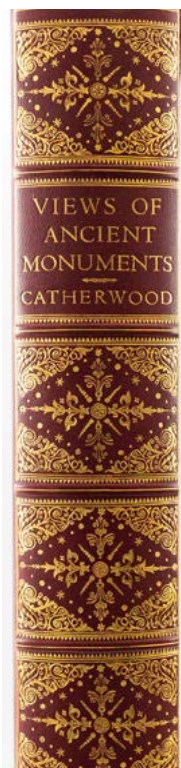
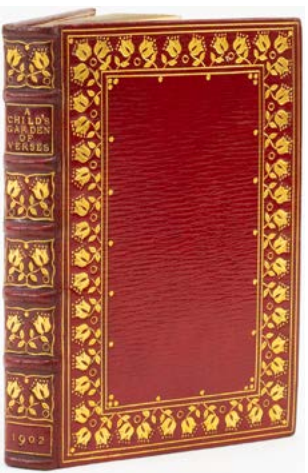
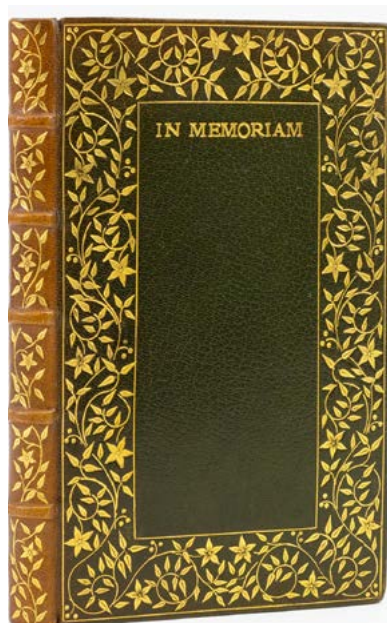
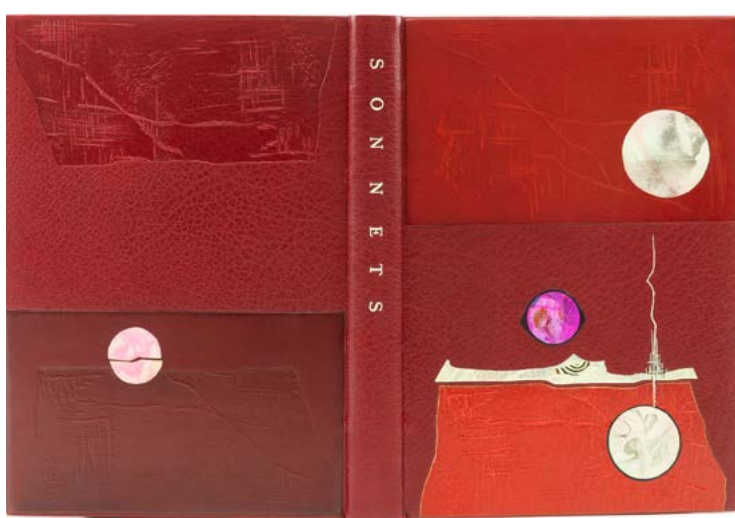




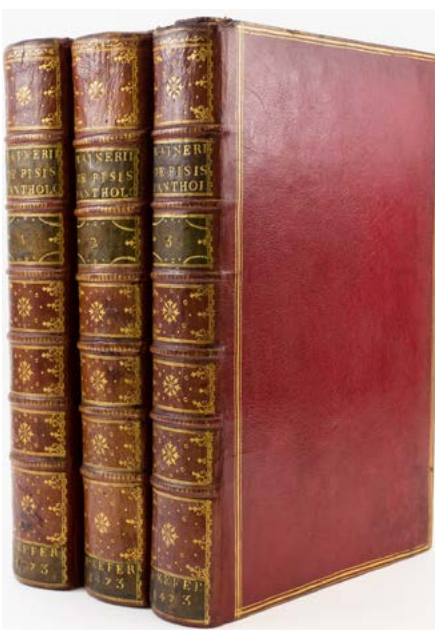
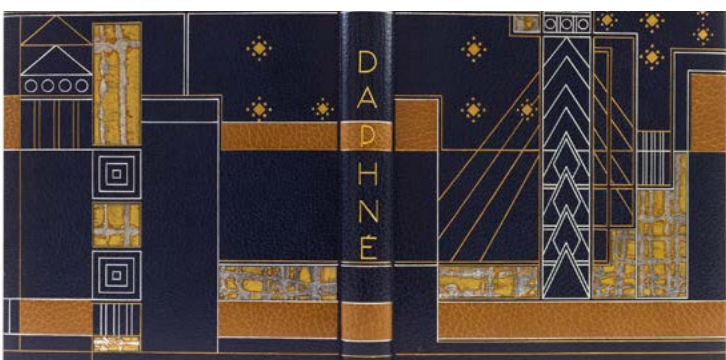
The image shows the front cover and spine of a book. The cover is bound in a dark blue velvet material. It features a wide, ornate border in gold tooling. This border consists of multiple concentric rectangular frames. The outermost frame is the widest and contains a complex, repeating floral or foliate pattern. Inside this is a narrower band with a repeating geometric or chain-link pattern. The central area of the cover is a solid, unadorned rectangle of the blue velvet. The spine, visible on the left, is also covered in the same blue velvet and decorated with gold-tooled bands. Two labels are visible on the spine: 'PL. I' on the upper half and 'PL. II' on the lower half, both in gold lettering. The top edge of the book is visible, showing the edges of the pages which appear to be made of a light-colored, possibly parchment or vellum, material.



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100 Recent and New Acquisitions

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

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.

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SECTION I: MEDIEVAL MANUSCRIPT MATERIAL

A Massive 12th Century Bifolium with Unusually Striking Initials, Written out Only Shortly after Peter Lombard's Death

1 MOST OF AN EARLY BIFOLIUM (LATER REUSED AS PART OF A MASSIVE BINDING) WITH TWO VERY LARGE GILT INITIALS, FROM PETER LOMBARD'S *MAGNA GLOSSATURA IN EPISTOLAS PAULI*. (France, ca. 1180) Approximately 438 x 585 mm. (17 1/4 x 23") unfolded and at longest points. Main text in single column, up to 47 lines, in a fine proto-gothic hand; gloss in two columns, approximately 68 lines, in a smaller hand. Rubrics in red, many slightly larger than one-line initials in red or blue, TWO LARGE INITIALS IN COLORS AND BURNISHED GOLD, the central part of each measuring about 65 mm. square, with tails measuring approximately 150 mm. long, the capitals standing in adjacent columns in the center of the page, each with a different design incorporating thick swirls of gold, and acanthus and other patterns painted predominantly green, orange, blue, and pink. With the word "table" written twice on one page in ink by a later hand (undoubtedly when it was used as a binding). ♦Recovered from a binding and thus with overall darkening as well as some general staining, soiling, folds, and small holes to vellum, one leaf with significant loss of text at the top and (less severely) the bottom, its outer column just slightly trimmed away, but the other leaf quite intact, text on one side of bifolium rather scuffed and faded, but the other side much better and almost entirely legible, initials noticeably rubbed, but much of the color and gold still present; with very obvious condition issues, but on the whole a large and pleasing specimen with initials that still evoke some of the very considerable grandeur of its past. \$7,500



▲ Recto

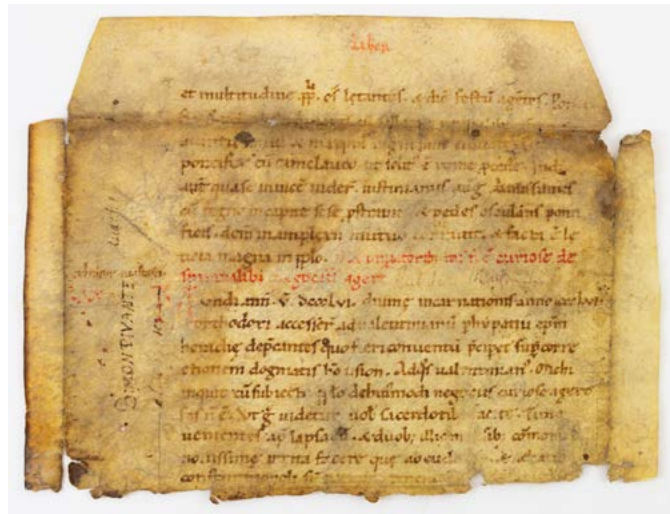


▲ Verso

From what was undoubtedly a luxuriously appointed codex of very high quality, this memorable leaf is a remarkable survival, being a bifolium that remains intact (having previously been used in a binding) and retains two wonderful initials that give us a small taste of the splendor of the original manuscript. The initials here open II Corinthians 1 and its gloss ("P[aulus] apostolus iesu christi per voluntatem Dei et thimotheus"; and "Paulus apostolus et cetera hanc item") with great fanfare; despite the inevitable loss that has occurred, we can still see how thickly the gold was applied, the choice of vivid colors, and the splendid Romanesque design elements, including small creatures nestled within the initials. Though the gold and paint are now somewhat worn, the sheer size of the double initials has obviously not been diminished with time, and their unusual parallel placement on the page makes a striking appearance. Born near Navarra and educated in the schools of northern Italy and northern France, Peter Lombard (ca. 1100-60) taught theology at Paris and in 1159 became bishop there. Besides the present commentary on the Pauline epistles, Peter Lombard also wrote glosses on the Psalms. These two works, taken together, came to be called the "Magna Glossatura," as they replaced earlier versions of this part of the "Glossa Ordinaria." It is extraordinary to think that the present manuscript, probably executed around 1180 and almost certainly before the end of the century, was nearly contemporary with the Lombard himself. (ST17237)

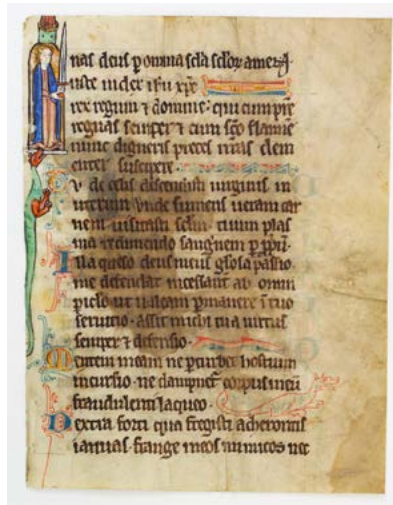
2 A FRAGMENT OF AN EARLY VELLUM MANUSCRIPT LEAF, WITH TEXT FROM ANASTASIIUS BIBLIOTHECARIUS' HISTORIA ECCLESIASTICA. (France, late 12th century) 176 x 132 mm. (7 x 5 1/4"). Single column, 18 lines in a protogothic hand (text on one side only). Rubrics in red, "Liber" in upper margin in red. Recto and verso with scribbblings by later hands, the name "Simon Pivante" clearly visible on recto, but the others illegible. ♦Recovered from a binding and thus with obvious staining, folds, and rubbing, a couple lines at top and bottom and a few other words here and there too rubbed to make out, but by and large still very legible and in a pleasing hand. \$3,500

This leaf is primarily of interest for its content, containing a rare example of Anastasius Bibliothecarius' "Historia Ecclesiastica" of the Byzantine Church (also known as the "Chronographia tripartita"), compiled from the works of the near-contemporary Greek authors Theophanes, Nicephorus, and Syncellus. According to the Catholic Encyclopedia, Anastasius Bibliothecarius (ca. 810-79) "learned Greek from Greek monks, and obtained an unusual education for his era, so that he appears to be the most learned ecclesiastic of Rome in the barbaric period of the ninth century." He earned the moniker "Bibliothecarius" from his appointment as librarian of the Roman Church, a position he held during the reign of popes Adrian II (867-72) and John VIII (872-82). It is possible that Anastasius was also the same figure elected antipope in 855 (as recorded in at least one contemporary chronology), but historians disagree on the validity of this identification. Anastasius' work appears to be extremely rare in the marketplace. (ST17587)



From a Lavish Manuscript Apparently Prepared for a Wealthy Nun

3 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL OF DAVID AS A YOUNG MAN, FROM A PSALTER-HOURS IN LATIN. TEXT FROM PRAYERS INCLUDING "IUSTE IUDEX IHESU CHRISTE REX REGUM ET DOMINE."



▲ Recto

([Flanders, Southern Netherlands, or Rhineland], ca. 1260) 177 x 133 mm. (7 x 5 1/4"). Single column, 20 lines in a bold gothic book hand. Versal initials in blue with red penwork or burnished gold with blue penwork, eight line fillers in geometric designs of red, blue, or burnished gold, recto with ONE LINE FILLER IN THE SHAPE OF A FANTASTIC CREATURE rendered in red and blue ink, and, at the upper left WITH A FIVE-LINE INITIAL FEATURING A YOUNG DAVID WITH A SWORD, A TURRET ABOVE HIM AND BELOW HIM A DRAGON WITH A LONG TAIL BITING AT HIS FEET. See: Kidd, "The McCarthy Collection," vol. II, no. 20. ♦ Vellum a bit soiled and cockled in places, an obvious stain in the center affecting a dozen lines of text (but lettering still entirely visible), inner edge of recto trimmed close, cutting into top of turret and edge of dragon's tail, verso with offsetting from another initial obscuring a few letters, a little chipping and rubbing to paint and gold, but a specimen of great interest nonetheless, and the decoration still quite appealing despite some condition issues. \$3,000

From a lavish manuscript with considerable ongoing scholarly interest, this leaf from a very early Psalter-Hours contains a charming illuminated initial featuring a young David with a large sword, embellished with the image of a long-tailed dragon nipping at his heels. Like other leaves from this manuscript, ours also contains a whimsical penwork line filler, here in the form of a dog/dragon beast with two legs and a long tail. According to a recent Christie's description, "The parent manuscript [from which this leaf comes] was of almost unparalleled luxury: it contained the Psalms, Hours of the Virgin, and Office of the Dead, and apparently had a historiated initial for every psalm, hymn, prayer, canticle, etc.—more than 200 in total—and there is evidence that it may also have had between thirty and forty full-page prefatory miniatures." Thanks to previous academic research (particularly the contributions of Peter Kidd), we know that it was likely made for a wealthy (and perhaps even royal) Benedictine nun, based on the presence of at least two collects mentioning "our abbess," as well as another rare collect asking for the intercession of St. Benedict. There is still some disagreement over the place of origin of this manuscript, and while scholarly consensus now seems to lean towards Flanders, Southern Netherlands, or the Rhineland region, arguments have also been made in favor of Eastern France, Lower Lorraine, and England. A number of

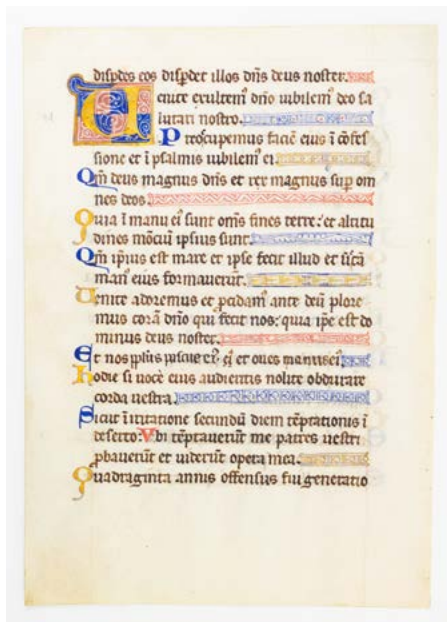


▲ Recto (detail)

leaves from this manuscript came to market in the second half of the 20th century, and a list of known leaves (not including the present two) can be found in Sotheby's catalogue entry for their lot 13 (a leaf with five initials) at their sale on 7 July 2015. (ST17238a)

Two Fine Leaves from a Particularly Lavish 13th Century English Psalter

4 ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A LARGE AND LUXURIOUSLY APPOINTED PSALTER IN LATIN. TEXT FROM PSALMS. (Northern England, ca. 1260-70) 235 x 165 mm. (9 1/4 x 6 1/2"). Single column, 21 lines in an elegant gothic book hand. Each leaf with versal initials in blue or gold (one leaf with decorative red and blue penwork), many decorative line-enders in red, blue, or gold, EACH LEAF WITH ONE OR TWO HANDSOME THREE-LINE INITIALS IN ONE OF TWO STYLES: in burnished gold on a blue and pink ground with white tracery or in burnished gold with blue penwork and red dots. ♦ Trivial imperfections, but IN VERY FINE CONDITION, the paint and ink very well preserved on smooth, clean vellum. **\$4,500 each**



▲ Two leaves available

These beautifully decorated leaves feature a confident hand in a pleasing gothic script, impressive initials in three different styles, and the liberal use of a variety of line fillers, including those with complex patterns of burnished gold. The parent manuscript, which contained four very large initials and 41 smaller initials (including 15 with an animal) was offered by Les Enluminures in conjunction with Bruce Ferrini in their "Important Illuminated Manuscripts" (2000), no. 14, listed for \$1,000,000; unfortunately, Ferrini broke up the manuscript around 2002 after it went unsold. Although the manuscript had initially been attributed to northern France, ca. 1200-10, the reappearance of a single leaf with an initial inhabited by a small lion (sold at Sotheby's on 5

July 2016, lot 5) has enabled scholars to reassess its provenance. According to Sotheby's catalogue description for that leaf, "the writing 'below top line' and the ruling in ink rather than plummet indicates the second half of the century, and the closest parallels for the figure style, line-fillers, and penwork flourishing is found in Psalters from northern England such as the Evesham, Oscott, York, and Rutland Psalters (BL, Add. 44874, 50000, 54179, and 62925, respectively), all dating from c.1250 to c.1270." Their description also notes the luxuriousness of the parent manuscript: "It is clear that this was a special commission and an unusually lavishly illuminated manuscript: it is standard for Psalters to have a 1-line initial to each verse and a 2-line initial to each Psalm: here, not only does every psalm initial (and alternate verse initials and line-fillers) employ burnished gold, but the Psalm initials are 3-line." The present leaves contain the text from Psalm 43:11-44:4; Psalm 55:2-56:7; Psalm 93:13-94:10; and Psalm 135:17-137:3. All are in excellent condition and are exquisite examples of 13th century English illumination from what was undoubtedly a splendid manuscript made for a person of means. (ST17239)

Unusual Iconography, Expressive Detail, and Outstanding Skill As a Painter, All Provided by a Student of the Boucicaut Master

5 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH A MINIATURE OF THE MASS OF ST. GREGORY, DONE BY THE MASTER OF THE HARVARD HANNIBAL. TEXT OPENING THE PASSION ACCORDING TO ST. JOHN. (Paris, ca. 1415-20) Leaf: 160 x 110 mm. (6 1/4 x 3/8"); Frame: 232 x 185 mm. (9 1/8 x 7 1/4"). Recto with three lines, single column, in a gothic book hand (verso

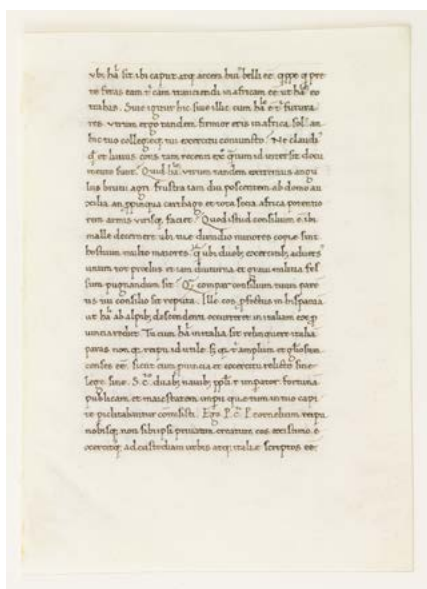
not inspected due to frame). Mounted in a wooden frame. Recto with a three-line initial in blue on gold ground embellished with ivy leaves, A HALF-PAGE MINIATURE DEPICTING THE MASS OF ST. GREGORY, the recently crucified Christ depicted emerging from a tomb supported by an angel and surrounded by the Arma Christi, St. Gregory kneeling at the corner of the image, the text and miniature framed by thick bar borders of pink, blue, and gold on three sides, all SURROUNDED BY A FULL BORDER of hairline vines, gilt ivy leaves and bezants, and a few colorful flowers and acanthus. ♦A little faint smudging in top and bottom borders, very small (scarcely noticeable) area of blue background retouched (not affecting the figures), but A BEAUTIFUL LEAF, the colors bright and the detail in the miniature very well preserved. \$18,000

Featuring carefully realized detail, intriguing iconography, and artistry that shows a very high degree of skill, this is an important and early example of the work of the Master of the Harvard Hannibal. The subject of the present work is a well-known story about the sixth century Pope Gregory (ca. 540-604), commonly known as St. Gregory the Great. According to legend, Gregory was saying Mass when one of his deacons expressed a doubt in the doctrine of Transubstantiation, whereby the communion bread actually becomes the body of Christ. Gregory prayed to God for a verifying sign, whereupon Christ appeared in the guise of the Man of Sorrows, clad in a loincloth and displaying the bloody wounds he incurred during the Crucifixion. Most Medieval miniatures depict Gregory kneeling before an altar as he says Mass, accompanied by one or more deacons or assistants who bear witness to the miraculous event. In a notable departure from this norm, the present miniature depicts the saint alone at the edge of the picture plane; in place of the chalice, host, and altar that would normally occupy the center of the scene is a considerable, open tomb from which a larger-than-life-size Christ emerges. With blood still rushing from his wounds, he places one hand on the edge of the tomb to steady himself while an angel supports him from behind. Christ's expression conveys both physical and mental pain as he struggles to support his own bodyweight; the angel who assists him spreads his wings protectively around the body of Christ, while looking down at Gregory with a sorrowful expression knitted into his brow. The fine detail work seen in the figures' faces, the angel's wings, and the careful delineation of each slender finger is also carried over into more than a dozen objects crammed into the spaces in and around the tomb (the rope is especially remarkable in the representation of its detail). Known as the "Arma Christi," or "Instruments of the Passion," these objects are meant to symbolize Christ's suffering. Seen here are: the cross, nails, and hammer that were used to crucify Christ, the ladder used in the Deposition, the disembodied hand symbolizing the one which slapped Christ's face, the dice used by soldiers to see who would claim his seamless robe, a lantern used by the soldiers who arrested Christ, the 30 pieces of silver from Judas' betrayal, a purple robe used in the mockery of Christ, and other items that appear as part of the Passion narrative. It is also interesting to note that although a St. Gregory miniature usually appears at the



beginning of the Hours of the Cross, the Penitential Psalms, or before the Seven Prayers of St. Gregory, here, rather unusually, it opens a reading from John chapter 19 (beginning "In illo tempore apprehendit Pilatus Iesum et flagellavit"), describing the events of the Passion. This miniature can be attributed to an artist known as the Master of the Harvard Hannibal, so-named for a splendid miniature painting of the "Coronation of Hannibal" prefacing a Livy in the Harvard College Library. Active from about 1415-30 in Paris (and later possibly Rouen), it is believed that our illuminator was a pupil of the Boucicaut Master, with whom he is thought to have collaborated on several manuscripts, both secular and religious. The present miniature would probably have been executed early in his career, and while it certainly shows the influence of his teacher, it also reveals certain stylistic tendencies that would become staples of the Master of the Harvard Hannibal's more mature work, such as his preference for rich colors, heavy molding of the faces, and interest in decorative details. With its clever composition, meticulous detail work, and emotive figures that engage the viewer, the present miniature is not only a beautiful work of art, it also documents the precocious talent of an emerging master early in his professional career. (ST17763)

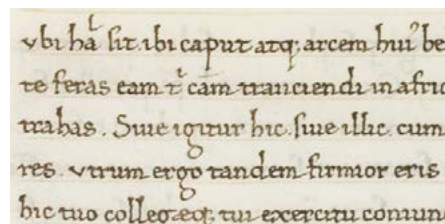
In the Beautiful Humanistic Hand of the Scribe to King Alfonso II of Aragon



6 **A VELLUM MANUSCRIPT LEAF FROM LIVY'S "AD URBE CONDITA."** TEXT FROM BOOK 48, END OF CHAPTER 42 AND BEGINNING OF 43. (Italy (probably Naples), ca. 1450-60) 222 x 158 mm. (8 3/4 x 6 1/4"). Single column, 24 lines in a handsome humanistic script. Matted in cream card stock. Gwara Handlist no. 39. For the scribe, see: B. L. Ullman, "The Origin and Development of Humanistic Script," pp. 96-98. ♦IN EXCEPTIONALLY FINE CONDITION. \$3,500

