strassburg at the end of the 1450s, but did not put his name on the works he published until 1465. In 1466, he issued the first Bible to be printed in a vernacular language (German), 50 years before the appearance of Luther’s translation. Copies of any particular early edition of any part of the “*Speculum Maius*” are uncommon on the market, and the our edition is no exception; in addition to the present copy, ABPC and Rare Book Hub list just one complete copy of any part of the 1473 Mentelin printing since 1937 (that being a complete book, sold in 2009 for \$45,600). (ST12999)



6 **TEXTUS SEQUENTIARUM CUM OPTIMO COMMENTO.** [bound with] **EXPOSITIO HIMNOR[UM].** (Cologne: Heinrich Quentell, [1492]) 201 x 155 mm. (8 x 6 1/8"). cxxxiii, [13] leaves (gathering n misbound, but complete); [1], lxxvi, [1] leaves. Single column, 46 lines of commentary (plus headline) surrounding single columns of text of varying lengths, gothic type. **Two separately published works in one volume.** Recent handmade paper binding by Don Rash, flat spine with ink titling. In a linen clamshell box with orange morocco label. Paragraph marks and hand-painted initials in red or blue, some with attractive flourishes running almost

the length of the text; title pages of both works with woodcut of Saint Gregory instructing two scholars. Front free endpaper with ownership inscription of Jos. [?] Ign. Wirtz, 1819; title page of first work with stamp of St. Charles Borromeo Seminary Library, Philadelphia; occasional ink annotations in a contemporary hand. First work: Goff S-457; BMC I, 278; second work: Goff E-149; BMC I, 276. ♦ Minor soiling to first few leaves, a couple of leaves with crease and a bit of dust soiling to head margin, head margin trimmed a bit close (but no loss to headlines), the last four gatherings of the second work with minor worming (affecting single letters here and there), isolated spots of foxing or marginal smudges, other trivial defects, but overall an excellent copy, clean and crisp in an unworn binding. **\$7,000**



Exuberantly rubricated, this charming volume combines two important commentaries on church liturgy and hymnody. In the Middle Ages, the term “sequentia” (from the Latin word for “follow”) came to refer to the portion of the Mass just following the Alleluia. The use of the term was

formalized as a result of the work of Notker the Stammerer (ca. 840-912), who referred to these texts as “sequentiae” in his “Liber Hymnorum.” There were different sequences for different Sundays and feast days, and different tropes for different church seasons. Commentaries on the grammar, vocabulary, and composition of “sequentiae” by various scholars and church officials were collected into anonymous volumes such as this one, which would have been used in training priests and deacons. The “Textus” is bound with a work of similarly collected commentaries, this time on church hymns. Sometimes ascribed to Hilarius Aurelianensis (ca. 1075-1140), the commentaries in “Expositio” provide hymn paraphrases and suggestions on when and how to use various hymns in the liturgy. Our book was produced by one of a family of printers whose presence in Cologne stretched from 1479-1556. Heinrich Quentell, who printed a very wide range of works from 1479-1501, was especially prolific even late in his life: the British Museum Catalogue lists no fewer than 25 books assigned certainly or conjecturally to the penultimate year of his operation. Although he occasionally published classical works, Quentell clearly had a predilection for theology and metaphysics. Here, both works feature Quentell’s well-known “Accipies” woodcut of Saint Gregory instructing two scholars. Quentell was the first to use this cut (many printers followed his example), and it typically appears in works that have an academic audience. There are a number of other incunabular editions with the same or similar titles, but they are now without exception extremely rare. (ST13013)

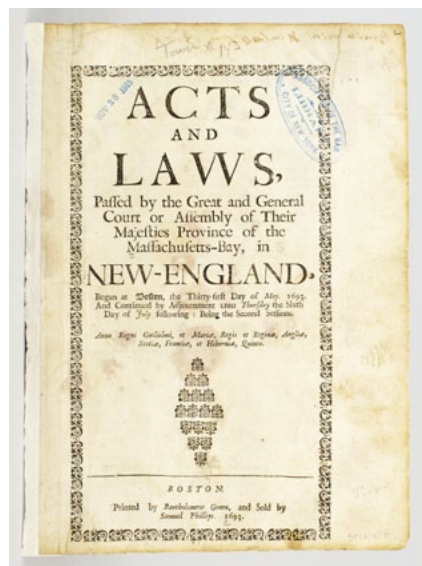


7 ALIBERT, JEAN LOUIS. CLINIQUE DE L'HÔPITAL SAINT-LOUIS, OU TRAITÉ COMPLET DES MALADIES DE LA PEAU, CONTENANT LA DESCRIPTION DE CES MALADIES ET LEURS MEILLEURS MODES DE TRAITEMENT. (Paris: B. Cormon et Blanc, 1833) 570 x 370 mm. (22 1/2 x 14 1/2»). 2 p.l., xxiv, 390 pp. Second Edition. Contemporary red quarter roan over marbled boards, flat spine, panels with blind-stamped cathedral-style ornaments, gilt titling, marbled endpapers, edges untrimmed. WITH 63 FINE HAND-COLORED PLATES, as called for. Wellcome II, 31. ♦ Joints and extremities a bit rubbed, corners bumped and worn through to boards, but the utilitarian binding entirely solid and not entirely unappealing. Frequent (mostly marginal and never serious) foxing, one opening with two thin brown stains to gutter margin, one of these touching a few words of text,



occasional minor marginal dampstains, otherwise an excellent tall copy, generally clean and fresh, with generous margins and very pleasing coloring to the plates. \$5,500

This completely untrimmed—and therefore unusual tall-copy of the expanded (and most desirable) edition of Alibert's groundbreaking work on the classification of skin diseases is valued as much for its moving, beautifully colored plates as for its author's efforts to organize dermatological disorders into 12 groups. The work was preceded by "Description des Maladies de la Peau," published in parts between 1806 and 1814. "Clinique" contains all of the plates used in "Description" and adds seven, depicting erysipelas, variola and varicella, measles, scarlet fever, "roséole idiopathique," and the iconic "Tree of Dermatoses," a visual representation of Alibert's classification system and one of the most famous images in the history of dermatology. According to "Heirs of Hippocrates," Alibert (1768-1837) "was appointed to the staff of the Hôpital St. Louis where his brilliant work brought the hospital to preeminence in the treatment of skin diseases and earned him an historic role as the founder of French dermatology. He made important contributions with his descriptions of lupus vulgaris, keloid, dermatolysis, mycosis fungoides, and cutaneous leishmaniasis. Among the terms he coined that remain in use today are: dermatolysis, syphilid, keloid and dermatosis. Along with Willan, Alibert was a pioneer in illustrating skin diseases and the hand-colored plates are notable from both the medical and artistic standpoint." The plates here show the various afflictions in sufficient detail to act as an aid to diagnosis, but they also contain elements that bring out the humanity of their subjects, from a ruffled bonnet to a gentle smile on a disfigured face. Because they depict persons who seem very real and often very stricken, the illustrations, mostly stipple engravings, are a stunning invitation to pathos as much as a scientific delineation of maladies. The present copy is 20-50 mm. taller than any we can find described in institutional or auction records. (ST13169)



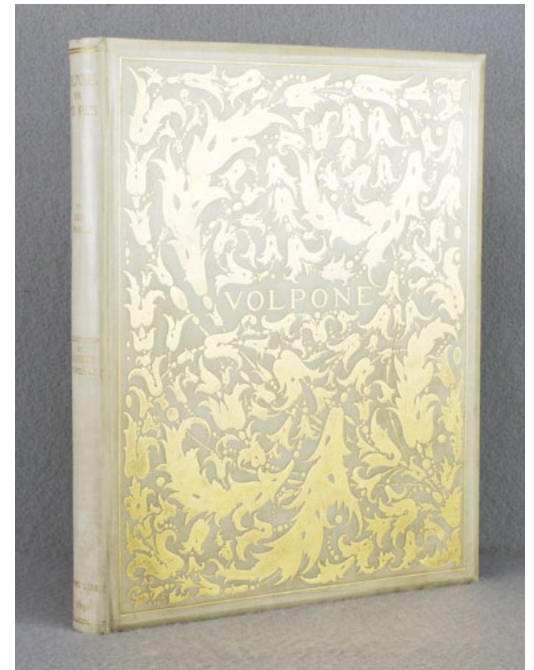
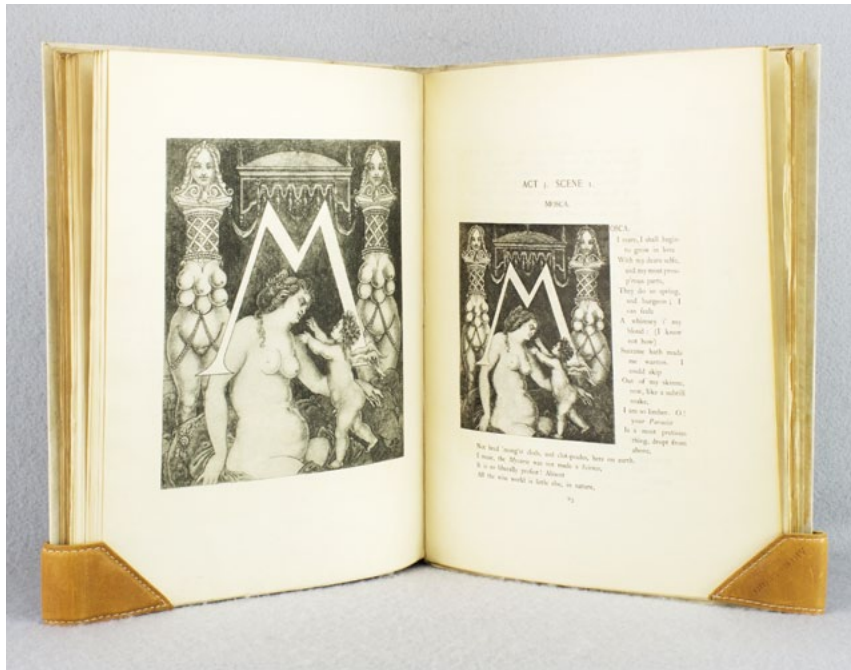
8 (AMERICAN IMPRINTS, 17TH CENTURY - ACTS AND LAWS). ACTS AND LAWS, PASSED BY THE GREAT AND GENERAL COURT OR ASSEMBLY OF THEIR MAJESTIES PROVINCE OF THE MASSACHUSETTS-BAY, IN NEW-ENGLAND. (Boston: Printed by Bartholomew Green, 1693) 250 x 175 mm. (9 7/8 x 6 7/8"). [4] pp. FIRST EDITION. Unbound. Printer's title page lozenge-shaped ornament made up of 16 delicate fleurons. Title page with ink library stamp of City of New York Bar Association; verso of title with early ink inscription, "Benjamin Kimball, his book." Tower 143; Shipton & Mooney 650; Wing M-954. ♦ Short tear at head of title neatly repaired with old paper on (blank) verso, trimmed a bit close at tail, two tiny chips to tail edge of second leaf (grazing one letter), some soiling and minor discoloration, but still a very good specimen of rare early American printing. \$3,500

Although a very modest piece of printing, occupying just two leaves, this is nevertheless an item of considerable interest. The text lays out laws that regulate shipping, the partition of lands, and the punishing of criminal offenses, the last of these specifying that "Prophaners of the Sabbath, and unlawful Gamesters, Drunkards" and others

shall be disciplined in various ways, including "by setting in the Stocks" up to three hours, imprisonment up to 24 hours, and being whipped "not exceeding Ten Stripes." Physical copies of these early session laws are of extraordinary rarity (OCLC locates just one copy of the present item, at the Boston Athenaeum), and they are simply never seen in the marketplace—for example, so far as we can tell, the last time another copy of the present item appeared for public sale was in 1879. (ST12843f)

9 (ASHENDENE PRESS). SPENSER, EDMUND. THE FAERIE QUEENE. (Chelsea: Ashendene Press, 1923) 438 x 305 mm. (17 1/4 x 12"). 2 p.l., 406, [2] pp. ONE OF 150 PAPER COPIES FOR SALE, of a total of 180 (plus 12 copies printed on vellum). Original publisher's calf-backed thick vellum boards, raised bands, gilt spine titling. Printer's device on colophon page. Printed in red, black, and blue. Front pastedown with remnant of bookplate Hornby 32; Franklin, pp. 144-46, 240-41. ♦ Spine gently sunned and faintly marked, joints slightly worn and starting alongside bottom compartment, small chip to tail of spine, but the vellum unusually clean, and the binding entirely solid. An extremely fine copy internally, quite clean, fresh, and bright. \$3,500

Franklin says that, along with the "Minor Poems," this is the masterpiece among the impressive Ashendene folios. The Subiaco type used here was the first to be produced especially for the Ashendene Press (it was originally employed in the small quarto Dante volumes). In consultation with Sidney Cockerell and Emery Walker, Hornby decided to create



that the artist thought his cover design for the book to be “simply ravishing” and “gorgeous.” It is an assessment to accept. According to Houfe, Beardsley’s authoritative style “was to recur in architecture, textiles, in the applied arts right up to the 1920s and in a host of major and minor book illustrators’ works.” Jonson’s “Volpone” (“Sly Fox” in Italian) is ranked among the finest Jacobean era comedies. It is a play about an avaricious and lecherous schemer who feigns illness and finally death for his own profit (albeit profit at the expense of characters who are as base as he is). Excepting only Shakespeare, Ben Jonson (1572-1637) was the most important literary figure of his age, and in 1616 (the year Shakespeare died), he became England’s original (though unofficial) Poet Laureate. In that same year, he became the first playwright to publish his collected dramatic works. Previous owner John Quinn (1870-1924) was a famous New York attorney who defended James Joyce’s “Ulysses” against charges of obscenity (he also purchased the manuscript, now in the Rosenbach Collection). He was both an important collector and patron of Post-Impressionist art and modernist writers. This edition of “Volpone” is not an exceptionally rare book, but the design and weight of the volume make it vulnerable to wear, and one seldom sees a truly well-preserved copy like the present one. (ST12806)

**Two Examples of Fine Bindings from the Wide Selection Available on our Website:
Click Here to View Online**

11 (BINDINGS - ASPREY). WALTON, IZAAK and CHARLES COTTON. THE COMPLEAT ANGLER. [and] REGAN, HI. THE ANGLERS' CALENDAR. (London: John Lane, The Bodley Head, 1897) 235 x 146 mm. (9 1/4 x 5 3/4"). lxxxiv, [4], 427, [15] pp. (bound without ads at the rear). Edited and with an introduction by Richard Le Gallienne. First Printing of this Edition. STRIKING MODERN BLACK MOROCCO, GILT, FOR ASPREY (stamp-signed on front turn-in), covers with checkerboard of squares formed by plain gilt rules, each with a gilt fish, angling accoutrement, or author's cipher at center, upper cover



with large central square containing a gilt-stamped reproduction of the decorative title cartouche from the first edition; raised bands, spine gilt in compartments with angling-themed centerpiece and leafy frond cornerpieces, densely gilt turn-ins, marbled endpapers, all edges gilt. In the original purple Asprey box with tissue wrapping. Frontispiece portrait, vignette on title, and numerous illustrations in the text, 53 of them full-page, by Edmund H. New. Coigney 275. ♦ A faultless copy. \$1,750

This is a handsomely bound copy of Le Gallienne's attractively illustrated edition of Walton's bucolic classic, with text from the fifth edition, the last to receive the author's own revisions. The attractive binding is as new, the text shows no sign of use, and one could scarcely wish for a better copy. 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. They've always sold a range of luxury goods, but they only began selling fine custom-made bindings in the latter part of the 20th century, after their (temporary) acquisition of the firms of Zaehnsdorf and Sangorski & Sutcliffe in the 1980s. (ST12298)

12 (BINDINGS - ZAEHNSDORF). GRONOW, [REES HOWELL]. THE REMINISCENCES AND RECOLLECTIONS OF CAPTAIN GRONOW: BEING ANECDOTES OF THE CAMP, COURT, CLUBS, AND SOCIETY, 1810-1860. (London: [Printed by Ballantyne and Co. for] J. C. Nimmo, 1889) 267 x 168 mm. (10 1/2 x 6 5/8"). **Two volumes.** No. 22 OF 870 COPIES printed for England and America with 25 plates in two states. EXTREMELY HANDSOME RED CRUSHED MOROCCO, ORNATELY GILT, BY ZAEHNSDORF (stamp-signed on front turn-ins and with special oval gilt stamp on rear pastedowns), covers with wide filigree frame with densely massed scrolling fleurons, raised bands (unevenly spaced in the continental style) forming five compartments, the second and two small bottom compartments with titling, the top and elongated middle compartment decorated with intricate gilt in the same way as the boards, broad inner gilt dentelles, marbled endpapers (with a thickly gilt lining between dentelles and pastedowns), top edges gilt, other edges untrimmed. With 50 plates (comprising 25 images, each in two states: one proof before letters done on plate paper, the other on Whatman paper, titled and hand colored), as called for. A Large Paper Copy. Front pastedown with engraved bookplate of John Raymond Danson. ♦ A couple of very faint scratches on back cover of volume II, just a hint of rubbing at top and bottom of lower joint of same volume, but AN ESPECIALLY FINE COPY IN GLORIOUSLY DECORATED MOROCCO, the text virtually spotless, and the bindings extremely lustrous and scarcely worn. \$1,600

Offered here in a particularly beautiful set, these "reminiscences" provide a memorable window into military and social life in London and on the continent during the half century preceding the author's death (at 71) in 1865. Captain Rees Howell Gronow had a knack for being in the right place at the right time, whether it be the Almack's assembly rooms where he was present for the introduction of the "shocking" new waltzes that replaced reel dances, or the Battle of Waterloo, for which he provided one of the finest eyewitness accounts. He also had the ability to write of his adventures in an entertaining fashion. After serving in the army for nearly 10 years, he returned to London with the intention of entering politics and, more importantly, pursuing life as a man about town. He purchased the house that had belonged to Beau Brummell, the famous dandy whose dress and manners were obviously an inspiration to Gronow. His political career was brief, as he was unable to afford the bribes necessary to sustain it. According to

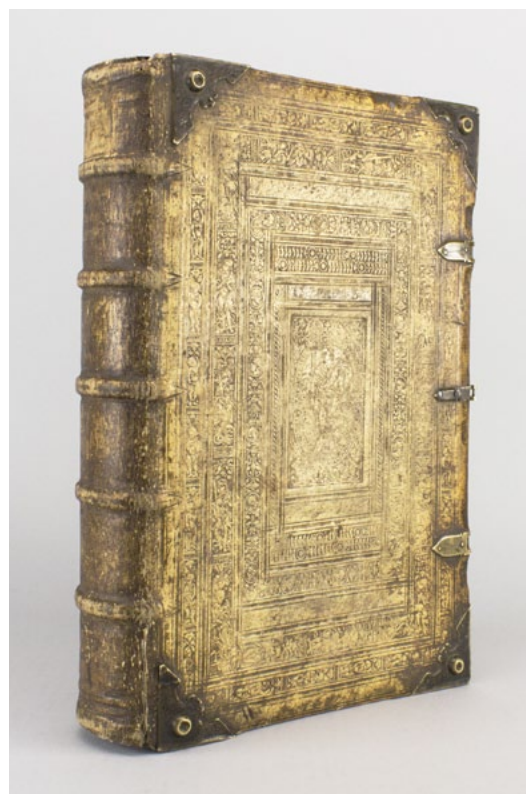
DNB, he then "devoted the next thirty years to a life of idleness and fashionable pursuits in London and, later, in Paris." He also began work on these memoirs, first published in 1861. In DNB's words, his accounts, while in some ways unreliable, are accurate as to "his personal experiences, . . . the state of Paris in 1815, the condition of society in London in his own time, and the doings of the court of Napoleon III." The present limited edition is illustrated with charming engravings



selected by art writer Joseph Grego (1843-1908), and the item's glimmering morocco packaging is very striking. Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at age 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. It is generally understood that the Zaehnsdorf firm reserved the use of its oval stamp showing a binder at work for their finer bindings, including those entered in exhibitions. (ST12128)

***A Major Large Format 16th Century Herbal, Fully Colored by a Contemporary Hand,
And in Pigskin by a Known Binder***

13 BOCK, HIERONYMUS. *KREUTTERBUCH*. (Strassburg: Josias Ribel, 1 August, 1580) 348 x 225 mm. (13 5/8 x 8 3/4"). 30 p.l., 450, [23] leaves. Revised by Melchior Sebitz. First Edition with these Illustrations. EXCELLENT CONTEMPORARY BLIND-STAMPED PIGSKIN BY Jakob Preisger (roll signed with initials "I. P."), covers framed by multiple decorative rolls, including one with putti, one with medallions, and one with the



allegorical figures of Caritas-Spes-Fides-Justitia, central panel stamp of Justice, raised bands, metal corner guards, two original (and one later) brass catches, remnants of a later leather thong. WITH 577 WOODCUTS, ALL COLORED BY A CONTEMPORARY HAND, 19 of these the "Speiskammer" ["Pantry"] illustrations by Tobias Stimmer and Christoph Maurer, used here for the first time. Title page with partially removed early ownership inscription; 1681 ink inscription of a German monastery (Kloster Schwarzach?) regarding acquisition of the volume; rear free endpaper and rear pastedown with later (18th century?) German ink notations; rear pastedown also with neatly written contemporary Latin instructions for making vinegar from sour wine; occasional early ink marginalia; three pages with words or short passages marked through in ink by a later user. Nissen "Herbals of Five Centuries," pp. 66-67; Nissen BBI 182; Pritzel 866. For the binding: Haebler I, 332 #2 and 333 #IV. ♦ A couple of small gouges to rear cover, spine rather soiled and crackled, but the binding quite sound, the stamps giving the impression of carved antique ivory. A3 with old repair obliterating seven words of text, leaves a shade less than bright, occasional marginal stains or thumbing, but about as fine a copy as one could hope to find of a frequently consulted 16th century herbal, with nothing approaching a serious defect, the text generally clean and fresh, and the hand coloring quite attractive. \$17,500

This is a really excellent copy of one of the most famous herbals of the 16th century, with pleasing hand coloring and with the first appearance of the charming "Pantry" woodcuts, in a binding by a known 16th century master. Lutheran pastor and physician Hieronymus Bock (1498-1554) was, with Brunfels and Fuchs, one of the three founders of botany. Educated at the University of Heidelberg, he became physician to the Count Palatine and tended the kitchen garden at the palace, where he would have grown many of the plants described here. Bock surpassed Brunfels and Fuchs as a botanist, for rather than relying on the classical descriptions of Dioscorides and Pliny as the others did, he observed the plants in nature and wrote about what he saw. As a result, Bock's work has, for example, a detailed description of lily-of-the-valley, whereas Brunfels can only tell us that the classical authors are as "silent as fishes" regarding that plant. Bock's "Kreutterbuch" ["Herbal"] first appeared in 1539 with no illustrations, because the author had no money to hire an artist or to purchase existing woodcuts. This was, in Arber's words, a "blessing in disguise, since it stimulated him to deal with plant form as expressively as possible in words. His descriptions of flowers

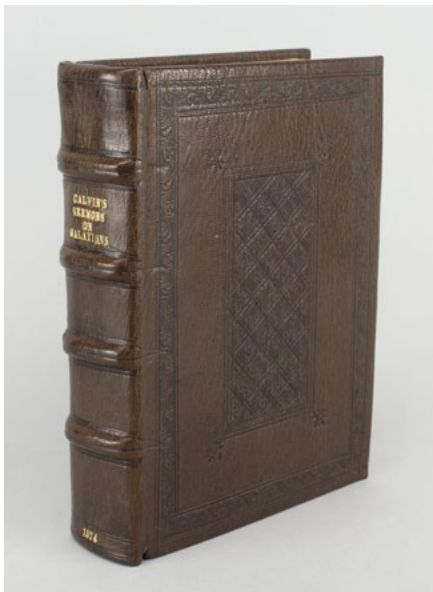


▲ 13 (detail)

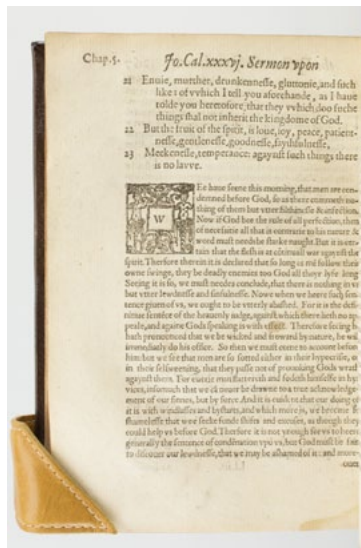
and fruits are sometimes excellent [as a consequence], and the way in which he indicates the general habit is often masterly." Still, the public demanded that herbals have pictures, so a Strassburg artist named David Kandel (1520-92) was retained by the publisher to provide illustrations under Bock's supervision for the 1546 edition. The herbs and flowers in the first two sections are largely copied from Fuchs and Weidnitz, but Kandel redesigned those in book III (on shrubs and trees), adding such whimsical touches as rabbits, monkeys(!), a stag and a squirrel, as well as an intriguing scene featuring a devil fleeing from a rooster. Strassburg physician Melchior Sebitz (1539-1625) revised the present edition, adding Bock's fourth book (the "Pantry"), which had first appeared in an unillustrated 1550 edition, but is here enhanced with delightful illustrations that give us a glimpse of food production and markets in the 16th century. Among its lively scenes, we see a dairy, a bakery, a beekeeper, a winery, a butcher's slaughterhouse, a fish market, and a "farmers' market" with large baskets of produce on display. The impressive binding here is the work of a binder identified by Heinrich Endres as the Würzberger Meister, Jakob Preisger (fl. 1576-1613). Preisger was also a bookseller, and he bound books for the university and bishop of Würzburg as well as for monasteries in the area. Among publications for adults, herbals received harder use than perhaps any other volumes except cookbooks, so most copies get used to death or show up now only in lamentable condition. We were able to trace just two other copies of the present edition at auction since 1975, and both were incomplete (the last complete copy sold in 1972). (ST13025)



14 CALVIN, JOHN. SERMONS OF M. IOHN CALUINE UPON THE EPISTLE OF SAINCTE PAULE TO THE GALATHIANS. (London: Lucas Harison and George Bishop, 1574) 202 x 150 mm. (8 x 5 3/4"). [20], 329, [1] leaves (last blank). First English Edition. Recent retrospective brown crushed morocco, covers with blind-rolled frame and diapered central panel stamped with a leaf design, raised bands, gilt titling.