Remarkably well preserved and written in a very attractive Italian humanistic script by Giacomo Curlo, this leaf contains text from Livy's monumental history of ancient Rome. Throughout the Renaissance, Livy (first century B.C.) was revered as the premier source for Roman history, and his account of the rise of Rome from humble beginnings and its triumphs in the Punic Wars was central to historical and political thought. Based on the earlier Caroline minuscule that dominated Western Europe between approximately 800 and 1150, Italian humanist script is elegant and extremely legible, being characterized by neat lettering, few abbreviations, and generous spacing between both letter forms and lines. The present leaf is attributed by A. C. de la Mare to the scribe Giacomo Curlo of Genoa, who is known to have produced at least

two manuscripts for Cosimo de Medici, and held the title of "scriptore" to King Alfonso II of Aragon for 12 years (1446-58). The parent manuscript, quite possibly made for the royal library of Alonso II, met an unfortunate fate in the 20th century when it was acquired by biblioclast Otto Ege, who dismembered and dispersed many of the leaves. The remaining fragment, consisting of 240 leaves, was purchased by the Bodleian in 1984. Our leaf (evidently one of those dispersed by Ege) was recently in the collection of Martin Schoyen (their MS 1647). A search on RBH and ABPC finds just one other leaf like ours at auction, which sold at Bloomsbury in 2017 for £1,860 all in. (CDO2226)



Immensely Decorative and Powerfully So Because of Their Size

7 **ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A LARGE AND EXTRAVAGANTLY DECORATED BOOK OF HOURS IN LATIN.** TEXT FROM NONES AND VESPERS. (Southern Netherlands (probably Bruges), ca. 1450-70) 242 x 170 mm. (9 1/2 x 6 3/4"). Single column, 18 lines in a gothic book hand. Each leaf with rubrics in red, several one-line initials in blue with red penwork, or gold with purple penwork, two or three two-line initials in gold on blue and dark pink ground with white tracery, one four-line initial painted blue or pink with white tracery and filled with intricate knotwork design and flowers on a gold ground, text on recto surrounded by a "U"-shaped gold and pink bar and A COLORFUL FULL BORDER densely decorated with acanthus leaves, flowers, and a small bird. ♦Vellum perhaps a shade less than bright, very faint rumpling, but IN VERY FINE CONDITION, the gold and paint especially bright and beautifully preserved. \$1,950



These exceptionally pretty leaves come from a sumptuously illuminated Book of Hours obviously made for a person of means. The vibrantly colored borders, composed of intricately entwined acanthus and flower motifs, and dotted with sparkling bezants, are very skillfully done and surely among the most dynamic and appealing we have offered. The decoration in the borders would be impressive to begin with, but the proportions of the leaves they embellish add a powerful reinforcement to the pleasure here; Books of Hours almost never come close to this size. (ST17242)

A Nativity Scene Exhibiting Great Tenderness and Involving a Remarkably Plush Bed and a Warming Cloth about To Ignite

8 **AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM AN EXTRAORDINARILY LARGE BOOK OF HOURS IN LATIN AND FRENCH, WITH A MINIATURE OF THE NATIVITY.** TEXT FROM PRIME. (France (probably Besançon), 3rd quarter of 15th century) 239 x 165 mm. (9 3/8 x 6 1/2") Single column, 15 lines in an elegant gothic book hand. Rubrics in dark pink, line-enders in dark pink and blue highlighted with a gilt bezant, several one-line initials and two two-line initial in burnished gold on dark pink and blue ground with white tracery, one three-line initial in pink with white tracery, filled with trefoils painted red or blue, all on a gold ground, verso with panel border of delicate hairline vines terminating in gilt bezants and ivy and with painted flowers, recto with



A HALF-PAGE MINIATURE OF THE NATIVITY in an arch-topped gilt frame, the Virgin nursing the Christ child on a red mattress under a large open-air structure, Joseph on the right warming a white cloth over a fire, the heads of a cow and an ass poking over a green fence, SURROUNDED BY A LUXURIANT FULL BORDER consisting of hairline vines terminating in gold bezants and ivy, colorful acanthus, and flowers, the text and image further framed by a "U"-shaped line of gold, extending the full height of the miniature. ♦Miniature with a little erosion and flaking to the white paint (not at all noticeable unless examined very closely), two minor smudges of no consequence, vague yellowing to two small areas in tail and fore margin, but in overall fine condition, the paint and gilt quite bright, the margins very ample, and the detail extremely well preserved. **\$9,500**

With a lovely palette, attractive composition, nearly immense proportions, and a delightful sense of narrative, this splendid leaf from a Book of Hours opens the hour of Prime with the Nativity and does so with some charming departures from the expected scene. For one thing, the artist has provided the Virgin with a large, plush mattress covered in bright red fabric, as she contentedly nurses her newborn son. Nothing rustic about this Virgin's bed, despite its presence in an open-air stable with close proximity to manure. (As the Mother of God, the Virgin deserves to be comfortable, and although this depiction is certainly not unprecedented, it deviates from the normal tableau, which typically shows her kneeling or standing in the night's cold.) Then, in a very rarely seen and immensely charming moment, Joseph stands nearby, drying a large piece of fabric over the heat of a fire—no doubt meant to wrap the naked baby in its absorbed warmth. His attention, however, is focused not on the task at hand, but on his wife and her child, making for a doubly tender moment (at the same time, the cloth seems to be getting uncomfortably close to the flames!). Stylistically, this leaf can be localized to the Franche-Comté region in eastern France, and is closely related (if not directly attributable) to an atelier specializing in Books of Hours made for the Use of Besançon and most likely situated in that city (see Avril and Reynaud, p. 197). The similarities are especially apparent in the figures' faces, which are slightly puffy in appearance and have distinct, slit-like eyes. As noted by Avril and Reynaud, the unnamed master of this atelier was deeply indebted to the Master of Morgan 293, a talented Burgundian illuminator active in the second quarter of the 15th century, whose name derives from a particularly lovely Book of Hours made for the Use of Besançon. In fact, there are certain consonant details between this miniature and the Nativity in the Morgan manuscript: both compositions feature a bright red bed or mattress in front of a green wattle fence with two animals peeking over the top, and the open-air shed is also extremely similar, with a gabled roof pushed up near the top of the composition and long beams—including the one that bisects the center of the picture plane—framing the scene. Regardless of the identity of the artist, our immensely charming miniature is an excellent example



of a distinct regional style and offers the viewer multiple sources of pleasure in its richly detailed composition and interesting design, delicately framed and perched within an animated field of rinceau decoration in the surrounding borders. (ST17060AA)

***With Historiated Initials Featuring Crucifixion Wounds
In the Disembodied Side and Feet of Christ***

9 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH UNUSUAL HISTORIATED INITIALS FEATURING THE WOUNDS OF CHRIST. TEXT FROM HYMNS TO THE PASSION OF CHRIST. (Bruges, ca. 1465) 193 x 145 mm. (7 5/8 x 5 3/4"). Single column, 21 lines in a gothic book hand. Rubrics in red, one two-line initial in gold filled with blue on pink ground, WITH THREE LARGE HISTORIATED INITIALS: ONE FEATURING AN OVAL-SHAPED PIECE OF FLESH WITH A GASH IN THE CENTER, AND TWO WITH CHRIST'S DISEMBODED FOOT, SHOWING THE PUNCTURE WOUND FROM THE CRUCIFIXION, each initial in pink or blue with white tracery, filled with dark pink and thin gilt lines and dots, four wavy blue rays radiating from behind each appendage, all within a thin gilt frame, both sides with a three-quarter border consisting of hairline vines, gold bezants, and a few colorful flowers. ♦ Vellum a shade less than bright, faint marginal rumpling, trivial paint transfer on one initial, BUT IN FINE CONDITION, the initials richly painted and extremely well preserved. **\$6,500**



From a manuscript probably produced in Bruges for the English market, this leaf contains arresting initials that direct the viewer's attention to the wounds endured by Christ during the Passion. According to Roger Wieck, Passion Cycle images enjoyed a particular vogue in 15th century Dutch, Flemish, and English Books of Hours, including those that were



exported to England. In the present example, the strikingly unusual imagery includes the wounds of the left and right foot, as well as the spear injury to Christ's side, depicted as an oval piece of flesh with a laceration across the center. A sister leaf to the present item features three additional initials showing a portrait of Christ wearing the Crown of Thorns, his gaze fixed directly at the viewer, and in separate initials his left and right hands appear disembodied and displaying the stigmata. The parent manuscript containing the present leaf sold at Christie's on 15 November 2006 (lot 16), the description for which gives us additional information about the book's contents and provenance: it was made for the Use of Sarum, included a calendar with the English saint Thomas Becket and Popes Gregory and Silvester (with their names crossed out, indicating that it was in England through at least the time of the Reformation), and contained an early ownership inscription of a woman

named Bridget Lowe with a Middle English inscription on the pastedown. Christie's also attributed the parent manuscript to the workshop of William Vrelant, with miniatures possibly by his chief assistant, the Master of the "Vraie Cronique Descocce." They note that this work is "of higher quality than many of the works that satisfied the English demand for Netherlandish illumination" and that it "demonstrates why Vrelant appealed to the great bibliophiles of the Burgundian Netherlands." Vrelant was the leading purveyor of books of private devotion in Bruges during the third quarter of the 15th century, and his prominent position among Flemish illuminators of the time is indicated by the considerable number of manuscripts illustrated in his manner by other miniaturists both in Bruges and in nearby cities in Flanders. Similar examples to the present leaf can be found in intact Books of Hours at the Philadelphia Free Library (MS Widener 3) and the Huntington (HM 1086)—both of which were produced in Flanders or the Netherlands around the same time as the present work. The present leaf surpasses both of these examples in terms of excellence of the artistic hand and attention to detail. (ST17243b)

10 AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR FROM A BOOK OF HOURS IN LATIN, WITH SMALL MINIATURES OF THE LABOR OF THE MONTH AND ZODIAC SIGN. TEXT FROM THE MONTH OF SEPTEMBER. (Northern France (probably Rouen), ca. 1470) 180 x 117 mm. (7 x 4 5/8"). Single column, 18 lines, text in a bâtarde hand. Text in red, blue, and gold, two-line "KL" in shell gold on blue and red ground, both sides with panel border composed of flowers, strawberries, and ink dots, WITH TWO SMALL MINIATURES, each centered in the middle of the panel borders, featuring the labor of the month (Stomping Grapes) and the zodiac sign



(a woman holding scales of justice, representing Libra). ♦Vellum very slightly soiled along the fore edge and cockled in places, panel border with one tiny hole, but in fine condition overall, the miniatures especially well preserved, the vellum mostly quite bright, and the gold sparkling. **\$3,250**

Situated among the strawberries and flowers of the panel borders here are two small but charming miniatures depicting the labor of the month, "Stomping Grapes," and the zodiac sign for September. On the recto we see a layman inside a massive wooden barrel, thigh-high in purple fruit and gripping the rim as he struggles to find his balance; on the verso, Libra is represented as a statuesque young woman holding a very large set of scales. The dusky palette used in these miniatures allows the delicate gold highlighting here (for example on garments and the grape barrel) to add a pleasantly warm glow to each scene. (ST17245-11)



With an Unusual—and Particularly Engaging—Combination of the Nativity and Annunciation to the Shepherds in the Same Miniature

11 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A DUTCH BOOK OF HOURS, WITH A VERY FINE MINIATURE OF THE NATIVITY BY THE MASTERS OF THE DELFT HALF-LENGTH FIGURES. WITHOUT TEXT, BUT PROBABLY OPENING PRIME. (Delft, ca. 1470) Leaf: 172 x 115 mm. (6 3/4 x 4 1/2"). Frame: 242 x 190 mm. (9 1/2 x 7 1/2"). In an attractive wooden frame. A FINELY PAINTED MINIATURE OF THE NATIVITY within an arch-topped compartment, the parents of the Christ Child kneeling before him as he lies on the ground outside the stable, Joseph (uncharacteristically) supporting himself with a cane in his left hand and holding a long burning candle in his right, two diminutive angels in attendance, the head of an ass sticking out of the stable window in the background to the left, AND, IN THE RIGHT BACKGROUND, A CHARMING DEPICTION OF THE ANNUNCIATION TO THE SHEPHERDS, ALL OF THIS BENEATH A VERY DETAILED ARCHITECTURAL CANOPY suspended in the sky, AND THE WHOLE WITHIN A FULL BORDER of acanthus leaves and other foliage and flowers in reds, blues, greens, yellows, and brushed gold, along with very many small burnished gold ivy leaves and buds on hairline stems, a small stag in the bottom border and a large delicately shaded angel, who mirrors the Virgin's pose, in the left border (verso blank). ♦A hint of soiling to edges of vellum, but IN VERY FINE CONDITION, without any paint erosion, with the colors rich and true, and with the burnished gold still shimmering. **\$18,000**

Notable for its attractive color scheme, fine craftsmanship, and unusual composition, this vibrant leaf was produced by a talented artist belonging to the stylistic group known as the Masters of the Delft Half-Length Figures. The lack of text and blank back of this leaf clearly suggest that it was produced as a singleton intended for insertion in a Book of Hours, and its subject matter indicates that it would have faced the opening for the third hour of the day, Prime.

The present depiction of the Nativity is out of the ordinary in that it is combined with another scene, the Annunciation to the Shepherds, a subject that usually begins Terce in the Hours of the Virgin. It is a testament to the artist's ingenuity and compositional skills that he has managed to incorporate these two scenes so seamlessly; in fact, rather than pulling focus from the main subject celebrating the birth of Christ, this secondary scene adds additional interest to the picture and amplifies the storyline. Though the Annunciation to the Shepherds takes place at a distance from the Nativity, we immediately grasp their connection and can see how arrival of humanity's savior was felt far beyond the manger. It is also interesting to note how much the artist has emphasized the figure of Joseph. Not only does he take up as much space as the Virgin, but the candle and cane he holds frame the Christ child and communicate a strong suggestion of a protective parent (the Virgin is doing her





part by praying hard, but she is more passive). In addition to its engaging subject matter, there is a high level of artistic achievement here, including delicately molded figures, impressively detailed architectural elements, and a lovely color palette. The elegant hand seen in this miniature manifests a quiet sophistication that distinguishes this artist as a particularly talented member of his circle. Active from about 1450-80, the Masters of the Delft Half-Length Figures were named by James Marrow after the angels and other figures whose upper bodies are typically found emerging from a cloud within the borders. Although the present leaf uncharacteristically contains a full-length angel in the border, it shares other stylistic similarities, such as the elaborate architectural canopy hovering over the main composition; and it particularly resembles the work of the artist of Keble College MS 77, an illuminator described in "The Golden Age of Dutch Manuscript Illumination" as "one of the more articulate of the group" whose "figures are more fully modelled and his palette . . . deeper and brighter" than that of his contemporaries. Because of the complexity of the subject matter and the high level of artistic accomplishment seen here, this leaf was probably part of an elaborate Book of Hours produced in response to an important commission. (ST17765)

An Extremely Memorable Depiction of the Maw of Hell, Bad Complexion and All, From the Accomplished Workshop of the Masters of the Delft Half-Length Figures

12 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A DUTCH BOOK OF HOURS, WITH A VERY FINE MINIATURE OF THE HARROWING OF HELL BY THE MASTERS OF THE DELFT HALF-LENGTH FIGURES. PROBABLY FROM THE OFFICE OF THE DEAD. (Delft,



ca. 1470) Leaf: 175 x 122 mm. (6 7/8 x 4 3/4"); Frame: 250 x 195 mm. (9 3/4 x 7 3/4"). No text on recto or verso. In an attractive wooden frame. A FINELY PAINTED MINIATURE OF THE HARROWING OF HELL within an arch-topped compartment, the mouth of hell depicted on the left with a fiery red interior and five people emerging from it, the figure of Christ on the left, holding a cross on a long staff and half-clothed in a pink and blue robe, the background with a castle in the distance, ALL OF THIS BENEATH A VERY DETAILED ARCHITECTURAL CANOPY suspended in the sky, AND THE WHOLE WITHIN A FULL BORDER of acanthus leaves and other foliage and flowers in reds, blues, greens, yellows, and brushed gold, along with very many small burnished gold ivy leaves and buds on hairline stems, a small stork in the bottom border and a large delicately shaded angel in the left border. ♦Left margin trimmed very close to decoration (just escaping loss, and the other three margins ample), mild darkening right at fore and tail edge (but not reaching into borders), otherwise IN FINE CONDITION, the colors rich and true, and the burnished gold still shimmering. **\$18,000**

From the same manuscript as the previous item, this extraordinary miniature is especially notable for its uncommon subject matter and memorable imagery, depicting a scene infrequently encountered in Books of Hours: the Harrowing of Hell. This subject appears as a full-page miniature in only three of the 119 prayer books described by Roger Wieck in his "Time Sanctified" (and three others contain a Harrowing depiction inside an initial). Christian theological tradition tells us that after his crucifixion, Christ went to liberate souls from Limbo—a location inhabited by those barred from entry into Heaven because they died before the Redemption. In our scene, Christ, wrapped in a regal cloak and carrying a long staff, his hands and feet still bleeding from the wounds he received on the Cross, reaches into an absolutely wonderful Hellmouth to extricate Adam and Eve and other naked souls, while the recently deceased and original saint, John the Baptist, still clad in an animal skin garment, waits patiently for his turn to emerge. The great maw of Hell as depicted here has bulging eyes, a distended snout, thickly matted hair, and a bad complexion; his gaping mouth, punctuated by sharp gray teeth, glows red hot, and one can tell from the creature's



expression that he is loath to comply with this rescue of souls. In addition to its compelling subject matter, there is a high level of artistic achievement here, including delicately molded figures, impressively detailed architectural elements, and a lovely color palette. The elegance and quiet sophistication observed in this miniature distinguishes the artist responsible for this work as a particularly talented member of the Delft Half-Length Figures (see previous description for more information about this group). (ST17764)

*A Very Scarce Example of a Complete Early Processional,
In Fine Original Pigskin by a Well-Known Ulm Binder*

13 (MEDIEVAL MANUSCRIPTS - COMPLETE). A COMPLETE VELLUM MANUSCRIPT PROCESSIONAL IN LATIN. (Bavaria or Germany, ca. 1470) 185 x 125 mm. (7 3/8 x 4 7/8"). [56] leaves, COMPLETE. Single



column, with six staves of musical notation composed of four-line staves and a line of text underneath, or a mixture of staves and several lines of text, all written in an angular gothic book hand. CONTEMPORARY ALUM-TAWED PIGSKIN OVER BEVELLED WOODEN BOARDS BY JOHANNES HAGMAYER, covers with several sets of three-line blind rules and tools consisting of rosettes, roosters, eagles, and owls, central panel on upper cover containing a palmette tool enclosed by a mandorla with a flower tool in each corner, panel on lower cover with an "X" shape surrounded by four owl tools, raised bands, fore edge with single brass clasp and catch plate. Rubrics and staves in red, numerous one-line black and/or red initials at the beginning of verses, first page with a slightly larger than two-line "P" in red and filled with filigree designs. Front pastedown with contemporary manuscript notes in Latin by Franciscan Brother Johannes Dillingen dated 1478 (see below), followed by an additional note in German but in the same hand, giving information about the arrangement of the volume's contents; front flyleaf with note of ownership of the Dominican Klosterkirche Maria Medingen and an additional illegible note in German in the same hand. For the binding: EBDB tools:

s000768; s000773; s000778; s000782; s000783; s000784; s000790; s0001918; workshop: w000017; Kyriass 46; Schwenke-Schunke II, p. 262. See also: Husby, "Another 'per me': A Richenbach Binding Discovered in the Huntington Library" in *The Papers of the Bibliographical Society of America*, Vol. 105, No. 3 (2011), p. 307. ♦ Binding with some general light soiling and a couple small stains, upper cover with one small hole in the center and spine with a few tiny wormholes, paper pastedowns with a few minor worm trails, a couple of vellum leaves showing some wrinkling, occasional minor stain or drop of candle wax, a two-inch marginal tear to one leaf, but on the whole AN APPEALING, UNSOPHISTICATED ITEM IN A REMARKABLE STATE OF PRESERVATION, the binding entirely sound and with clear impressions of the tools, and the contents clean and bright throughout. \$59,000



Still in its original Medieval binding, with endpapers bearing contemporary inscriptions telling us about its early life, this is a superb example of a completely unsophisticated manuscript of a sort infrequently seen for sale, and one that is little changed from the days it was first put to use. The manuscript is composed of prayers and music to accompany

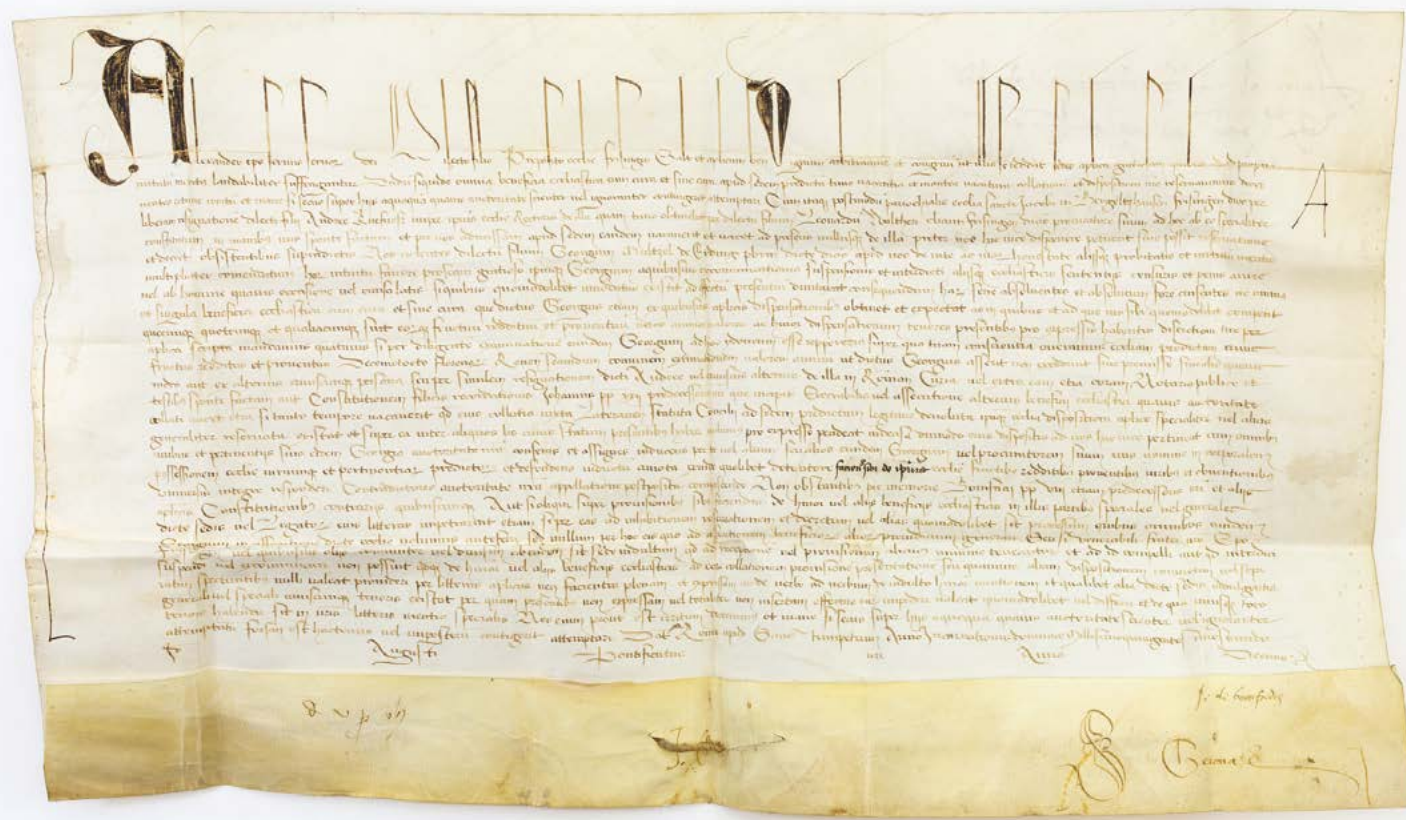
liturgical processions throughout the year, beginning with a song for Palm Sunday. Made to be portable and given simple decoration, this manuscript would have been well suited for the personal use of a member of a religious community, and evidence here points to its belonging to persons from more than one order. According to an early note on the front pastedown, from at least 1478 it was in the possession of a Franciscan friar and cantor calling himself Johannes of Dillingen, who says that he has corrected this "little book" as best he can, and that no one ought to attempt to change anything unless that person be an expert in the service of the order, or has been a cantor for more than six years. It seems unusual that his additional note about what the manuscript contains is not in Latin, but in German; this possibly suggests he is taking into consideration a second, less educated audience that would need the vernacular to understand

how to use the book. It is also unusual that, in addition to his notes at the front of the volume, Brother Johannes has signed “dillingen” in the margins of several pages where he edited or added content. We know from the front flyleaf inscription that at some point early on, perhaps even from the time of its creation, this manuscript belonged to the Dominican sisters of Maria Medingen—a convent formally founded in 1246 and located just a few miles from Dillingen, in a Bavarian town midway between Stuttgart and Munich. It is not entirely clear which owner came first, though perhaps Brother Johannes’ editorial changes suggest that he was adapting for subsequent use in his own Franciscan community a processional originally made for Dominican nuns. The binding here is of great interest. We know it was made by Johannes Hagmayer of Ulm (active 1470-87), based on the presence of eight different tools identified in the German database of blind-stamped bindings, Einbanddatenbank [EBDB] (see identification numbers above), which finds 16 incunabula and one manuscript bound by Hagmayer in German libraries. The Morgan Library holds a 15th century German devotional manuscript on paper bound by him, the catalogue record noting that it “chiefly was purchased for its binding.” (Morgan Library MS M.793) In a study of Ulm-area binders of the late 15th century, Husby notes that of the five binderies in Ulm identified by gothic bindings expert Ernst Kyriss, only Hagmayer’s stood out for its unique tools. Fortunately, the binding shows no signs of repair and even retains the original clasp and catch plate; it is in especially remarkable condition, given that it seems to have been used with some regularity. The contents are in an equally impressive state, and the presence of small drops of wax located on the occasional vellum leaf is a palpable and rather charming reminder of the setting in which the manuscript would have been employed. Early processionals are quite scarce on the market, especially complete and in well-preserved original bindings. (ST16378)



Issued by a Sordid Borgia Pope

14 (PAPAL BULL ON VELLUM). POPE ALEXANDER VI. A PAPAL MANDATE ISSUED TO THE OVERSEER OF A GERMAN CHURCH. (Rome, 10 August 1502) 305 x 513 mm. (12 x 20 1/4"). Single column, 29 lines in



a papal documentary script, plus signatures at bottom. First line of text much larger and with elongated letters and calligraphic flourishes. WITH THE ORIGINAL LEAD SEAL AND HEMP TIES ATTACHED. Verso with several ink notations in different contemporary and later hands, recto with a long ink line in one margin and the letter "A" in the other, both by a later hand. ♦Several folds to vellum as usual, one-inch tear near where the hemp tie is attached, a couple of small holes in the large "A" at the top of the document, seal a little worn around edges and to the contours of the faces, but overall in excellent condition with no major issues, the vellum especially clean and bright. \$4,500



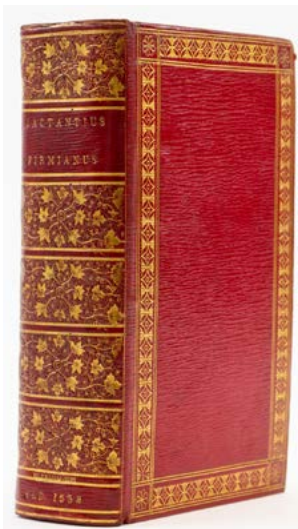
Issued to the overseer of a church in Frilingen (probably modern Freilingen) in Germany, this bull orders the return of the vacated ecclesiastical seat and benefices of the church of St. James in Hergelshausen, in the diocese of Frilingen, to two people. The church's rector, Andrew Kuefuehlz[?] is to receive the position and things that once belonged to Leonard Walter, the procurator, while George Maltzel of Erding, a priest of the same church, is to receive the provisions and annual rents pertaining to the church. A member of the powerful Borgia family, Rodrigo Borgia (1431-1503) served as vice-chancellor to five successive popes

before being elected to the papacy in 1492, taking the name Alexander VI. One of two Borgias to ascend to the papacy (the other was Callixtus III, who died after just three years as pope), Alexander held his own among a notorious family known for scandal. He led a sordid personal life—he was accused of participating in an orgy when he was a cardinal, and openly admitted to fathering several children by his mistresses—and his reign was characterized by acts of nepotism and promoting his own family's interests above all else—especially with matters related to foreign policy. However, he was also known as a patron of the arts (having commissioned work by Raphael, Michelangelo, and Pinturicchio), adopted a rather tolerant attitude toward Jews during this period, and succeeded in cracking down on crime in Rome. The Papal Bull takes its name from the lead seals, called "bullae," that were issued with official documents of the papacy as a way of ensuring their authenticity. Apart from the rare Solemn Privilege (like Innocent III's famous granting of England in 1214 to his involuntary vassal King John), there are three other categories of Papal Bulls: Simple Privileges (also called Solemn Letters), Letters of Grace (which confirm privileges and rights), and Mandates. The present item is of this final type, differentiated by its use of hemp ties as opposed to silk. (ST17895)



SECTION II: BOOKS

15 (ALDINE IMPRINT). (BINDINGS-BOZERIAN JEUNE). LACTANTIUS, LUCIUS COELIUS FIRMIANUS. *DIVINARVM INSTITVTIONVM LIBRI SEPTEM*. [and] TERTULLIANUS, QUINTUS SEPTIMUS FLORENS. *LIBER APOLOGETICVS* [ADVERSVS GENTES] CUM INDICE (Venice: In Aedibvs Haeredvm Aldi, et Andreae Soceri, 1535) 165 x 98 mm. (6 1/2 x 3 7/8"). 16 p.l., 328, [12] leaves (last two blank); 47, [45] leaves. Edited by Onorato Fascitello. Second Aldine Edition. ELEGANT 18TH CENTURY RED STRAIGHT-GRAIN MOROCCO, GILT, BY BOZERIAN JEUNE (stamp-signed at foot of spine), covers framed by mirrored-tulip roll, daisies at corners, smooth spine in compartments with branches of ivy radiating from a central anular dot, all on the signature Bozerian mille-point background, turn-ins with Greek key roll, marbled endpapers, vellum flyleaf at front and back, all edges gilt. Woodcut Aldine device on title page and verso of last leaf. Four leaves with traces of old ink annotations. Ahmanson-Murphy 243; Renouard 113:2; Kallendorf 254; Adams L-22; Brunet III, 736. ♦Spine perhaps slightly darkened (though difficult to tell because of the abundance of gilt hiding most of the leather), a hint of rubbing to extremities, perhaps pressed (though apparently not washed) at time of binding, but all of these just trivial imperfections; A VERY FINE COPY—clean, bright, and fresh, in an especially attractive binding that shows very little use. \$4,800



Beautifully bound by one of the great French binders of the late 18th and early 19th centuries, this is a lovely copy of the Aldine edition of Lactantius and Tertullian, two of the ablest defenders of the faith in the early centuries of Christianity. Lactantius (ca. 260-340), a teacher of rhetoric with an elegant flow of words (whence perhaps his name, "Milky," derives), was converted late in life to Christianity. His "Divine Institutions" presents the new religion as the most logical of creeds, drawing on the arguments of Stoic philosophy and aimed at an audience of educated pagans. The work was written during the Great Persecution, but references added by Lactantius to Constantine indicate that he lived to see the legalization of Christianity. Our volume also contains several shorter works by (or said to be by) Lactantius: "De Ira Dei," on the anger of God, a refutation of Epicureanism; "De Opificio Dei," on the handiwork of God, concentrating on the marvels of the human body and soul; and a poem, "Phoenix," describing the mythical bird, a work falsely attributed to our theologian. Lactantius was much admired in the Renaissance for his style, and he was one of the earliest authors to be printed, first appearing in an edition issued by Sweynheym and Pannartz in 1465. Our Aldine edition also includes the "Apology" of Tertullian (b. 150), the North African lawyer turned Christian defender, one of the earliest explanations of Christian belief and practice, containing valuable information on the simple ceremonies and organization of the primitive church. The Aldine press first published an edition of Lactantius and Tertullian in 1515, but Renouard says that our second edition is much improved because the text here has been revised by the editor Fascitelli after examining several manuscripts in the Benedictine monastery at Monte Cassino. François Bozerian, generally called Bozerian jeune, was active in Paris from just after the turn of the century until 1818, and for much of that time, he worked with his elder brother Jean-Claude (1762-1840). The Bozerian workshops produced many fine bindings for clients that included the emperor Napoleon I, as well as leading bibliophiles of the day. (ST18237)

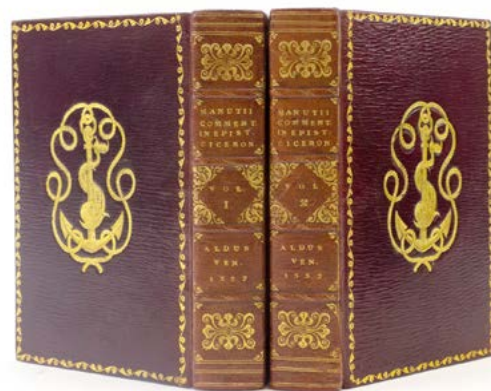


16 (ALDINE IMPRINTS). MANUTIUS, PAULUS [MANUZIO, PAOLO]. *COMMENTARIUS IN EPISTOLAS M. TULLII CICERONIS AD M. JUNIUM BRUTUM & AD Q. CICERONEM FRATREM*. [bound with] *IN EPISTOLAS CICERONIS AD ATTICUM*. (Venice: Aldus cum privilegio Pontificis & Seantus Veneti, 1557) 143 x 95 mm. (5 5/8 x 3 3/4"). 10 p.l., 144 leaves; 4 p.l., 132 leaves; 133-432 leaves. Two separately printed works bound continuously in **two volumes**. Edited and with commentary by Paolo Manuzio. FIRST EDITION of the first work; Third Printing of the second. APPEALING 19TH CENTURY MAROON STRAIGHT-GRAIN MOROCCO, GILT, BY R. STORR OF GRANTHAM (his ticket on rear pastedown), covers framed by cresting floral roll, Aldine dolphin-and-anchor device at center, raised bands, spine panels at head and foot with arabesque ornament, other panels with gilt lettering, that

with volume number framed by foliate cornerpieces, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Aldine device on title pages. Front pastedowns with armorial bookplate of Syston Park and monogram label of "J H T" (John Hayford Thorold); front free endpapers with book label of Edwin Beresford Chancellor. Ahmanson-Murphy IIIa, 442, 441; Renouard 171:10, 9; Adams M-466, M-460; EDIT16 CNCE 28028, CNCE 28030; USTC 840469, 840471. ♦Backstrips slightly sunned, just a hint of wear to spine ends and front joints, text apparently pressed (but not washed), first page in each volume and final leaf of second volume a little soiled, other minor defects, but a fine and attractive set, clean and fresh internally, and the bindings with lustrous leather and bright gilt. **\$2,000**

Produced by the learned son of printer Aldus Manutius, these Ciceronian letters with Manuzio's scholarly commentary were bound for a distinguished collector by an excellent provincial English artisan. While

his famous father Aldus had specialized in the publication of Greek works, Paulus (Paolo Manuzio, 1511-74) was drawn more to the Latin authors and developed a lifelong devotion to the works of Cicero. In 1533, when he took over the family press, Paolo published two volumes of Cicero's works, the treatises on oratory and the "Epistolae Familiares," a collection of letters to friends and family. Our volumes contain additional Cicero letters. The first volume collects those to his younger brother, the soldier Quintus Tullius Cicero, and to Marcus Junius Brutus, the Roman politician who was the most famous of Julius Caesar's assassins. The volume is the first edition of these letters with commentary by Paolo Manuzio, who had begun to expand his publications of Cicero's opus by analyzing the texts and shining the light of his erudition on the difficult textual and historical problems of Cicero's orations and letters. Renouard praised the "great merit" of Manuzio's commentaries. The second volume here contains letters to Cicero's dear, lifelong friend Titus Pomponius Atticus (110-32 B.C.). More than 800 genuine letters from Cicero to various persons are extant, but the largest group of letters to a single correspondent are those addressed (during the period 68-44 B.C.) to Atticus. Unlike his other letters, those written to Atticus were never intended for publication, and are much more personal in nature. According to the Oxford Companion to Classical Literature, these are the "most interesting" of Cicero's epistles because they "throw a vivid light on Cicero's own character. They show him to have been a man of mercurial temper, impressionable, irresolute, and vain; but fundamentally honest, intelligent, affectionate, and amiable." Dividing his time between business and study, Atticus oversaw a contingent of slaves who copied books that he either sold or put into his own library, and he was frequently consulted for advice, comment, and editorial assistance by Cicero and by other authors prior to the publication of their literary works. The "Letters to Atticus" were not originally circulated until the middle of the first century A.D., long after both men were dead. Cicero's letters to Quintus, Brutus, and Atticus were rediscovered when Petrarch found copies of manuscripts in Verona in 1345. They joined the corpus of Cicero's orations and letters which were to have so much influence on rhetoric, composition, and the study of history for centuries to come. Established by Sir John Thorold around 1775 and expanded by his son John Hayford Thorold 40 years later, the Syston Park library in Lincolnshire "was so large and so excellent" as to be ranked by Quaritch with the great libraries of Sunderland, Beckford, and Spencer, and the library's books are well known for their consistently fine condition. Based in nearby Grantham, binder Robert Storr (fl. 1840-42) is described by Ramsden as a binder for Syston Park, and his work here demonstrates that not all fine binders were based in London. Found in the collections of John Roland Abbey, Isabella Stewart Gardner, and other distinguished libraries, Storr bindings are consistently well made and pleasing, even if they are not always elaborately decorated. (ST17919)



With Three Apparently Unique Inserted Signed Etchings by Susan Allix

17 ALLIX, SUSAN, Illustrator. (RICCARDI PRESS). APULEIUS. PSYCHE ET CUPIDO. (London: [Riccardi Press] Philip Lee Warner for the Medici Society, 1913) 247 x 173 mm. (9 3/4 x 6 1/2"). 4 p.l., 41, [3] pp. No. 175 OF 525 COPIES on paper (and 12 on vellum), the ILLUSTRATIONS UNIQUE TO THIS COPY. Publisher's limp vellum, gilt lettering to upper cover and flat spine, yapp edges, four green silk ties. Half title with green publisher's

device of the Riccardi Press and WITH THREE ORIGINAL SIGNED COLOR ETCHINGS ADDED BY ARTIST SUSAN ALLIX tipped in, all with tissue guards. Ransom, p. 396; Tomkinson, p. 150. ♦AN IMMACULATE COPY. \$1,900

This remarkably well-preserved volume is the product of a happy marriage between an Arts & Crafts private press and an inventive present-day book artist, who has supplied original illustrations here. Born in 1943, Susan Allix studied painting at the Guildford School of Art and printmaking at the Royal College of Art. She began her career as a printmaker before founding the Willow Press in 1973; for many years, she was responsible for every element of the books she issued: setting the type and printing the text, creating the illustrations, and binding the volume, often in a flamboyant design. Here, she has added her own illustrations to a book from the heyday of the modern private press movement. The three etchings juxtapose the figure of Psyche as a modern woman with a Cupid inspired by Classical statues. The colors added are deep, mysterious shades of purple and blue, in one print enlivened with a bit of pale yellow and pink. So far as we have been able to ascertain, these etchings do not occur in any other copy of this book, nor in any other volume. Allix has said, "I see books as full of colour and form in a pictorial sense as well as through the images created in my mind by the words, and through the sculptural qualities a book possesses." On her website she describes the prints

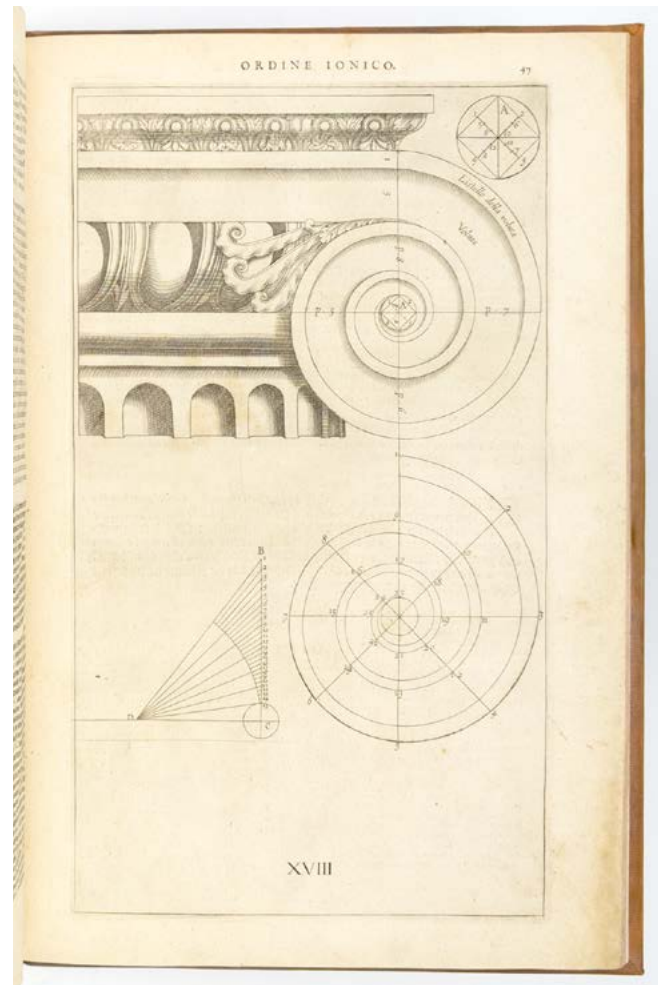
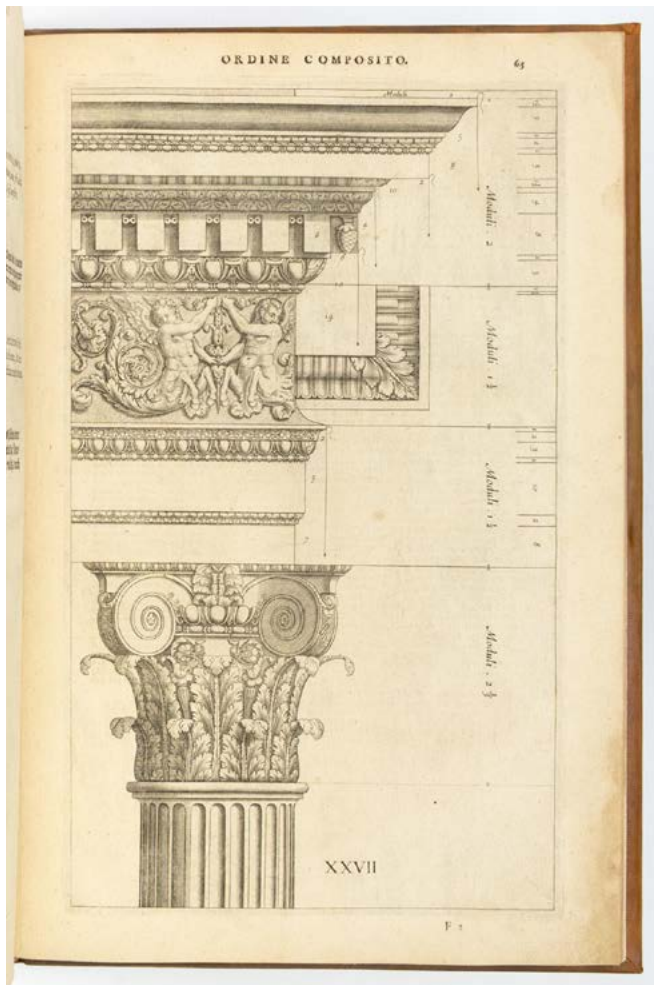


she makes for books as "etchings and similar intaglio processes, used separately or together with lino cuts, wood cuts, pochoir and painting. The colours for the etchings are pigments ground into copperplate oil." Founded by Herbert Horne, the Riccardi Press was adopted as the imprint of the Medici Society in 1909 and issued books until 1933. According to Tomkinson, "the books have nearly all been printed at the Chiswick Press (under the supervision of Charles T. Jacobi until his retirement in 1922) and published by Philip Lee Warner, who was Publisher to the Medici Society until his death in 1925. . . . The aim of the Press has been to produce finely printed books at reasonable prices and for sale through the ordinary channels of trade. . . . All editions are strictly limited, and the type is distributed after the edition has been printed." A number of luxury editions of Riccardi Press books were issued with color plates by William Russell Flint (see item #65, below), and Allix here joins in that tradition with her compositions, which augment a book published without illustrations. (ST17788)



A Foundational Work of Classical Architecture, with Text in Four Languages

18 (ARCHITECTURE - 16TH CENTURY ITALY). VIGNOLA, GIACOMO BAROZZIO DA. REGOLA DELLI CONQUE ORDINI D'ARCHITETTURA . . . CON LA NUOVA AGGIUNTA DI MICHEL-ANGELO BUONAROTI. (Amsterdam: Willem Jansz. [Blaeu], 1631) 395 x 260 mm. (15 1/2 x 10 1/4"). 95 pp. Second Quadrilingual Edition. Modern retrospective brown morocco, cover with gilt fillet border and blind-ruled frame with fleuron cornerpieces, raised bands, red morocco label. With engraved frontispiece portrait and 42 ENGRAVED PLATES, plates 35-42 after Michelangelo. Millard, Italian 132. ♦Nine plates with neat marginal repairs at lower corner (apparently to fill in for frayed and lost paper, one repair just touching the border of the image), leaves just a shade less than bright, minor widely scattered smudges and stains, other trivial defects, but a very nearly fine copy, the contents still fresh, the text deeply impressed, the plates in rich impressions, and the binding unworn. \$2,400



With text in Italian, Dutch, French, and German, this is an uncommon edition of Vignola's "Canon of the Five Orders of Architecture," first printed in 1562 and considered a foundational work of classical architecture. The celebrated Giacomo Barozzio (1507-73), better known as Vignola, at first read what ancient authors had to say, but then went to Rome to embark upon a campaign of measuring and drawing its ancient buildings himself. The results of this study were published in this treatise, which became one of the classics of architectural writing and a basic text for students for over 300 years—despite having no text but the introduction and the annotations to its illustrations. In it, Vignola defines the Tuscan, Doric, Ionic, Corinthian, and Composite orders and illustrates the differences in the proportions and decoration within them. Through this book, through his own substantial work as a practicing architect, and through the students he inspired, Vignola exercised an influence on architectural style for many generations. Vignola was a pupil of, and assistant to, Michelangelo (1475-1564), working with him on the Dome of St. Peter's Basilica, and continuing the project after his master's death. The additional plates after Michelangelo were added to this work ca. 1600. The demand for this treatise led our enterprising publisher to produce a quadrilingual edition for the European market in 1617 and again in 1631. Both are scarce in the marketplace. (ST17496-037)

*A Scarce, Attractive Copy, with Intriguing Early Provenance,
Of a 16th Century Astronomical Work by an Author Convicted of Sorcery*

19 (ASTRONOMY AND COSMOGRAPHY, EARLY). BAROZZI, FRANCESCO. COSMOGRAPHIA. (Venezia [Venice]: Gratosio Percacino, 1585) 175 x 112 mm. (6 7/8 x 4 3/8"). 68 p.l., 349, [31] pp. FIRST EDITION. Contemporary calf covers laid onto later boards, upper cover with gilt supralibros of Jacob Conrad Praetorius von Perlenberg at center, his initials in gilt above it and the date "1586" below, lower cover with gilt olive wreath centerpiece, new spine with raised bands in 16th century style, panels with gilt rosette at center, later (19th century?) endpapers. Printer's device on title page, woodcut historiated initials, numerous woodcut charts, diagrams, and geometrical figures in the text, and three folding plates. Title page with ink ownership inscription of Praetorius dated 1586; verso of title with later (18th century?) inscription of Joannis Ferruit; b5v with name inked out in Preface; pp. 45, 83, and



257 with printed correction slips carefully pasted over errors in the text. Thorndike VI, 154-55; Adams B-247; EDIT16 CNCE 4262; USTC 812370. ♦Mild crackling and a couple of minor stains to leather on boards, gilt on supralibros a bit rubbed, but the restored binding quite sound and lustrous. Title page lightly soiled and with neat repair to fore edge and corner, a couple of small marginal stains and short tears (from paper flaws), otherwise quite a pleasing copy internally, clean and fresh, with the folding plates remarkably well preserved. **\$9,500**