In brown cloth slipcase. Title page with ink inscription of Jane Lan[g?]; margin of first leaf of text with library stamp of St. Joseph's Seminary; a few marginal annotations in pencil. STC 4449. ♦ Small dent to back cover, title page a little soiled, first three leaves with tiny marginal wormhole, minor dampstain to lower gutter margin, more pronounced at beginning and end of text, leaves a little browned, isolated rust spots, other trivial imperfections, but an excellent copy, generally clean and fresh, in an unworn binding. \$4,800

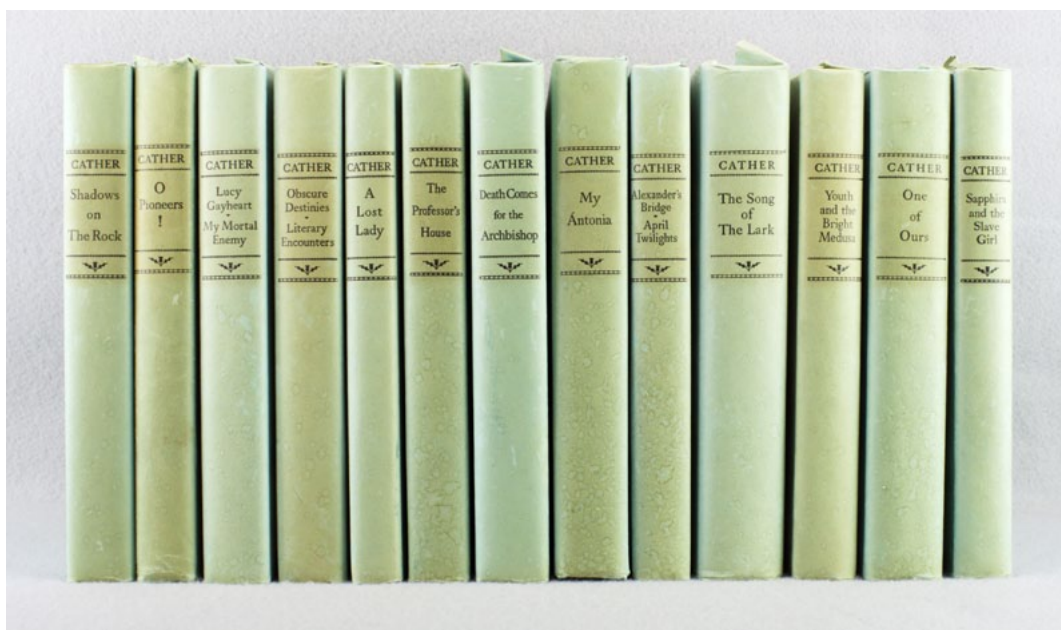


This commentary on Galatians is one of Calvin's most-read works after the "Institutes," and is the premiere example of the scholarship that, in Thiselton's words, established Calvin as the "first 'modern' grammatical-historical biblical

commentator." Maintaining that the Bible contained the literal as well as the figurative truth, John Calvin (1509-64) devoted much of his time to writing biblical commentaries at his residence in Geneva, where it is said that he often dictated, without hesitation or confusion, different works to different amanuenses at the same time. Although one might not agree with his theology, one cannot help but be moved by the rhetorical mastery (he trained as a lawyer) and deep learning that shine through in all of his commentaries. Calvin was a great classicist as well, and his first published work was actually a commentary on Seneca's "De Clementia." Calvin brought that same humanist inclination to his commentaries, choosing to elaborate on linguistic and historical topics, rather than digress into theological polemics as was typical of many early modern reformers. In this work, one also benefits from the elegant translation of Arthur Golding (1535/6–1606), who is best remembered for the first English translation of Ovid's "Metamorphoses" directly from Latin. This is an uncommonly seen item: just four copies have appeared at auction since 1975, none as well preserved as this one. (ST12873)

An Unopened Set in the Original Oversized Dust Jackets

15 **CATHER, WILLA.** *THE NOVELS AND STORIES.* (Boston: Houghton Mifflin, 1937-41) 232 x 156 mm. (9 1/8 x 6 1/8"). **13 volumes.** No. 322 OF 970 COPIES of the Autograph Edition, volume I SIGNED BY THE AUTHOR. Publisher's original cream-colored linen over gray-blue linen boards, covers with author's cipher in gilt, black spine label, top edges gilt, others edges untrimmed and UNOPENED, and IN THE UNCOMMON ORIGINAL OVERSIZED DUST JACKETS. Containing 12 frontispieces with tissue guards (volume XIII without frontispiece, as issued). Crane AA1, first issue. ♦ Faint browning to spines of a few of the dust jackets (this browning extending onto rear panel of one jacket), two jackets with some tears and wrinkling along the bottom fold-over flaps, minor rumpling and tears to jacket edges elsewhere, but still AN EXCEPTIONALLY FINE SET, the unread volumes perfectly preserved, and the jackets with basically minor defects. **\$6,000**



Designed by Bruce Rogers, this is a remarkably well-preserved set, complete with the rarely seen dust jackets, of the collected works of eminent American novelist Willa Cather. After a youth lived on the Great Plains of Nebraska, Cather (1873-1947) had her first short story published in 1892 at age 19 and never looked back—except in the sense that her writings dealt with the Nebraska she grew up in, the destruction of provincial life, and the fall of pioneer culture. Limning those themes, "O Pioneers!" and "My Antonia," respectively published in 1913 and 1917, are among her most popular and enduring novels. She won the 1923 Pulitzer Prize for her novel "One of Ours," which tells the story of a Nebraska man at the turn of the 20th century. And "Death Comes for the Archbishop" (1927) is the work that is perhaps most studied, generally being included among the 100 best 20th century novels in English. Bruce Rogers (1870-1957) is among the greatest book designers of the 20th century. Rejecting modernism, he was known for his "classical" style of design, avoiding unbalanced arrangements and rarely using sans serif type faces, preferring dependable roman faces such as Caslon and his own Centaur (for more on Rogers, see item #304). The oversized dust jackets have accomplished their intended purpose to

the full here, completely sheltering these volumes from light, dust, and soil, preserving them in an absolutely immaculate state. Not surprisingly, these wrappers are rarely seen: since 1975, ABPC records 20 sales of this edition of collected works, but just three are in dust jackets. And the particular design of the jackets—where the paper folds over the top and bottom of the text block—makes them even more than usually susceptible to wear and tear. (ST12646)

A Salesman's Dummy Apparently Recording the Purchase Of Twain's Early Travel Account by a Prominent Illinois Jurist

16 [CLEMENS, SAMUEL L.]. "MARK TWAIN," (Pseudonym). A SALESMAN'S PROSPECTUS FOR "THE INNOCENTS ABROAD, OR, THE NEW PILGRIM'S PROGRESS." (Hartford: American Publishing Company, 1870) 226 x 149 mm. (9 x 5 3/4"). [80] pp. of sample text (irregularly paginated), [16] leaves of subscription forms (mostly blank). Publisher's black cloth, upper cover with gilt vignette title, lower cover with American Publishing Company device in blind, sample cloth and sheepskin binding options affixed to pastedowns. Housed in a fine later black niger morocco clamshell box With 33 illustrations, comprised of 16 engraved plates with tissue guards, 17 text engravings. Foldout advertisement (with five-inch closed tear) for the publisher's "Family Bible" bound in at rear. ♦ Spine head and tail with minor chips, corners somewhat worn, a dozen small blisters in the cloth covering the upper board, but still A SURPRISINGLY WELL-PRESERVED COPY of a category of book almost always encountered in various states of wreckage, this copy entirely clean, completely solid, and with few signs of use in general. **\$3,900**

Providing a pre-publication sample of content and binding versions for Twain's classic steamship voyage to Europe and the Middle East, this is a salesman's prospectus that time has treated with unusual kindness. One of the author's earliest publications and his first commercial success, the book (in its full-blooded form) is replete with insightful and humorous commentary about cultures different from our own. As was the custom with many books issued by The American Publishing Company, this copy was sold, not through bookstores, but rather by subscription, using a national network of sales representatives. From town to town they tramped, from city to city they canvassed, door-to-door salesmen carrying with them abridged samples—like the present item—of the books they had for sale. This example contains specimen text, illustrations, binding options and prices, testimonials, reviews, advertisements, and subscription forms. Our anonymous salesman apparently had a brief career, with only two orders entered on the bound-in subscription form: M. Ballou of Princeton, Illinois, ordered a copy in Library Leather with Sprinkled Edge for \$4, and C. L. Smith of Princeton ordered one in fine cloth with gilt edge for the same price. Since Princeton, Illinois, is not a large town, and since Ballou is not a terribly common name, it is certainly possible that the first person to succumb to the temptation of the present salesman's dummy was Martin Ballou, the prominent jurist of that name who was born in Halifax, Vermont, in 1812. Ballou attended Harvard, was admitted to the bar in his home state in 1839, and then moved to Princeton, where he was elected Judge of the Circuit Court in 1857, became one of the most well-respected members of his profession in the region, and lived to the end of the century. With the present special object, our salesman's failure turns out to be our own success, for it allowed this dummy (the book, not the salesman) to retire gracefully well short of decrepitude. (ST12852)



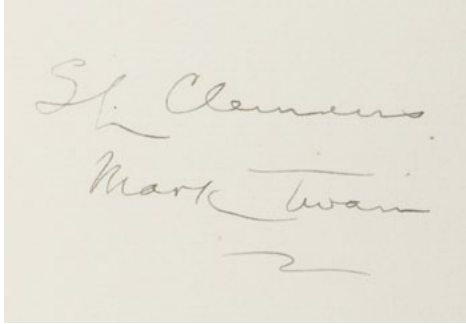
▲ 17

▲ 16

A Virtually Mint Copy of an Edition Signed by Twain 39 Years after He Died

17 [CLEMENS, SAMUEL L.]. "MARK TWAIN," (Pseudonym). THE LOVE LETTERS OF MARK TWAIN. (New York: Harper & Brothers, 1949) 243 x 165 mm. (9 1/2 x 6 1/2"). 5 p.l., 374 pp. Edited and with an introduction by Dixon Wecter. FIRST EDITION. No. 6 OF 155 SPECIAL COPIES WITH A FLYLEAF SIGNED "S. L. CLEMENS" AND "MARK TWAIN." Publisher's black cloth with printed spine label, original green dust

jacket with printed spine label. Housed in the publisher's nearly fine slipcase. Frontispiece portrait of Twain and his wife, Livia. ♦ A FLAWLESS COPY. \$11,500

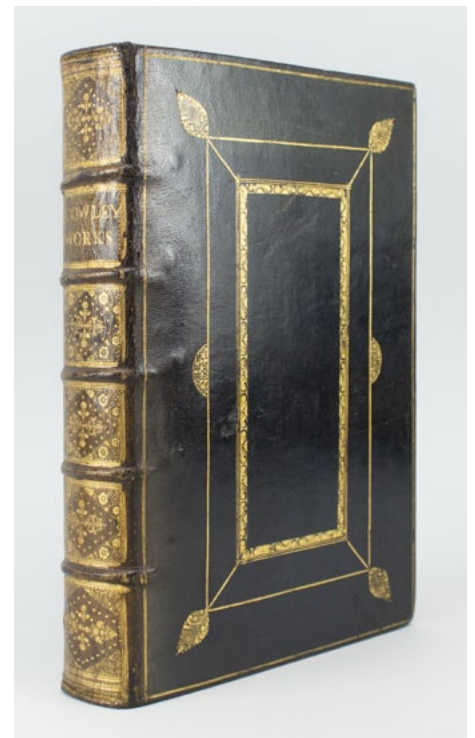
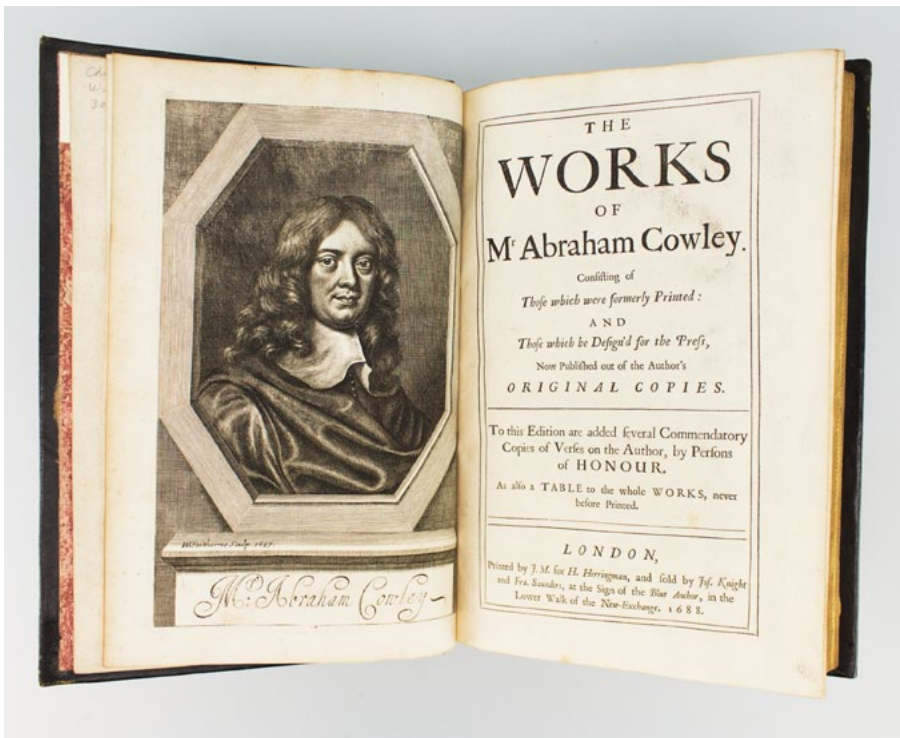


▲ 17 (detail)

This is a love story in letters, offered here in one of the special copies containing autographs that had been provided years earlier by Twain (1835-1910) and stored away by Harper's for future use. Olivia Langdon (1867-1904) and Twain met in December of 1867 through her brother, and their first date was to attend a reading by Dickens in New York City. Between then and their marriage in February of 1870, Twain fervently courted Olivia, mostly through letters. The hard-drinking Twain, always yearning to travel, always inclined to invest unwisely, was a difficult spouse, but his wife, even though suffering perpetually from frail health, was an indomitable helpmate, especially as editor of his writings and speeches. The letters here cover the entire span of courtship and marriage, with a few letters included from Olivia, and the affection from

both sides is touching. The publication of this collection was a major literary event, and according to a "Publisher's Weekly" article at the time, demand was so high for this special autographed edition that "the publishers decided that the only fair way to give them out to the trade would be a drawing, allowing one chance to each store, regardless of size." There cannot be a nicer copy of this book anywhere. (ST12853)

18 COWLEY, ABRAHAM. THE WORKS OF MR ABRAHAM COWLEY [bound with] THE SECOND AND THIRD PARTS OF THE WORKS OF MR ABRAHAM COWLEY. (London: J. M. for Henry Herringman; Mary Clark for Charles Harper, 1688; 1689) 304 x 202 mm (12 x 8"). [58], 41, [1] (blank), 80, [4], 70 [i.e. 68], 154, 23, [1] (blank), 148; [16], 161, [21], 166 (pp. 148-9 misnumbered 140-1), [2] pp. **Two works bound together in one volume.** FIRST EDITION of Part III. VERY ATTRACTIVE CONTEMPORARY BLACK MOROCCO, HANDSOMELY GILT. Frontispiece portrait of the author. Separate title pages for each section (those in the first dated 1687), pastedown with armorial bookplate of Archibald Philip, Earl of Rosebery and the book label of Lawrence Strangman, front free endpaper with bookplate of Robert S. Pirie. Perkin B1; Wing C-6658, C-6664B, and C-6665. Literature ♦ One open tear just touching printed marginal notation, small hole affecting two words, light and very sparse foxing (a touch heavier on a few signatures), and some negligible spotting here and there, otherwise A VERY CLEAN AND ATTRACTIVE COPY with only the most trivial wear. \$1,500



From a distinguished collection, in pleasing condition, and in a contemporaneous binding, this volume contains the works of Abraham Cowley, 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 his "fame as a poet exceeded even that of Milton" during the waning years of the Restoration. The first part here contains the poet's best-known mature works, while the second is composed of his early efforts, and the third his writings on plants. Our volume is 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. (ST13039c)

***An Unrestored, Internally Fine Contemporary Copy of a Major Anatomical Work,
A Giant Folio Volume, this Copy as Large as One Could Hope To Find***

19 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 Lairese (1641-1711), Norman says that the figures are displayed "in an emotional, almost





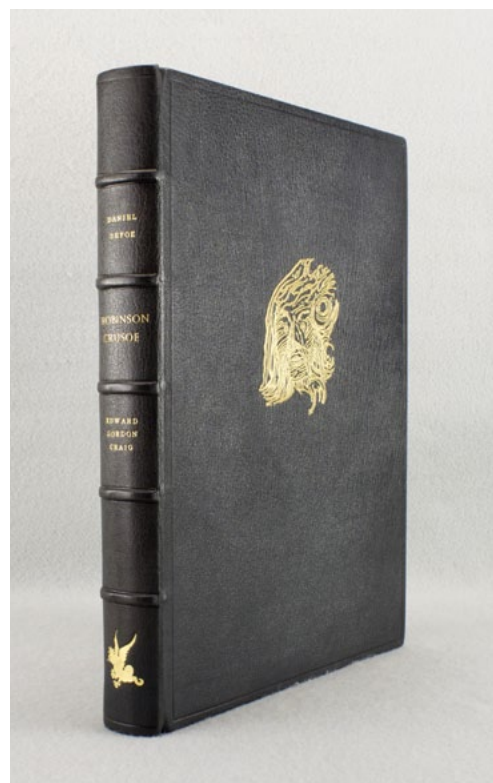
tender manner, contrasting the raw dissected parts with the full, soft surfaces of uncut flesh, placing flayed, bound figures in ordinary nightclothes or bedding, setting ordinary household objects such as books, jars, or cabinets in the same scene as cut-up torsos or limbs. His illustrations brought 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)

20 CRAIG, EDWARD GORDON, Illustrator. (BASILISK PRESS). DEFOE, DANIEL. THE LIFE & STRANGE SURPRISING ADVENTURES OF ROBINSON CRUSOE OF YORK. (London: The Basilisk Press, 1979) 328 x 245 mm. (13 x 9 3/4"). 180 pp., [1] leaf (blank), [1] leaf (colophon). No. 6 OF 25 SPECIALLY BOUND COPIES WITH 10 ORIGINAL PRINTS (of a total edition of 515). Publisher's original dark blue morocco by Tony Miles of London, upper board with gilt vignette reproducing Craig's woodcut portrait of Crusoe, raised bands, gilt spine titling, gilt dragon ornament to tail panel, decorative blind roll to turn-ins, marbled endpapers, top edge gilt. (Without the publisher's box.) With more than 80 small wood engravings in the text by Edward Gordon Craig, including 15 in the introduction, and WITH 10 ORIGINAL PRINTS, SIX OF THEM SIGNED with initials and dated, these bound in at the rear in windowed French fold leaves. Original prospectus laid in. Designed by Bernard Roberts and printed at The John Roberts Press on Van Gelder mouldmade paper. ♦In mint condition. \$5,000

From one of the most celebrated private presses of the last quarter of the 20th century, this is an extremely pleasing edition of one of the most widely published books in history—Defoe’s classic castaway story, a work often cited as the beginning of realistic fiction as a literary genre (for more on this work, see item #110, below). While our volume is attractively printed and handsomely bound, it is memorable above all because of the wood



▲ 20 (detail)