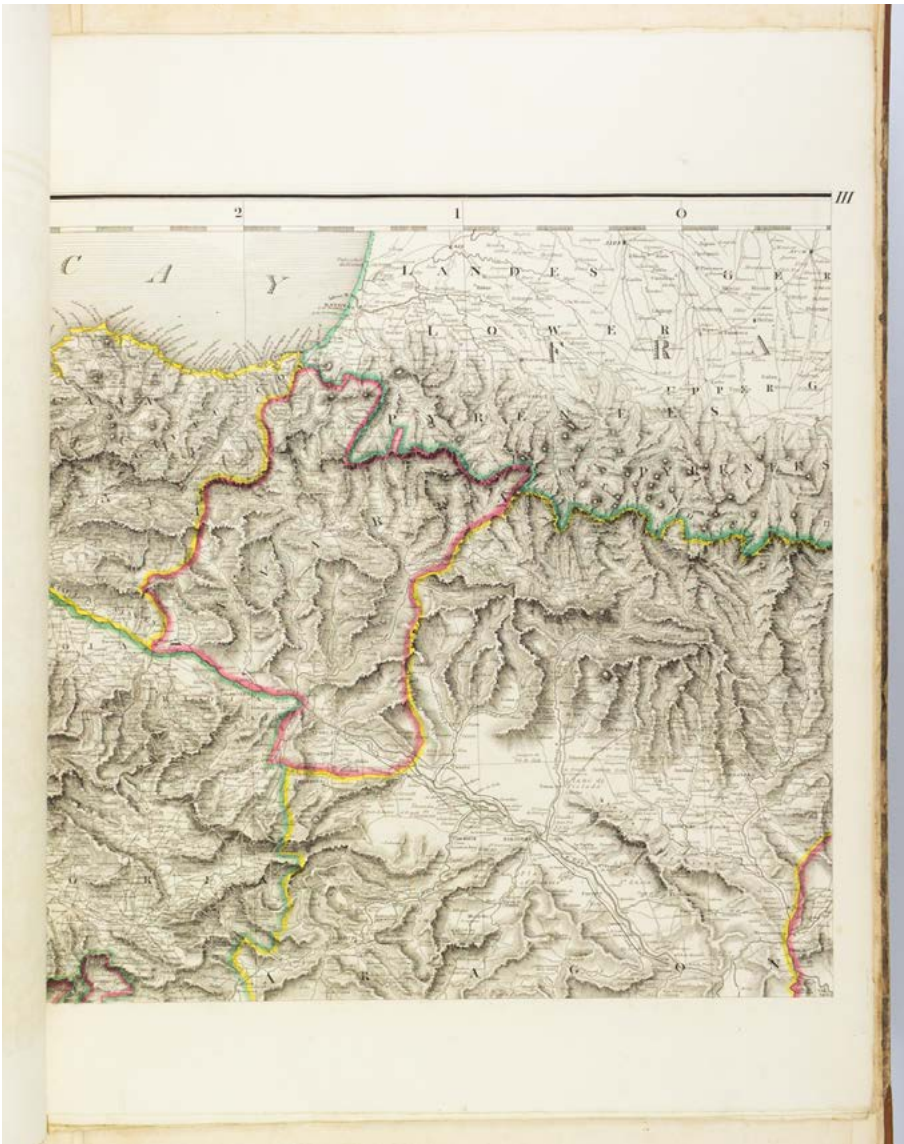
This introduction to cosmography based on the geocentric universe of Ptolemy and on the 13th century work of the monk and astronomer Johannes de Sacrobosco was written by a Venetian aristocrat and humanist who ran afoul of the Inquisition for practicing magic. Barozzi (1537-

1604) begins this work by explaining the geometry that underpins astronomical calculations. He then discusses astronomy, geography, and meteorology, including forecasting weather. Thorndike observes that he recorded "84 'errors' [in Sacrobosco's work] . . . largely . . . matters of definition and order of treatment rather than astronomical mistakes or cosmographical sins." Notably, he summarily rejects Copernican heliocentrism as a "false opinion." Barozzi studied mathematics at the University of Padua and later lectured there on the topics covered in "Cosmographia," but his considerable personal fortune made it possible for him to work as an independent scholar, with no need to rely on academic posts or patronage for income. He translated a number of classical authors, including Euclid, Hero, and Archimedes, and produced other original works on mathematics. What attracted the attention of the Inquisition was not the books he wrote but the books he owned: works on magic and the occult. In 1587, he was tried and convicted for apostasy, heresy, and practicing sorcery, the latter including conjuring spirits and causing a torrential downpour in Crete. Because he was able to pay his penance in silver rather than blood, he avoided prison by donating a large sum for church crosses and by keeping holy water in his study to ward off supernatural manifestations. Like Barozzi, original owner Jacob Conrad Praetorius von Perlenberg (ca. 1550 - ca. 1640) was a wealthy nobleman who had studied at Padua (after receiving his degree in Frankfurt in 1574). It is possible he even had the opportunity to hear Barozzi lecture. According to the Swedish national digital heritage platform Alvin, Praetorius travelled widely in Europe and the Orient, collecting books along the way. In 1586-87 he purchased the library of French astronomer Antoine Mizauld. His collection was acquired by Cardinal von Dietrichstein and later removed to Sweden. ABPC and RBH record six copies of this work sold at auction since 1982, all with unfortunate defects. A clean, fresh copy like the present volume with the bonus of a contemporary binding and intriguing early provenance is a very opportune find. (ST15653)



A Gigantic Collection of American Interest, Prepared by the Leading London Hydrographer for a Major British Diplomat

20 (ATLASES - AMERICAN). ARROWSMITH, AARON. [UNTITLED COMPOSITE ATLAS WITH MAPS OF SPAIN, PORTUGAL, AND THEIR DOMINIONS IN THE AMERICAS]. (London: , ca. 1820) 832 x 589 mm. (32 3/4 x 23 1/8"); folded maps sometimes measuring thus, sometimes a little smaller. Four unassembled wall maps on twenty-six sheets (see below). Contemporary marbled boards, recent spine and corners made from (previously unused) 18th century russia, flat spine divided into compartments by double gilt fillets, gilt lettering. Front pastedown with armorial bookplate of Heytesbury House; upper cover with inked name "Sir Will[ia]m a'Court B[arone]t" in a contemporary hand. ♦Binding with significant rubbing to boards, but convincingly and securely restored, with the leather unworn and the whole with considerable antique appeal. A little light offsetting on maps, second map with a few short tears and repairs to bottom edges (mostly marginal, but a couple touching the map), occasional small stains and other minor imperfections, but THE MAPS ALL IN FINE CONDITION, clean and fresh throughout. **\$39,000**

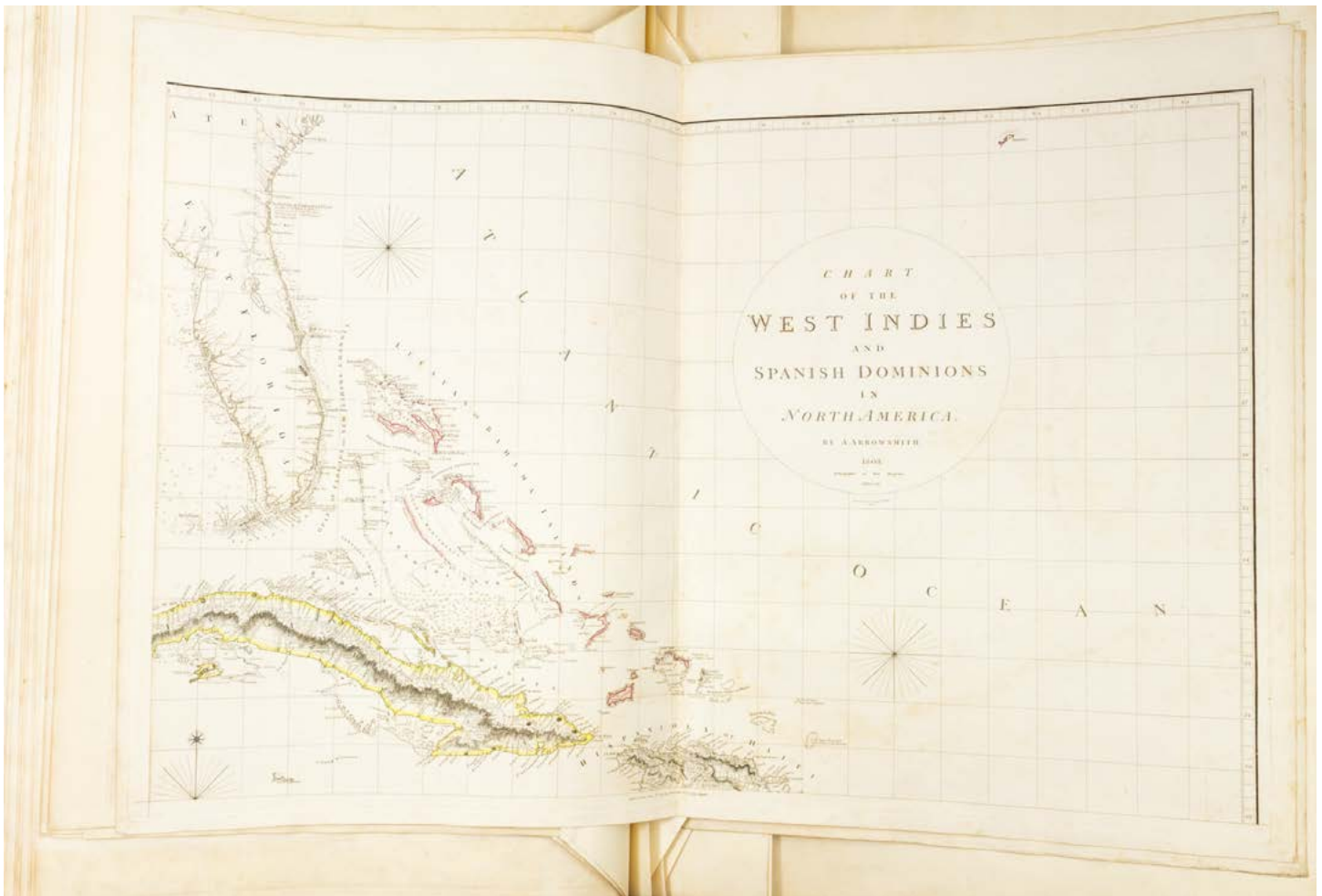


Almost certainly assembled in the 1820's for the noted diplomat William a'Court, first Baron Heytesbury, this gigantic work is comprised of four separate maps that, if assembled, would have formed massive wall-hangings measuring, together, approximately 128 square feet. The condition here is of considerable note: had any of the maps been joined, they would very probably not have survived in the thoroughly excellent state of preservation seen here. The publisher of all four maps was the eminent cartographer Aaron Arrowsmith (1750–1823), whose reputation for excellence earned him the title of Hydrographer to the Prince Regent around 1810, followed by Hydrographer to the King in 1820. DNB tells us that he was “recognized in Britain and abroad as a cartographer of outstanding accuracy and skill His maps were in great demand by official bodies such as the Admiralty and, more surprisingly given their great size and hence cost, with the public as well.” William a'Court (1779–1860) was, according to DNB, “one of the ablest diplomats of his time,” having served as envoy-extraordinary to the Barbary states (where piracy ran rampant), ambassador to Russia (at the outset of the Russo-Turkish War), and lord lieutenant of Ireland (during the potato famine). He also served as envoy-extraordinary to Spain from 1822, followed by ambassador to Portugal from 1824, and it

seems likely that the present work would have been assembled around that same time, when his interest in these countries and their exploits in the New World would have undoubtedly peaked. The four maps contained herein are:

1) A NEW MILITARY MAP OF SPAIN & PORTUGAL COMPILED FROM THE NAUTICAL SURVEYS OF DON VINCENT TOFINO, THE NEW PROVINCIAL MAPS OF DON TOMAS LOPEZ, THE LARGE MAP OF THE PYRENEES BY ROUSSELL, AND VARIOUS ORIGINAL DOCUMENTS. (London: Re-published by A. Arrowsmith, 10 Soho Square, Hydrographer to His Majesty, [ca. 1820]). Sheet size: 708 x 575 mm. (27 7/8" x 22 1/2"). Twelve single sheets with contemporary hand coloring, mounted on tabs, which would assemble to form one great 63 x 82" map. With information gathered from a variety of sources, this map contains an extraordinary amount of topographical information as well as the careful delineation of cities, towns, fortified towns, principal villages, villages, and inns. We were unable to find any records for any edition having sold at auction in ABPC or RBH.

2) OUTLINES OF THE PHYSICAL AND POLITICAL DIVISIONS OF SOUTH AMERICA . . . PARTLY FROM SCARCE AND ORIGINAL DOCUMENTS, PUBLISHED BEFORE THE YEAR 1806 BUT PRINCIPALLY FROM MANUSCRIPT MAPS & SURVEYS MADE BETWEEN THE YEARS 1771 AND 1806, CORRECTED FROM ACCURATE ASTRONOMICAL OBSERVATIONS TO 1810. (London: Published 4th January 1811 by A. Arrowsmith No. 10 Soho Square, Hydrographer to His Majesty. Additions to 1814, 1817, 1819 [ca. 1820]). Sheet size: 830 x 1036 mm. (32 5/8 x 40 3/4"). Six double-page sheets mounted on tabs, which would measure 78 x 94 1/2" if joined. This is one of the finest large-scale maps of South America produced in the early 19th century, published during a period of rapid political change during which much of Latin America achieved independence from Spain and Portugal. This appears to be quite rare at auction, with no records having appeared in RBH and ABPC in the past 20 years (and just a handful of copies before that).



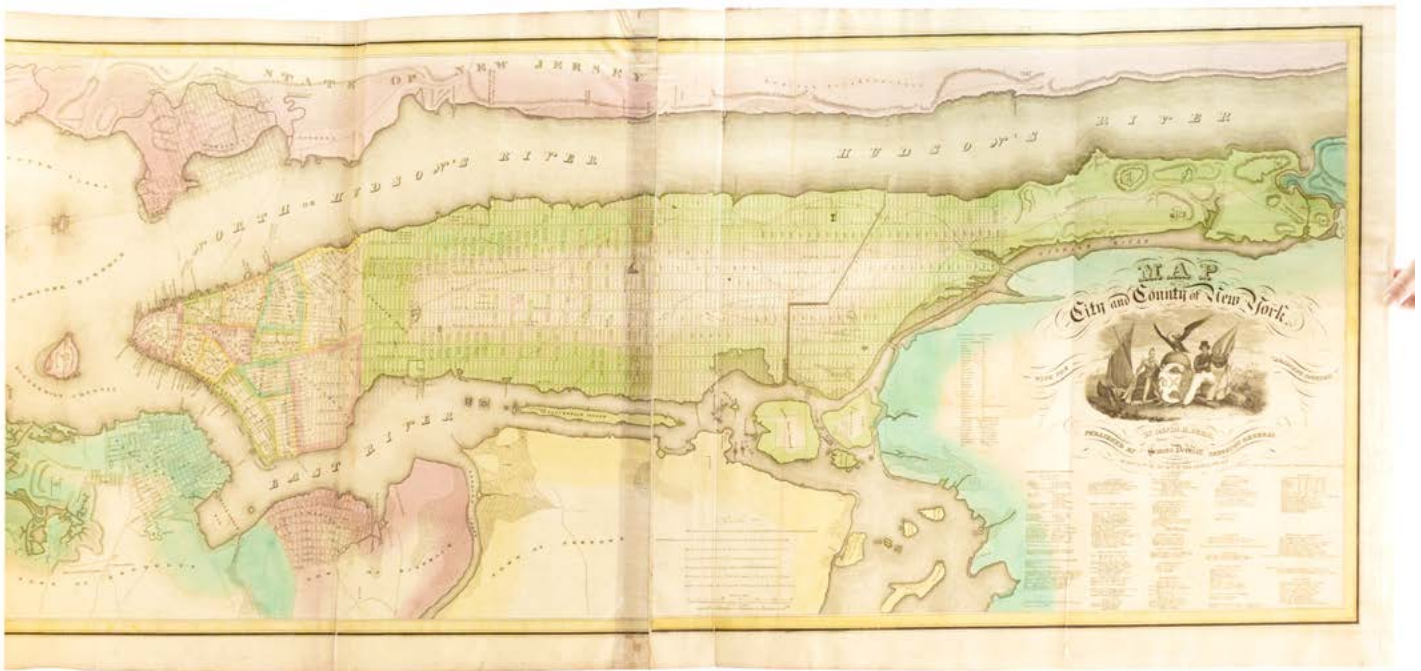
3) A NEW MAP OF MEXICO AND ADJACENT PROVINCES COMPILED FROM ORIGINAL DOCUMENTS BY A. ARROWSMITH 1810. (London: Published 5th October 1810 by A. Arrowsmith, No. 10 Soho Square, Hydrographer to His Majesty, [but ca. 1820]). Sheet size: 690 x 855 mm. (27 1/8 x 33 5/8"). Four double-page sheets, which would form one 50 1/2 x 62" wall map if assembled. Fifth Edition. Streeter, "Bibliography of Texas" 1046; Phillips, "Maps," p. 408; Martin & Martin 25. First published in 1810, this is an important depiction of Louisiana and even more important as a cornerstone map of Mexico and the American Southwest. According to Martin & Martin, "By combining the best parts of Humboldt's and Pike's maps and avoiding their errors, and by adding his own new information, Arrowsmith contributed a significantly improved depiction of the region." Although Streeter calls this imprint the first edition, David Rumsey has shown that it was, in fact, printed in 1820 after Arrowsmith began using the title of "Hydrographer to His Majesty." It also clearly shows the 1819 Adams-Onís Treaty line along the 42nd parallel. As Rumsey notes, "The mystery is why Arrowsmith did not add "additions to 1820" on the title, and in fact erased the "additions to 1817" that must have appeared on the plate from the most recent changes made before the 1820 changes, thereby leaving only 1810 on the title." Because copies with this imprint have frequently been advertised as true first editions, auction records are bit unreliable; however, later editions (which seem to be much rarer at auction than those with an 1810 imprint) of this work still fetch robust prices at auction: RBH shows an 1815 edition that sold for an all-in price of \$10,000 in 2015 and an 1816 edition that sold for an all-in price of \$10,200 in 2015.

4) CHART OF THE WEST INDIES AND SPANISH DOMINIONS IN NORTH AMERICA. (London: Published June 1st 1803 by A. Arrowsmith No. 10 Soho Square. With Additions to 1810, [probably ca. 1820]). Single sheet size: 680 x 500 mm. (26 3/4 x 19 3/4"). Two double-page sheets and two single sheets, which would form one 48 x 56" map if assembled. Streeter, "Bibliography of Texas" 1031 (for first edition). This was one of the best available large-scale maps of Louisiana, Florida, and especially the West Indies in the early 19th century, rendered with excellent detail (particularly for Mexico). It includes interesting historical details, such as the locations of "Canals proposed to be cut by the Spaniards in 1528." Although the imprint on this copy says that the map contains additions to 1810 (which would indicate that this is a second edition), we see that Arrowsmith here uses the title of "Hydrographer to His Majesty," which, as noted above, was used by the cartographer

from 1820 onward. Our copy also includes an inset of the Isthmus of Darien, which is not found on other copies of the second edition. Rumsey tells us that "Stevens and Tree only list two editions, 1803 and 1810, but Phillips lists an 1811 (P-Maps) and an 1816 (atlases). There probably were others." We find only one copy at auction with the same imprint and appearance as our copy, which sold at Bloomsbury in 2008 for \$6,600 all in. (Lhi21078)

A Landmark in the Cartography of American States

21 (ATLASES - AMERICAN). BURR, DAVID. AN ATLAS OF THE STATE OF NEW YORK. (New York: published by David H. Burr, 1829) 570 x 430 mm. (22 3/8 x 16 7/8"). 29, [1] (blank) pp., one description leaf for each plate. FIRST EDITION. Recent period-style half calf over original marbled paper boards, raised bands flanked by gilt rules, gilt lettering. In a fine modern green morocco-backed clamshell box. Engraved title with vignette "View on the Hudson River near Fishkill," 52 HAND-COLORED ENGRAVED MAPS BY BURR (nos. 2 and 3 joined to form a single folding map), three of these folding, 18 double-page. Short, "Representing the Republic: Mapping the United States 1600-1900," pp. 85-88; Howes B-1017; Phillips 2206; Sabin 19873. ♦ Some text leaves slightly yellow (three or four with faint browning), maps with mild offsetting, other insignificant imperfections, but a very fine copy in an unworn sympathetic binding. \$25,000

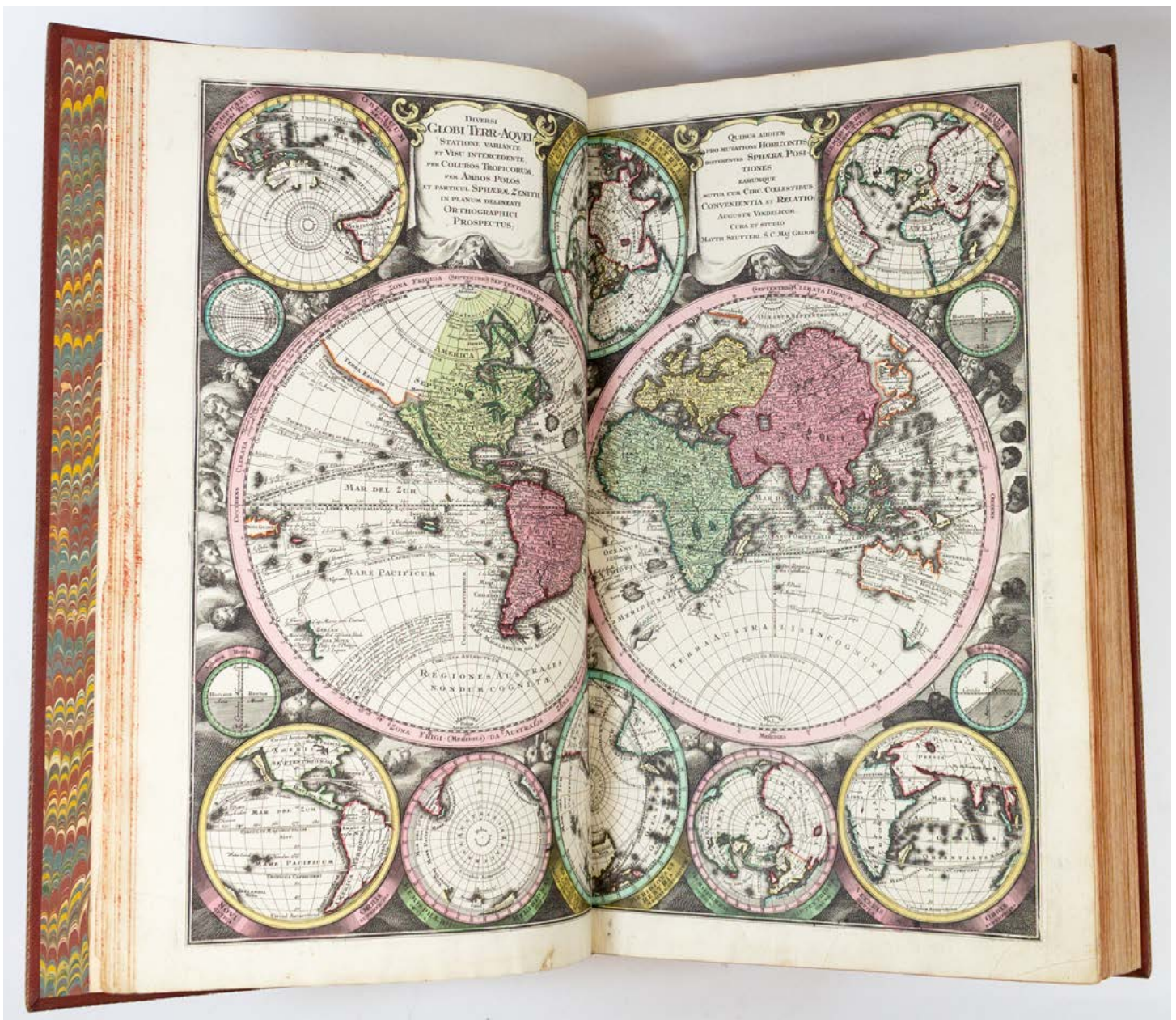


This is a pleasing copy of the oversized work Short describes as "a landmark document that constitutes one of the most precise cartographic records of the state." It is also one of the earliest such records, being just the second atlas to be produced for any U.S. State, after Mills' 1825 Atlas of South Carolina. Burr (1803–75) was an early and important cartographer for his young country. After attending law school, he joined the New York State Militia and was assigned to work with the state's Surveyor General Simeon De Witt on mapping New York roads. Seeing the need for a statewide guide, Burr approached the governor about combining the work he and De Witt had done with other surveys, and the present state atlas was the result. The New York Legislature provided funding, and Burr published the work, incorporating a map of the whole state, the "Commissioner's Plan" map of New York City, and a map of every county. The importance of the atlas was immediately recognized, and a second edition, issued in 1839, acknowledged that it was "regarded as the only safe depository of the original surveys of this great and growing state to which the people could have convenient access." Burr went on to serve as official topographer of the U.S. Post Office, mapping postal routes, and as geographer to the U.S. Senate. While serving in the latter position, he produced his last known map, the 1854 "Map of the United States." Excellent copies of the atlas are increasingly difficult to obtain. (Lhi21067)