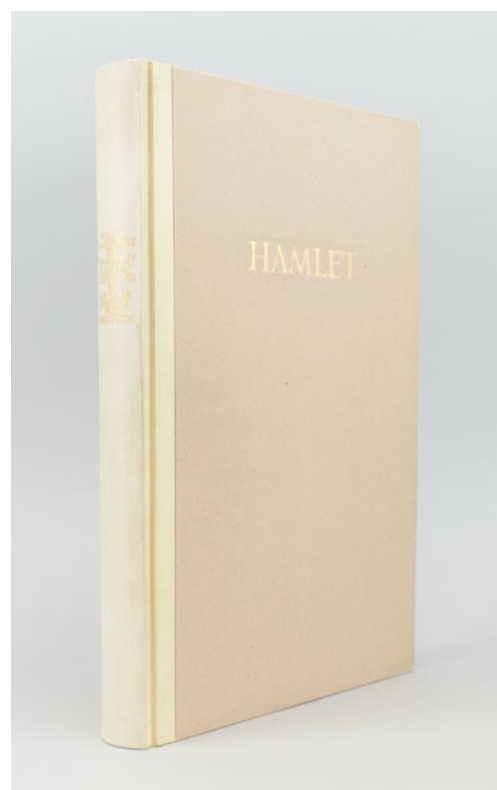
engravings of Edward Gordon Craig. Although they were originally created in 1924 to illustrate an edition of “Crusoe” for Count Harry Kessler’s Cranach Press, this is the first appearance of the woodcuts; the

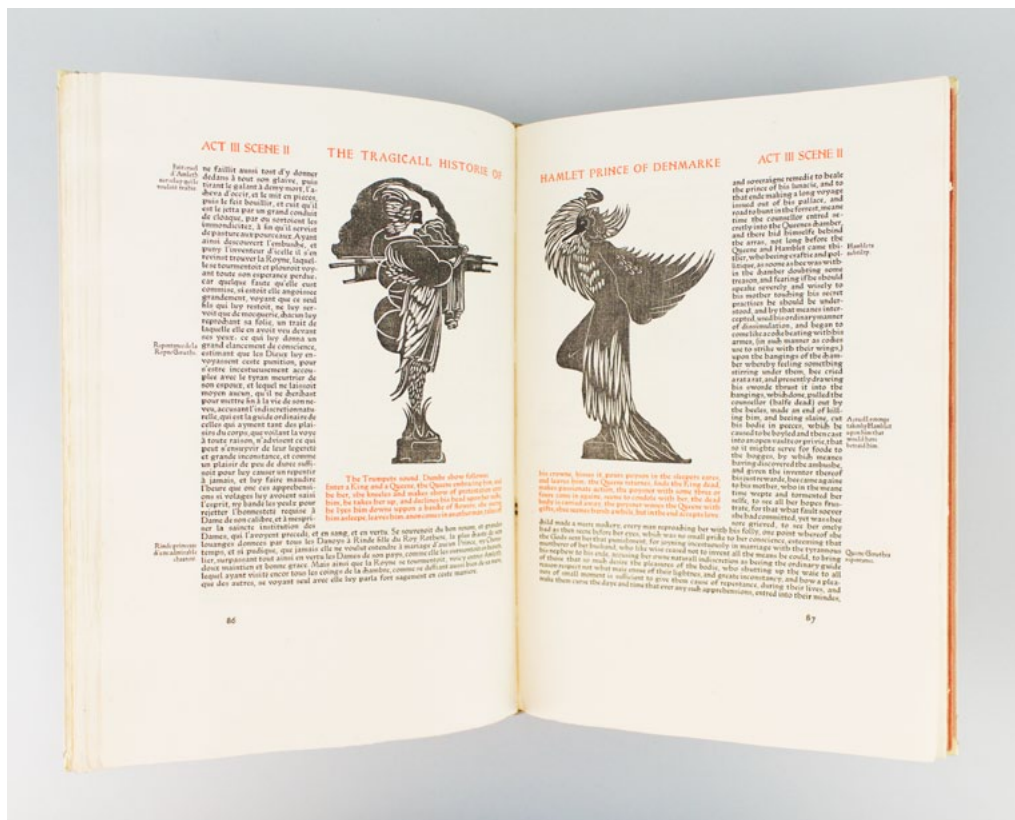
Cranach edition never materialized, mainly because of the artist’s obsessive fastidiousness, and he continued to work on the woodcuts into the 1960s. The son of acclaimed British actress Ellen Terry, Craig (1872-1966) began his career as a theater manager, stage designer, and actor. During the early 1890s, he met the artist William Nicholson, who introduced him to woodcutting and engraving, specifically the creation of simple black and white illustrations. Watching Nicholson at work inspired Craig to follow this art form, and he obviously had a natural gift for it. In 1898 he launched a new magazine, “The Page,” illustrated with his own wood engravings. The artist’s son, Edward A. Craig, provides insight into the creation of his father’s illustrations in his extensive introduction here, which also includes three essays on “Robinson Crusoe” by artist Craig. The Basilisk Press was founded in 1978 by Charlene Garry, who had opened a shop in the Hampstead section of London exclusively to sell modern private press books. Garry produced an acclaimed facsimile edition of the Kelmscott “Chaucer” and the first facsimiles of the “Red Books of Humphry Repton,” with attractive collotype plates. But though popular and

to all appearances successful, the shop and press were undercapitalized, and, due to financial stresses, the Basilisk Press and Bookshop closed in 1988. (ST12812)

21 (CRANACH PRESS). SHAKESPEARE, WILLIAM. THE TRAGEDIE OF HAMLET PRINCE OF DENMARKE. (Weimar: Cranach Press, 1930) 362 x 241 mm. (14 1/4 x 9 1/2”). 186, [2] pp. No. 100 OF 300 COPIES on handmade paper specially produced for the press (along with 15 on Japanese paper and seven on vellum). Original cloth-backed paper boards, edges untrimmed, with the bound notes by John Dover Wilson in the rear pocket, as issued. In the (slightly worn) original cardboard slipcase. Illustrated throughout with woodcuts in the text by Edward Gordon Craig. Printed in red and black. Ransom, p. 253; “A Century for the Century” 21. ♦Two short light scratches to lower cover, one tiny marginal smudge, otherwise A SPLENDID COPY, in as close to original condition as one is likely to find. **\$12,500**

Undertaken in what Franklin calls “a perfectionist spirit,” this book brings together the most glittering names in English and German private printing at the time. In addition to the presence of the woodcuts by Craig, the typographical arrangement of the volume was done by Count Harry Kessler; the title was cut by Eric Gill; the type (in 18, 12, and 10 point black letter) was designed by Edward Johnston (after that used by Fust and Schoeffer in their Mainz Psalter of 1457) and was cut by Edward Prince, completed after his death by G. T. Friend; and the paper was made by a process devised jointly

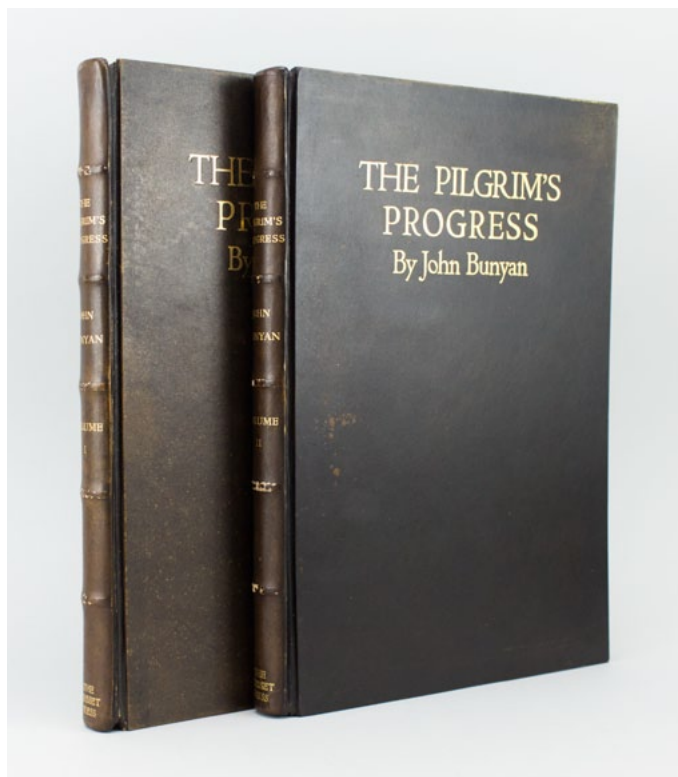


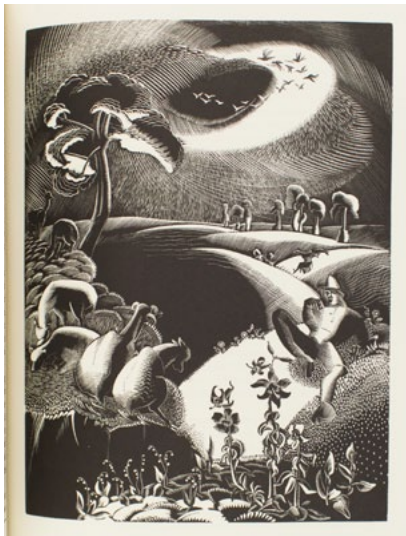


by Kessler and Aristide and Gaspard Maillol. Franklin says that "anybody who examines the Cranach Press 'Hamlet' must agree it is worthy of its reputation. The paper, superficially like Bachelor's Kelmscott, seems softer and more friendly, appropriate for the expressionist style of Craig's woodcuts. . . . These designs, and Gill's in the Golden Cockerel Chaucer, form the bravest artistic adventure among all private press books." The Cranach Press Hamlet is a sought-after book, and one seldom encounters in the marketplace a copy in its original boards in the near mint state seen here, especially with the easily soiled binding so remarkably well preserved. (ST13111)

22 (CRESSET PRESS). BUNYAN, JOHN. THE PILGRIM'S PROGRESS. (London: Printed by Bernard Newdigate at the Shakespeare Head Press for the Cresset Press, 1928) 368 x 264 mm. (14 1/2 x 10 3/8"). **Two volumes.** ONE OF 195 COPIES on paper (and 10 copies on vellum.) Publisher's original black stained vellum by Sangorski and Sutcliffe (stamped-signed to lower pastedown), uppers covers with gilt-lettered title and author, spines similarly gilt, top edge gilt, others untrimmed. Two large vignettes and 10 POWERFUL EXPRESSIONISTIC ENGRAVED PLATES, the vignettes and six of the plates by Blair Hughes-Stanton, the other four by Gertrude Hermes. Ransom, p. 6; Hughes-Stanton 4. ♦Spines a little sunned, scattered small spots of fading to boards, otherwise an excellent set, clean, fresh, and bright in sound bindings. **\$1,100**

This is a well-preserved copy of one of the two or three most handsome and striking products of the Cresset Press. For this stately "Pilgrim's Progress," as for other publications, Cresset employed as printer the Shakespeare Head Press,

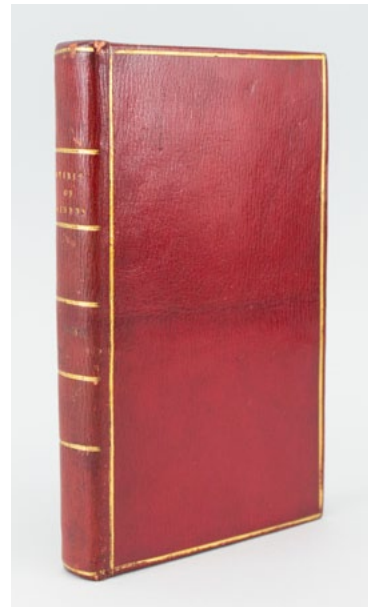




directed at Stratford-on-Avon by Bernard Henry Newdigate, probably the most important person in private press printing between the wars. The artists Blair Hughes-Stanton (1902-81) and Gertrude Hermes (1901-83) both studied at the school of Leon Underwood in Hammersmith. They were still in their twenties when they executed these sophisticated, expressive woodcuts, and both went on to have long and productive careers as avant-garde artists. In her book on her father's work, Penelope Hughes-Stanton says that the present production "was perhaps the first real test of the two young artists' ability to harness their rampant expressionism and fit it into the restricting reins of a letterpress production." Newdigate pressured them to make their art look more like that of Eric Gill, but they resisted and successfully established their unique personal styles as illustrators. The names of the plates here give a sense of the drama involved: "The Valley of the Shadow of Death," "The River of God," "The Pilgrims Cross the River of Death," "The Slough of Despond," "The Fight between Grim and Great-Heart," and so on. (ST13122)

23 (FORE-EDGE PAINTING). YOUNG, WILLIAM. THE SPIRIT OF ATHENS, BEING A POLITICAL AND PHILOSOPHICAL

INVESTIGATION OF THE HISTORY OF THAT REPUBLIC. (London: Printed for J. Robson, 1777) 220 x 132 mm. (8 5/8 x 5 1/4"). xv, [i], 296 pp. FIRST EDITION. Contemporary red straight-grain morocco, covers with gilt rule border, flat spine divided into panels by single gilt rules, gilt titling, turns-ins densely gilt, marbled endpapers, all edges gilt. WITH A LOVELY CONTEMPORARY FORE-EDGE PAINTING OF THE ACROPOLIS. Front pastedown with bookplates of Robert S. Pirie. ♦ Spine just slightly darkened, trivial wear at head, two-inch scratch to rear board, faint spotting to boards, isolated mild foxing or small marginal smudges, but still an excellent copy, clean and fresh in a sound and pleasing binding, and THE FORE-EDGE PAINTING STILL SHARP AND WELL PRESERVED. \$1,400



This history of Athens in its Golden Age is adorned with a fore-edge painting depicting the Acropolis, its highest point geographically and culturally, dominated by the great temple to Athens, the Parthenon. We see it rising in the distance from the vantage point of a road leading toward the city, with the columns of the Agora and the red-roofed buildings of the lower city in the foreground. The sheer rock escarpments rise to dominate the center of the painting, topped by the shining white temples to Greek gods, art, and culture. In the text of the present volume, Sir William Young (1749-1815) follows the rise of the republic of Athens in 508 until its fall 187 years later, discussing military and political issues in the first part of the book, and the philosophy, economics, and arts in the second. (ST13102)



An Unusually Agreeable Copy of a Major 17th Century Book Virtually Never Found So Well Preserved

24 FOXE, JOHN. ACTS AND MONUMENTS OF MATTERS MOST SPECIALL AND MEMORABLE, HAPPENING IN THE CHURCH, WITH AN UNIVERSALL HISTORIE OF THE SAME. . . . WITH THE BLOODY TIMES, HORRIBLE TROUBLES, AND GREAT PERSECUTIONS AGAINST THE TRUE MARTYRS OF CHRIST . . . AS NOW LATELY PRACTISED BY ROMISH PRELATES, ESPECIALLY IN THIS REALME OF ENGLAND AND SCOTLAND. (London: Printed for the Company of Stationers, 1641) 360 x 240 mm. (14 1/4 x 9 1/2"). Volumes II and III without initial blank, volume I with leaves in quire Dddd bound out of order, otherwise complete. **Three volumes.** Eighth Edition. Contemporary sprinkled calf, upper boards with late 18th or early 19th century gilt armorial device, recently rebaked to style with raised bands and spines gilt in compartments with intricate central

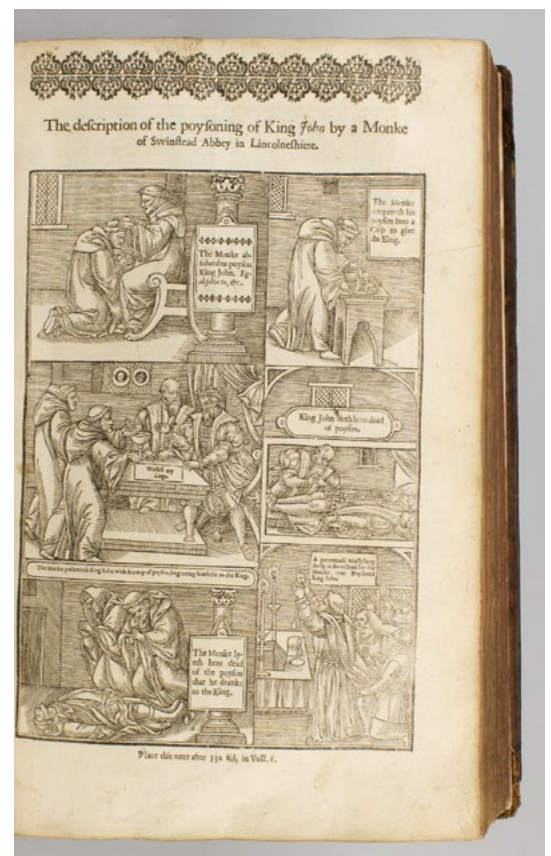


lozenge and scrolling cornerpieces, endpapers renewed. WITH historiated woodcut borders to the three title pages, MORE THAN 150 WOODCUTS OF MARTYRS IN THE TEXT (a number of them repetitions), AND FIVE WOODCUT PLATES, including a frontispiece portrait of Foxe and folding plates of Windsor Castle and the execution of Ridley. **Lacking the folding engraved plate** showing the Roman persecutions of early martyrs (as often). Recto of frontispiece portrait with ink signature of D. Taylor; title pages with ink inscription of M. Deane. Wing F-2035; Lowndes I, 829.

◆Leather worn away at corners, covers a bit crackled and discolored, overall mild soiling to the title page of volume III, one tear across a leaf with early inexpert repair, another arching closed tear into the text (no loss in either case), a handful of other short closed tears, inconsequential tape repair to the fold of one plate, minor stains here

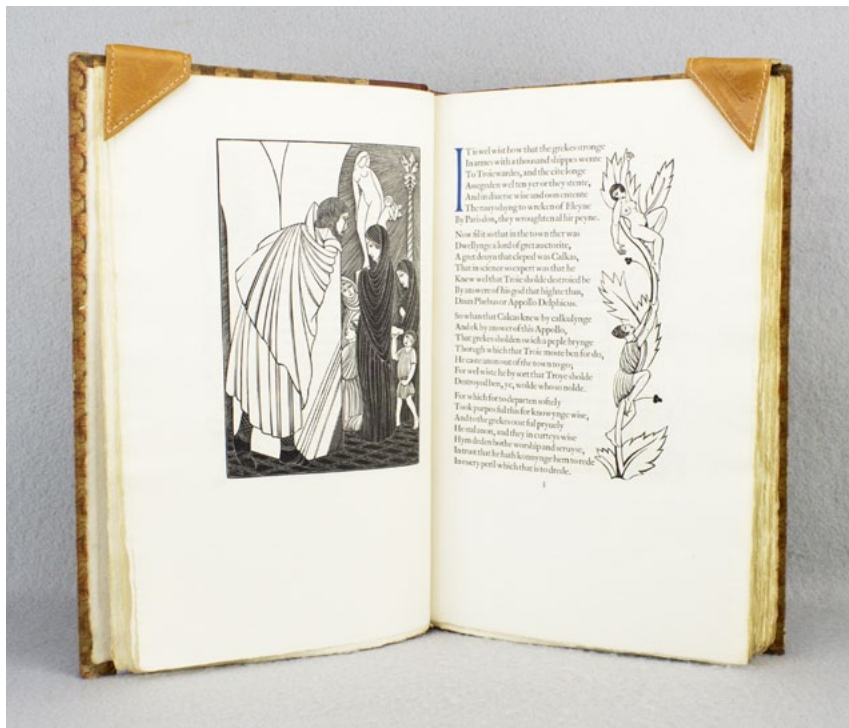
and there (often from candle wax), a few small rust or burn holes, but actually IN REMARKABLE CONDITION as a whole for a work usually found in lamentable shape—the bindings solidly restored, the margins especially ample, and the text fresh, smooth, and surprisingly clean. \$7,500

This is a particularly well-preserved copy of the substantially expanded eighth English edition of Foxe's famous horrific account of the sufferings of Protestants for their faith, commonly called his "Book of Martyrs." A compendium of supererogatory agony and terror, the work met with such popularity that its second edition of 1570 was ordered to be chained in all cathedral churches for the use of the congregation. Kunitz observes that for more than a century "it was practically required reading in every English-speaking Puritan household, often the only book owned except the Bible. Probably no single book has caused so many neuroses as has this one." Kunitz says that Foxe (1516-87) "was a fanatical Protestant, wrote with feverish energy, was completely credulous, and reveled in horror. No detail is too small or too dreadful to be described minutely, and no invective too violent to be applied to the Roman Catholics." While some lesser-known martyrs are represented with a generic woodcut of a man being burned at the stake, illustrations of particularly notable executions are rendered in gruesome detail, like that of a pregnant female martyr whose unborn child bursts out of her womb, only to be returned to the flames to perish with his mother. "Acts and Monuments" begins with the earliest Christian martyrs and continues to the Reformation. In subsequent editions during his lifetime, Foxe continued to expand and enhance his account with new stories of Christian (i.e., Protestant) suffering, doubling the size of the work by the fourth edition. A series of abridged editions appeared after his death, but in 1641, with Parliamentary power on the ascendent in the English Civil War, a new edition appeared. This eighth edition followed



the 1632 printing but was substantially expanded to three folio volumes and includes a biography of Foxe, written by his sons Samuel and Simeon. New woodcuts were used for this edition, as the previous woodblocks had worn out, and Lowndes notes that our edition has additional illustrations. Copies of one edition or another of Foxe appear from time to time in the marketplace, but inevitably the descriptions of their condition begin with a litany of defects, starting with how many leaves are missing. It is difficult to state how unlikely it is to find a copy of an early edition of this work in an appealing state; this is the best one we have ever seen. (ST13003)

25 (GOLDEN COCKEREL PRESS). CHAUCER, GEOFFREY. TROILUS AND CRISEYDE. (Waltham St. Lawrence: Golden Cockerel Press, 1927) 318 x 203 mm. (12 1/2 x 8"). xi, [i], 309, [1] pp., [2] (blank and colophon) leaves. Edited by Arundell Del Re. No. 22 OF 225 NUMBERED COPIES on paper (and six on vellum). Original publisher's patterned paper sides by Sangorski & Sutcliffe (stamp-signed on front pastedown), new replica spine of russet morocco with raised bands and gilt titling by Courtland Benson, top edge gilt, others untrimmed (sides with the dots in the paper pattern enhanced by a previous owner in a pleasing, scarcely noticeable manner). In a later suede-backed marbled paper slipcase. Pictorial woodcut borders to fore margins of every text page and FIVE FULL-PAGE WOOD ENGRAVINGS, all BY ERIC GILL. Section title pages with red or blue lettering. Occasional text initials in red or blue. Cave & Manson, pp. 50 ff.; Chanticleer 50; Gill 279; Ransom, p. 297. ♦Light to moderate rubbing along edges, otherwise very fine, the expertly renewed binding entirely pleasing, and the text fresh, bright, and immaculate from first leaf to last. **\$6,000**



One of the finest books of the private press movement, this edition of "Troilus" represents an impressive combination of bookmaking materials, typography, illustration, and printing skill. As Cave & Manson says, the prospectus for this work invited a public to anticipate "one of the most important productions of its kind since the days of the Kelmscott press." When the work appeared, "it showed this was a claim to be taken seriously. Gill produced some of his finest engravings for the book. The full-page illustrations showed his work at its best." The whimsical illustrated borders were the most widely discussed feature of the volume; the public was divided about them, as some thought them too naughty, but Gill and Gibbings were convinced of their value, and they were used again with great success in the Golden Cockerel "Canterbury Tales." Though the "Troilus" is generally considered to be the second most important book from the Press, its value is generally as high as any Golden Cockerel item, no doubt because it was issued in a very small press run—225 copies, as compared to 500 for the "Four Gospels," the magnum opus of the Press. The completed volume's modest print run sold out very quickly, and the "purchasers' pleasure was increased by seeing the book rapidly appreciate in value." (Cave & Manson) It has been a very popular book ever since. (ST12683-046a)

26 GOULD, JOHN. MONOGRAPH OF THE PITTIDAE. (London: Published by the Author, 1880-1) 565 x 390 mm. (22 1/4 x 15 3/8"). Part I with text and plates; part II with text only (all published). **Two parts in one volume.** Part II edited by Richard Bowdler Sharpe. FIRST AND ONLY EDITIONS. Pleasing three-quarter green crushed morocco over green cloth boards, raised bands, spine compartments with gilt lettering and tools. WITH 10 BEAUTIFUL HAND-COLORED LITHOGRAPHIC PLATES. With original blue upper wrapper to each part bound in. "Fine Bird Books," p. 102; Zimmer, p. 263. ♦Lower cover with a few negligible scratches and a light stain or two, original wrappers with a faint crease down the middle, plates with just a touch of toning around the edges, but A REALLY EXCELLENT COPY, ENTIRELY FRESH AND CLEAN. **\$15,000**



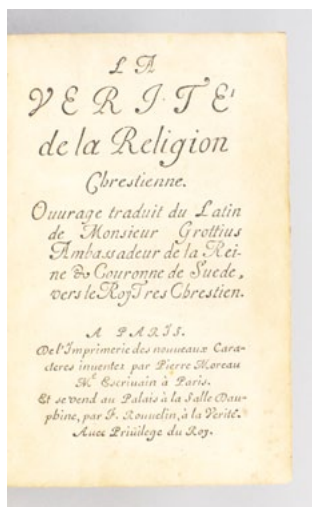
*This brief but very pleasing work was John Gould's final publication before his death in 1881. It was originally conceived as a four-part series, but only Part I was completed in its entirety; Part II, containing just text, was published shortly after Gould's death by his friend and fellow ornithologist, R. Bowdler Sharpe, who also acted as editor. According to the nota bene on the wrapper for Part I, the illustrations found here were "principally taken from the Author's works on 'Birds of Asia,' 'Australia,' and 'New Guinea.'" As these sources suggest, the pittidae, a family of small, tropical birds, are found almost entirely in the aforementioned regions. The males of the species are known to possess a great range of colorful plumage—from the somber Black Ground-Thrush to the jewel-like and aptly named Necklaced Pitta—an attribute played up to great effect in the excellent coloring of the plates. The hand-colored lithographs seen here, and in most of Gould's work from the 1830's on, were a special point of pride for the scientist. According to DNB, "the design and natural arrangement of the birds on the plates was due to the genius of John Gould, and a Gould plate has a distinctive beauty and quality." Although he did not create the actual lithographs himself, he did create preliminary sketches upon which the plates were ultimately based. He was also intimately involved with the publication process from start to finish, even acting as agent and distributor of his own work. As a scientist, Gould (1804-81) is perhaps the most recognizable name in ornithology after Audubon. (STC*Ni*1601)*

In an Excellent Contemporary Binding, and Printed in a Most Appealing Cursive Typeface, Called by Updike "a Careful and Lively Copy of the Agreeable Calligraphy of the Period"

27 GROTIUS, HUGO. LA VERITE DE LA RELIGION CHRESTIENNE. (Paris: De l'Imprimerie de nouveaux caracteres . . . par Pierre Moreau, [8 Juin, 1644]) 175 x 113 mm. (6 7/8 x 4 1/2»). 8 p.l., 541 pp., [1] leaf (privilege). Translated by François Eudes de Mezeray. First Edition of this Translation. Attractive contemporary burgundy morocco, gilt, covers with three French fillet frames, the two inner frames with oblique fleurons at

corners, raised bands, spine gilt in compartments with central fleurons, curling cornerpieces, gilt titling, marbled pastedowns, all edges gilt. Updike I, 207-08. ♦ Boards a little spotted, leather a bit crackled, light wear to joints, minor offsetting on endpapers from glue used for turn-ins, leaves a shade less than bright with occasional small rust spots, but an excellent copy nevertheless, the text clean and fresh, and the solid, very pleasing binding with nothing approaching a condition issue. \$6,500

This edition of Grotius' famous treatise on the validity of Christianity features a lovely period binding and a charming cursive type invented by printer, engraver, and master calligrapher Pierre Moreau. According to Updike, the type is unusual in that it "really appears to be writing—a careful and lively copy of the agreeable calligraphy of the period.



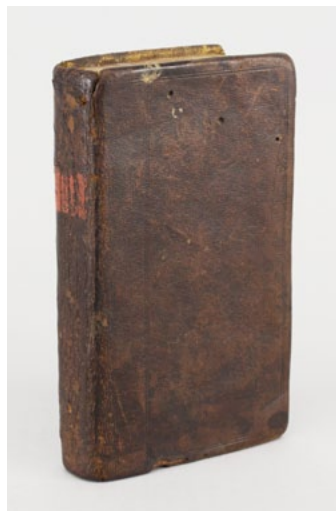
The ornaments used with it are reproductions of writing-masters' scrolls and whimsical figures, and here and there heavy flourishes are added to produce a further illusion of penmanship." Moreau (ca. 1599-1648) produced three very pretty engraved devotional books (see item #137, above) before developing a moveable type that could produce a calligraphic effect. He debuted his new fonts in 1643, calling his printing house the "Printer of new characters," and produced 30 books with them in the five years before his death. The binding here is also finely wrought, being made with high quality materials and adroitly decorated. In many ways a latter-day Erasmus, the renowned jurist and man of letters Hugo Grotius (1583-1645) was one of the most learned men of his time, and his landmark publication "De Jure Belli et Pacis" earned him the title of the founder of the modern science of the law of nature and nations. First printed, in Latin, in 1627, the present book, far and away the most popular of Grotius' works, is a treatise maintaining the truth of the Christian religion, as opposed to other religions, rather than a polemic in support of a particular variety of Christianity at the expense of another Christian sect. The piece reflects the author's attitude toward the great

schism: he dedicated himself to reconciling Catholic and Protestant by emphasizing a common piety, an approach for which he was obviously made to suffer greatly. Works printed in Moreau's cursive type are uncommonly seen in the marketplace, and they are especially rare in fine contemporary bindings like the present one. (ST13028)



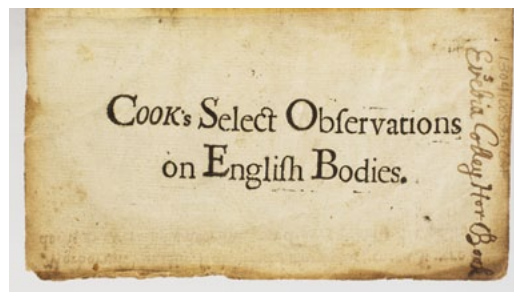
Medical Advice from Shakespeare's Son-in-law

28 HALL, JOHN. SELECT OBSERVATIONS ON ENGLISH BODIES: OR, CURES BOTH EMPIRICALL AND HISTORICALL, PERFORMED UPON VERY EMINENT PERSONS IN DESPERATE DISEASES... NOW PUT INTO ENGLISH FOR COMMON BENEFIT BY JAMES COOKE PRACTITIONER IN PHYSICK AND CHIRURGERY. (London: Printed for John Sherley, 1657) 145 x 80 mm. (5 3/4 x 3 1/4"). 12 p.l., 316 pp. (lacking final two blanks). FIRST EDITION. Contemporary sheep, flat spine with remnants of red label. Front inside cover with book label of Bent Juel-Jensen and with ink signature of John Lenro; rear inside cover with bookplate of Robert S. Pirie; front flyleaf with ink ownership inscription and biographical notes of Johannes Pither, M.D.; half title with ink inscription of Evebia Colley; verso of half title with neatly written Latin quotation from Herophilus; title page with ink signature of Thomas Smith at foot; occasional ink marginalia in Dr. Pither's hand. Wing H-356; Krivatsy 5217; Norman 971. ♦ Short tear to head and tail of front joint, half-inch wormhole along tail edge of front board, front hinge open (but nothing loose), shallow chips to edges of endleaves, one quire a little proud, occasional minor stains or rust spots, other trivial defects, but still an excellent copy, with no serious problems, of a work usually found in lamentable condition. \$6,500



This collection of case histories and remedies by a Stratford physician is of interest for its insights into 17th century medicine and for its connection to William Shakespeare. John Hall (ca. 1574-1635) was the only physician in Stratford-on-Avon, and he treated patients within a 20-mile radius of his home, and from as far away as Worcester. He recorded case

histories in Latin, making note of the disease and symptoms, and of the successful method of treatment. Norman notes that "Hall had an excellent reputation as a physician, and the single extant volume of his medical diary (now in the British Library) records the wide range of diseases he was called upon to treat and the remedies he concocted for them." Although the modern reader will find some of these "cures" alarming, Hall was ahead of his time in his restrained use of bleeding and in his treatment of scurvy. Hall had married Shakespeare's daughter Susanna, the "Mrs. Hall of Stratford" whose bout with colic is recounted here on p. 24. After his death, she sold a couple of volumes of his medical diary to James Cooke, who had served as a surgeon in the English Civil War. Cooke translated the Latin into English and published the present work in 1657. At the beginning of this volume, our early owner, Dr. John Pither, noted the date of his birth (1679), his marriage (1731), and his 63rd birthday (1742), and he also made marginal notes about remedies he concocted. The number of ownership signatures here indicates the work's value as a medical reference during multiple periods, even into our own time, when it passed into the hands of physician and bibliophile Bent Juel-Jensen (1922-2006) and the distinguished collection of Robert S. Pirie (see item #126). This work is not commonly seen in the marketplace, and the heavy use to which copies were subjected makes it difficult to find one as well preserved as ours. (ST13041)



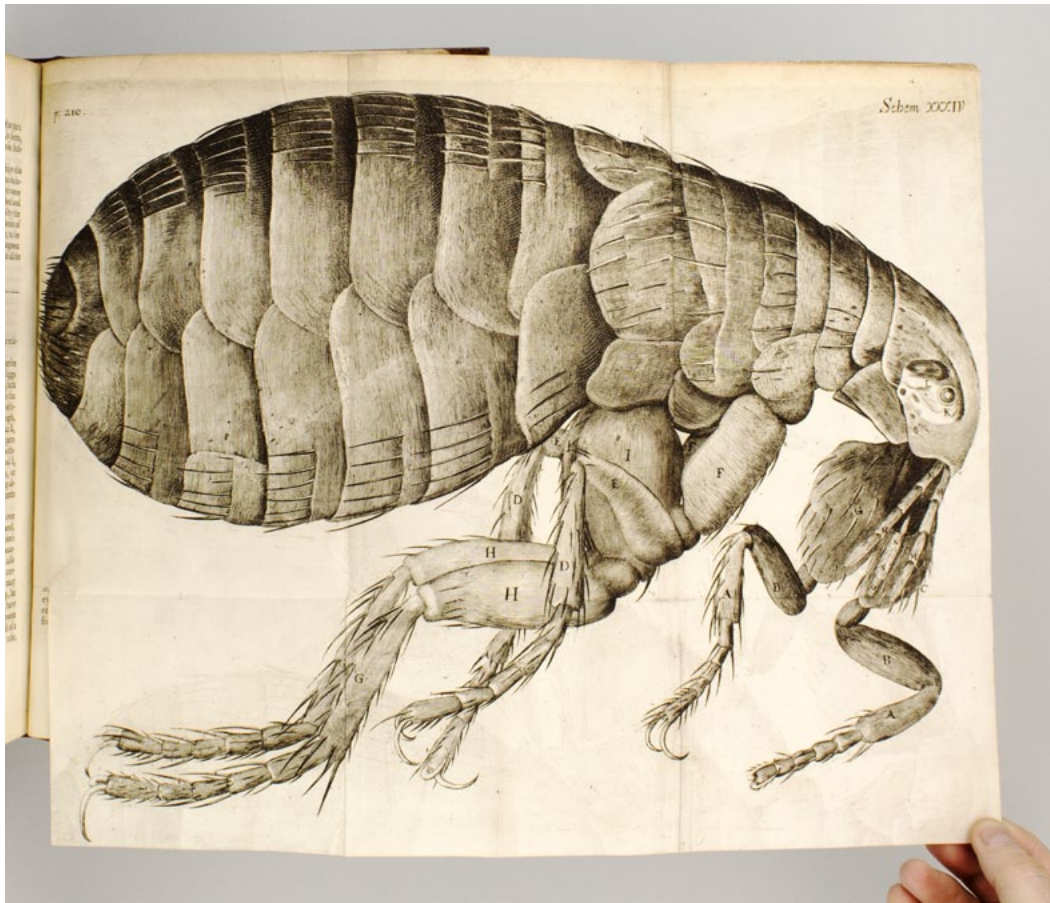
A Desirable Tall Copy of the First Edition of Hooke's Groundbreaking Work in Microscopy

29 HOOKE, ROBERT. MICROGRAPHIA: OR SOME PHYSIOLOGICAL DESCRIPTIONS OF MINUTE BODIES MADE BY MAGNIFYING GLASSES. WITH OBSERVATIONS AND INQUIRIES THEREUPON. (London: Printed for James Allestry, 1667) 303 x 198 mm. (12 x 7 3/4"). 18 p.l., 246, [10] pp. FIRST EDITION, second issue (imprint a). Recent calf in period style by Courtland Benson, covers with gilt and blind border, raised bands, spine elaborately gilt in compartments, marbled endpapers. WITH 38 SOMETIMES STRIKING ENGRAVED PLATES, most of them folding, principally showing microscopic views. Top of title page with 17th or 18th century signature of Daniel Thomas, and bottom corner with discreet blindstamped ex-libris of Melville Eastham of Cambridge, Massachusetts (see below). PMM 147 (first issue); Keynes 7; Wing H-2621. ♦Tears (as often seen) in four folding plates (as long as five inches, but very expertly repaired without loss and almost invisibly), four other trivial tears (also with expert repairs), one plate with a few small brown stains, one (oversized) plate trimmed at bottom, costing a portion of a number of letters, a hint of thumbing and negligible fraying at the very beginning, otherwise AN EXTREMELY APPEALING COPY, the text within very ample margins, the paper unusually fresh and clean, the plates in dark impressions, and the retrospective binding unworn. **\$45,000**



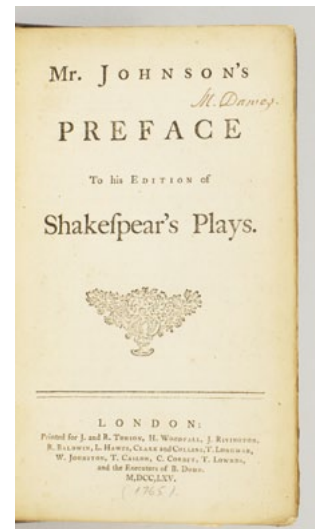
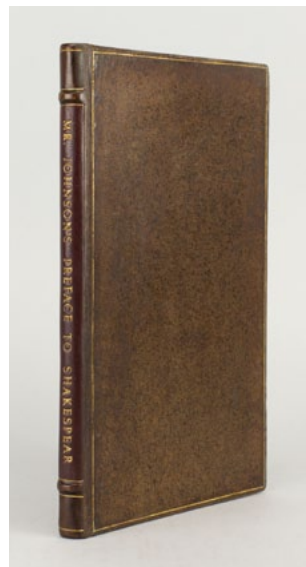
This is a desirable copy of one of the most iconic works in the history of science, revered equally for its remarkable images as for its groundbreaking scientific observations. "Micrographia" introduced the term "cells" into the scientific lexicon, offered an explanation for the refraction of light (which preceded and may have influenced Newton's own theories on the same subject), put forth an early theory of fossilization, and described a great number of ingenious, original scientific instruments and experiments. Most importantly, this work marked the beginning of microscopy, opening up a world heretofore unseen by the naked eye. Here, for the first time, the most minute parts of the natural world were on display: the compound eye of a housefly; the structure of feathers, hair, cork, and fossilized wood; and, of course, the famous flea and louse—all were

articulated on a gigantic scale. "Micrographia" enjoyed commercial success, and it proved highly influential in the scientific community. PMM tells us that both Pepys and Newton read the work closely (Newton's heavily annotated copy is now at Cambridge), and it clearly set the stage for van Leeuwenh  k's own groundbreaking work in microbiology a short while later. Although Hooke (1635-1703) published relatively few works during his lifetime, PMM says that "his



contributions to astronomy, optics and all branches of physics, mechanics, technology and architecture are innumerable." Among Hooke's many talents was evidentially that of draughtsmanship—the 38 fine plates are believed to have been executed by Hooke himself, though some have speculated that architect Christopher Wren may have collaborated. Keynes notes that our second issue is actually just a reissue of the first with a new title page, and the plates (with the exception of Plate V, which was re-engraved) are exactly the same. In any case, the first issue seems to be exceptionally rare—ABPC lists 12 copies of "Micrographia" sold since 1975, and all are second issue. Given the size of the folding plates here and the particular manner in which they are folded, copies of this work almost inevitably incur damage; happily, most of those in the present copy are untorn, and the small handful that suffered injury have been mended with the greatest of professional care. Furthermore, the cropping that is a major enemy of this book is almost entirely absent in our amply margined copy. (ST13015)

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



This is a well-preserved copy of the separate edition of Samuel Johnson's lauded "Preface" to "The Plays of William Shakespeare," complete with the half title. The "Preface" originally accompanied Johnson's eight-volume edition of Shakespeare (also published in 1765), a project that took the good doctor 20 years to complete, partly because of the scope of the undertaking and partly because of his own procrastination. Courtney & Smith notes that "Adam Smith is said to have called it 'the most manly piece of criticism that was ever published in any country.'" Indeed, the "Preface" seems to have been the most highly regarded and influential section of Johnson's entire corpus of work and gave "great impetus to Shakespearian study." It is quite likely that the "Preface" was one of the last sections Johnson delivered to the printer, as suggested by the presence of bracketed signatures in the original printing. That the editors saw fit to publish a separate edition of the "Preface" so close on the heels of "The Plays" speaks to the immediate popularity and acclaim it generated when first appearing as part of the larger work. The half title is not infrequently missing, a fact that in the present case is more than usually significant since it contains the price (one shilling), showing that the work was separately published. It is more than conceivable that the "M. Dawes" who signed the title page was the miscellaneous writer Manasseh Dawes (d. 1829), known in particular for his "Essay on Intellectual Liberty," published in 1780. (ST12849i)

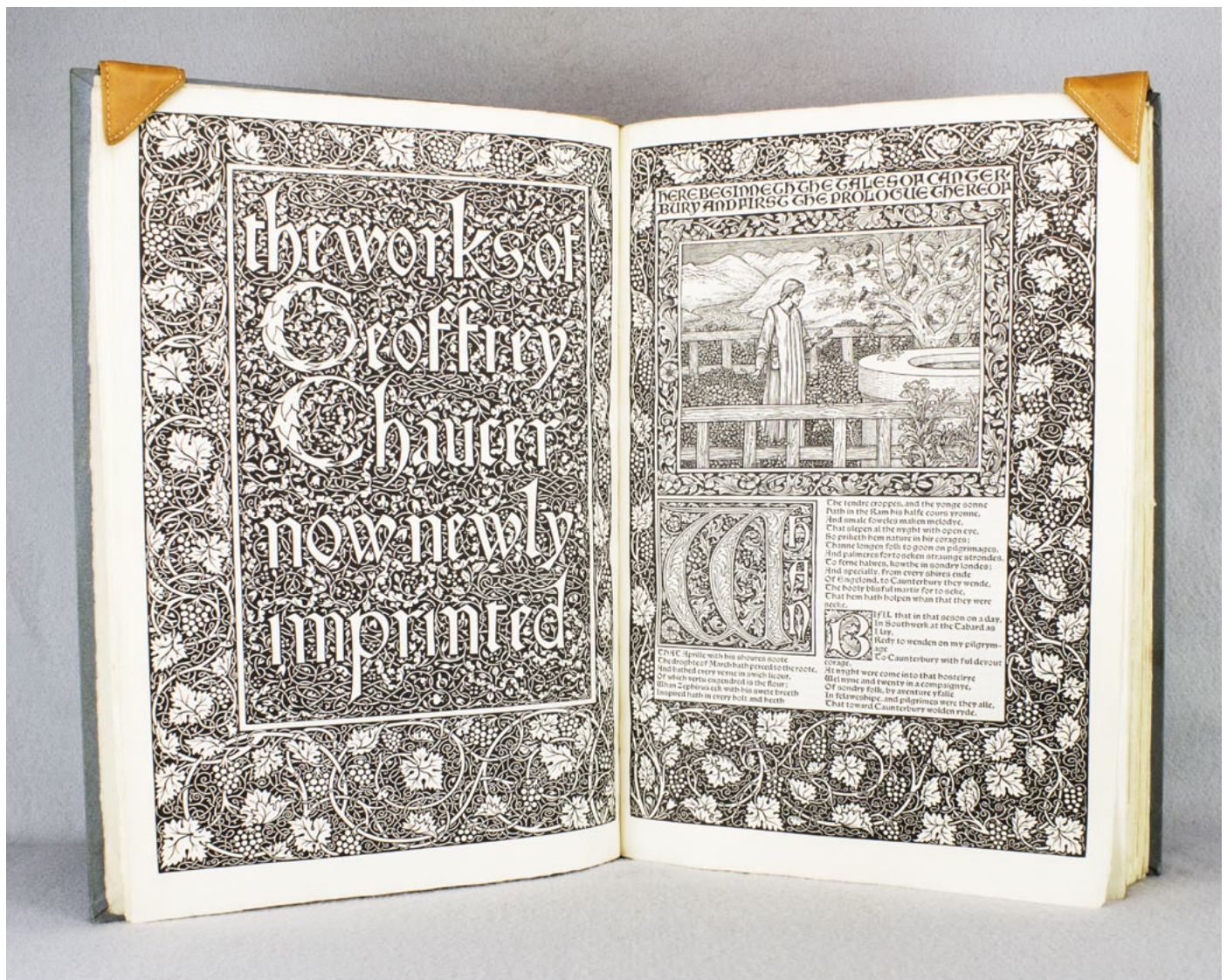
A Very Well-Preserved Copy of one of the World's Greatest Illustrated Books

31 (KELMSCOTT PRESS). CHAUCER, GEOFFREY. THE WORKS. (Hammersmith: Kelmscott Press, 1896) 457 x 330 mm. (18 x 13"). 4 p.l., 554 pp. Edited by F. S. Ellis. ONE OF 425 COPIES ON PAPER (and 13 on vellum). Original holland-backed blue paper boards, paper spine label, untrimmed edges. Housed in a very substantial fleece-lined pigskin-backed folding box. WITH 87 WONDERFUL LARGE WOODCUT ILLUSTRATIONS AFTER SIR EDWARD BURNE-JONES, redrawn by Robert Catterson-Smith and cut by W. H. Hooper, woodcut title-page, 14 variously repeated woodcut borders, 18 variously repeated woodcut frames around illustrations, 26 19-line woodcut opening words, numerous three-, six-, and 10-line woodcut initial

letters, and woodcut printer's device, all designed by William Morris and cut by C. E. Keates, Hooper, and W. Spielmeier. Printed in black and red with Chaucer type, the titles of longer poems printed in Troy type. "Artist and the Book, 1860-1960" 45; Ray 258; Peterson A-40; Sparling 40; Tomkinson, p. 117. ♦A tiny tear in spine label (not affecting lettering), a hint of soil to covers, one very small, shallow dent in back board, one small area where an owner has lightened the paper color by erasure, two conjoint leaves with marginal foxing in one corner, two other conjoint leaves with very slight foxing of the same sort, but still A VERY FINE COPY, all of these imperfections quite minor, the always insubstantial binding with only negligible wear, THE LEAVES EXTRAORDINARILY BRIGHT, FRESH, AND CLEAN, AND THE TEXT AND WOODCUTS DEEPLY IMPRESSED. **\$70,000 *because of a dramatic discount on this item, we can offer no discount to the trade**