A Beautifully Engraved and Finely Hand-Colored Atlas of Grand Proportions

22 (ATLASES - EUROPOEAN). SEUTTER, GEORG MATTHAEUS. *ATLAS NOVUS INDICIBUS INSTRUCTUS*. (Wien [Vienna]: Gedrukt bey Johann Peter v. Ghelen/Kaiserlichen Hof-/Universitäts-/ und Gemeiner Stadt Wien Buchdruckern, 1730 [but see below]) 556 x 335 mm. (21 7/8 x 13 1/8"). 6 p.l., plus letterpress indices interleaved with maps. **Without the dedication leaf to Charles VI or double-page engraved dedication apparently found in some copies.** Second or Third Edition. FINE RECENT PERIOD-STYLE RED MOROCCO, covers with wide gilt dentelle border, raised bands, spine compartments densely gilt with floral frames and repeating tools, one black morocco label. Two engraved headpieces in preliminary leaves, engraved allegorical frontispiece, and 53 DOUBLE-PAGE MAPS, ALL COLORED BY A CONTEMPORARY HAND (the maps with principal parts colored in wash and outlined), most maps with one or more attractive engraved (uncolored) vignettes and/or decorative cartouches. Title printed in black and red; contents with letterpress over-slip corrections for maps 32 & 33. Moreland & Bannister, pp. 87-88. See: Ritter, "Seutter, Probst and Lotter: An Eighteenth-Century Map Publishing House in Germany," in "Imago Mundi," vol. 53 (2001), pp. 130-33. ♦The grand, convincing binding essentially as new. Narrow, faint dampstain along lower margin of many leaves (just creeping into the colored border on a handful of plates), letterpress leaves printed on paper of varying quality and consequently sometimes browned, thinned, or re-margined along fore edge, a few maps with inoffensive repairs and other minor imperfections, but in excellent condition overall, THE MAPS ESPECIALLY WELL PRESERVED, being clean, bright, and with most attractive hand coloring. **\$25,000**





This is a beautifully engraved and finely hand colored atlas of grand proportions, predominantly containing detailed maps of Europe that are often handsomely embellished with elaborate vignettes composed of coats of arms, portraits, allegorical figures, and national symbols. In addition to these regional maps, the atlas also includes a lovely celestial map, a world map (with the polar regions shown in insets) and four continent maps showing North America with California as an island, and, curiously, a map of postal routes in Germany. Each of the regional maps is accompanied by a single or double-page letterpress "Alphabetischer Index," listing alphabetically every city and town recorded on the map and enabling the user easily to find its location by way of a grid system. According to Moreland & Bannister, the present work was first published in 1728 in Vienna and Augsburg, with subsequent reissues appearing in 1730 and 1736. Although the title page in this copy bears a publication date of 1730, the letterpress indices included with each regional map are dated anywhere from 1727-35; and while the maps themselves are undated, most are signed with the abbreviation "Sac. Caes. Mai. Geogr." or "S. C. M. G.," which, according to Ritter, indicates that they would have been produced after Seutter was granted the title of Imperial Geographer by Charles VI in 1731/2. Whenever our plates were produced and whatever Seutter's title might have been at the time, their impressions and coloring in the present copy are of very high quality. Initially apprenticed to a brewer, Georg Matthäus Seutter (1678-1757) trained as an engraver under Johann Baptist Homann in Nuremburg before setting up shop in his native Augsburg. Despite a rocky financial start to his new venture, Seutter's ability to produce a diverse array of maps eventually paid off; as Ritter tells us, "In addition to the usual topographical and world maps, Seutter produced not only town plans and views, war

maps, maps showing the locations of Catholic orders, and globes, but also more unusual types of cartographic prints such as educational maps, fantasy maps, and tables of distances." Ritter also says that by the time of his death in 1757, Seutter had become "one of the most famous map publishers of Central Europe" and has long been "recognized . . . as one of the most important map publishers in Germany in the first half of the eighteenth century." (Lhi21161)

The Wardington Copy

23 (ATLASES - GREAT BRITAIN). STOCKDALE, JOHN, Publisher. NEELE, SAMUEL, Engraver. MAP OF ENGLAND AND WALES FROM THE LATEST SURVEYS. [and] MAP OF SCOTLAND FROM THE LATEST SURVEYS. [with] CHAUCHARD, CAPTAIN JEAN BAPTISTE HIPPOLYTE. A GENERAL MAP OF THE EMPIRE OF



GERMANY. (London: John Stockdale, 1809, 1806, 1800) 660 x 465 mm. (25 7/8 x 16 3/8"). **Three works bound in one volume.** First English Edition of Chauchard's Map of Germany. Appealing modern green half morocco over patterned paper boards by Sangorski & Sutcliffe, raised bands, spine panels with elegant ornament composed of fleuron tools enclosing a small bird at center, gilt lettering. "England and Wales" with an engraved double-page index map (including indices for Scotland), double-page title, and 19 DOUBLE-PAGE HAND-COLORED MAPS; "Scotland" with an engraved double-page title and 11 DOUBLE-PAGE HAND-COLORED MAPS; "Empire of Germany" with an engraved double-page title, three single-page index maps, dedication, one single-page map, and 21 DOUBLE-PAGE HAND-COLORED MAPS. Rear pastedown with the bookplate of Lord Wardington. ♦ A couple of plates with minor vertical crease or numbers shaved, occasional faint offsetting, isolated small marginal smudges or thumbing, but AN EXTREMELY FINE COPY, the maps clean and fresh with attractive coloring, the binding unworn. \$9,500



This is the outstanding Wardington copy—and likely the most desirable copy obtainable—of Stockdale’s highly detailed maps of England, Wales, and Scotland, the only set with hand-colored maps that has appeared at auction since 1977. Precursors to the Ordnance Survey maps, the maps in our volume show even obscure hamlets, and are designed so they could theoretically be joined; if put together, that of “England and Wales” would measure 3020 x 1925 mm. (119 x 75 3/4”), and “Scotland” would measure 1830 x 2422 mm. (72 x 95 3/8”), making it the largest-scale map of Scotland before the one-inch Ordnance Survey. The third map here—showing the Empire of Germany, Holland, the Netherlands, Switzerland, the Grisons, Italy, Sicily, Corsica, and Sardinia—was first published in Paris in 1784. John Stockdale (1749-1814) was a London publisher who produced a wide range of books in addition to maps, charts, and music. According to DNB, his Piccadilly bookstore was “a fashionable lounging place” for supporters of Tory Prime Minister William Pitt. This volume was probably assembled by, and was certainly bound for, Christopher Henry (“Bic”) Beaumont Pease, 2nd Lord Wardington (1924-2005). As noted in his obituary in “The Book Collector,” Wardington amassed “the most extensive and valuable collection devoted to cartography . . . assembled by an individual book collector.” All of these maps are uncommon and, when encountered, are frequently in poor condition. (Lhi21068)

***A Fine Facsimile of Audubon’s Massive “Birds of America”
In Magnificent Elaborately Gilt Red Morocco Bindings***

24 **AUDUBON, JOHN JAMES. (BINDINGS - ELABORATELY GILT RED MOROCCO). THE BIRDS OF AMERICA. FACSIMILE OF 1827-1838 EDITION.** (New York: Abbeville Press, 1985) Plate volumes: 1000 x 672 mm. (39 3/8 x 26 1/2”); text volumes: 266 x 177 mm. (10 1/2 x 7”). **Four volumes of plates and seven text volumes. FACSIMILE EDITION. ONE OF 350 SETS** of the National Audubon Society copy produced in a collaboration between the Society and the Abbeville Press. Plate volums IN SPECTACULAR RED MOROCCO, EXTRAVAGANTLY GILT, BY

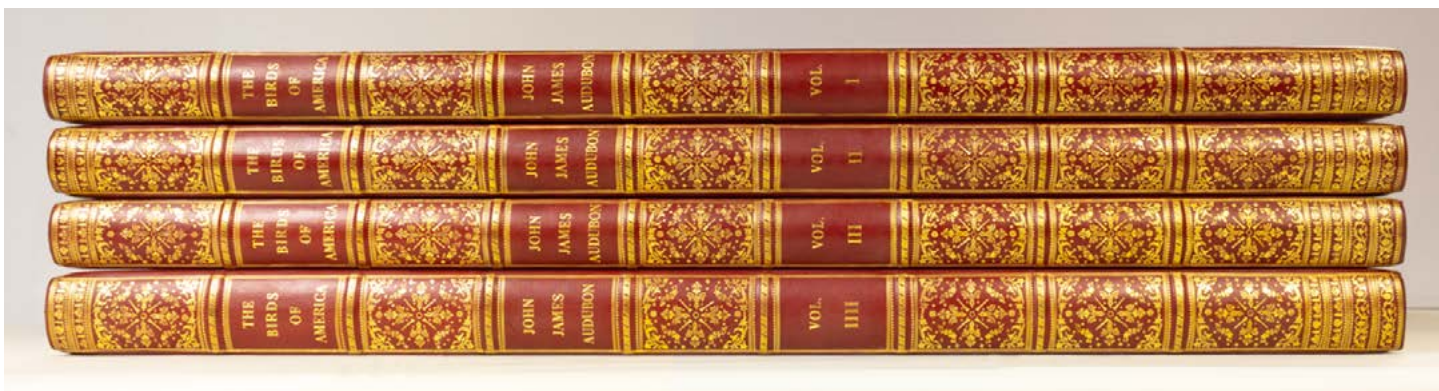


COURTLAND BENSON, covers with elaborate frame composed of multiple decorative rolls, one of these featuring cornucopia and birds in flight, raised bands, spine compartments with large central fleuron surrounded by small tools, floral sprays at corners, gilt lettering. Text volumes in original emerald green leather with ornate gilt embellishment. With 435 SUPERB COLORED PLATES. ♦ In mint condition. \$75,000

This is a fine facsimile of one of the great books in the history of American publishing, offered here in bindings of memorable magnificence. The story of the conception and creation of Audubon's monumental achievement, the double elephant folio "Birds of America," is the stuff of legend. Its hero—the illegitimate son of a French sailor and his Creole mistress—was a man with little education or formal training in art, scant aptitude for business, and

excellent taste in wives. Alan Thomas tells us that Audubon (1785-1851) "made a wonderfully fortunate choice when he married Lucy Bakewell," the eldest daughter of his neighbor in Pennsylvania. After a series of disastrous business ventures, "his splendid wife insisted that his lifelong passion for ornithology and the painting of birds . . . should become [his] raison d'être," and after much travail and sacrifice by both parties, the publication of Audubon's double-elephant folio (1827-38) was indeed a triumph. The plates here are printed in up to 18 colors for each illustration on acid-free, dyed paper watermarked with the insignia and names of the Audubon Society and the Abbeville Press. The volumes are a compelling alternative to a work that now is staggeringly expensive: a single plate from the original Audubon double-elephant folio sold at auction in 2021 for \$15,000 hammer, and the last full set of the original issue to appear at auction sold at Sotheby's in 2019 for





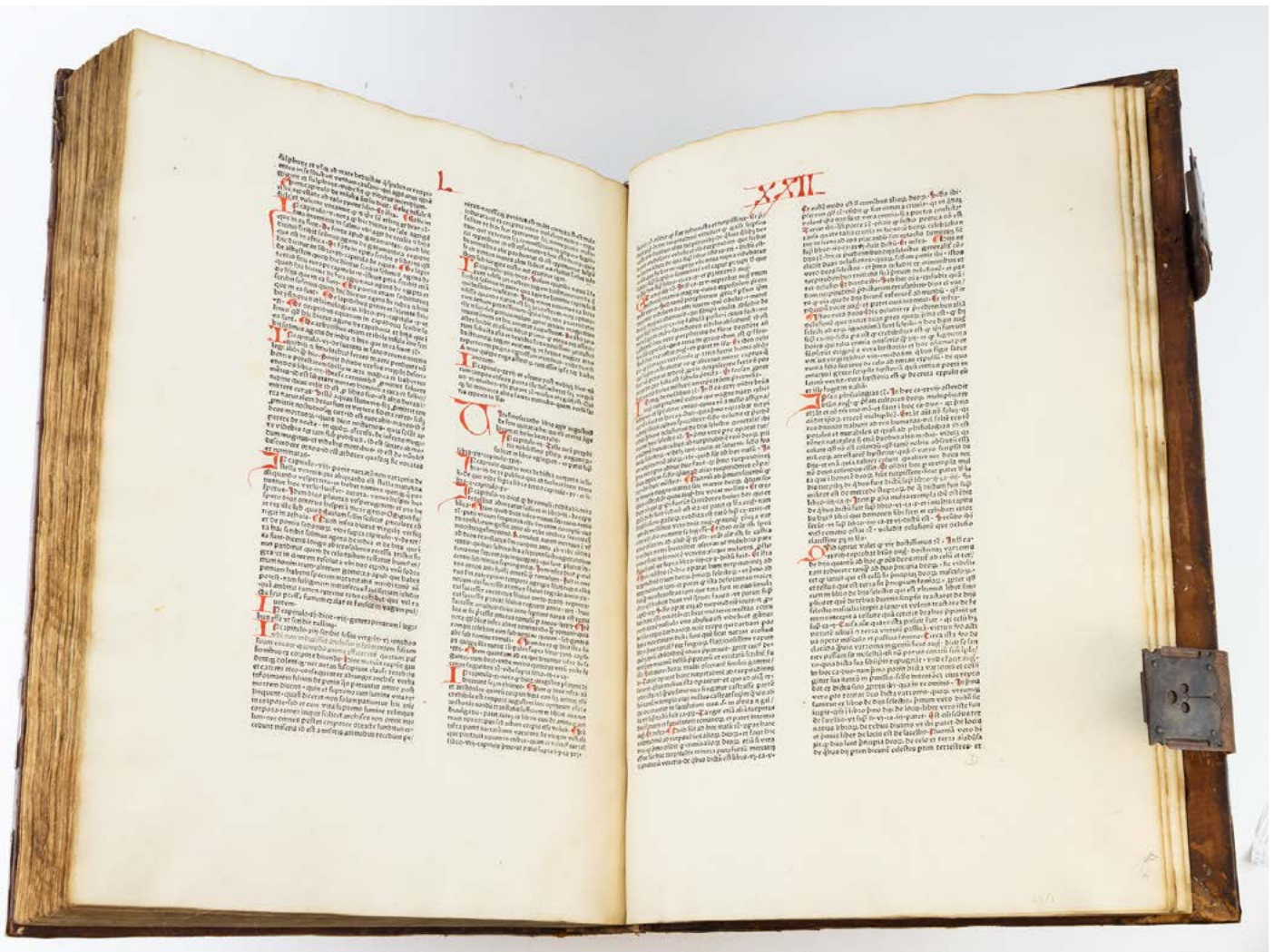
\$5,600,000 hammer. The quality of workmanship on the bindings is unsurpassably fine, and the breathtaking scale of the immense set emphasizes the supreme talent of the gifted Canadian binder Courtland Benson. Beginning in 1974, he has studied with such master binders as Barbara Hiller, Bernard Middleton, David Sellars, Donald Glaister, Michael Wilcox, and James Brockman. In 1993, he began to make his own tools based on research into decorative styles of bookbinding from 1450 to 1850. There is no binder in North America who currently makes more convincing replica bindings than he does, and the present vast piece of work is notably impressive. (Lhi21139)

*The Fine Schøyen Copy of the
1479 Wenssler and Richel "City of God"*

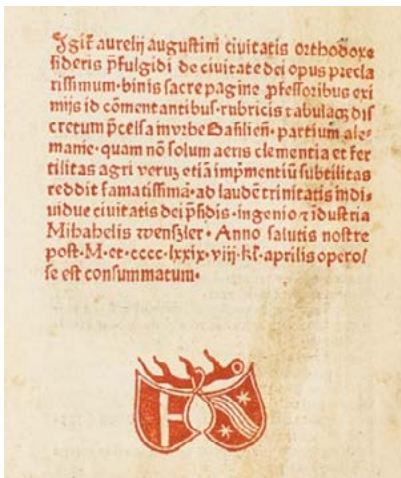


25 **AUGUSTINUS, AURELIUS.** DE CIVITATE DEI. (Basel: Michael Wenssler [and Bernhard Richel], 25 March 1479) 498 x 335 mm. (19 1/2 x 13 1/4"). **Textually Complete.** 247 leaves (of 248, without initial blank). Double column, 56 lines of text, 73 lines of commentary, gothic type. At end of commentary, 28th quire (6 leaves) bound before 27th quire (8 leaves). Commentary by Thomas Waleys and Nicolaus Trivet. Third Edition with this Commentary. Contemporary German blind-stamped calf over wooden boards, boards with two frames featuring lily, stag, and rosette tools enclosing a central panel divided by diagonal rules into quadrants decorated with stag, hound, rose, lily, and rosette stamps, contemporary vellum title label lettered in red and black at head of front board, spine panels with central lily stamp surrounded by rosettes, brass corner guards, original brass catch plates and clasps, straps renewed, rear board with leather patch where chain attachment once was, inner covers with wooden boards and cords exposed, rear board with remnants of paper manuscript pastedown and the wood retaining traces of its ink writing in red and black. Capitals struck with red, paragraph marks and headlines written in red ink, numerous one- to eight-line initials in red. Printed in red and black. Front inside cover with small bookplate of the Schøyen Collection. BMC III, 726; Goff A-1241; ISTC ia01241000. The Schøyen Collection sale, Sotheby's New York, 12 December 1991, lot 3 (this copy). ♦ Joints worn away for the most part, with

bands exposed where they meet the spine, the leather with other general minor wear, but the contemporary binding pleasing, still holding together on intact cords, and offering a revealing glimpse of 15th century book construction. First page and last page somewhat soiled, the former also with faint brown stain (apparently from fixative used to stabilize the paint used here for rubrication) running down the center of the leaf (not affecting legibility), a few additional trivial imperfections, otherwise AN ESPECIALLY FINE COPY INTERNALLY—the leaves clean, fresh, and bright, with vast margins, and so thick they rumble when you turn them. \$65,000



This is a handsome early Basel printing of St. Augustine's celebrated "City of God," that great intellectually sprawling defense of Christianity against the charge that it brought about the collapse of Rome in the fifth century. Born in the ancient Roman province of Numidia in North Africa, St. Augustine (354-430) is counted second only to the Bible as the foundation of Catholic and Protestant belief. The strength and endurance of his inspiration can hardly be overstated: his sermons were widely read during the Middle Ages, and he later exerted great influence over the reformers Luther, Calvin, and Jansen. He wrote a very substantial number of philosophical, polemical, moral, homiletic, dogmatic, and apologetic works. First issued by Sweynheym and Pannartz in 1467, "City of God" takes its name from the author's characterization of all history as the struggle between the City of God (i.e., good, personified by devout Christians) and the Earthly City (evil, personified by pagans and other non-believers), the conflict to be resolved on Judgment Day, when the residents of the City of God will be granted immortal life, and their foes will be damned for eternity. Begun shortly after the sack of Rome in 410 and occupying some 13 years in composition, "Civitate" is Augustine's longest and most influential work. It is remarkable in its elaborate structure and wide ranging in the strategies and fields of inquiry it employs in the name of Christian vindication, with appeals drawn from cosmology, psychology, political thought, theory of history, and much more. Moreover, apart from its central apologetic thrust, the book, in the words of Britannica, is replete with "devout utterances and aspirations of a great soul," along with "the charm of personal disclosure" that has "never ceased to excite admiration in all spirals of kindred piety." The present printing is the third edition with this commentary, and is taller than those issued by Mentelin (not after 1468) and Schoeffer



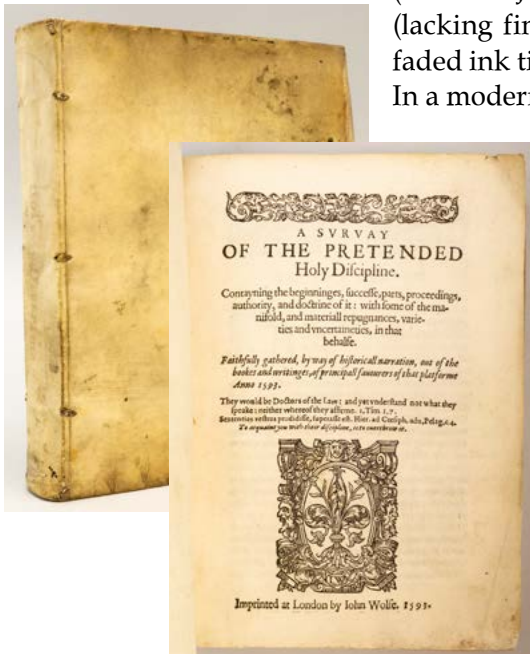
(1473), suggesting that it may have been intended for use as a refectory book, to be read aloud in a monastery while the monks were taking their meals. The commentary is by two respected Dominican scholars from Oxford: erudite classicist Nicholas Trevet [Trivet] (ca. 1257 - after 1334) wrote the commentary for books 11–22, and theologian Thomas Waleys (fl. 1318–49) did that for books 1–10. In this edition, the commentary is printed following the main text, rather than surrounding it, as in later versions. Originally from Strassburg, Michael Wenssler (ca. 1445–1512?) matriculated at the University of Basel in 1462, and issued the first book from his press 10 years later. He was one of the first three printers at work in the city, where he operated a press that employed as many as 30 people and produced more than 150 works. Financial problems led him to flee the city in 1491, and he was subsequently found printing in Lyon, Mâcon, and Cluny. Wenssler was apparently assisted in this project by fellow Basel printer Bernhard Richel (see item #30, below), as the 10th quire and the first few leaves of the 11th quire are printed in one of Richel's types. The fine, thick paper here, the attractive layout and vast margins, the rubrication, the solidly constructed binding—even the out-of-sequence arrangement

of the penultimate quires—make this a wonderful exemplar of incunabular book production. The tools used on our binding do not appear in Kyriss or Schwenke-Sammlung, and could not be located in a search of EBDB. However, two are similar to Schwenke's Hirsch 33 and Hund 42, assigned to Wolfgang Herolt of Erfurt; Lillie 282, used by a Leipzig bindery; and Lillie 333, found on bindings by a Würzburg workshop. This edition does not appear often in the marketplace: ABPC and RBH record no other copy sold at auction since this volume was purchased in the Schøyen Collection sale in 2002, and only one other seems to have been sold at auction in the past 30 years—a copy in later calf at Sotheby's on December 1, 1993 (lot 20), fetching a handsome hammer price of £48,800 (\$72,732). (Lhi21112)

An Excellent Contemporary Copy of a Book by the Archbishop of Canterbury, Once Owned by the Brother of the Previous Archbishop of Canterbury

26 [BANCROFT, RICHARD]. A SURVAY OF THE PRETENDED HOLY DISCIPLINE. CONTAYNING THE BEGINNINGES, SUCSESSE, PARTS, PROCEEDINGS, AUTHORITY, AND DOCTRINE OF IT: WITH SOME OF THE MANIFOLD, AND MATERIALL REPUGNANCES, VARIETIES AND VNCERTAINETIES, IN THAT BEHALFE.

(London: John Wolfe, 1593) 193 x 145 mm. (7 5/8 x 5 3/4"). 4 p.l., 464 pp., [1] leaf (lacking final blank). FIRST EDITION. Contemporary limp vellum, flat spine with faded ink titling, yapp edges, pastedowns lifting to reveal remnants of green silk ties. In a modern blue linen clamshell box. Printer's device on title page, woodcut initials.