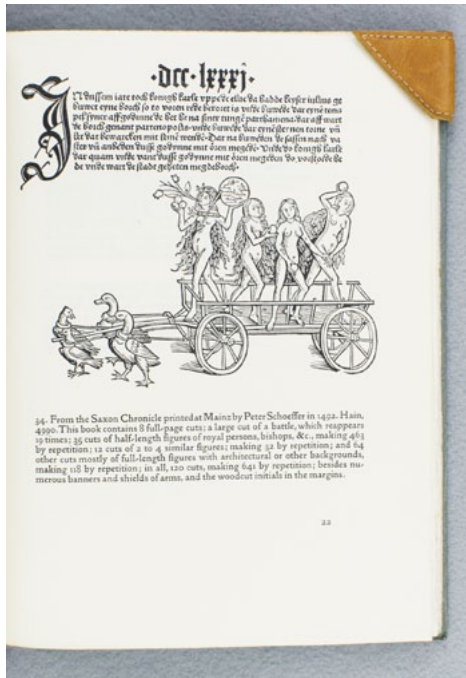
Increasingly difficult to find in pleasing condition, this is a very desirable copy in the original publisher's boards of a book universally acclaimed as one of the great achievements in printing history. The most important figure in the revival of printing in England at the end of the 19th century, William Morris (1834-96) had fallen in love with Chaucer's works when he and Burne-Jones were students at Oxford. With the founding of the Kelmscott Press (and, in effect, the launching of the modern private press movement) in 1891, Morris began plans almost immediately for the Chaucer. The press at 14 Upper Mall began producing the book in August of 1894, but



it was not until June of 1896 that any completed copies became available. Morris was already a sick man, and Burne-Jones had privately worried that his friend might not live to see his dream realized. Morris died not long afterward. Like the Gutenberg Bible and Caxton's first printing of Chaucer in 1478, the present monumental folio is one of the world's printing masterpieces. In the words of "Artist & the Book, 1860-1960," the Kelmscott Chaucer, for which both Morris and Burne-Jones "worked in the neo-Medieval idiom bequeathed by the Pre-Raphaelites, . . . is perhaps the most famous book of the modern private press movement, and the culmination of William Morris' endeavor." Ray says that the book "is not only the most important of the Kelmscott Press' productions; it is also one of the great books of the world." The borders designed by Morris are incredibly rich and lush. The work would be extraordinary even without the designs by Burne-Jones, but these are certainly the book's most compelling feature. The original plan had been for 60 illustrations, but this grew to 87 before the work was done. While other illustrated Chaucers, beginning with Caxton's, had usually limited images largely to individual portraits of each Canterbury pilgrim, Burne-Jones chose instead to draw complex vignettes illustrating the pilgrims' tales (as well as Chaucer's other works). Part of the dramatic impression left by the book results from the cumulative power of the very large number of impressive bordered pages one encounters going through the text. The intricate woodcut frames are used a total of 118 times, and each one of them enlivens a page nearly 18 inches tall. The impression is especially memorable when the framed pages face each other: 36 of the Burne-Jones cuts with their borders are opposite one another in 18 particularly beautiful openings, and there are several other remarkable openings (including the first one) where a woodcut with its frame faces a bordered text. Even though there is some minor foxing here (confined to two gatherings), it is difficult to imagine that one could acquire in a reasonable time a significantly better copy than this of the Kelmscott Chaucer in its original holland-backed boards, which now, because of the book's size and the insubstantial materials of its binding, is so often found with obvious wear and/or restoration. (CCS1515)

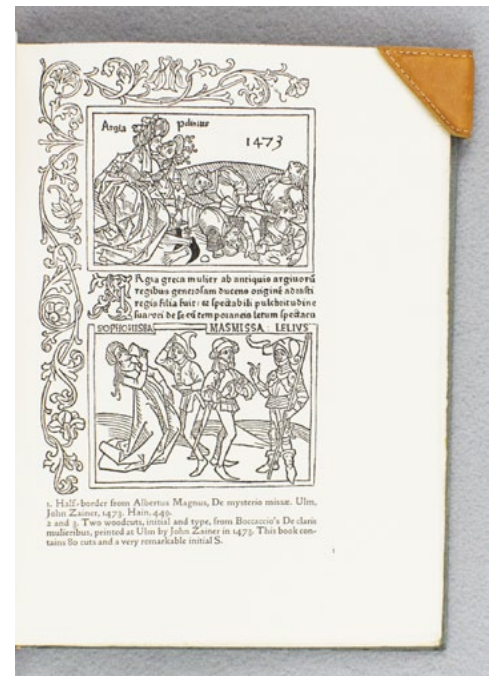
A Sought-After Kelmscott Title, our Copy with a Very Special Eragny Connection

32 (KELMSCOTT PRESS). COCKERELL, S. C., Editor. SOME GERMAN WOODCUTS OF THE FIFTEENTH CENTURY. (Hammersmith: Kelmscott Press, 1897) 295 x 216 mm. (11 1/2 x 8 1/2"). xi, [i] pp., 23 leaves (printed on recto only), 24-36 pp. ONE OF 225 COPIES on paper (and eight on vellum). Original holland-backed blue paper boards, untrimmed edges. WITH 35 REPRODUCTIONS OF WOODCUTS printed on 23 leaves, one six-line woodcut initial. Front pastedown with the ex libris and wood-engraved bookplate (designed by Lucien Pissarro) of Joseph Manuel Andreini. Printed in red and black in Golden type. Peterson A-49; Sparling 49; Tomkinson, p. 121; Clark Library "Kelmscott and Doves," pp. 58-59. ♦ A bit of distress to cloth at spine ends, corners mildly bumped and worn, perhaps a hint of fading at board edges, but all of these defects minor, and otherwise A VERY FINE COPY of a fragile book, remarkably clean, fresh, and bright internally, with deep impressions of the type. **\$6,500**



Compiled and edited by the secretary of the Kelmscott Press, Sydney Cockerell, this work contains 35 reproductions of German woodcuts from books that were in the library of William Morris. The volume was immediately popular, quickly sold out, and has been sought after ever since. One of the most distinguished persons in the world of books during his lifetime, Sir Sydney Cockerell (1867-1962) took it upon himself to become archivist of the Kelmscott Press, and he was Morris' literary executor and supervised the Press after the death of Morris. In addition, he was older brother to the famous bookbinder

Douglas Cockerell, and later was in partnership with the process-engraver Sir Emery Walker, who worked in collaboration with Cobden-Sanderson at the Doves Press. In 1907 he married Florence Kingsford, a talented artist, bookbinder, and illuminator whose work on the Ashendene "Song of Songs" is justly celebrated. And as a member of the select Roxburghe Club for bibliophiles, he published a number of monographs for its membership. In 1908 he became the director of the Fitzwilliam Museum at Cambridge, an appointment that lasted 29 years and that transformed the once dreary gallery into one that became world famous. Our copy once belonged to New York banker and bibliophile Joseph Manuel Andreini (1850-1932), a member of the Grolier Club and the Rowfant Club who was especially fond of books from the Eragny Press, and who became good friends with the Pissarros. His bookplate depicting a pensive shepherdess and her flock is one of six known to have been designed by Lucien. In her catalogue note to "Illustrating the Good Life," the Grolier Club's 2007 exhibition of the Pissarros and the Eragny Press, Alice Beckwith called Andreini's bookplate "a miniature masterpiece of pastoral peace." (ST12683-259)



With 54 Large Format Engravings of Trees, Including Four Extra with Hand Coloring

33 KENNION, EDWARD. AN ESSAY ON TREES IN LANDSCAPE. (London: Printed by T. Bensley for C. J. Kennion, 1815) 362 x 292 mm. (14 1/4 x 11 1/2"). 6 p.l., 48 pp. FIRST EDITION. Pleasing recent sympathetic sprinkled half calf, marbled sides, raised bands, morocco label, spine with multiple decorative gilt rules, new endpapers. Aquatint title vignette of the three principal types of English trees and 54 ENGRAVINGS (FOUR DOUBLE-PAGE), SHOWING TREES AND LEAVES, with the four double-page plates, one single-page plate, and the engraved title vignette colored by a later hand. Abbey "Life" 147; cf. Pritzel 4621 (citing the 1844 edition). ♦ Title page neatly remargined, almost invisible repair at extreme inner margin of one plate, two plates



with small faint dampstain at fore edge outside plate mark, small area at bottom of one plate with tiny specks of paint, very slight darkening or foxing at extreme outer margins of most leaves, slight offsetting from plates (especially the double-page images), single-page plates somewhat more noticeably affected by foxing (one or two plates rather foxed), but the foxing almost entirely marginal, never offensive, and entirely absent from more than 20 of the plates. A pleasing copy, despite imperfections, of a very attractively illustrated book in an excellent new binding. **\$2,500**

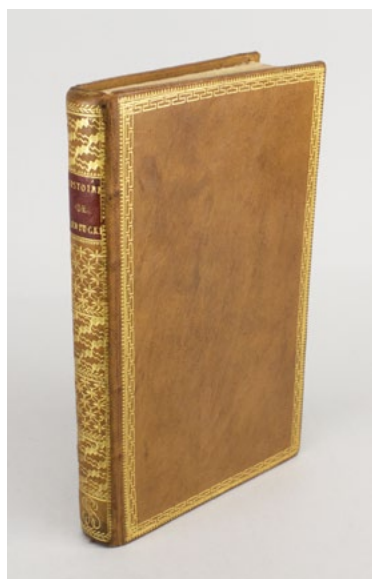
This is an uncommon copy of the preferred state (with four additional double-page engravings) of the first printing of a handsome large-format early 19th century illustrated book on trees. It examines in minute detail the artistic rendering of trees, covering, among other things, their "characters," the particular characteristics of the various species (focusing primarily on oak, elm, and ash), and the practical approaches to the faithful replication of trees with drawings. The plates represent 50 different views of 22 different species, with the four extra double-page plates depicting various species as part of extremely pleasing landscapes that also feature human figures, animals, and generally well-developed backgrounds. As an artist, one of the chief virtues of Kennion (1744-1809) was his insistence upon accuracy. As he tells us here, Kennion decried the general belief that the tree was "thought to be an object so fully delivered over to the

will of the artist, and so little depending on any determinable character of lines of forms, that it may be represented in any manner." In fact, Kennion believed that with trees depicted genuinely upon "the principles of nature, it will be found



that the reverse . . . is the truth; and that no objects whatever require so much vigour, decision, and swiftness of execution, or can so little bear retouching, ragged and smeary daubing, or any thing that shall muddle or injure the rich transparency and lightness for which the foliage of trees is so particularly remarkable." According to DNB, Kennion became a Fellow of the Society of Artists in 1790, and more than 30 of his works were shown at exhibitions held by that society and at the Royal Academy. In 1803 he issued the prospectus for an ambitious work entitled "Elements of Landscape and Picturesque Beauty," which was to appear in four volumes. However, he died in 1809, and the only part to be completed was the present work, which was finished and published by his son, Charles. This first printing of Kennion's essay is very often found with only the 50 single-page plates (of the 10 copies listed in ABPC since 1975, seven have just the 50 engravings), and the work sometimes appears with paper watermarked after the date of imprint. The text of our copy was printed on Whatman paper dated 1812. The quality of the paper seems to be inferior in most, if not all, copies, as the work is almost always rather foxed. (ST12683-058)

An Outstanding Contemporary Copy of the First French Edition of the First Book on Kentucky



34 (KENTUCKY). FILSON, JOHN. HISTOIRE DE KENTUCKE, NOUVELLE COLONIE A L'OUEST DE LA VIRGINIE. (Paris: Chez Buisson, 1785) 203 x 128 mm. (8 x 5 1/8»). 2 p.l., xvi, 234 pp. Translated by M. Parraud. First French Edition. Refined contemporary sheep, covers framed by plain and decorative gilt rolls, flat spine heavily gilt in compartments with alternating ribbon and star patterns, tail compartment with monogram of "J S G," red morocco label, marbled endpapers. With woodcut head- and tailpieces and a large engraved folding map of Kentucky. Howes 129; Field 537; Sabin 24338. ♦ Minor spots of foxing in a few places, tiny closed tear at crease of map (no text affected), but still incredibly clean and fresh, and, in all, AN OUTSTANDING COPY, THE BINDING REMARKABLY WELL PRESERVED. **\$4,500**

This is an unsurpassable copy of the French translation of the first book on Kentucky, including the first published biography of Daniel Boone. A schoolteacher, historian, surveyor, and one of the founders of Cincinnati, Filson

(1753?-88) had acquired some 13,500 acres in the Kentucky territory through purchase and military land warrants. Despite the fact that Crawford's Defeat was just two years before (a major rout of U. S. forces by American Indians in the region), Filson's first-hand account portrayed Kentucky as a peaceful and fertile land, ready for settlement (especially his land). The book sold well, but the accompanying map dedicated to George Washington (sold separately) flew off the shelves. Filson's work did much to encourage settlement to the Kentucky territory and he is credited with recognizing the region, especially the ports of Natchez and New Orleans, as essential to the future economic expansion of the country; in this, he anticipated the Louisiana Purchase by 18 years. No doubt the economic dimension was also what prompted his work to be translated into French less than a year later. The French still had extensive holdings throughout the North American West, still had a close relationship with the very young United States, and a significant number of "American" pioneers were French. The French edition expands on Filson's account, including



Congressional records related to Kentucky and additional information on American Indians in the territory. It also includes the much-desired map bound-in. This book is not unheard of at auction, but to see a copy like ours, complete with half title and map, and in a contemporary binding that appears almost unused, is definitely uncommon. (ST13035)

35 (LEAF BOOK - PRIVATE PRESSES). (WHITTINGTON PRESS). BUTCHER, DAVID. PAGES FROM PRESSES: KELMSCOTT, ASHENDENE, DOVES, VALE, ERAGNY & ESSEX HOUSE. (Risbury: Whittington Press, 2006) 400 x 298 mm. (15 3/4 x 11 3/4"). 102 pp., [1] leaf (colophon). No. X OF 50 SPECIALLY BOUND COPIES (of 185 total), this copy with a Doves Press leaf on vellum and 13 original specimens on paper mounted on stubs, as well as with a separate portfolio of five original leaves (the other "regular" version encompassing 40 copies with 11 original leaves and 95 copies with six original leaves). SIGNED by the author in the colophon. Publisher's full scarlet Nigerian goatskin, flat spine with gilt titling, marbled endpapers. Quarter buckram portfolio. Both housed in the original red buckram clamshell box with red morocco spine. With folding frontispiece displaying types of the various presses and with 17 original leaves mounted on 14 protruding stubs (between the leaves of commentary text), the 17 comprising the Doves Press vellum leaf protected by tissue guards, 11 single private press leaves, and three bifolia: one from Kelmscott, one from Doves, and one from Vale. Portfolio with a poster-sized version of the frontispiece and with five additional original single leaves, two from the Doves Press and one each from Kelmscott, Vale, and Eragny. One leaf in the portfolio with very neat contemporaneous (editorial?) paragraph marks and marginalia in red and green. ♦ Four of the leaves in portfolio lightly browned, otherwise in mint condition. **\$3,500**

This is the deluxe edition of Butcher's analysis of the six great private presses founded in Britain in the 1890s, enhanced by specimens from their works and printed by a contemporary private press that aspires to live up to the principles of



its celebrated predecessors. The work begins with an overview of the private press movement, and then examines the history, processes, and productions of the individual presses. These essays are accompanied by specimen leaves from each press, which provide examples of the paper, typefaces, and other design elements that distinguished each press. One of the special features of our deluxe version is the inclusion of a specimen printed in each of the proprietary types of the presses. Author David Butcher selected the best available leaves for the deluxe copies, so there are three bifolia not found in other versions of this work, and a number of the leaves have illustrations, initials, or additional special features. In the main volume, Kelmscott is represented by a bifolium from "The Sundering Flood" (Chaucer type) and a leaf from "The Earthly Paradise" (Golden type). One of the two samples from the Ashendene Press is a leaf from the folio of Spenser's "Minor Poems" (Subiaco type), with unusual layout and text printed in black, red, and azure blue. The other Ashendene leaf comes from "Daphnis and Chloe" (Ptolemy type). Despite using only one eponymous fount, the Doves Press is represented by three specimens: an immaculate leaf from a vellum copy of "Men and Women," a leaf from the famed English Bible, and a bifolium from "Sartor Resartus." The Vale Press specimens come from "The Life of Benvenuto Cellini" (bifolium, Vale type), "The King's Quair" (King's fount), and the Vale Press Shakespeare (Avon fount). Lucien Pissarro's Eragry Press books are represented by Ronsard's "Sonnets" (Vale Press type) and "Songs of Ben Jonson" (in its own Brooks type). Finally, there are two leaves from the Essex House Press: one from "The Courtyer" in Caslon type, and one from "The Imitation of Christ" in Prayer Book type. The Whittington Press was founded by John and Rosalind Randle in 1971, with the dual aims of printing books by letterpress and of providing a weekend escape from London publishing jobs. In addition to books, they publish "Matrix," the award-winning journal for printers and bibliophiles. (ST12726)

36 (LIMITED EDITIONS CLUB). [DODGSON, CHARLES]. "CARROLL, LEWIS," Pseudonym. ALICE'S ADVENTURES IN WONDERLAND with THROUGH THE LOOKING-GLASS. (New York:



Limited Editions Club, 1932) 229 x 152 mm. (9 x 6"). **Two volumes.** "Wonderland" with an introduction by Henry Seidel Canby; "Looking-Glass" with an introduction by Carl Van Doren. ONE OF 1,500 COPIES, "Wonderland" SIGNED BY ALICE HARGREAVES, "the original Alice." Publisher's elaborately gilt red morocco (for "Wonderland") and matching blue calf (for "Looking-Glass"), both bindings designed by Frederic Warde, each with publisher's (somewhat worn) slipcase that repeats the spine decoration from the volume, encased in a modern gold slipcase. With 94 illustrations by John Tenniel, the 43 illustrations for "Wonderland" re-engraved on wood by Bruno Rollitz, the 51 illustrations in "Looking-Glass" re-engraved by Frederic Warde. "Wonderland": Quarto-Millenary 36; Newman & Wiche 36a. "Looking-Glass": Quarto-Millenary 65; Newman & Wiche 65a. ♦A bit of wear to ends of spines, with a small chip to head of one spine and to tail of the other, small spot to flyleaves of one volume, otherwise a fine set internally, quite clean and bright. **\$3,500**

These attractively-produced private press copies of two of the best-loved works of children's literature represent the only editions to be signed by the girl for whom they were written, Alice Liddell Hargreaves (1852-1934). Alice was the daughter of Henry Liddell, dean of Christ Church, Oxford, where Charles Dodgson was a lecturer in mathematics. Dodgson, whose hobby was photography, frequently photographed Alice and her sisters and became a close family friend, playing games with, and making up stories for, the children. According to DNB, it was on a picnic on 4 July 1862 that "he invented the story of Alice in Wonderland. The real Alice was then aged ten and pleaded with him to write Alice's adventures down for her, which he carefully did, supplying his own illustrations, in a green notebook that has become one of the most cherished literary manuscripts in the British Library." Over the years, Alice steadfastly refused requests to sign copies of other editions of the two works. But, late in her life, and prompted by a significant monetary inducement (\$1.50 per signature), she was prevailed upon to sign volumes from both of the present editions. She did not, in

fact, sign all of the copies of these printings (subscribers not willing to pay a surcharge did not get an autographed copy). "Quarto Millenary" estimates that Hargreaves signed about 1,200 copies of "Wonderland," and Newman & Wiches says that only about 500 of "Looking-Glass" were signed. Our volume owes its appeal in large measure to the taste and skill of typographer and designer Frederic Warde (1894-1939), whose lovely italic hand graces the colophon here. Perhaps best known for developing the elegant italic font Arrighi, Warde began his career as a printer with the house of William Edwin Rudge, later supervised the legendary Officina Bodoni, and later still did work for several American private presses, including Crosby Gaige and, of course, the Limited Editions Club. (ST12683-005a)

With More than 150 Fine Hand-Colored Plates of Fruit

37 LINDLEY, JOHN. POMOLOGIA BRITANNICA; OR, FIGURES AND DESCRIPTIONS OF THE MOST IMPORTANT VARIETIES OF FRUIT CULTIVATED IN GREAT BRITAIN. (London: Henry G. Bohn, 1841) 245 x 150 mm. (9 3/4 x 6"). **Three volumes.** FIRST EDITION. Contemporary green half morocco with marbled boards, spine gilt with fruit motifs, raised bands, red and brown morocco labels, gilt edges. WITH 152 BEAUTIFUL HAND-COLORED PLATES (five folding) by C. M. Curtis and Mrs. Augusta Withers, engraved by W. Clark and S. Watts; volume I with a few plates containing supporting elements (foliage, twigs, etc.) left (purposely?) uncolored. Bookplate of Josephi Greene and that of Sir Thomas Neame on the pastedown and front free endpaper of each volume. Janson "Pomona's Harvest," p. 385; Sitwell & Blunt "Great Flower Books," p. 114; Nissen 1203; Benezit XIV, 1003. ♦Edges and joints a bit rubbed, covers a little scuffed, a couple of minor marginal stains and occasional foxing (mostly on the paper guards and very rarely affecting leaves with text), otherwise all plates in fine condition, with particularly bright colors. **\$14,000**



Representing a marriage of beauty and function, each of the 152 splendid hand-colored plates here features a finely illustrated fruit tree specimen accompanied by a succinct description of its origins and traits (including flavor), as well as advice about the best species for cultivation in British climates. Although the present work, a reissue of "The Pomological Magazine" (1828-1830) under a new title, catered more to the tastes of a popular audience than a purely scientific one, the contents reflect the author's customary attention to detail and interest in a wide range of plant characteristics. The self-taught son of a nurseryman, Lindley (1799-1865) was an eminent figure in his field, publishing several important botanical books and articles, editing botanical periodicals, being the guiding force in the horticultural society for many years, and holding the first professorship of botany at the University of London. In response to what he considered to be the exasperating difficulties of identifying plants by the Linnaean system of classification, Lindley devised his own method, happily named the "natural system," though it was unhappily determined to be somewhat less systematic than Linnaeus'. All but a few plates in this work are signed "Mrs. [Augusta] Withers" (1792-1877), who was Flower Painter Ordinary to Queen Adelaide (Queen Consort to William IV). Withers worked as an illustrator on a number of important natural

history publications during her career, including Bateman's "Orchidaceae of Mexico and Guatemala," and later expanded her repertoire to include zoological subjects. Benezit notes that gender bias may have barred the artist from achieving even loftier goals; despite her title and highly regarded work, Kew Gardens rejected Withers when she applied for the position of a Botanical Floral Painter there. One of the previous owners of this copy, Sir Thomas Neame (1885-1972), came from a well-known fruit farming family in Kent. His horticultural work and commitment to cooperative sales earned him a knighthood in 1960. (ST12886)

Just 20 Copies Printed, this Copy Inscribed by the Compiler to the Printer

38 (LOVE POEMS, PRIVATELY PRINTED). [HUMPHRIES, SYDNEY, Compiler]. A CALENDAR OF VERSE. ([London:] Privately printed, 1912) 225 x 155 mm. (8 3/4 x 6"). [48] leaves, printed on recto only. ONE OF 20 COPIES. Excellent full vellum

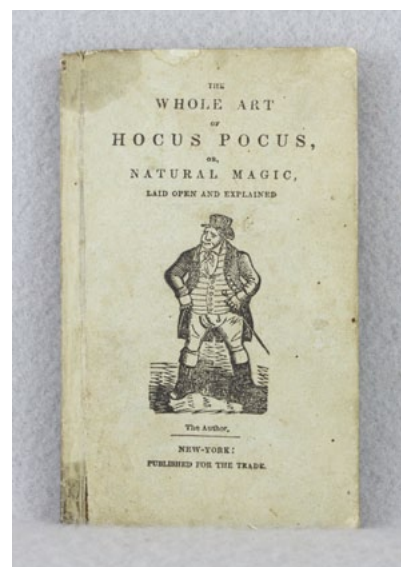


over boards by Riviere & Son (stamp-signed on front turn-in), compiler's gilt coat of arms on each cover and at foot of spine, flat spine with gilt titling, densely gilt turn-ins, ivory moiré silk endleaves, top edge gilt, other edges untrimmed. In a fleece-lined blue cloth slipcase. Engraved frontispiece with monograms of Humphries and his wife surrounded by putti and other symbols of love, engraved coat of arms on title. Front flyleaf with ink inscription from the author to William Maxwell, master printer at R. & R. Clark, where this volume was printed. ♦A little foxing to front flyleaves, otherwise AN EXTREMELY PLEASING COPY, the binding unworn, and entirely clean, fresh, and bright inside and out. **\$1,250**

This is a lovely little collection of love poems—one for each month of the year—by Donne, Wither, Keats, Tennyson, and others, compiled and arranged by antiquarian Sydney Humphries (1862-1941) in honor of his wife, Mary Elizabeth, and then distributed to friends. Humphries also contributed two poems of his own. The binding, paper stock, and press work are all of very high quality. Our copy was presented by Humphries to printer William Maxwell, with this inscription, dated 9 October 1912: "To my friend William Maxwell with sincere appreciation and acknowledgment of his share in making this booklet what I believe it to be, a gem in its way, and as perfect as humanly possible." With a limitation of just 20 copies, the work is unsurprisingly rare, with no copies recorded at auction in ABPC back to 1975 or in Rare Book Hub this century. OCLC locates just four institutional copies, none in America. (ST12593)

*An Early 19th Century American
"Hocus Pocus" in Remarkable Condition*

39 (MAGIC). THE WHOLE ART OF LEGERDEMAIN, OR HOCUS POCUS LAID OPEN AND EXPLAINED, BY THOSE RENOWNED [sic] MASTERS, SENA SAMA, HAMED BEN-ALLA, AND ALL THE CELEBRATED AND MYSTERIOUS PROFESSORS OF THE ART OF NATURAL MAGIC. (New York: N. C. Nafis, 1833) 144 x 85 mm. (5 5/8 x 3 3/8"). 71 pp. PUBLISHER'S ORIGINAL GRAY-GREEN PRINTED BOARDS, upper cover with titling and an illustration of a gentleman identified as the author, lower cover with two amusing woodcuts, "The Lawyer and his Client" (a bewigged gentleman astride an ass) and "Hocus Poke-us" (two boys fighting). In a brown cloth chemise and a (slightly rubbed) matching calf-backed slipcase. With a folding frontispiece depicting a conjurer and his assistant onstage before an amazed crowd. Toole-Stott 724. ♦Small stains at top and bottom of spine, covers just slightly grubby, endpapers a bit 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)

40 MARTIN, JOHN, Illustrator. MONTGOMERY, ROBERT. THE SACRED ANNUAL: BEING THE MESSIAH, A POEM. (London: John Turrill, 1834) 191 x 121 mm. (7 1/2 x 4 3/4"). xi, [i] pp., [2] leaves, 300 pp. Fourth Edition. Appealing 19th century black straight-grain morocco, covers with a gilt filigree and blind-rolled frame, raised bands, spine compartments gilt with curling cornerpieces and lancet tools radiating from a central circle, black morocco label, blind-rolled turn-ins, marbled endpapers, all edges gilt. With extra chromolithographed "missal" title page, woodcut tailpiece by John Franklin, and 10 COLOR LITHOGRAPHS mounted on heavy stock, three of these by John Martin (The Temptation, The Sermon on the Mount, and The Remorse of Judas), all lithographs with captioned tissue guards. Front pastedown with armorial bookplate bearing the motto "Soli Possumus Facere Nihil," front free endpaper with animated engraved bookplate of George Oliver Clark, with the added inscription "To 'Nona' and Michele with 'Didi's' love - Jan. 21, 1948." ♦ Joints a little rubbed (part of the front joint with thin crack), spine gilt a little muted, corners very slightly worn, but the binding without any serious condition issues and definitely pleasing. Isolated faint spots internally, but the text and plates generally very clean and fresh. \$1,500



▲ 40 (detail)

This verse retelling of the life of Christ is enhanced with very attractive color lithographs by leading illustrators and presented in a pleasing, appropriately somber binding. Foremost among the illustrators represented is John Martin (1789-1854), who began his career modestly as a provincial painter of coats of arms on the coaches of the nobility and ended up being one of the most popular English artists of the 19th century. He studied under the Italian artist Bonifacio Musso and moved to London with his master in 1806. He first exhibited a painting at the Royal Academy in 1812 (selling it for 50 guineas), and this was followed by a series of other exhibited works, most of them huge canvases showing classical or biblical themes, some of which carried off substantial monetary prizes. Of particular note was his painting of "Belshazzar's Feast,"



▲ 40 (detail)

for which he was awarded £200 in 1821. His illustrations for the present work stand out from the other plates by their scope and grandeur: while most of the other artists chose to portray more intimate scenes, the figures in Martin's works are quite small, surrounded by imposing mountains, towers, and sweeping clouds. Humanity is dwarfed by the awe-inspiring divine. In addition to being a painter, Martin was a major mezzotint engraver, and it was as an engraver that he became immensely popular with the public (it was also as an engraver that he earned the largest share of his income). His mezzotint illustrations for American publisher Septimus Prowett's edition of Milton's "Paradise Lost" are perhaps his best, and certainly his best-known, works. The author of the

present book, Robert Montgomery (1807-55), was a great admirer of Martin, lauding him as “a second Milton,” and he was no doubt extremely pleased to have his work illustrated by such an artist. Montgomery rose from very humble beginnings to become a clergyman in the Church of England and a bestselling author of devotional texts. Although incurring the contempt of critics—one describing the author as “a byword for all that is vacant, vague, and inane”—Montgomery produced religious epics that found an enthusiastic readership among what DNB calls “a large and relatively new class of readers whose tastes and expectations were very different from those of the cultural elite.” This work shows up in the marketplace occasionally, but it is almost always found in a restored binding and/or in unpleasant condition. (ST12776b)

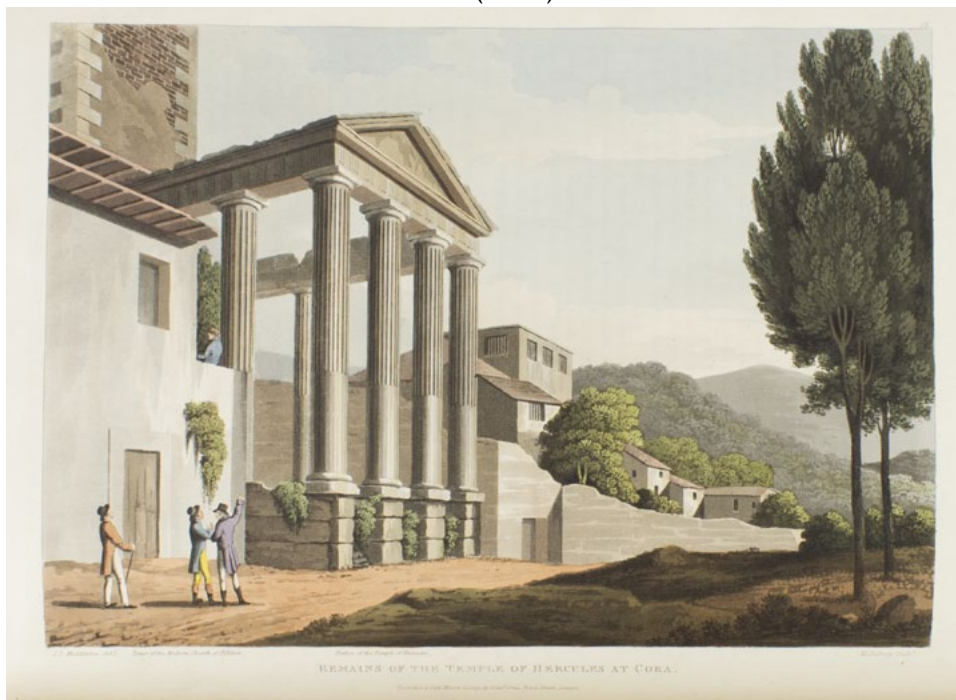
A Vast Volume with Sometimes Just as Vast Scenes of Italian Ruins

41 MIDDLETON, JOHN IZARD. GRECIAN REMAINS IN ITALY. A DESCRIPTION OF CYCLOPIAN WALLS, AND OF ROMAN ANTIQUITIES. WITH TOPOLOGICAL AND PICTURESQUE VIEWS OF ANCIENT LATIUM. (London: Printed for Edward Orme by W. Bulmer and Co.; J. F. Dove, 1812 [but 1811 - ca. 1823: see below]) 480 x 335 mm. (19 x 13"). 1 p.l. (title), 50 pp. (plus plates). (Collation matching Abbey and Tooley.) FIRST EDITION. Modern retrospective red half morocco over older marbled boards, front cover with original red morocco title label, flat spine with densely tooled gilt panels at head and tail, gilt titling, expertly reinforced hinges, all edges gilt. WITH 25 BEAUTIFULLY ENGRAVED PLATES by M. Dubourg after Middleton, Philip Giuntotardi, and others, 23 OF THEM HAND-COLORED AQUATINTS (THREE DOUBLE-PAGE), and two of them plain line engravings. Abbey “Travel” 165; Tooley 328; Avery Architectural Library, p. 666. ♦Inconspicuous abrasions to paper boards, minor stain to fore edge of front flyleaf, a handful of leaves with inconsequential small, faint spots at margins, the vaguest hint of offsetting onto small portions of two plates, but QUITE A FINE COPY, the binding expertly restored and certainly pleasing, and the engravings richly colored as well as entirely clean and fresh. \$19,500

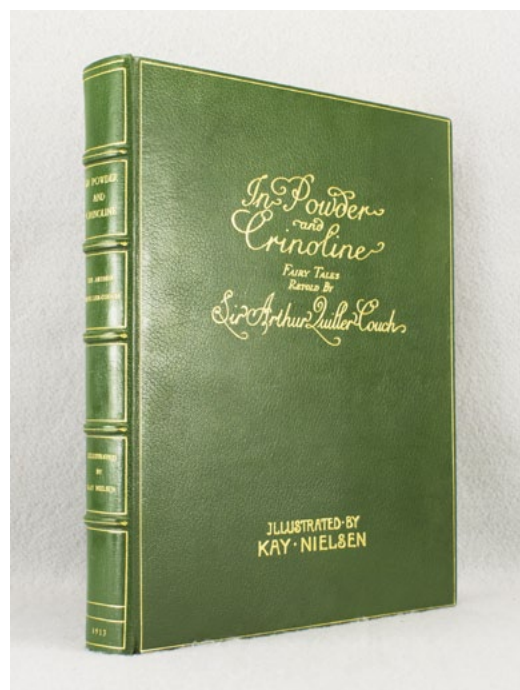


This is a masterwork of aquatint engraving notable for the beauty and precision of its depictions of ancient Greek and Roman ruins in Italy. The plates are visually impressive—the three double-page images especially so—showing to good advantage architectural ruins, Italian towns, and surrounding landscapes, often in the form of memorable vistas. Author and artist John Izard Middleton (1785-1849) was the son of Arthur Middleton, a signer of the Declaration of Independence. He spent much of his adult life travelling in France and Italy where, like many contemporary travellers, he sketched extensively. His careful depictions of ancient ruins established him as one of America's first Classical archaeologists. Middleton deserves more credit as a topographical artist

▼ 41 (detail)



than he has received. A number of his drawings turned up without attribution in other books, notably those of the more famous Edward Dodwell, with whom our author travelled and whose "Views in Greece" and "Tour through Greece" were substantial and well received publications. This copy of "Grecian Remains" is a first edition, but it's more complicated than that. The book was originally issued in parts over a period of nine years (probably during 1811-1812 and in 1819), with the title page (as here) dated 1812. The plates themselves were issued in 1818 or later, and then combined with the separately printed installments of text. In our copy, the paper on which the text is printed is watermarked 1805 for parts I-III, and 1818 for parts IV-VII, surely indicating that the letterpress here represents the original parts. All but one of our plates are on paper watermarked 1818 (our later plate being dated 1823). Abbey's copy had watermarks identical to ours. Whatever the dates of the paper they were printed on, our plates are clear, sharp, and beautifully colored. The present copy is remarkable in that the fatal offsetting from text onto plates, which mars the vast majority of otherwise beautiful color plate books, is virtually absent here. (ST12851)



42 NIELSEN, KAY, Illustrator. QUILLER-COUCH, ARTHUR. *IN POWDER AND CRINOLINE.* ([London]: Hodder & Stoughton, [1913]) 318 x 229 mm. (12 1/2 x 9"). xii, 163, [1] pp. FINE GREEN MOROCCO BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), covers with single gilt fillet border, upper cover with gilt titling; raised bands, gilt-ruled compartments, turn-ins with single gilt fillet, marbled endleaves, top edge gilt. WITH 26 COLOR PLATES BY KAY NIELSEN tipped-in on gray stock with decorative frames, each with captioned and decorated tissue guards. ♦Two leaves with short closed tear to fore margin, slight browning to edges of leaves, additional trivial defects, but QUITE A FINE COPY, clean internally and in an unworn binding. \$2,900

This is an attractively bound copy of Quiller-Couch's third collection of fairy tales, with consistently winning illustrations by Nielsen. It appears to be a variant of the Edition De Luxe, with two more plates than the trade edition, but it is not signed by Nielsen, as the 500 copies of that edition were supposed to be. The cheeky, somewhat campy illustrations here strongly reflect the influence of Aubrey Beardsley, an artist much admired

by Nielsen. An English writer and critic of Cornish descent who published under the pseudonym "Q," Sir Arthur Quiller-Couch (1863-1944) is perhaps best remembered as the compiler of the monumental "Oxford Book of English Verse 1250-1900." The fairy tales in the present volume are "Minon-Minette," "Felicia or the Pot of Pinks," "The Twelve Dancing Princesses," "Rosanie or the Inconstant Prince," "The Man Who Never Laughed," "John and the Ghosts," and "The Czarina's Violet." (ST12683-059b)

▼ 42 (detail)



43 (NONESUCH PRESS). SHAKESPEARE, WILLIAM. THE WORKS. (New York: Nonesuch Press, 1929-33) 242 x 155 mm. (9 1/2 x 6 1/4"). **Seven volumes.** Edited by Herbert Farjeon. One of 1,600 copies. Original publisher's russet niger morocco by A. W. Bain, covers with gilt double fillet frame, raised bands, gilt titling on spines, top edges gilded on the rough, other edges untrimmed and PARTIALLY UNOPENED. Dreyfus 58. ♦Three covers with a total of five (oil?) spots (one the size of a quarter, the others smaller), spines sunned as always (but atypically uniform in color), free endpapers with offset shadow from binder's glue, otherwise a very fine copy—the bindings with virtually no wear, and the interiors essentially undisturbed. **\$3,600**

Taken from the text of the First Folio, but "with Quarto variants and a selection of modern readings," this version is one of the foremost editions—and perhaps the single best modern edition—of Shakespeare ever printed. It is also the most outstanding production of the Nonesuch Press. Ransom calls it "editorially and typographically . . . the high spot of the Nonesuch program." Besides the authentic plays and poetry of Shakespeare, the set includes (in the final volume) three plays on which Shakespeare is believed to have collaborated: "The Two Noble Kinsmen," "King Edward the Third," and "Sir Thomas



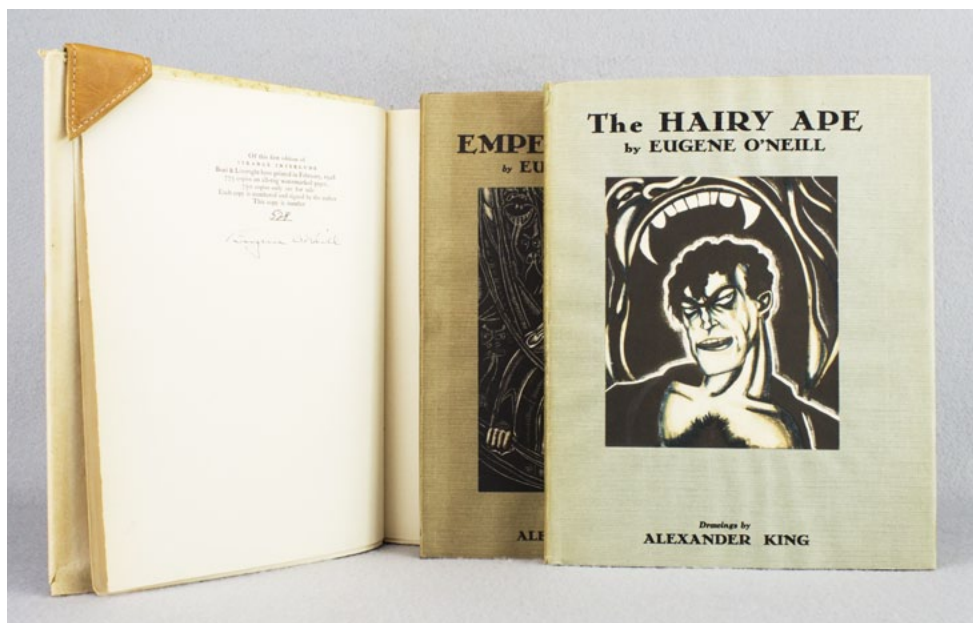
More." Their inclusion was motivated by the publisher's desire to be thorough, to do something a bit different, and to make the seventh volume of the same bulk as the previous ones. The press run limitation here is not so restricted that copies are hard to obtain, but most sets show a pronounced difference in the colors of the spines, and the leather has a tendency to get spotted. As the set appears on the shelf, the present copy is among the most attractive we have seen on the market for quite some time, with spines as uniform as one is ever likely to encounter. And it is clear from how stiffly the volumes open and its partially unopened leaves that this set has seen very little use. (For a discussion of the Nonesuch Press, see next item.) (ST12817)

44 (OFFICINA BODONI). (VERONA PRESS). MANSFIELD, KATHERINE. THE GARDEN PARTY AND OTHER STORIES. (London: [Printed at Officina Bodoni, Verona, for] The Verona Press, 1939) 260 x 184 mm. (10 1/4 x 7 1/4"). 5 p.l., 315, [3] pp. No. 459 of 1,200 copies. First Illustrated Edition. Publisher's attractive pale green and white patterned paper, flat spine with pink morocco title label. In a later marbled paper slipcase. With 16 color lithographs by Marie Laurencin. Front free endpaper with evidence of bookplate removal. ♦Corners a little rubbed, a handful of light brown spots to endleaves, otherwise a fine copy, entirely clean and unworn. **\$500**

Designed by Hans Mardersteig and printed at the Officina Bodoni, this is an attractive edition of Mansfield's acclaimed third collection of short stories, first published in 1922. New Zealand-born Mansfield (1888-1923) led a short but

vivid life among the bohemian artists and writers of London and Paris, providing a model for two of D. H. Lawrence's female characters and evoking both admiration and envy in Virginia Woolf. According to DNB, "she is praised for her economy and speed in assembling and dissolving a scene; for her wit, and touch of the surreal; for her divination of the hatred and cruelties beneath the sweet surfaces of family life; and for her sympathy with the vulnerable, the displaced, and the lonely." Mardersteig enlisted another modernist woman, Marie Laurencin (1883-1956) to provide the illustrations for this work. Trained as a porcelain painter at Sèvres, Laurencin became part of the Cubist movement in Paris, bringing to it a feminine aesthetic that embraced more curvilinear forms and softer colors. In addition to painting, she also illustrated books and created stage designs for Diaghilev's "Ballets Russe" and for the Comédie Française. (ST12683-086)

45 O'NEILL, EUGENE. A COLLECTION OF THREE LIMITED EDITIONS: THE EMPEROR JONES. [and] THE HAIRY APE. [and] STRANGE INTERLUDE. (New York: Boni and Liveright, Horace Liveright, 1928, 1929) 267 x 197 mm. (10 1/2 x 7 3/4"). 90 pp., [1] leaf (colophon); 114 pp., [1] leaf (colophon); 4 p.l., 298 pp., [1] leaf (blank), [1] leaf (colophon). **Three separately published works in three volumes.** Each work ONE OF 775 COPIES (750 of these for sale) SIGNED BY O'NEILL; FIRST EDITION of "Strange Interlude." First two works in publisher's patterned cloth backed with black buckram, both with pictorial dust jacket and in (somewhat worn) publisher's slipcase with paper label; "Strange Interlude" in publisher's stiff vellum over bevelled boards, with original tissue dust jacket and (very worn and crudely repaired) original paper slipcase. First two works with 17 illustrations (eight in "Emperor Jones," nine in "Hairy Ape") by Alexander King, as called for. ♦Top of "Ape" dust jacket spine neatly replaced, "Interlude" vellum quite spotted (as almost always with this book), tissue jacket of "Interlude" rather torn and creased, otherwise very well preserved: the printed jackets generally clean and fine, and the volumes themselves unworn and internally without significant signs of use. **\$1,250**