Front flyleaf with early ink signature of George Whitgift (see below), with a slightly later "ex dono" added before his name in a different hand, which has also inscribed the motto "Sum columbini et amicorum" twice. STC 1352; ESTC S100667. ♦Vellum somewhat soiled, with a few creases to edges, persistent but small and pale stains to tail edge of leaves (never offensive), occasional rust spots or insignificant small stains, otherwise quite a fine copy—clean, fresh, and rather bright, with generous margins, in a sound, unsophisticated contemporary binding. **\$9,500**

This is an important anti-Puritan work defending the Church of England's ecclesiastical hierarchy, written by the man who would oversee the production of the King James Bible. Future Archbishop of Canterbury Richard Bancroft (1544–1610) shows himself here to be a staunch defender of the Anglican Church establishment against the Puritans' attacks on the position of bishops and their arguments for scriptural supremacy. "Survey" is an extended version of his famous 1589 sermon at Paul's Cross,

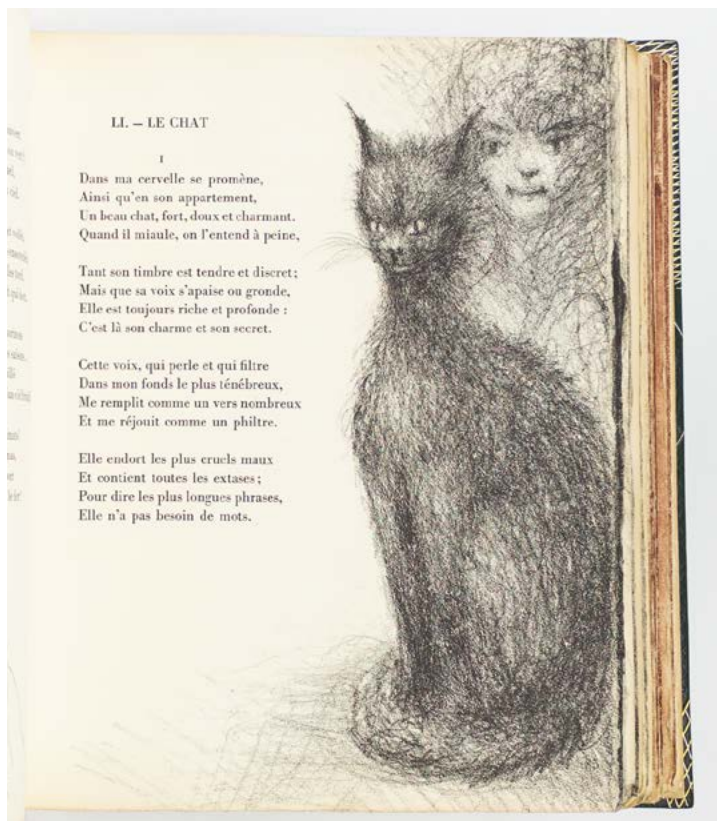
which Britannica considers "the first statement of the 'divine right' of episcopacy in Anglican apologetics." He defends the episcopacy as both scriptural and historical, and denounces the reformers' rejection of bishops. Bancroft became bishop of London in 1597, and in this position fulfilled many of the duties of the ailing Archbishop of Canterbury, and upon the

archbishop's death, succeeded him as senior primate of the Anglican Church. In that position, he was responsible for setting the doctrinal and liturgical guidelines for translators of the King James Bible, overseeing that project. The earl of Clarendon credited Bancroft with rescuing the Church of England "out of the hands of the Calvinian party, and . . . the unruly spirit of the Non-conformists." The present copy once belonged to George Whitgift, brother of Bancroft's mentor and predecessor, Archbishop of Canterbury John Whitgift (1530-1604). In addition to this desirable early provenance, our volume's unsophisticated original binding and crisp internal condition make it particularly enticing. (ST14970)

*Bound by Two French Masters, Inscribed by the Artist to a Prominent Bibliophile,
And with More 1,600 Illustrations, Including Some 300 Original Working Drawings*

27 BAUDELAIRE, CHARLES. GOERG, EDOUARD, Illustrator. *LES FLEURS DU MAL*. (Paris: Marcel Sautier, 1948, 1952) 335 x 275 mm. (13 1/4 x 11"). **Four volumes.** No. 1 OF 10 SPECIAL COPIES (of 200 total), this copy inscribed by Goerg to bibliophile Daniel Sickles. Volume I and its supplementary volume in ANIMATED DARK GREEN CRUSHED MOROCCO BY J. ANTHOINE-LEGRAIN (stamp-signed in gilt on front turn-in and dated 1949 on rear turn-in), boards with elaborate curvilinear gilt, silver, and inlaid morocco in purple, tan, olive, and black forming a swirling design, spines and turn-ins with elaborate tooling in blind, gilt, and silver, brown silk endleaves, top edges gilt, original wrappers bound in. In leather-lined, morocco-backed chemises and marbled paper slipcases. Volume II in DEEP PURPLE MOROCCO BY CREUZEVAULT (stamp-signed in argent on front turn-in), front board with elaborate tooling in blind with silver highlights, and with additional inlaid sections of green and purple morocco forming a floral decorative scheme, green suede endleaves, original wrappers bound in. Supplement to volume II in plain black crushed morocco by Creuzevault, green suede endleaves. Both in morocco-backed wooden board chemises and slipcases. WITH MORE THAN 1,161 ILLUSTRATIONS, COMPOSED OF: 269 ORIGINAL MONOCHROME LITHOGRAPHS BY EDOUARD GOERG, many double-page (144 in the first volume, 125 in the second); Volume I with an additional selection of 25 LITHOGRAPHS (IN BLACK IN FIRST STATE) from the original 144, followed by complete SUITES OF ALL 144 ILLUSTRATIONS IN BLACK AND IN SANGUINE; Volume II with an additional selection of 29 LITHOGRAPHS (IN BLACK IN FIRST STATE) from the original 125, followed by complete SUITES OF ALL 125 ILLUSTRATIONS IN BLACK AND IN SANGUINE; AND with two additional volumes containing MORE THAN 300 ORIGINAL DRAWINGS BY GOERG done in the process of illustrating the work. Limitations page of Volume I inscribed in ink by Goerg to Col. Daniel Sickles, expressing his pleasure that this book has given them the opportunity to meet and his hope that it will make them friends. Three newspaper articles about Goerg's work (dated 1964-77) and other material laid in at front of volume I. Strachan, "The Artist and the Book in France," pp. 142-44, 333. ♦ Just a breath of rubbing to extremities of Volume II and its supplement, but in outstanding condition—flawless internally, and in dramatic, well-preserved bindings. **\$45,000**

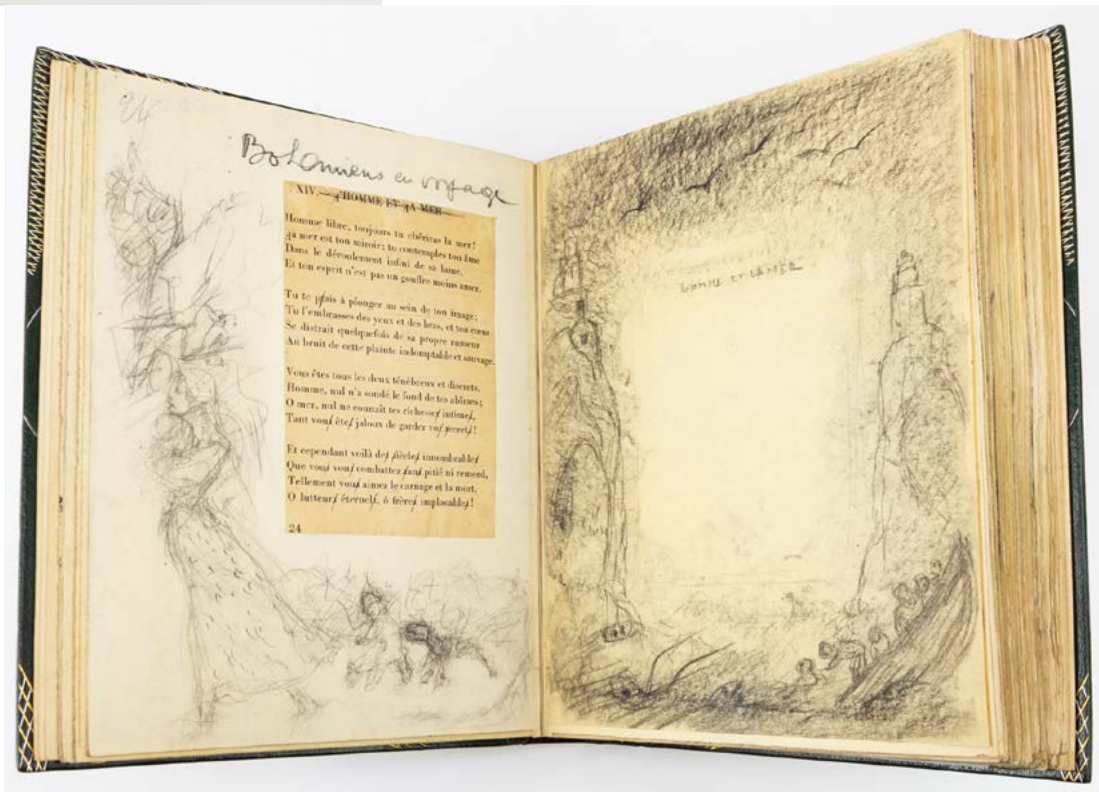




Inscribed to a prominent bibliophile and imaginatively bound by two modern French masters, this unique deluxe edition of Baudelaire's masterpiece of Symbolist poetry contains Goerg's original designs for the illustrations, offering an exclusive view into his artistic process. Britannica proclaims "Fleurs du Mal" "perhaps the most important and influential poetry collection published in Europe in the 19th century" and hails Baudelaire (1821-67) "as a crucial link between Romanticism and modernism and as a supreme example, in both his life and his work, of what it means to be a modern artist." Composed over a 20-year period, Baudelaire's "Flowers of Evil" deals with the ecstasies and the horrors of life in vivid imagery; the Oxford Companion to French Literature admires his ability to "extract poetic magic from the hideous realities of life." According to Strachan, painter and engraver Edouard Goerg (1893-1969) was "in evident sympathy with the verses of the 'poète maudit'" and "technically superbly equipped to respond to their 'evocative sorcery' and the whole range of emotions they arouse. . . . Goerg's virtuosity is impressive, both as a designer of the many double-page spreads with variations of symmetrical and asymmetrical arrangements, and as an

exponent of lithography."

The artist spent six years creating in excess of 200 illustrations for the work, and we can see his ideas and designs evolve in the more than 300 original compositions contained in the supplements. Louis-Lazare Creuzevault (1879-1956) and especially his son Henri (1905-71) made the family bindery one of the most famous workshops in Paris during the first half of the 20th century. In the words of Duncan & De Bartha, the father "blended an appealing but anonymous classicism with Marius-Michel's doctrines," while the son



"established himself as a contender to Adler and Bonet in the vanguard of the modernist movement in French bookbinding." Jacques Anthoine-Legrain (1907-93) took over the famed workshop of his step-father, the innovative and influential bookbinder Paul Legrain, in 1929. According to Duncan & de Bartha, Anthoine-Legrain initially "continued the Legrain tradition by applying a similar range of linear compositions and inlays of color to leather bindings, often with additional animal skin or metal accents," but later struck out on his own artistic course, as the maelstrom of inlays and tooling on our bindings attests. One of the newspaper articles laid in here notes that former owner Daniel Sickles spent 10,000 francs to have this set bound in 1952; he sold it at auction 11 years later for 78,600 francs. A prodigious collector, Sickles (1900-88) was a completist who

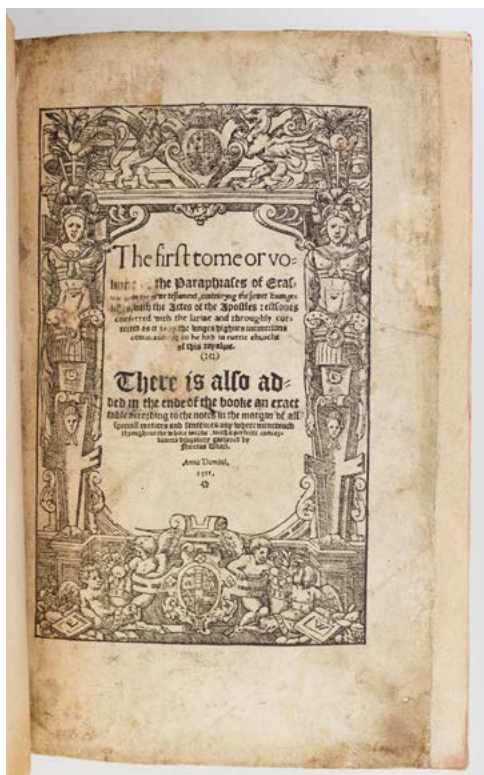


endeavored to acquire all editions of a work—including, when possible, the manuscript; his outstanding library of 19th and 20th century French literature numbered more than 10,000 volumes. It is easy to understand the pleasure expressed by Goerg in the inscription here; the inclusion of his original sketches alongside manuscripts by the luminaries of French literature would be an honor, and Sickles was a very desirable friend for a book artist to make. (Lhi21026)

A Very Rare, Textually Complete Copy of Erasmus' "Paraphrases" in English



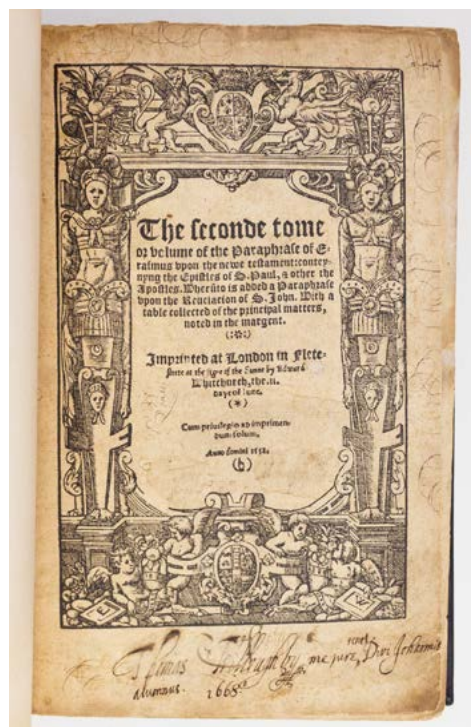
28 **BIBLE IN ENGLISH. ERASMUS, DESIDERIUS.**
THE PARAPHRASES OF THE NEW TESTAMENT.
 (London: By Edwarde Whitchurche, 1551-52) Volume I: 330 x 210 mm. (13 x 8 1/4"); Volume II: 302 x 195 mm. (11 7/8 x 8"). **Lacking 12-leaf index at end of volume II**, otherwise complete. **Two volumes.** Second Edition of the first volume; FIRST EDITION, later printing(?) of the second volume. Newly and skillfully restored and rebound (the first volume with original blind panelled covers and new matching spine, the second volume newly covered using sympathetic roll tooling), unadorned spines with thick raised bands. Housed together in an attractive new substantial morocco-backed, gilt-titled folding cloth box. Elaborate woodcut title frames, large and small historiated and decorative woodcut initials. Text in roman type, commentary in black letter. Bottom margin of second title page inscribed "Thomas Willoughby me jure tenet Divi Johannis alumnus. 1668"; a few marginal pen trials and flourishes to first couple of leaves of text. Berkowitz 202; Cf. Darlow & Moule 46 (note); STC 2866; ESTC S123046. ♦Original boards slightly rubbed and marked, but the bindings now skillfully restored and generally quite pleasing. Title pages backed and rather soiled, early leaves in both volumes slightly frayed and soiled, table at back of



first volume with minor marginal dampstaining (growing slightly darker at very end), second volume with browned edges, with a few quires at the back noticeably soiled, and with headlines in perhaps half the gatherings partly trimmed. Notwithstanding these obvious (and expected) flaws, the texts of both volumes generally agreeable, and the text of the first volume surprisingly fresh and clean. \$75,000

This is a rarely seen, surprisingly well-preserved copy of an early English printing of Erasmus' paraphrases to the New Testament. After translating and editing the Testament, Erasmus wrote paraphrases in Latin between 1517 and 1524 for all books except the Apocalypse. The work was universally applauded, and in England a translation of them was ordered during the reign of Edward VI, with funds supplied by Catherine Parr, the sixth, last, and surviving wife of Henry VIII. Among the translators were Miles Coverdale, Leonard Coxe, Thomas Key, John Olde, Nicholas Udall, and the young Princess Mary (later to be queen), who translated most of the paraphrase on the Gospel of John. (A paraphrase of Revelation was added in Edmund Alen's translation from the work of Leo Juda.) An injunction was issued in Edward's name ordering that the English "Paraphrases" be placed beside the Bible in all churches. According

to Berkowitz, "The Edwardian reformation was still in a moderate phase, and its doctrinal stance as well as literary judgment is reflected in [this] order, which functionally placed Erasmus' 'Paraphrases' on a par with the Great Bible." Our second volume seems to be a variant of the versions of Erasmus' "Paraphrases" described in Darlow & Moule; it is dated 1552, which matches the second printing, but it has its own foliation, as did the first printing of 1549 (in the second printing, the foliation is continuous between volumes). Given their difference in size, the two volumes offered here obviously comprise a married set, but finding any copy of Erasmus' "Paraphrases" in English that is even substantially complete is very difficult, let alone finding a set in decent condition. Just one complete copy is listed in ABPC since 1975, and that was sold "with all faults." RBH finds two complete or near-complete copies of the second volume by itself in the past 25 years, one of these moldy and also lacking the 12-leaf index wanting here, and one in wretched condition, sold "as is." (Lhi21085)



*A Fine Contemporary Copy with All that Makes the Book So Celebrated:
The Publisher's Binding and 109 Large, Memorable Hand-Colored Woodcuts*

29 BIBLE IN GERMAN. "KOBBERGERBIBEL." (Nuremberg: Anton Koberger, 17 February 1483) 415 x 290 mm. (16 3/8 x 11 1/2"). **Textually Complete.** Text in double column, 50 lines, gothic type. (Without one flyleaf.) **Two volumes.** The Ninth German Bible. Excellent contemporary Nuremberg "Koberger Publisher's" binding by the so-called Schedel Meister, featuring blind-stamped calf over thick wooden boards, upper covers with two frames, the outer one decorated with rosettes connected by leaf-wrapped staffs, the inner one stamped with repeating floral sprig lozenges, these frames enclosing a central panel with blind-tooled vines forming ogival compartments, each of these containing a botanical stamp, both volumes titled in blind at head of outer frame; lower covers with similar outer frame, inner frame with repeating griffin stamp, central panel with either botanical (volume I) or double-headed eagle (volume II) stamps, covers with intricately tooled brass corner- and centerpiece bosses, raised bands, original brass clasps and catches with newer leather straps, (spine of first volume restored ca. 1900, with newer endleaves). Capitals struck with red, more than 1,000 three-line Lombard initials in red, blue, or green, hundreds of slightly larger initials in red, blue, or green, some with penwork extensions, dozens of six- to eight-line initials in red and blue, some with pink and green



penwork infilling, volume II opening with two six-line initials in blue or pink with white tracery on a background of delicately etched burnished gold, with acanthus leaf extensions, and 109 WOODCUTS BEAUTIFULLY COLORED BY A CONTEMPORARY HAND. Rear pastedowns with book label of Alexander Schippan. Goff B-632; BMC II, 424; ISTC ib00632000. For the binding: Schunke/Rabenau 11, 205; Kyriass 11, Tafelband 117. ♦Thin vertical crack to spine of volume II, minor crackling or chafing to leather, other insignificant external wear, but the contemporary volumes handsome, sturdy, and well preserved. Inner margin of the opening five folios of the first volume expertly renewed without loss of text, the next 60 leaves with expert repair at the bottom of inner margin, occasional faint dampstains, smudges or small stains to margins, other trivial imperfections, but A VERY FINE COPY, the text clean, fresh, and bright, the margins ample, and the hand coloring extremely rich. **\$150,000**

This is a memorable copy of one of the most attractive and important German incunabula, found here in a contemporary binding commissioned by the publisher, the text embellished with many hand-painted initials, and with more than 100 large, striking, and brilliantly hand-colored woodcuts. Called in German the "Kobergerbibel" after its publisher, it was the ninth Bible to be printed in the German language. Undoubtedly the most



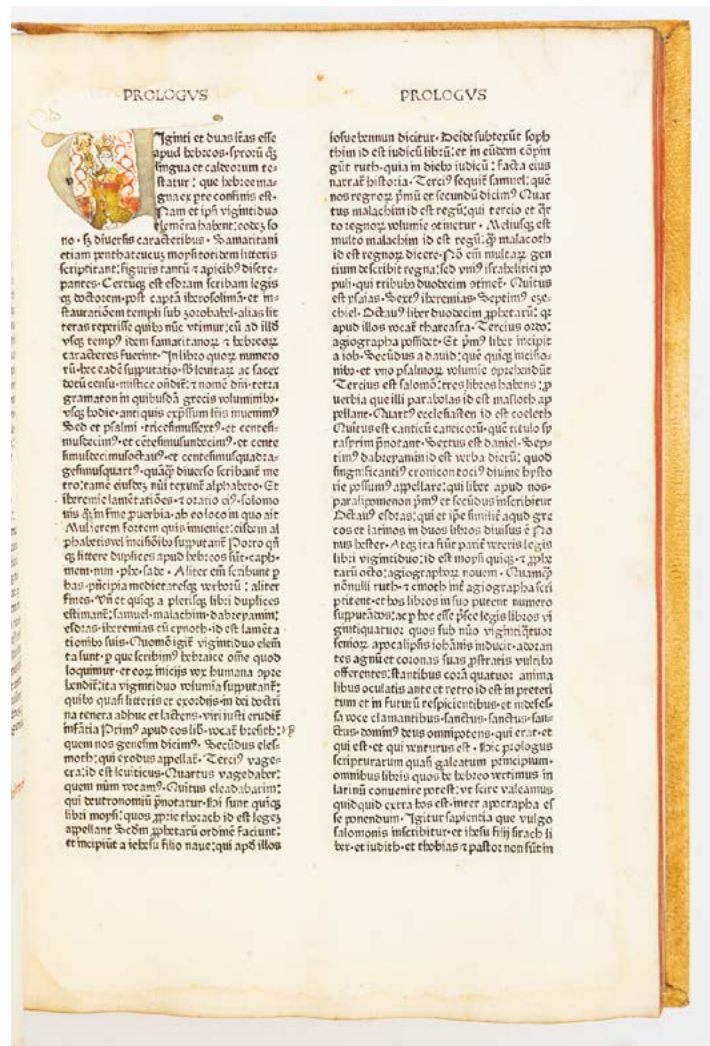
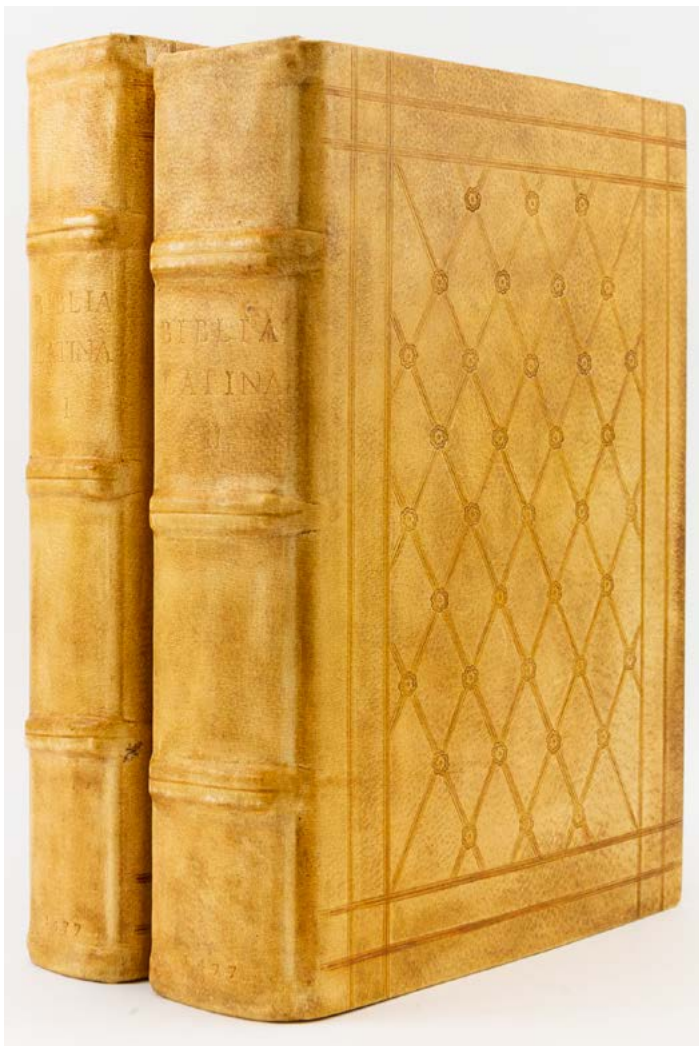
prosperous printer-publisher of the Renaissance, Anton Koberger (1440-1513) is closely associated with the most famous illustrated incunabulum, the "Nuremberg Chronicle" of Hartmann Schedel, but his Bibles are equally evocative of the incunabular era (see also item #31, below). And this ninth German Bible is generally acknowledged as the printer's second most celebrated and beautiful book—and by a wide margin when it appears, as here, with its most desirable attributes. The woodcuts are by the "master of the Cologne Bible" and were clearly influenced by Dürer's biblical illustrations. In the extraordinary half-page woodcut of the Creation, a circle of approving angels encloses the vast deep of the ocean teeming with sea monsters, within which is the round, verdant island of Eden, from which God gently raises Eve by the hand from the side of sleeping Adam. While this may be the most well-known image in the work, there are many illustrations with great appeal, especially when found, as here, with skillful contemporary coloring. Having stood up well over the years, the colors here are exceptionally rich, very opaque, and applied with delicacy. The bindings are of a type known as "Verlagseinbände." While Koberger did not have his own bindery, he did employ several Nuremberg bookbinders to cover volumes in a distinctive style referred to (in English) as "Koberger Publisher's bindings." The very pleasing



bindings here are the work of the Schedel-Meister, so called for the bindings he regularly executed for Koberger's most famous production. They can be identified by his rosette, griffin, and staff/leaf stamps. The decorative initials in volumes I and II are the work of two different artists. Those in the second volume are more graceful and elaborate, and that volume also contains the one illuminated initial. This set has a distinguished provenance: it was formerly in the Austrian library of Ernst-August, King of Hanover, Duke of Cumberland, and Duke of Brunswick-Lüneburg (1771-1851), and subsequently in the collection of German bibliophile Dr. Alexander Schippan (1889-1975). While Koberger Bibles appear at auction from time to time, copies that are complete, well-preserved in original Nuremberg bindings, and with handsomely colored woodcuts are rare. ABPC lists only one—the Pfeiffer copy sold at Sotheby's in 1980 for a hammer price of 23,000 (\$55,000)—that is comparable to the present item. (Lhi21136)