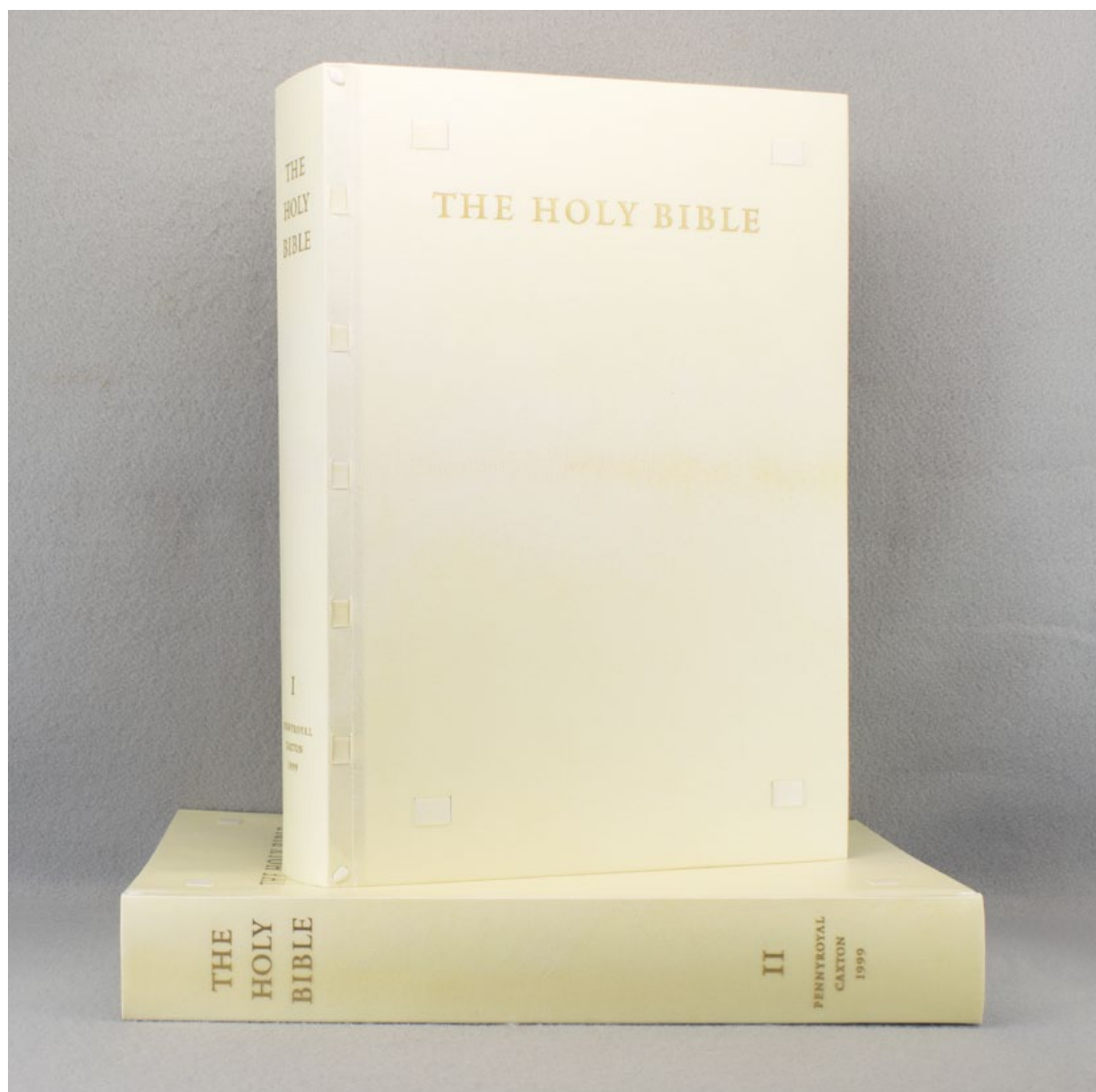
This is a pleasing group of signed limited edition copies of three ground-breaking plays by the only American playwright to win the Nobel Prize for literature. The

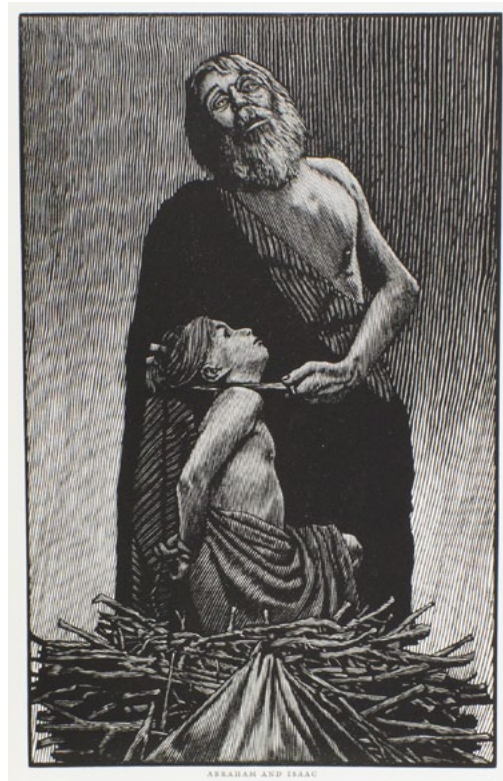
story of a railway porter who becomes the oppressive dictator of a West Indian island, "The Emperor Jones" (1920) was the play that made O'Neill (1888-1953) famous. In it, O'Neill begins to demonstrate the innovations Day considers his great contribution to American theater: "naturalism, expressionism, modern psychology, previously forbidden themes, and previously unknown plumbing of psychic and spiritual depths." It makes great use of the soliloquy, one of O'Neill's favorite devices: in six of the eight scenes, Jones is the only character who speaks. "The Hairy Ape" (1922) deals with issues of belonging and alienation, revealing O'Neill's sympathy with the laboring class oppressed by the wealthy and privileged elite. O'Neill won his third Pulitzer Prize in eight years for "Strange Interlude," an experimental play that was, in Day's words, "a surprisingly popular success although its nine acts consume five hours." Its story of a 20th century Everywoman touches on the issues of promiscuity, abortion, insanity, and adultery (the controversial content perhaps explaining some of its popularity). This grouping is intended to provide an opportunity to acquire three signed copies of important American plays at an advantageous price. (ST12731a)

46 (PENNYROYAL PRESS). MOSER, BARRY, Illustrator. BIBLE IN ENGLISH. THE PENNYROYAL CAXTON EDITION OF THE KING JAMES BIBLE. (North Hatfield, Massachusetts: Pennyroyal Caxton Press, 1999) 405 x 290 mm. (16 x 11 1/2"). **Two volumes.** No. 399 OF 400 COPIES (and 30 deluxe copies printed in

five volumes). Publisher's vellum over boards, covers and pastedowns laced through, titling in gilt on front boards and spines. Each volume in the original fine folding cloth box with printed paper label on spine. With 232 relief engravings by Barry Moser. Initials and three rubrics printed in red. Signature of Barry Moser on leaf following colophon. ♦As new. \$9,500 ***because of a dramatic discount on this item, we can offer no discount to the trade**

This is the first Bible since Doré's "La Sainte Bible" of 1865 to be designed and fully illustrated by one artist. Its two substantial volumes contain well over 200 engravings by an eminent American artist, making this a major private press publication at the close of the last century. Born in 1940 in Chattanooga, Barry Moser attended college in Tennessee and Massachusetts and studied with George Cress, Leonard Baskin, Fred Becker, and Jack Coughlin. He illustrated his first book, "The Flowering Plants of Massachusetts," in 1969, and he founded the Pennyroyal Press in the following year. The Press issued modest books until Moser decided—fresh off his success as the illustrator of the Arion Press "Moby Dick" for Andrew Hoyem—that he would produce more ambitious work. With the help of a cadre of supporters and collaborators (chiefly the outstanding printer Harold McGrath), Moser circulated a questionnaire in the book world asking which among a small group of potential titles would be a choice to print in a special edition. "Alice in Wonderland" won the vote, and the rest is history: the book won the National Book Award for design and illustration in 1983, and a number of impressive large-format projects followed, all meeting with general applause. According to Nicholas Basbanes, "Barry Moser is probably the most important book illustrator working in America today," and the "American Book Collector" has said that "Moser has the technical virtuosity to pull more out of a piece of wood than any other contemporary American engraver." The engravings here were cut by Moser in a new synthetic polymer medium, developed to replace increasingly scarce and small boxwood blocks traditionally used in wood engraving. The type was generated on a computer, produced as polymer plates, and then letterpressed, thus combining modern technology with traditional hand work. The volumes are bound by





◀ 45
(details)

hand, and printed on paper especially manufactured for this book, which bears a unique watermark designed from 16th century models. (Such an ambitious project required outside funding, which was provided by Bruce Kovner of the Caxton Corporation; "Caxton" was consequently added to the imprint as acknowledgement.) (CCS1517)

The Definitive Work on Pochoir

47 (POCHOIR). SAUDÉ, JEAN. *TRAITÉ D'ENLUMINURE D'ART AU POCHOIR.* (Paris: Aux Editions de l'Ibis, 1925) 328 x 256 mm. (12 7/8 x 10 1/8»). 4 p.l., iii-xxiv, [ii], 74 pp., [3] leaves. With introductory notes by Antoine Bourdelle and Lucien Descaves. No. 431 OF 500 COPIES, SIGNED BY SAUDÉ. Loose as issued in publisher's blue-gray paper portfolio backed with matching cloth, upper cover with printed gilt titling and onlaid brightly colored pochoir color print, lower cover with onlaid pochoir roundel, pochoir endpapers. Without the publisher's slipcase. With an initial on burnished gold, title page vignette, headpieces and tailpieces, and numerous illustrations in the text (all colored using the pochoir technique), 14 engraved figures demonstrating the steps in the pochoir process, and 30 RICHLY COLORED POCHOIR PLATES, comprised of a full-page sample of the Chapuis-designed endpaper, and 29 other plates depicting 20 subjects, four of these in multiple states, as called for, many with tissue guards. Fry "Art Deco Designs in Color," p. 2. ♦The fragile paper boards somewhat soiled, rubbed, and marked, with a bit of wear along joints, but entirely solid; one plate with minor crease to fore margin and a couple of small closed tears to same, otherwise a fine copy internally, clean and fresh, with vibrant colors. **\$3,000**

This is the definitive work on the pochoir technique, in which stencils are used to create a fine colored print. Centered in Paris, the process rose to prominence in the 1890s and was particularly popular in the first 30 years of the 20th century, the method being widely used in Art Nouveau and Art Deco prints. It was employed by such artists as Picasso, Matisse, and Miró to produce prints of their works, and most of the iconic color



illustrations and posters of the period were products of pochoir. Jean Saudé was the undisputed master of this technique, training with André Marty before establishing his own atelier, Ibis, in 1900. In the present work, Saudé explains each step of the painstaking process, which is both time-consuming and labor-intensive. Stencils are cut by the decoupeur and the pigments are applied by colorists; the plates shown here in multiple states demonstrate the various stages of coloring before the print is complete. Pochoir coloring is still considered hand coloring, as no part of the process is mechanized. The brilliantly colored illustrations here include works by prominent artists of the day, including Benedictus, Chapuis, Lepape, Madelaine, Morisset, Rodin, and Sem. (ST12683-281)

48 A PRINTED BOOK OF HOURS ON VELLUM IN LATIN AND FRENCH. USE OF ROME. (Paris:

Gillet Hardouin, 1516) 178 x 92 mm. (7 x 3 5/8"). 104 leaves. Contemporary blind-tooled calf, covers with multiple rules and floral rolls, raised bands, gilt lettering in two compartments, skillfully rebaked in the style of period, four brass clasps and catch plates (possibly renewed), original vellum endleaves. With 23 vignettes and 16 full-page metal cuts within architectural borders, BEAUTIFULLY ILLUMINATED IN COLORS AND GOLD BY A CONTEMPORARY HAND.

Front pastedown with engraved bookplate of "J. R. P.," rear endleaves with genealogical information in an early hand. The coloring of one of the vignettes left unfinished. ♦Extremities

and raised bands with minor rubbing, minor (and very well done) repairs to a few places at the corners and edges, but the extremely attractive binding completely sound and pleasing. One miniature with faint creasing (mostly touching the robes of two figures), a few miniatures with insignificant paint erosion, the occasional marginal blemish, otherwise IN VERY FINE CONDITION THROUGHOUT, the text and decoration fresh and bright, and the margins wide and very clean. \$42,000



The popularity of the "Medieval bestseller" did not wane after the invention of print; in fact, the advent of movable type made Books of Hours more widely available and affordable than ever. Still, the present example stands out because of its beautiful and well-preserved contemporary coloring, which is uniformly bright and rich throughout the volume. The painter was clearly a talented illuminator, with a high degree of sensitivity for color and detail. His deft use of shadow to create contours and mould faces and musculature gives each scene a strong sense of vitality. The detail work in particular

speaks to the quality of this production: one can distinguish the individual hairs on the hoary beard of David, tiny droplets of blood trickling down the body of Christ, and the carefully rendered facial expressions of most figures. The present work is not only a tantalizing reminder of the power of a good illuminator, but a particularly fortunate survival. Because devotional books like this were normally subjected to frequent use, they are often found in a lamentable state. Although the coat of arms found on the title page remains unfinished, the numerous 16th and 17th century genealogical annotations on the rear endpapers, noting births, deaths, and marriages, tell us that it was in the possession of (and possibly commissioned by) the Mechtild family of Guelders (a duchy at the time that occupies parts of present day Netherlands and Germany). The palpably bright, unsoiled miniatures would suggest that this book had been rarely opened, but it is equally possible that it was just handled with extraordinary care; in fact, the careful



annotations suggest that it was treasured by family that owned it, acting as both an object of devotion and a repository for the most important events of their collective lives. (ST13118)

A Charming and Wacky Look at Pulchritude

49 (PULCHRITUDE). VAENIUS, ERNESTUS. TRACTATUS PHYSIOLOGICUS DE PULCHRITUDINE. JUXTA EA QUAE DE SPONSA IN CANTICIS CANTICORUM MYSTICE PRONUNCIANTUR. (Bruxellis: Typis Francisci Foppens, 1662) 170 x 107 mm. (6 3/4 x 4 1/4»). 4 p.l., 60 pp., [1] leaf (approbation). FIRST EDITION. Older limp vellum, spine with title and date written in ink. Woodcut initials and tailpieces, and 30 engravings on title and in text of female faces and animal faces to which some of them are compared. Front pastedown with stamp of A. Van Loock; each page of text within ink-ruled frame. Dorbon 5014; Wellcome V, 322; Brunet V, 1026 ("orné de jolies gravures au trait"). ♦ Vellum a little soiled and rumpled, a portion of the title page with light offset from something previously laid in, isolated trivial soiling in the text, otherwise quite a fine, large, fresh, and clean copy. **\$2,900**

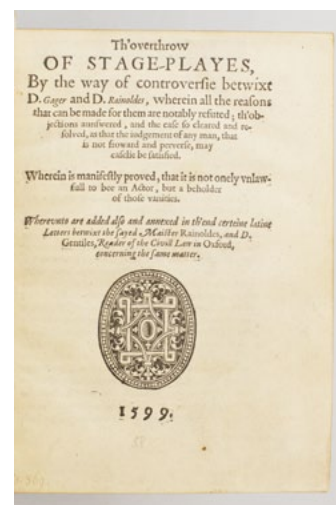


This is the sole printing of a fascinating physiological treatise on pulchritude. The text is divided into 14 sections, each of which begins with a quotation from the "Song of Songs," followed by a visually reinforced explanation of how the quoted "mystic" words show that Solomon knew what perfect female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

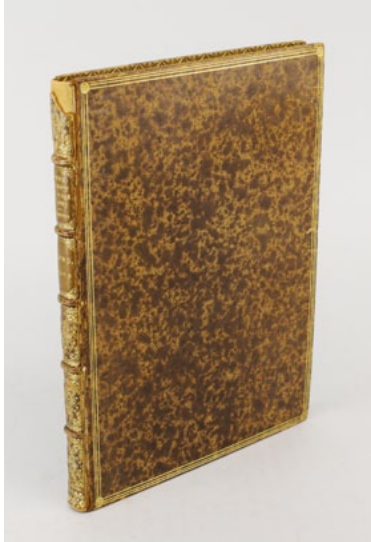
Condemning Theatre the Year the Globe Was Built, By the Key Figure behind the King James Bible

50 RAINOLDS, JOHN. TH' OVERTHROW OF STAGE-PLAYES, BY THE WAY OF CONTROVERSIE BETWIXT D. GAGER AND D. RAINOLDES. ([Middelburg: Printed by Richard Schilders], 1599) 183 x 142 mm. (7 1/4 x 5 3/8"). 4 p.l., 163, [1], 264 (i.e., 164)-190 pp. FIRST EDITION, First Title Page (a second title page was dated 1600). Pleasant 19th century mottled calf by Riviere & Son (stamp-signed on verso of front free endpaper), covers with French fillet border, raised bands, spine attractively gilt in compartments with arabesque centerpiece and curling vines at corners, gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. Woodcut initials, headpieces, tailpiece, and title page vignette. Front pastedown with bookplate of Marsden J. Perry; front free endpaper with bookplate of Robert S. Pirie. Occasional ink annotations in a contemporary hand. STC 20616. ♦ Quarter-inch loss to head of spine, front joint cracked (but still holding firm), rear joint and extremities a bit rubbed, occasional light foxing or browning, otherwise an excellent copy, clean and fresh internally, and in a lustrous, solid binding. **\$7,000**

This vigorous denunciation of stage plays was written by a Puritan academic who knew whereof he spoke: as a young man, he had been a cross-dressing actor, playing female roles in entertainments held before Queen Elizabeth. A significant figure in the academic world during the last quarter of the 16th century, Rainolds, or Reynolds (1549-1607), is best known as perhaps the most important member of the team of translators employed by



King James to produce the Authorized Version of the Bible. He was a Puritan of stringently virtuous and rigorously moral character, a fact that brought public notice successively from Elizabeth and James, who both appreciated the strength of his



commitment and recognized its tendency toward excess. It is not surprising, then, that he wrote the present jeremiad against the performance of academic plays, "wherein [it] is manifestly proved, that it is not only unlawfull to bee an actor, but a beholder of [their performances]." The "Gager" of the title refers to William Gager (fl. 1580-1619), who wrote a series of Latin plays that were performed with considerable success at Christ Church, Oxford, sometimes in front of very distinguished visitors. Gager sent a copy of one of his most successful plays to Rainolds, then of Queen's College, to which Rainolds "replied by denouncing the practice [of performing plays at Oxford] and by condemning the excess to which it had lately been carried at Christ Church." (DNB) Gager protested, but following further correspondence during 1592-93, it is said that he accepted defeat in the controversy at the hands of someone whose reputation and moral ballast were considerably greater than his. Collier notes that the controversy relates only tangentially to popular theatrical performances since it deals primarily with plays performed in university precincts, but he suggests that the publication of our book, some six years after the feud had apparently concluded, made commercial sense "on account of the new interest attracted to the subject by the project of building the Fortune Theatre," erected by the actor Edward Alleyn. At least as important, 1599 was also the year that the Globe

Theatre, famous for its association with Shakespeare, was built. Former owner Marsden Perry (1850-1935) was a wealthy financier who set out to amass the greatest collection of Shakespeareana in North America. Some of the most valuable items from his library were sold to Henry Clay Folger and now reside in the Folger Shakespeare Library. This work passed into the outstanding collection of Robert S. Pirie (see item #126, above). Not surprisingly, the present item is a rare book: we could trace just three other copies at auction in the past 40 years. (ST13045)

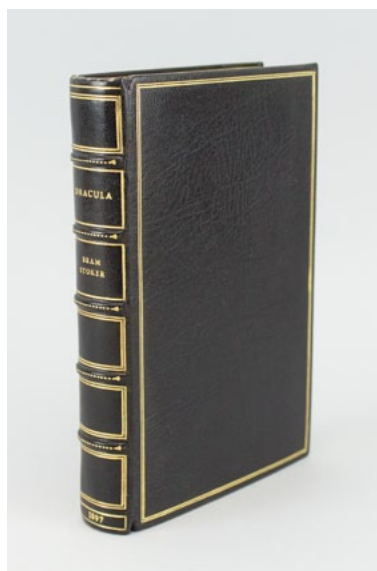
51 SCHMIED, FRANÇOIS-LOUIS, Illustrator. SUETONIUS. LES DOUZE CÉSARS. (Paris: F.-L. Schmied, 1928) 292 x 200 mm. (11 1/2 x 7 7/8»). 4 p.l., 326 pp., [4] leaves. No. 165 OF 175 COPIES, SIGNED BY SCHMIED. Dark blue crushed morocco by Gonin (stamp-signed on upper pastedown), spine lettered in gilt, turn-ins with silver fillet border, royal blue leather doublures and matching moiré silk endleaves, original wrappers preserved. Housed in a later suede-backed slipcase. With decorative title and section titles printed in gold, and 23 COLOR ILLUSTRATIONS BY SCHMIED, comprised of nine vignette tailpieces, and 14 full-page plates, including 12 portraits. Ritchie 26. ♦Cracks, with some looseness, along the joints (no doubt because of the heavy boards), covers with light polish residue, original wrappers heavily foxed, but the plates and text clean and fresh. **\$2,800**

This is the very appealing Schmied livre d'artiste version of Suetonius' classic biographies of the first 12 Roman emperors, originally written in 121 A.D. Immensely talented in all areas of book production, François-Louis Schmied (1873-1941) was one of the most important, original, and active figures in the world of artists' books. He was born and studied in Geneva, moved to Paris at 22 to make a living as a wood engraver, and joined the French Foreign Legion in his mid-40s, losing an eye in the Great War. It was after 1919 that Schmied began to focus primarily on the production of "éditions de luxe," and in the mid-1920s, he and his eldest son Théo managed an atelier that issued a



distinguished series of sumptuous works in very small editions, largely for members of elite French bibliophile societies. The Roman biographer Suetonius (69-140?) served for some years as a secretary to Hadrian, but he was dismissed for an indiscretion involving the emperor's wife, after which he retired from public life in order to devote himself to literature. He wrote a considerable number of biographies as well as works on antiquities, natural science, and even linguistics, but all that have survived are his "Lives of Famous Men" (in part) and the present "Lives of the 12 Caesars." Our work contains biographies of the Roman rulers from Julius Caesar through Domitian, with formulaic descriptions of family history, public career, physical appearance, private life, and vices and virtues. The work is of great interest to us mainly because of its material relating to the emperors' often scandalous private lives, material to which Suetonius had access in the imperial archives, and material that would otherwise have been lost. (ST12683-100)

52 STOKER, BRAM. DRACULA. (Westminster: Archibald Constable and Company, 1897) 200 x 130 mm. (7 3/4 x 5 1/8"). ix, [i], 390 pp. FIRST EDITION, First Issue, before advertisement leaf and publisher's catalogue. Fine modern black crushed morocco by Bayntun Riviere (stamp-signed on front turn-in), covers with double gilt fillet border, raised bands, spine compartments similarly framed, gilt titling, gilt-ruled turn-ins, marbled endpapers, top edge gilt, other edges untrimmed. Original cloth covers and spine bound in. ♦ Occasional mild marginal foxing or small stains, otherwise A VERY FINE COPY, clean, fresh, and wide margined, and in an attractive unworn binding. **\$17,500**



This is the earliest edition of the most famous and influential vampire tale of all. Stoker (1847-1912) was inspired by the folklore of his native Ireland and by the Gothic novels of his countryman Sheridan Le Fanu. As DNB observes, the "complex and highly symbolic" plot here "illustrated [the author's] fears about a world approaching a new century, about the unspeakable things which could happen to ordinary people, and about male insecurity and the dangers of subservience to another person. . . . Favourably compared with Mary Shelley's Frankenstein, Emily Brontë's Wuthering Heights, and Edgar Allan Poe's The Fall of the House of Usher, it was considered weird and powerful, one of the best in the supernatural line." Received with enthusiasm by critics and the public alike, it went through 11 editions in Stoker's lifetime, and it continues to resonate with readers and to inspire other artists. This is not an especially rare book, but it is not common to

find a well-preserved copy, and our appealing morocco binding provides a welcome alternative to the publisher's yellow cloth, which invariably shows up very soiled. (ST13178)

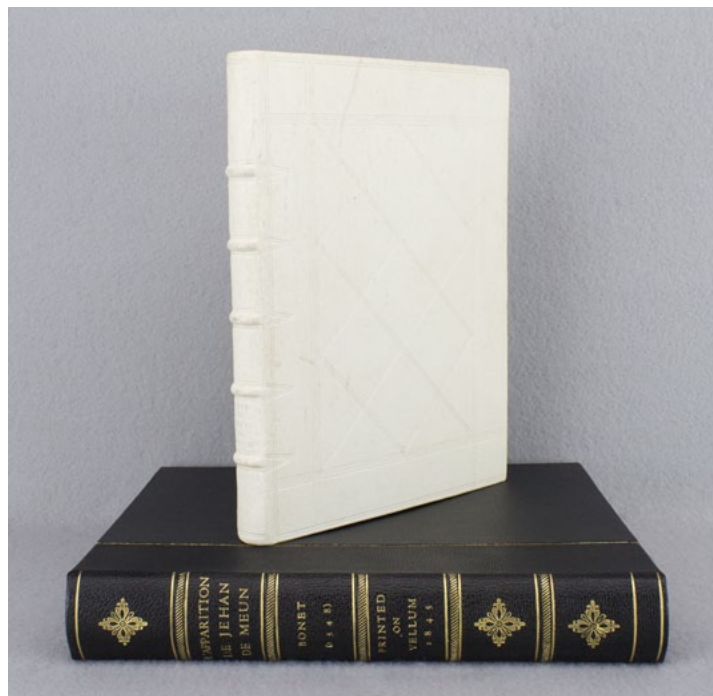
53 (VELLUM PRINTING). (ESSEX HOUSE PRESS). WORDSWORTH, WILLIAM. ODE ON THE INTIMATIONS OF IMMORTALITY FROM RECOLLECTIONS OF EARLY CHILDHOOD. (Chipping Campden: Essex House Press, 1903) 194 x 130 mm. (7 5/8 x 5 1/8"). 12, [2] pp. No. 108 OF 150 COPIES. Original stiff vellum with embossed rose on front cover, gilt lettering on spine. Hand-colored frontispiece by Walter Crane, hand-colored printer's device in colophon, and illuminated initials by "Miss Power." Ransom, p. 267. ♦ A touch of soiling to head edge of covers, boards tending to splay slightly, pastedowns lifting up at corners, otherwise fine, especially clean, fresh, and smooth internally. **\$1,250**

The ninth in the series of 14 "Great Poems in the English Language" (see previous item), this is a pleasing luxury edition of the poem considered to be Wordsworth's greatest short work. In the words of the "Oxford Companion," it is the poet's "most profound and memorable exploration of . . . the intensity of childhood experience," and it "ends with a moving affirmation of the poet's faith in the powers of the philosophic mind and the human heart." As an addition to the several crafts practiced at his Guild of Handicrafts located at Essex House in London's Mile End Road, C. R. Ashbee



founded the Essex House Press in 1898 by purchasing the presses and other production equipment (though not the type) formerly owned by the Kelmscott Press, which had shut down at the death of William Morris. Ashbee printed books for 12 years, with vellum, ink, and paper identical to that used by Kelmscott, in an effort to carry on the tradition Morris had established. But the Essex House Press, because it was conceived of and continued as part of a larger enterprise involving various artisans at work in a group of workshops, always had its own special identity, a fact which Cave reflects when he calls it the "Arts and Crafts press 'par excellence.'" (For much more on Wordsworth, see item #360.) (ST12985)

54 (VELLUM PRINTING). (MEDIEVAL FRENCH LITERATURE). BONET, HONORÉ. L'APPARITION DE JEHAN DE MEUN OU LE SONGE DU PRIEUR DE SALON. (Paris: Imprimé par Crapelet pour la Société des Bibliophiles Français, 1845) 235 x 181 mm. (9 1/4 x 7 1/8"). 2 p.l. (the first blank), xxiii, [i], 84 pp. NO. 7 OF 17 COPIES ON VELLUM (printed for M. le Comte de La Bédoyère, member of the Société des Bibliophiles) (plus 100 copies issued on paper.) RECENT FINE WHITE PIGSKIN, DECORATED IN BLIND IN A MEDIEVAL STYLE, BY COURTLAND BENSON. Housed in a titled custom-made morocco-backed folding cloth box. With 10 engraved plates replicating illustrations from early manuscript copies of the work. Front pastedown with morocco bookplate of Comte H. de La Bédoyère and engraved bookplate of Marcellus Schlimovich; front free endpaper with embossed library stamp of Dr. Detlef Mauss; half-title with ink library stamp of Sociedad Hebraica Argentina (Collection M. Schlimovich). Brunet I, 1097; Graesse VII, 105. ♦A FINE COPY, especially clean and bright internally, with only the most trivial imperfections, and in a striking new retrospective binding. \$2,750



This is a beautiful copy of the deluxe version of a significant work of Medieval French literature that had largely been forgotten until the Society of Bibliophiles issued this strictly limited edition, praised for the beauty of its typography. By Honoré Bonet (or Bouvet, ca. 1340 - ca. 1410), the prior of Salon, a Benedictine monastery in Provence, the text (which first appeared in 1398) is a satire attacking quack physicians, rapacious lenders, and corrupt crusaders. In it, Jean de Meun, who satirized society in the "Romance of the Rose," appears to the author in a dream with fresh attacks on the failings of contemporary France. Bonet used the voices of the oppressed and outcast to make his points: in the dream, a Jew inveighs against the Christians who banished his people from France only to take up the profession of moneylending themselves, and a Saracen criticizes luxury-loving French crusaders who mistreat their prisoners. A physician decries the charlatans—like those treating the king—whose superstitious spells and absurd cures undermine the credibility of the profession, and a Jacobin acts as the voice of Bonet, who seeks reforms for these ills. Bonet had an important influence on other writers of the period, including Christine de Pisan, who cited his works, and William Caxton. This copy was printed for French collector Henri Huchet, comte de La Bédoyère, who was at the time of publication assembling a second great library; he had sold his first collection in 1837, but soon regretted it and began to acquire fine books again. This work is rare in the marketplace: ABPC records none at auction since at least 1975; Rare Book Hub finds just one copy (on paper). (ST12163)



55 (VELLUM PRINTING). (RICCARDI PRESS). HARDY, THOMAS. SELECTED POEMS. (London and Boston: Published by Philip Lee Warner for the Medici Society, 1921) 235 x 165 mm. (9 1/4 x 6 1/2"). x, 144 pp., [2] leaves (colophon, printer's mark). No. 9 OF 14 COPIES ON VELLUM, SIGNED BY THE AUTHOR



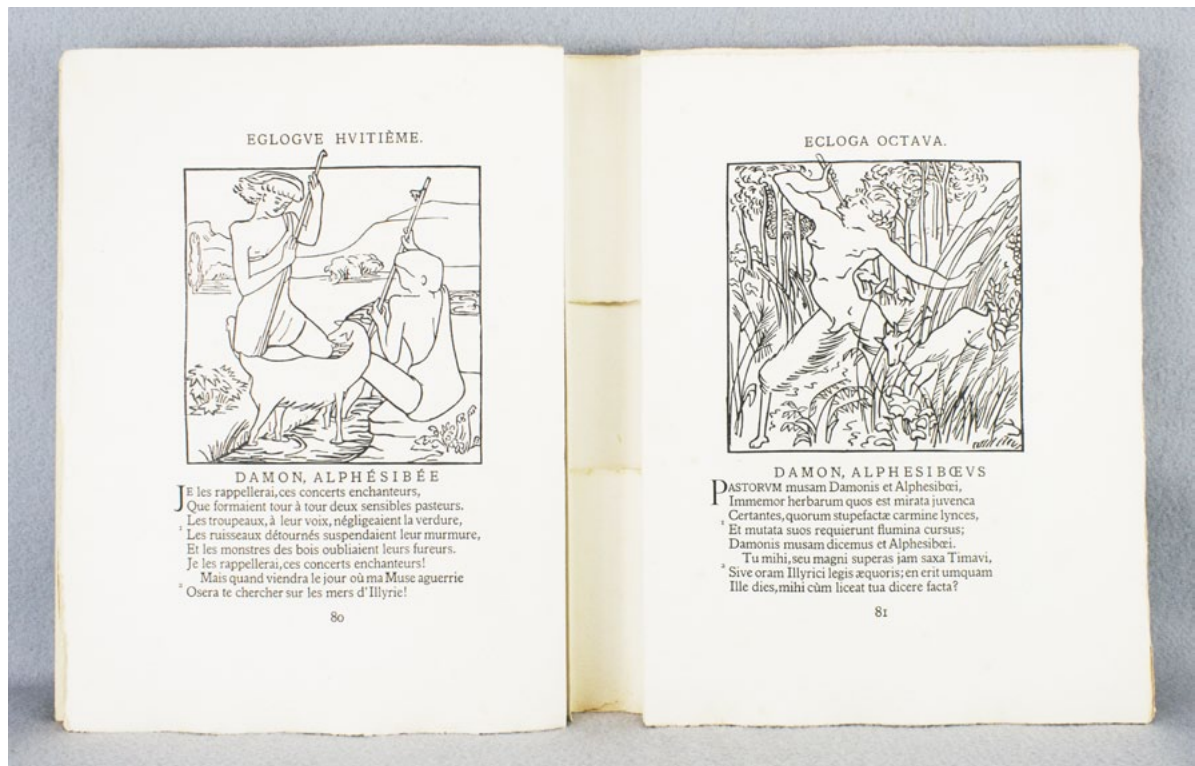
AND ILLUSTRATOR, of which 12 were for sale (and 1,025 copies paper, of which 1,000 were for sale). Original flexible vellum with green silk ties, gilt titling on upper cover and spine, top edge gilt, other edges untrimmed. With portrait and title page design engraved on wood by William Nicolson. Tomkinson, p. 153. ♦Shallow horizontal crease near tail of spine, a small handful of leaves with naturally occurring wrinkles or faint yellowing in the vellum, but A FINE COPY, the grained binding without the pronounced darkening that sometimes occurs, and the rich vellum leaves especially clean and bright. \$4,500

This is the uncommon and aggressively sought-after vellum printing of the Riccardi Press edition of Hardy's poems. The career of Thomas Hardy (1840-1928) is divided almost neatly into halves, as, roughly speaking, he published novels during the final quarter of the 19th century and poetry during the first quarter of the 20th. While Hardy is best remembered for his sweeping, tragic novels "Tess of the D'Urbervilles," "Jude the Obscure," and "Return of the Native," Day says that modern critics rate his "verse as equal in importance with his novels." Hardy himself testified that he considered himself first and foremost to be a poet and someone who wrote fiction largely to make money. The present selection of his poems was printed at the Chiswick Press in the Riccardi Press fount. As Tomkinson indicates, the aim of the Medici Society and the Riccardi Press was "to produce finely printed books at reasonable prices and for sale through the ordinary channels of trade." As in the present case, "the Society has on special occasions had books printed in the Riccardi type for other people. . . . All editions are strictly limited, and the type is distributed after the edition has been printed." Few would rank Riccardi Press books with Kelmscotts or Ashendenes, but its products are of high quality, and, like other vellum printings from the press (the next item, for example), the present book has very considerable visual and tactile appeal. Our special deluxe version on vellum is very rare in the marketplace: we have been able to trace just one copy at auction since 1957. (ST13157)

With an Inscribed Original Wood Engraving by the Artist

56 VIRGIL. LES BUCOLIQUES. (Paris: Philippe Gonin, 1951) 327 x 248 mm. (12 7/8 x 9 3/4»). 111, [2] pp., [1] leaf (colophon). Translated by L'Abbé Delille [pseudonym of the Chevalier de Langeac]. ONE OF 200 COPIES. Loose as issued in publisher's cream-colored wrappers and vellum-backed portfolio, black titling on spine. In a later patterned paper slipcase. With 80 wood engravings by Lucile Passavant. First preliminary leaf warmly inscribed "To Ed and Mary [Thom?]" from "[Denise?] and Louis"; second preliminary leaf inscribed by the artist to the Thoms; a greeting card illustrated and inscribed by the artist to Mr. and Mrs. Thom laid in at front. ♦A hint of soil to spine, corners worn to boards, faint freckling to covers, the text with isolated trivial foxing, but an excellent copy, the text clean and fresh, and the binding a good deal more than good enough. \$3,000

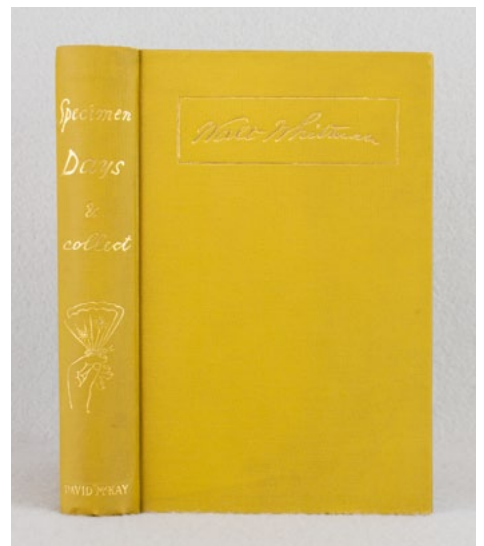
This is a finely printed and illustrated edition of Virgil's first century B.C. pastoral poems, with intriguing provenance. These evocative and mysterious eclogues (or bucolics) are of great importance as an inspiration for the entire European



tradition of pastoral poetry. Additionally, they provided an oblique commentary—of considerable contemporaneous interest—on Roman politics during the time that Gaius Octavian Caesar consolidated his power in the age of post-Julian turmoil. In terms of its modern importance, the book is a showcase for sculptress, painter, and wood engraver Lucile Passavant (1910-2012), who began her career as a voluptuous model posing for French sculptor Aristide Maillol (1861-1944). Though married, he fell in love with her, and she became his mistress. Maillol's close friend and patron, Count Harry Kessler (of Cranach Press fame) wrote in his diary, "in addition to having the kind of young, firm, heavy body that Maillol loved, Lucile was indeed a bright girl, with a talent for sculpture. Her work compares quite favorably with what Maillol was doing at that time. Her young mind was like a sponge, soaking up the master's sense of form and design. She also picked up his sense of graphic design. She carved woodcuts to illustrate classical poetry just like Aristide had done years earlier. She was a natural." As for provenance, the connection between Mr. and Mrs. Thom and Passavant may have been of some importance, as the French notes from the artist to the owners here reflect a friendly relationship. (ST12683-286)

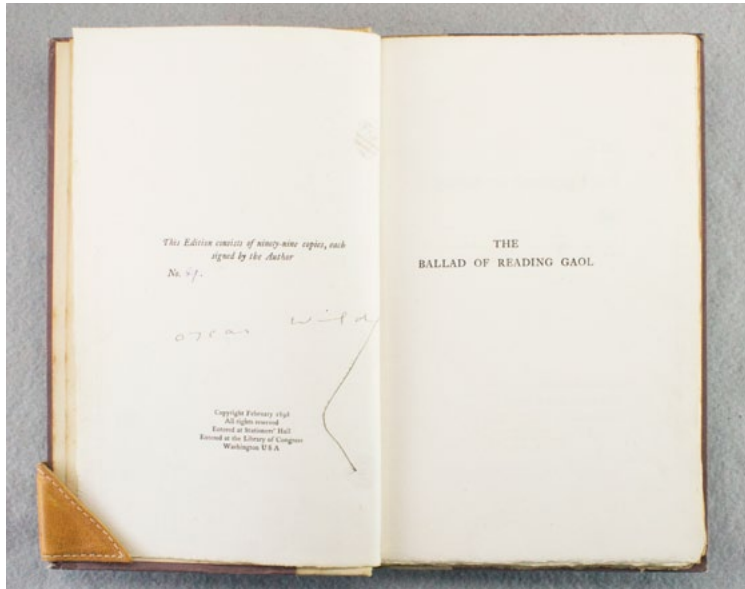
57 WHITMAN, WALT. SPECIMEN DAYS & COLLECT. (Philadelphia: David McKay, 1882-83) 192 x 124 mm. (7 1/2 x 4 3/4"). 376 pp. FIRST EDITION, Second Issue. Publisher's citron cloth titled and decorated in gilt. Myerson A11.1.b2; BAL 12627. ♦Leaves lightly browned (as no doubt in every copy because of paper stock), otherwise AN EXCEPTIONALLY FINE COPY, the text clean and fresh, and the binding in immaculate condition. \$750

This is an extremely well-preserved copy of the first printing of Whitman's major prose work, a collection of essays that is the most autobiographical of his books. Written in his seventh decade, "Specimen Days" looks back on his early life in New York, and spends a great deal of time on the Civil War period, examining the impact close contact with so much death had on his life and work. The second part of the book contains comments on politics and literature, as well as samples of his juvenile writings. One of the great men of American letters, Whitman (1819-92) is cited by Day as "a source of energy and inspiration, and an indicator of new ways to deal with the subtleties of spiritual truth." Copies of this work are not uncommon, but they are very rarely found in the outstanding condition seen here. (ST12861)



One of Just 99 Copies, with Wilde Identified for the First Time as the Author

58 WILDE, OSCAR. *THE BALLAD OF READING GAOL.* (London: Leonard Smithers, 1898) 230 x 145 mm. (9 x 5 3/4"). 4 p.l., 31 leaves. Third Edition. No. 89 OF 99 COPIES, SIGNED BY WILDE. Original linen (ivory-colored backstrip, plum-colored sides), gilt titling on flat spine, gilt vignette after Charles Ricketts on upper cover, top edge rough trimmed, other edges untrimmed. Housed in a later, fleece-lined burgundy silk clamshell box with vellum spine label. Mason 374.



◆Spine faintly and uniformly sunned (with three tiny dark flecks), vague mottling to lower cover on ivory linen, little signs of use to corners and edges, two dots of glue residue (from previously affixed paper description) on blank recto of limitations leaf (with slight show-through on the verso), light freckled foxing to endpapers, but each of these defects minor, and, all in all, a very pleasing copy—with unworn joints and very clean text—of a book difficult to find in better condition. **\$15,000**

Dubbed by Wilde the "Author's Edition" and appearing just two months after initial publication, this signed, strictly limited edition of "The Ballad of Reading Gaol" is the first printing of the work to acknowledge the author's real name. On our title page, the author is called "C. 3. 3." (a reference to his prisoner's number),

just as he had been previously. But with the appearance of his signature on the limitation page, the author reveals his actual identity to the public for the first time in a printed edition. (Wilde's name would not actually be printed on copies of "Reading Gaol" until the seventh edition.) Our version is particularly sought after because of its signature and because of its small limitation. (ST12854)

59 [WILDE, OSCAR]. *THE IMPORTANCE OF BEING EARNEST.* (London: Bernard Smithers and Co., 1899) 228 x 157 mm. (8 1/2 x 6 1/4"). 8 p.l., 151, [1] pp. FIRST EDITION. ONE OF 1,000 COPIES. Original lavender cloth decorated in gilt, edges untrimmed and UNOPENED. With leather book label bearing gilt monogram "SSB" on front pastedown. Mason 381. ◆Corners a little bumped, backstrip rather faded (as virtually always), crumpling and tiny losses to head and tail of spine, light toning throughout the interior (as with all copies because of paper stock), apparently lacking the final endpaper, but still a very good copy of a book extremely difficult to find in decent shape, the binding solid and atypically clean, with none of the usual cocking, and the text with no signs of use, having never been opened. **\$2,500**

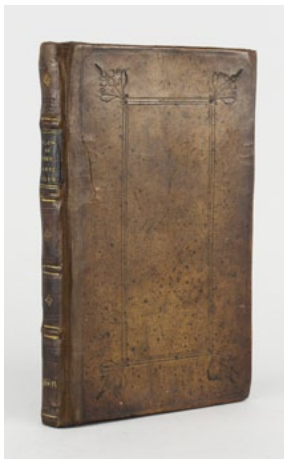
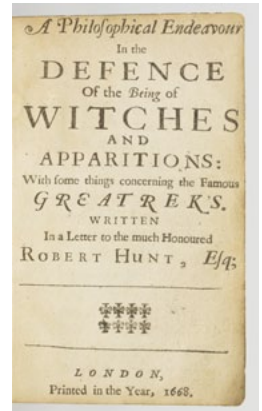
▼ 58 (top), 59 (bottom)



This is Wilde's best-known work and a justly celebrated play that sparkles from beginning to end with unsurpassed sophisticated wit. Day says that "the play's lasting appeal arises from some of the most brilliant dialogue of the English stage," and it is generally accepted as one of the two or three best modern comedies ever written. Wilde, who gave the play the subtitle, "A Trivial Comedy for Serious People," said that "the first act is ingenious, the second beautiful, the third abominably clever." The plot turns on two cases of mistaken identity, with both young heroes falsely believed to have the name of Ernest and to be in danger of losing their lady loves if their true identities are revealed. This volume is notoriously hard to find in pleasing condition, as the cloth virtually always fades, and the structure of the book is weak. (ST12931)

Listening to a Ghostly Drummer in Wiltshire

60 (WITCHCRAFT). [GLANVILL, JOSEPH]. A BLOW AT MODERN SADDUCISM IN SOME PHILOSOPHICAL CONSIDERATIONS ABOUT WITCHCRAFT, TO WHICH IS ADDED, THE RELATION OF THE FAM'D DISTURBANCE BY THE DRUMMER, IN THE HOUSE OF MR. JOHN MOMPESSON, WITH SOME REFLECTIONS ON DROLLERY AND ATHEISME. (London: E. C[otes]. for James Collins, 1668) 152 x 95 mm. (6 x 3 3/4"). 8 p.l., 160 pp. **Two parts in one volume (with continuous pagination, but with three title pages).** Third Edition. Contemporary speckled calf, rebacked preserving most of original backstrip, raised bands flanked by gilt and blind rules, panels with small gilt flower at center, black morocco label, marbled endpapers (corners of upper cover restored). Front free endpaper with ownership inscription of "J. H. C." dated 1849; title page with about half the letterpress in old inked facsimile. Wing G-799 and G-818. ♦Thin two-inch crack to tail edge of rear board, leather on upper board a little crackled, leaves trimmed close at head with running titles occasionally cut into, the text lightly browned, otherwise an appealing copy of a book expected to be found dilapidated--the restored binding solid and the text surprisingly fresh and clean. \$2,250



This major publication on witches is divided into two parts, the first setting out a rationale for belief in witches and spirits, the second providing "palpable evidence" of their existence. Joseph Glanvill (1636-80) presided as rector of the Abbey Church at Bath and was a chaplain to Charles II, but neither these lofty positions nor his membership in the Royal Society deterred him from embracing a belief in the existence of witches. (Glanvill was not unusual among natural philosophers in Restoration England for his belief in spirits and their ability to intervene in the material world.) Ultimately, he was less concerned with defending belief in actual witches than he was with discouraging the disbelief in demons and spirits that could lead to heresy and atheism. To this end, he was actively engaged in gathering evidence of spiritual and psychic phenomena, heading up, with Henry More (1614-87), an association for "psychical research" (a kind of prototype for the modern Society for Psychical Research). It was in this capacity that he ended up doing such things as listening to a ghostly drummer who was tapping out his vengeance in a house at Tedworth in Wiltshire, a rhythmic séance that is dealt with at length in the second part of the text here. Glanvill was known throughout Europe and the New World

as one of the leading defenders of belief in witchcraft. Unfortunately, his influence reached Cotton Mather, who greatly affected the Salem witch trials and whose writings drew heavily from Glanvill's work. (ST12868)