An Impressive Early Basel Incunabular Bible: Giving Ocular, Tactile, and Even Auditory Pleasure

30 BIBLE IN LATIN. BIBLIA LATINA. (Basel: Bernhard Richel, 8 September 1477) 425 x 305 mm. (16 3/4 x 12"). **Textually Complete.** 524 leaves (of 526, lacking only the two blank leaves). Double column, 50 lines and headline, gothic type. **Two volumes.** With additions by Menardus Monachus. FINE NEW BLIND-RULED PIGSKIN OVER ORIGINAL BEVELLED WOODEN BOARDS BY COURTLAND BENSON (invoice with his letterhead containing a detailed account of the rebinding laid in), covers with two outer frames, central panel with a diapered field including rose stamps at the angles of the diapers, thick double raised bands over the original sewing, remnants of leather tabs in second volume, titling in blind on spines, new endpapers. Each volume contained in a very substantial and attractive double-wall drop-back buckram box, the sides of which are recessed in order to accommodate the original replaced pigskin covers. Numerous four- to 10-line initials (and some others as large as 16-line), attractively hand painted in the first volume and appearing as colored woodcut capitals in the second: THE TWO VOLUMES TOGETHER CONTAINING A TOTAL OF MORE THAN 100 of these OFTEN DECORATIVE LARGER INITIALS, the rubricated initials sometimes with decorative penwork (a few with slightly later coloring or ink illustration, including the addition of Adam and Eve in brown ink to the initial at the start of Genesis), THE INITIALS CAREFULLY HAND PAINTED IN AS MANY AS FOUR COLORS, (a few of the smaller initials also colored, and the tables at the rear of the second volume with minor rubrication, including eight inked initials with small color historiation). Both volumes with 17th century ownership inscription of the Capuchins of Eystadt (Eichstätt) at bottom of first page of text, second volume with duplicate stamp of the Munich Library at top of first text leaf. Printed in red and black, with marginal notations in ink in several early hands. Goff B-553; BMC III, 737;



ISTC ib00553000. ♦ One leaf with expertly repaired chip in lower corner with loss of two or three letters in five lines, several leaves at front and back of each volume repaired at gutter (without loss), intermittent dampstaining at edges (generally minor, but a little darker in a few quires and spreading further into the text on occasion, a few other minor defects, but still A VERY PLEASING COPY, the thick paper fresh, the impressions of the type deep and sharp, the margins ample, and the expert sympathetic bindings unworn. \$25,000

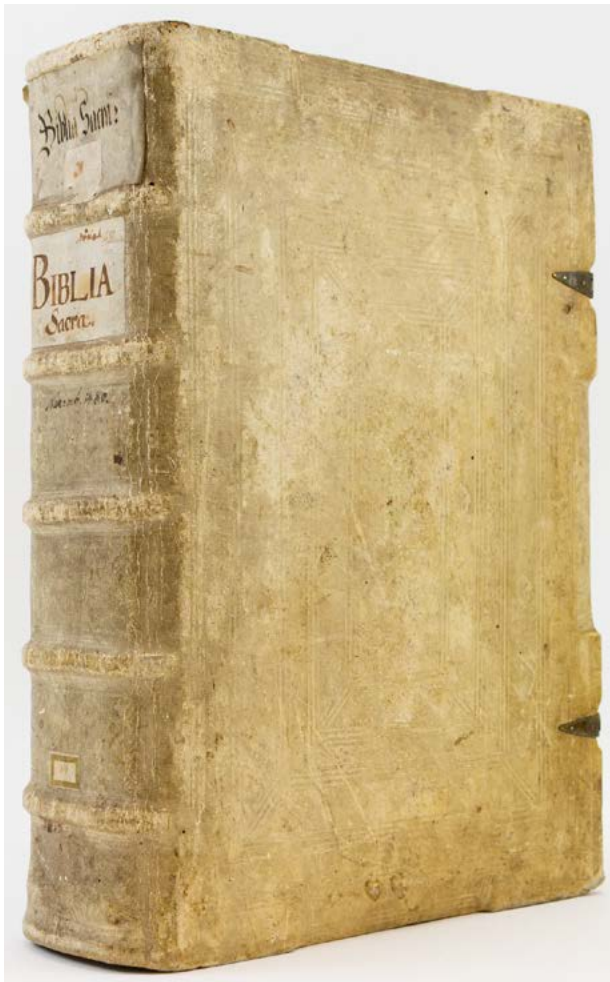
This is an extremely appealing copy of an incunabular Bible by the third Basel printer (after Berthold Ruppel and Michael Wenssler), and the first in that city to use woodcut initials, which appeared originally in his "Spiegel Menschlicher Behältnis"

of 1476 and which are found here in our second volume. According to BMC, Bernhard Richel (d. 1482) is mentioned as a printer in Basel as early as 1472, but he did not gain citizenship there until August of 1474, the year in which his first dated book (and the first book with a date to be printed in Basel) appeared. Hain and Pellechet note that the woodcut initials appear only in some copies (the Library of Congress copy, like ours, has them just in the second volume), and it seems plausible, as has been suggested over the years, that more than one printer may have been involved in producing such a massive book. The later (probably 16th or 17th century) additions to the rubrication are both a plus and a minus: the ink drawings are quaint without being of significant aesthetic benefit, but the painting of the woodcut initials is rather pleasing, being done with a broader range of colors than those of the 15th century and with an admixture of gray to keep the coloration well short of inappropriately bright. These volumes are a delight for both the eyes and fingers: the typeface has the exotic look of the early, open gothic faces (lacking in refinement, but attractively vigorous), and the leaves are made of paper so thick and with such a remarkably rugged texture that turning the pages becomes a significant tactile and even auditory experience. All of the cover decoration of our newly bound volumes has been done to match that found on one of the four original covers now inset on the sides of the folding



cloth boxes. The bindings and the boxes have been done with considerable skill, and they give the feeling of great strength. This is a rare edition in the marketplace: ABPC and RBH find a volume containing Genesis through Psalms that sold in 1988 for £2,200 (\$3,914) hammer and one other textually complete copy (but ex-library and "broken, waterstained, wormed, and with some leaves torn or worn") that sold in 1980 for \$4,800 all in. (Lhi21140)

The Donaueschingen Copy



31 BIBLE IN LATIN. BIBLIA LATINA. (Nuremberg: Anton Koberger, 14 April 1480) 402 x 280 mm. (15 3/4 x 11"). **Complete.** 1 p.l., i-ccccxi [461], [6] leaves. Double column, 51 lines and headline, gothic type. With additions by Menardus Monachus. Contemporary German pigskin over half-bevelled wooden boards, covers roll-tooled in blind, raised bands, two ink-lettered vellum spine labels, two apparently original clasps. Front free endpaper with inscription of Graf Schweikhard von Helfenstein dated 1578; spine with small gilt numbered vellum label of the House of Fürstenberg Court Library in Donaueschingen. Goff B-568; BMC II, 418; ISTC ib00568000. ♦Pigskin a little soiled and chafed, wood exposed at the corners, but the binding otherwise in remarkable condition, completely sound and very appealing. Blank recto of first leaf glued to front free endpaper (done many years ago to fix a paper flaw in the center of the leaf), opening quires (through Deuteronomy) with vague rumpling at top right because of damp, a few leaves at the end with very faint marginal dampstain, otherwise A FINE, FRESH COPY of an impressive book, the thick leaves very clean and bright, with large margins, and with a rumbling sound when being turned. **\$18,000**

This is a pleasing copy of the last of the incunabular Royal folio Bibles issued by Anton Koberger (ca. 1440/1445 - 1513), a former goldsmith from a prominent family of artisans who was undoubtedly the most prosperous printer of his age. He established his press in Nuremberg in 1472 and quickly became one of the most prolific printers in the business, outstripping Schoeffer of Mainz by 1480. He produced about 200 works by 1500, including the most famous illustrated work

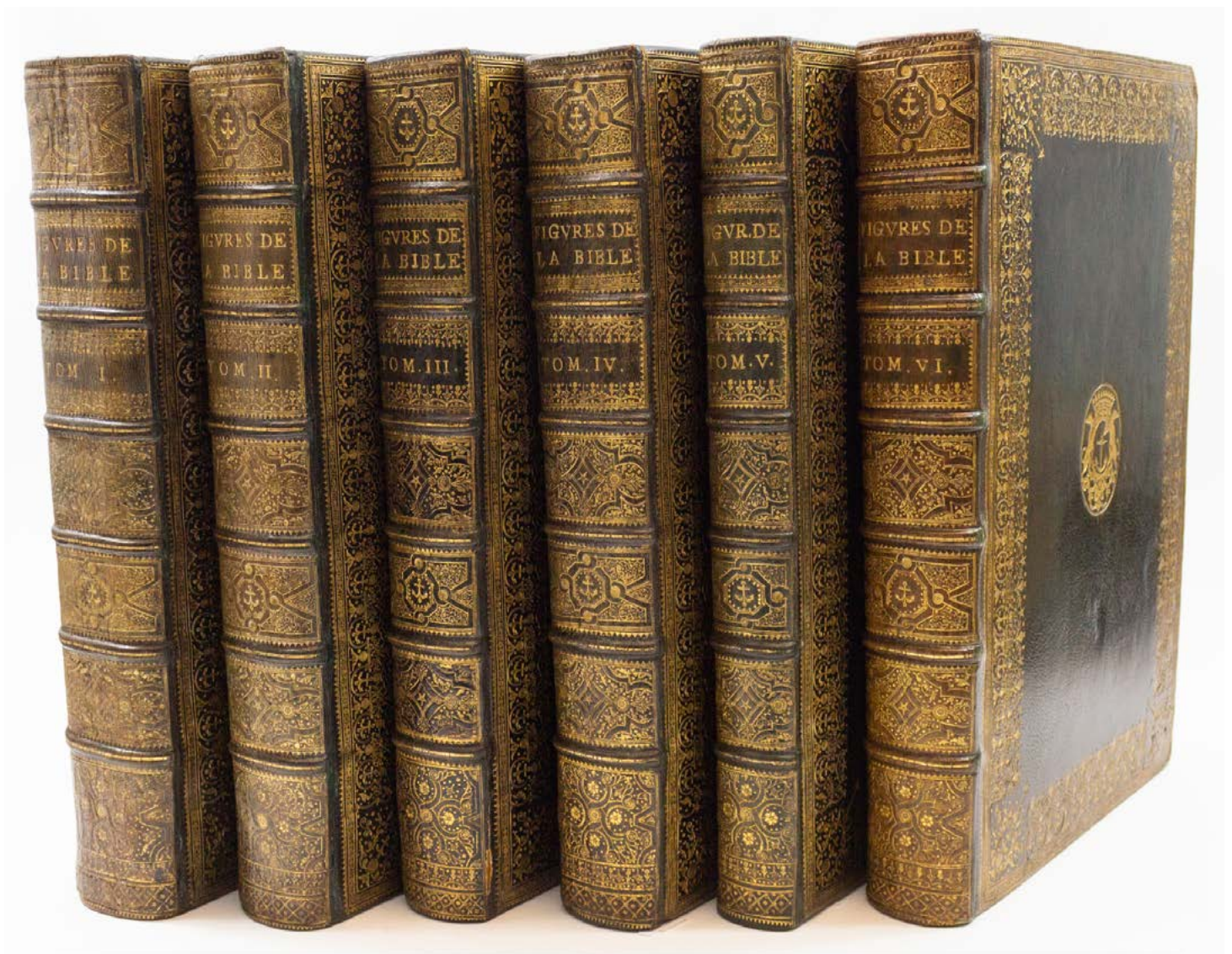
of the era, the "Nuremberg Chronicle." By Copinger's count, Koberger published 16 editions of the Bible (15 in Latin and one in German) between 1475 and 1501. The present edition is the sixth to be printed in Nuremberg and the last of five to contain the abstracts of the books of the Bible written by Menardus; future Koberger Bibles would include extensive commentary that increased the length of the work to several volumes. Koberger also produced numerous philosophical and theological works on as many as 24 presses under his own supervision; although most Koberger books have Nuremberg imprints, he had books (including three editions of the Bible) printed for him at several other locations. His business was not confined to printing; he was also a wholesaler with sales outlets from Paris and Lyon to Budapest and Warsaw. This "king of booksellers" handled all the major scientific works of the period and dominated the book trade in Europe. Our copy was once part of the large and valuable library of Count Schweikhard von Helfenstein (1539-99), a German noble who served the Holy Roman Empire as President of the Imperial Chamber Court and as Imperial Governor of Tyrol. It was later acquired for the great Court Library of the princes of Fürstenburg, built up over the centuries and especially rich in Medieval manuscripts and incunabula. The library was housed at the Fürstenburg castle at Donaueschingen from 1723 until it began to be dispersed in the late 20th century. The 19th century princes Karl Egon II and his son Karl Egon III expanded the collection considerably by acquiring the



11,000-volume library of the scholar Joseph Maria Christoph Freiherr von Lasßberg (1770-1855) in 1855. In 1994, the family sold 400 incunabula from the library in an auction at Sotheby's that made £3.5 million. (Lhi21124)

An Enormous Set, with More than 200 Plates, Printed on the Most Deluxe Paper, Luxuriously Bound by Padeloup le Jeune, and Owned by the Richest Man in Europe

32 (BIBLE ILLUSTRATIONS, ROCOCO). (BINDINGS - PADELOUP). (BIBLE COMMENTARY). SAURIN, [JACQUES]. DISCOURS HISTORIQUES, CRITIQUES, THÉOLOGIQUES ET MORAU, SUR LES ÉVÉNEMENTS LES PLUS MÉMORABLES DU VIEUX ET DU NOUVEAU TESTAMENT. (La Haye [The Hague]: Pierre de Hondt, 1728-39) 520 x 365 mm. (20 1/2 x 14"). **Six volumes.** FIRST EDITION, FIRST STATE, ON IMPERIAL PAPER. MAJESTIC CONTEMPORARY DARK GREEN MOROCCO, LAVISHLY GILT, FROM THE WORKSHOP OF ANTOINE-MICHEL PADELOUP, covers with wide dentelle border of repeating tools, prominent among them an anchor, a star, and a floral sprig, arms of Samuel Bernard at center of each board, raised bands, spine compartments with centerpiece of anchor or star surrounded by strapwork and much gilt tooling, gilt lettering, turn-ins with gilt floral roll between two dogtooth rolls, marbled endpapers, all edges gilt. WITH 213 SUPERB ENGRAVINGS, 28 OF THESE DOUBLE-PAGE, designed and engraved by Bernard Picart, Gerard Hoet, and Jacobus Houbraken, engraved on copper by Duflos, Thomassin, Gouwen, Folkema, and others. Front pastedown of first volume with engraved armorial bookplate of G. Bernard de Rieux. Cohen-de Ricci 940-41; Ebert 20371; Brunet V, 150. ♦ Spines sunned to a light brown, some minor exterior signs of use, but the imposing bindings very well preserved, with shining gilt. First two volumes with dampstains (not severe, though certainly noticeable) to the (very wide) lower margins, nine of the double-page plates in these volumes with tear along the fold extending from tail edge to halfway up the sheet, the large plates with isolated short tears to tail of fold, final two leaves in volume III with text printed on thinner paper and set into frames of the imperial paper (and so apparently from a different copy), occasional light browning or marginal smudges or stains, but, taken as a whole, an amazing set of thick, imposing volumes in mostly very

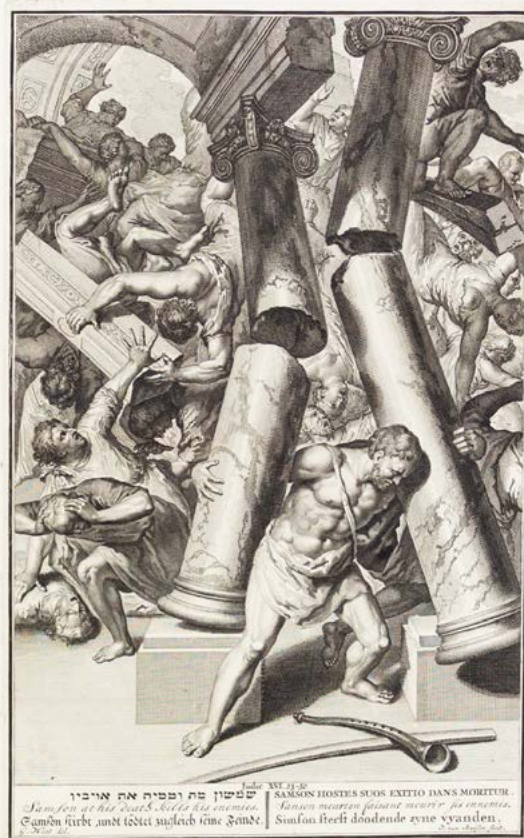


fine condition—the text bright, clean, and quite fresh, with vast margins and sharp impressions of the engravings.
\$55,000

These enormous volumes are from the most deluxe version of one of the rarest and most beautiful books produced in the early 18th century, offered here in elaborately gilt morocco by the royal binder, and with distinguished provenance. This “historical, critical, theological, and moral discourses on the most memorable events of the Old and New Testaments” is the chief work of French Huguenot preacher Jacques Saurin (1677–1730), whose skills of oratory had earned him the sobriquet “Chrysostom of Protestantism.” Fleeing religious persecution in France, he settled in The Hague in 1705, and spent his final years writing and ministering to the French Protestant community there. The most notable illustrator of this work, Bernard Picart (1673–1733), was also a French Protestant who had taken refuge in The Hague, where his artistic skills were much in demand from publishers. Picart, Dutch master Gerard Hoet (1648–1733), and Hoet’s pupil Jacobus Houbraken (1698–1780) prepared these splendid engravings between the years 1705 and 1720 for publisher and bookseller Pieter de Hondt (1696–1764); they were offered for sale individually before being collected for this volume and for de Hondt’s Dutch Bible. Captioned in English, German, Latin, French, Dutch, and Hebrew (Old Testament) or Greek (New Testament), the giant folio plates capture “the most memorable events” from the Scriptures, as promised by the title, rendering the scenes with grace and drama, and in meticulous detail. Brunet says this work was printed on “ordinary or median paper” (sold for 80–100 francs), “royal paper” (120–150 francs), “super-royal” (150–200), and our “imperial paper” (200–250). Copies on imperial paper were the choice of the elite; owners of this issue included the kings of France and England, Madame de Pompadour, the Prince de Soubise, and our former owner Samuel Bernard, described in the memoirs of the Duc de Saint-Simon as “a famous banker and the richest man Europe.” The illustrations here were clearly the chief attraction for Bernard: when he had this set sumptuously bound by preeminent French artisan Antoine-Michel Padeloup, he had the binder label the spines “Figures de la Bible.” Padeloup (1685–



1758) was the most outstanding artisan of that famous family of binders. Antoine, the founder of the dynasty, was doing work in the middle of the 17th century and was followed by sons Philippe and Michel, both of whom became master binders in 1686. But it was Michel's son, Antoine-Michel (1685-1758) called "le jeune," who was the most celebrated member of the family. In 1733, after a period as binder to the King of Portugal, he became binder to Louis XV. His work was much sought after by bibliophiles of the day, and always displays a distinctive elegance. A key financier to Louis XIV and Louis XV, Bernard (1651-1739) funded the War of the Spanish Succession for the former, who ennobled him in 1699. Louis XV created him Count of Coubert in 1725. Bernard owned vast properties, including a magnificent house on the rue du Bac in Paris and a chateau in Coubert. The binding bearing his arms is one of only two known contemporary armorial bindings on this work; the other set bore the arms of the king's mistress, Madame de Pompadour. Our set was bequeathed to Bernard's second son, Gabriel Bernard de Rieux (1704-88), president of the second Court of Inquiry in the Parliament of Paris and a noted connoisseur and bibliophile. Copies of this work on ordinary paper appear at auction from time to time, but they are almost always incomplete or in less-than-desirable condition; we were able to trace just one set on imperial paper, an ex-library copy sold in 2004 (for £4,780 all in). (Lhi21089)



*Early Ethnographic Works, Including a New Definition of "European,"
In a Remarkably Well-Preserved Unsophisticated Binding*



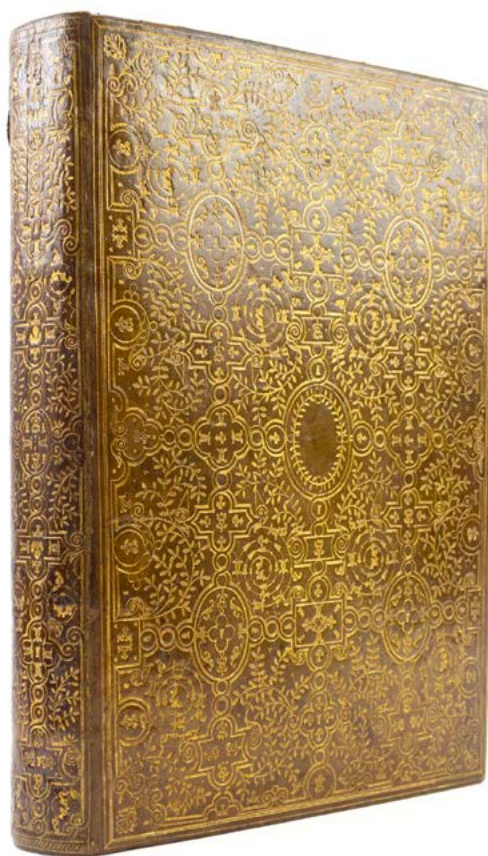
33 (BINDINGS - 16TH CENTURY BLIND-STAMPED CALF). PIUS II, POPE. [AENEAS SYLVICUS PICCOLOMINI]. ASIAE, EUROPAEQUE ELEGANTISSIMA DESCRIPTIONE, MIRA FESTIVITATE TUM VETERUM . . SUB FREDERICO III APUD EUROPEOS CHRISTIANI CUM TURCIS, PRUTENIS, SOLDANO . . . VARIO BELLORUM EVENTU COMMISERUNT. ACCESSIT HENRICI GLAREANI, HELVETII . . . ASIAE, AFRICAE, EUROPAEQUE DESCRIPTIO. [bound with] **BOEHME, JOHANN.** OMNIUM GENTIUM MORES, LEGES & RITUS EX MULTIS CLARISSIMIS RERUM SCRIPTORIUM . . . NOVISSIMI RECOGNITI. TRIBUS LIBRIS ABSOLUTUM OPUS, APHRICAM ASIAM & EUROPAM DESCRIBENTIBUS. (Paris: Claude Chevallon, 1534; Lyon: Melchior et Gaspard Trechsel pour les héritiers Simon Vincent, 1535) 165 x 105 mm. (6 5/8 x 4 1/4"). 8 p.l., 552 pp., [1] leaf (blank); 303, [1] pp., [12] leaves. **Two separately published works bound in one volume.** Second Edition of the first work; First Complete Edition of the second. OUTSTANDING CONTEMPORARY BLIND-STAMPED CALF over bevelled wooden boards, covers framed by intriguing roll featuring a well with a bearded man as a spout, a vase with a man's head as stopper, and a two-faced ornament, central panel with floral tools, raised bands, ink [shelf?] number on spine, two brass clasps, lettering on fore edge of text block. Printers' devices on title pages. Neat contemporary ink marginalia and underlining. First work: Adams, P-1336; Moreau, IV, 111; STC French 352; USTC 209091. Not in Blackmer, Atabey, or Koç. See Capdepuy, "Grands espaces et territorialité," in "Les Cahiers de Recherches Médiévales et Humanistes," <https://doi.org/10.4000/crm.12431>. Second work: Baudrier XII, 244; USTC 146940. ♦Leather just slightly worn away where two bands intersect with joints, one small wormhole on back cover, first title page faintly darker than the text, otherwise only the most negligible of imperfections. AN EXCEPTIONALLY FINE COPY, the text entirely fresh, clean, and bright, and the binding with its decoration as sharp as ever. **\$6,000**

This handsomely bound volume contains two works that look at Europe in relation to other parts of the world. First printed in Cologne in 1531, the first title here contains commentaries by the erudite Pius II on Europe and its situation vis-à-vis the Ottoman Empire, including preparations for a Crusade. The work is notable for its role in establishing "European" identity. According to Capdepuy, "In the geographical texts issuing from the Greek tradition, Europe was only an abstract space, controversial, without relationship with the inhabitants. During the Middle Ages, Europe was gradually perceived as the territory of the western Christendom. The study of Aeneas Sylvius Piccolomini's texts . . . makes it possible to clarify a territorial swing of Christendom, from the Mediterranean Sea towards Europe, at the time of the fall of Constantinople to the Turks in 1453 and of the advance of their troops into the Southeast of Europe. This process of territorialization of Europe . . . is new by the use, unique in his century, of the name of 'Europeans,' revealing the idea of a social group identified by its localization in Europe, and not by its language, Latin, or by its religion, Christian. Thus this naturalization of the European identity will grow in the following centuries." Born to a noble family but lacking in material wealth, Piccolomini (1405-64) took an unconventional path to the priesthood. According to the Catholic Encyclopedia, "he gave himself up to diligent study and the free enjoyment of sensual pleasures," travelling widely, pursuing humanistic interests, and fathering at least two illegitimate children. In 1446 Piccolomini was moved to mend his ways and join the Church, rising to the rank of cardinal in 1456 and pope in 1458. The second title in our volume is an early printing of one of the first European works of ethnography. A brief version (88 leaves) was printed in Augsburg in 1520, but this is the first edition with the complete text. The German humanist Boehme (ca. 1485-1535) used mostly Classical sources to describe the customs, laws, and cultures of peoples in Africa, Asia, and Europe. The work was extremely popular, going through multiple editions in the 16th century. (ST16609)

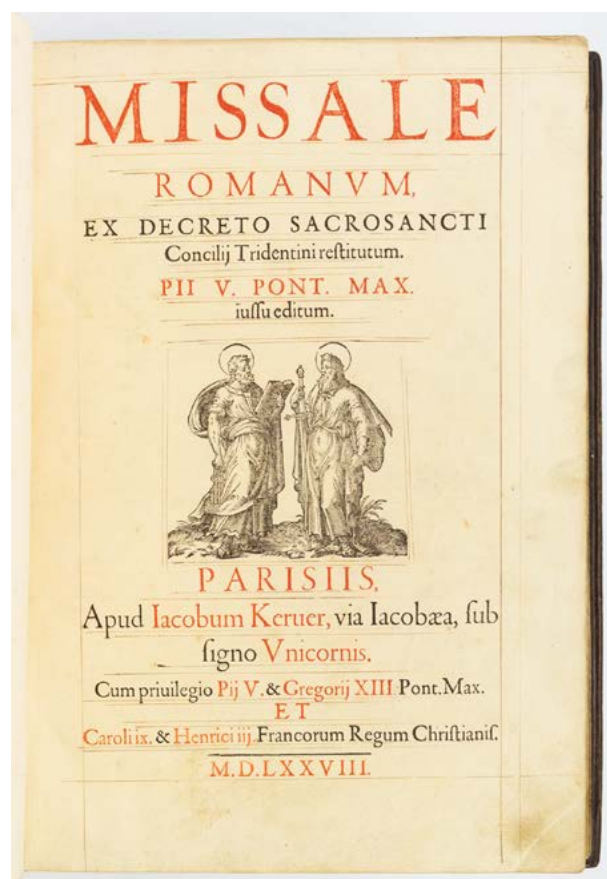


*An Outstanding Fanfare Binding in Equally Outstanding Condition,
Confidently Attributable to the Doreur à la Première Palmette*

34 (BINDINGS - 16TH CENTURY, FANFARE, DOREUR À LA PREMIÈRE PALMETTE). *MISSALE ROMANUM*. (Paris: Jacques Kerver, 1578) 355 x 245 mm. (14 x 9 1/2"). 34 p.l., 234, 43 leaves, 19, [1] pp. MAGNIFICENT CONTEMPORARY CALF, ELABORATELY GILT À LA FANFARE, BY THE DOREUR À LA PREMIÈRE PALMETTE, covers densely gilt with intricately interlacing strapwork, emanating from a central oval containing a laurel wreath, to form oval, lobed, or rectangular compartments connected by circles and cruciform ornaments, these enclosures filled with small tools, the spaces between the strapwork compartments filled with sweeps of olive branches and spirals of flowering vines, smooth spine similarly decorated, all edges gilt (apparently, we are told, with discreet restorations to very top of joints and corners, but, if true, then performed with remarkable facility). In a (slightly worn) custom green morocco box designed to look like a book. Title page with woodcut of Sts. Peter and Paul, printer's unicorn device on final page, numerous three- to eight-line historiated initials, 260 small woodcut vignettes, and three full-page (or nearly so) woodcut scenes. Final leaf with neat removal of small marginal note (perhaps of ownership). Front pastedown with Art Deco-style ex-libris of Lucien Dhuy (engraved by Kupka) and engraved bookplate of Maurice Burrus. Weale Bohatta 1218; USTC 170453. For the binding: Hobson 1970, p. 27 (fig. 17), 28 (fig. 26) and p. 59-61 (fig. 49b). ♦ A couple of small, faintly darkened spots on rear board, text very lightly and uniformly toned throughout, other minor imperfections (only) internally. A compelling copy, THE ARRESTING BINDING LUSTROUS, SCARCELY WORN, AND GLITTERING WITH GOLD. \$45,000



This is a breathtakingly complex fanfare binding that can be confidently attributed to a gilder Hobson describes as "the most considerable among the royal group." Dubbed the Doreur à la Première Palmette (Gilder of the First Palmette) for one of his distinctive tools (Hobson fig. 26, p. 28), this binder was active in Paris from 1560-87, and was one of the few gilders capable of producing designs as intricate as that seen here. In addition to the signature palmette tool that appears at the outer corners of our boards, our binding incorporates another tool used only by the Doreur à la Première Palmette, a round strapwork compartment topped with a feather-like flourish (Hobson fig. 49b). This is used on the sides of the cover frame here and on Hobson binding 55a (Plate XX), a binding done by our gilder for J.-A. de Thou that bears a more than passing resemblance to our "Missale." Hobson lists 44 bindings attributable to this gilder. Whereas the majority of fanfare bindings appear on smaller books, our tall volume provided an especially large canvas for First Palmette's inventiveness, resulting in an exceptionally rich creation. Printed by a leading Parisian workshop, the large Missal within these stately covers was no doubt used to celebrate Mass in some equally elegant setting, whether a wealthy diocesan seat or the private chapel of a noble family. It is certain that our volume was more recently in the renowned collection of Maurice Burrus (1882-1959), an Alsatian tobacco magnate and distinguished philatelist who amassed an impressive library of outstanding bindings. (ST17853)



Lovely Work by a Pupil of Cobden-Sanderson, and Very Much in His Style

35

(BINDINGS - EUPHEMIA BAKEWELL). STEVENSON, ROBERT LOUIS. A CHILD'S GARDEN OF VERSES. (London: Longmans, Green, and Co., 1902) 146 x 92 mm. (5 3/4 x 3 5/8"). x, 101 pp. VERY PRETTY CRIMSON STRAIGHT-GRAIN MOROCCO BY EUPHEMIA BAKEWELL (stamp-signed "19 - E B - 04" on rear turn-in), covers with double gilt fillet rules, wide border tooled with tulips and dots, central panel with closed gilt dots at corners and along perimeter, raised bands, spine compartments with similar tulip and dot design, turn-ins with gilt rules and foliate cornerpieces, all edges gilt and gauffered with lines of dots. In a fine marbled paper clamshell box backed with burgundy linen, paper label on spine. ♦ Spine evenly darkened, with a tiny snag near head of front joint, a touch of rubbing to extremities, but a very nearly fine copy, clean and fresh internally with few signs of use, and its lustrous, handsome binding bright with gilt. **\$5,000**

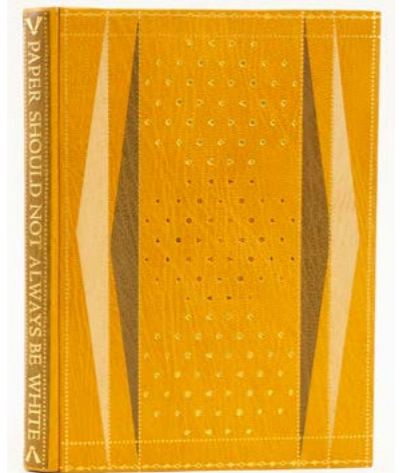


This is a lovely binding in the style of T. J. Cobden-Sanderson by a noted American female artisan, here covering a later edition of Stevenson's perennially popular children's book, first published in 1885. From a prominent family of glassmakers in Sewickley (near Pittsburgh), Pennsylvania, Euphemia Bakewell (1871-1921) studied bookbinding with New York City-based Emily Preston, a pupil of Cobden-Sanderson. In 1902, she made the pilgrimage to England and worked at the Doves Bindery for the one year's tutelage Cobden-Sanderson required of students. Soon thereafter, she went to Paris where she continued her studies with Jules Domont. She signed her bindings, as here, in the manner of Cobden-Sanderson and the Doves Bindery. Her life and experiences while living in England and pursuing the study of bookbinding are told through a series of letters dated 1902-05, now held by the Heinz History Center at University of Pittsburgh. When her eyesight began to fail ca. 1907 she was compelled to cease binding work but taught a small group of American women the craft. In Day's opinion, "A Child's Garden of Verses" "may be the best children's poetry in English. It avoids the usual pitfalls of this genre: didacticism and condescension . . . [and] it caters beautifully to the conscious joys, imaginative flights, and moodiness of childhood." (ST17263-30)

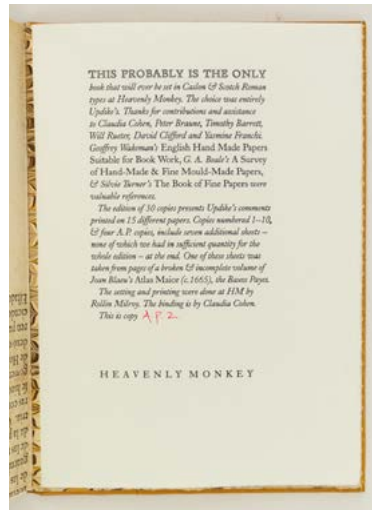


36

(BINDINGS - CLAUDIA COHEN). UPDIKE, DANIEL BERKELEY. PAPER SHOULD NOT ALWAYS BE WHITE: A PRACTICAL EXAMINATION OF THE RELATIONSHIP BETWEEN TYPE & PAPER. (Vancouver, BC: Heavenly Monkey, 2013) 184 x 130 mm. (7 1/4 x 5 1/8"). [32] leaves. No. 2 OF FOUR ARTIST'S PROOFS and one of 14 copies with an additional seven paper samples. APPEALING TAN CRUSHED MOROCCO, INLAID, ONLAID, AND TOOLED IN GILT AND BLIND, BY CLAUDIA COHEN, covers framed with gilt roll and dotted rules, inlaid triangles of ecru and taupe morocco on either side of centerpiece tooled in gilt and blind with small tools, in the manner of the typographical ornaments in the text, smooth spine with onlaid taupe morocco label, gilt titling, marbled endpapers, edges untrimmed. In the original linen clamshell box, brown leather label on spine. With abstract designs of typographical ornaments on the pages facing the text. Printed on 22 different paper samples. ♦ As new. **\$3,500**



This is an attractive collaboration between a contemporary private press and a bookbinder of considerable reputation. Described by the publisher as "an experiment to see how changing nothing but the paper affects the appearance of text/type," this book displays an excerpt from an essay by American printer and typographer Daniel Updike (1860-1941) printed in Caslon type on 22 different specimens of paper, including a sheet from an incomplete copy of Blaeu's 1665 "Atlas Major." Updike declares, "Though ink must always be black, paper should not always be white." The papers here vary from shades of white and ecru to blues, green, pale yellow, and even a delicate Japanese Kaichu Shi, a type of tissue carried by women in their kimonos. Our Artist's Proof is one of 14 deluxe copies that contain seven more papers than the 15 used in the 20-copy

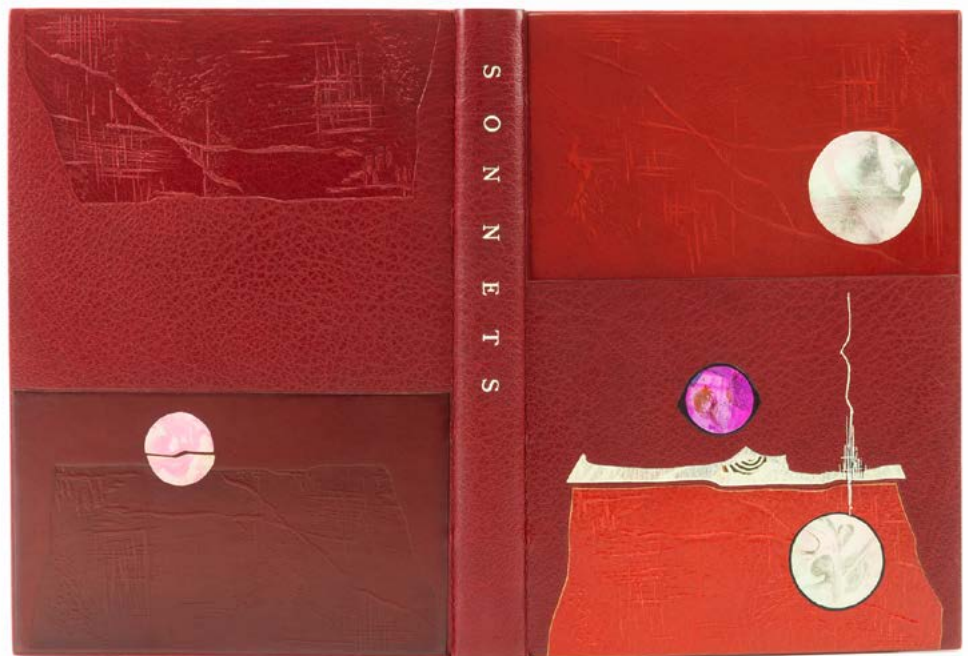


regular issue, including the sheet from the Blaeu. Claudia Cohen is a contemporary binder who has been working with private presses and on her own projects for more than 30 years. She began her career at the Gehenna Press, first working with master printer Harold McGrath, then later in an apprenticeship with binder Gray Parrot. She set up her own bindery in Massachusetts in 1983, and moved the business to Seattle in 2003. She often does work for Rollin Milroy's Heavenly Monkey imprint, which is, according to their website, "dedicated to creating books for people interested in contemporary applications of traditional book crafts: handmade papers, letterpress printing, and bindings that emphasize both aesthetic and structural integrity." (ST17263-29)

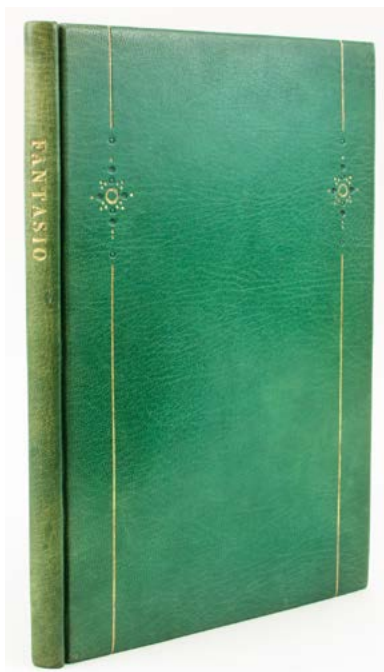
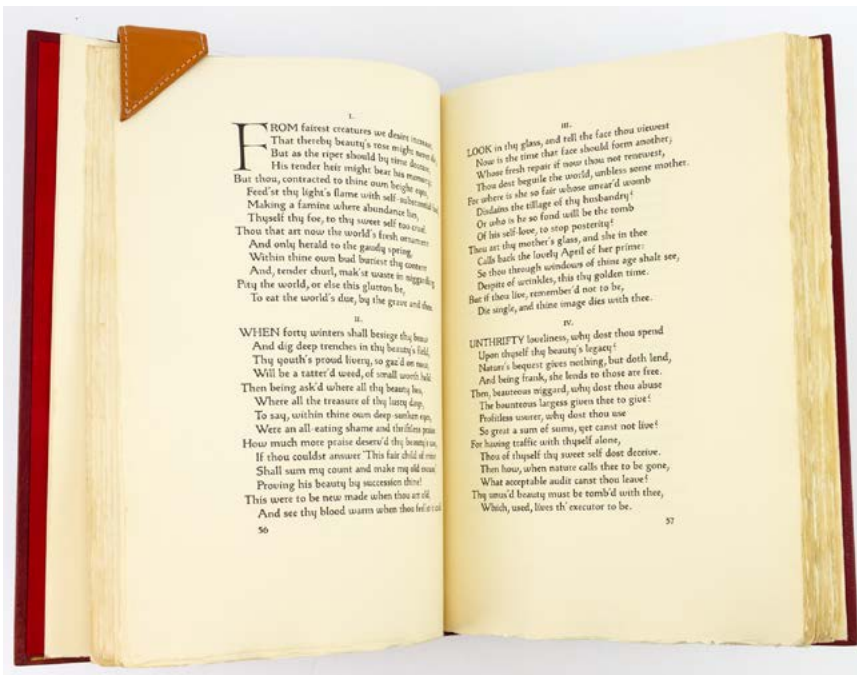
A Sought-After Private Press Book, in a Particularly Colorful and Imaginatively Designed Binding

37 (BINDINGS - MARY HORSTSCHULZE). (BREMER PRESSE). SONNETS. (Munich: Bremer Presse, 1931) 292 x 203 mm. (11 1/2 x 8"). 285, [1] pp., [1] leaf (colophon). Edited by Josef Hofmiller and Robert Spindler. No. 161 OF 275 COPIES. DRAMATIC CRIMSON MOROCCO, DECORATED WITH ABSTRACT DESIGNS BY MARY HORSTSCHULZE (stamp-signed in gilt on rear turn-in), covers with inlaid and onlaid panels of crushed morocco and smooth calf in shades ranging from pink to scarlet, four of the panels with expressionistic embossed designs, boards with additional ivory and black morocco in circles or irregular shapes, these painted with designs in black, gray, and pink; flat spine with gilt titling, red suede doublures and endleaves, top edge gilt, other edges untrimmed. In a very nice custom-made linen solander box backed with russet morocco. ♦ In mint condition. **\$9,500**

This is a beautifully printed collection of English sonnets from the foremost continental private press, in a vividly striking binding by a German designer binder. Mary Horstschulze (b. 1943) studied with Freiburg bookbinder Eva Aschoff and at the Akademie für das Graphische Gewerbe in Munich before joining the Legatoria Artistica in Ascona, Switzerland in 1970. Our binding was done during her seven years there, and the studio's name is stamped on the front turn-in. Legatoria Artistica was founded in 1965 by Josef Stemmler, who envisioned this bookbinding workshop in a Swiss resort as a "binder in the window," where the public display would raise awareness of, and appreciation for, hand-bound books. In 1977, Horstschulze returned to Germany, and now lives in Müllheim. She is a member of Meister der Einbandkunst association, and won a gold medal in the prestigious Prix Paul Bonet in 1975. Among many distinctions, she was one of 32 bookbinders from Germany and Sweden asked by the Nobel committee in 2010 to bind a book written by that year's winner of the prize for literature (Germany's Herta Müller), to be included in an exhibition at the Nobel Museum. This is a highly valued and sought-after book, no matter the binding. Cave says that the Bremer Presse, founded in 1911 by Willy Wiegand (1884-1961) and



others and active until the Nazis came to power, had an influence that "was probably greater and longer lasting than that of any of the other fine presses." Following the typographic lead of Cobden-Sanderson and Emery Walker, the press "was very much in the grand tradition; a few good, special typefaces were cut and used with magnificent effect in large format editions of Homer, Dante, Tacitus, the Luther Bible, and similar books." One of a number of works Bremer produced in English, our volume contains sonnets by an array of English poets renowned for that form, including Sidney, Spenser, Shakespeare, Donne, Milton, Wordsworth, Barrett Browning, and the Rossettis. The imaginative variety of shapes, textures, and colors that make up the binding here contain strong emotive values that can easily be visualized as celestial forms and the landscape moving in response to natural forces—appropriate for a collection of sonnets, and, in any case, stirring and suggestive. (ST17263-36)



38 (BINDINGS - ANNE KAHLE). MUSSET, ALFRED DE. *FANTASIO*. ([Haarlem: Printed by Joh. Enschedé en Zonen for] The Pleiad, 1929) 278 x 190 mm. (11 x 7 1/2"). 57, [1] pp. Designed by Frederic Warde. Translated by Maurice Baring. No. 121 OF 550 COPIES (500 of which were for sale). TASTEFUL JADE GREEN CRUSHED MOROCCO BY ANNE KAHLE, covers with two parallel vertical gilt rules interrupted near the head by lozenges composed of circle tools in gilt and blind, smooth spine with gilt titling, marbled endpapers, top edge gilt, other edges untrimmed. In a fine later clamshell box of marbled paper backed with green buckram, paper label to spine. With 10 lithograph headpieces and two hand-colored plates by Fernand Giauque. ♦Spine gently sunned, light offsetting from color plates, isolated tiny rust spots, but a fine copy, internally fresh and clean, in an unworn binding. **\$1,500**

This charming edition of Musset's 1834 comedy about a king's Fool interfering to prevent a disastrous royal marriage was bound with elegant restraint by Bay Area bookbinder Anne Kahle. Trained in England by Arthur Johnson, George Frewin, and William Matthews, Kahle has operated the Capricornus

School of Hand Bookbinding and Art Restoration in Berkeley with her husband Theo since 1969, while also producing fine bindings. In addition to teaching and binding, she does restoration work on artwork, maps, and documents on paper. Her bindings are held by a number of fine European and American collections, and were featured at a retrospective exhibition at Mills College Center for the Book. Typographer and book designer Frederic Warde (1894-1939) began his career as a printer with the house of William Edwin Rudge, later supervised the legendary Officina Bodoni, and then did work for several American private presses. The present volume exhibits the charm and freshness characteristic of his work, and is suitably complemented by Kahle's meticulously executed binding. (ST17263-14)



39 (BINDINGS - DENISE LUBETT). (BIBLE IN FRENCH). CANTIQUE DES CANTIQUES. (Paris: Chez A. Krol, 1952) 135 x 175 mm. (5 1/4 x 6 7/8"). 55, [5] pp. Translated into French by David Scheinert. No. 168 OF 236 COPIES. MOST ATTRACTIVE ORANGE CRUSHED MOROCCO BY DENISE LUBETT, upper covers tooled with a gilt chalice decorated with grape clusters and a deer, smooth spine with undulating gilt grapevine, ROBIN'S EGG BLUE MOROCCO DOUBLURES, tooled with a gilt chalice with handles, orange endpapers, all edges gilt on

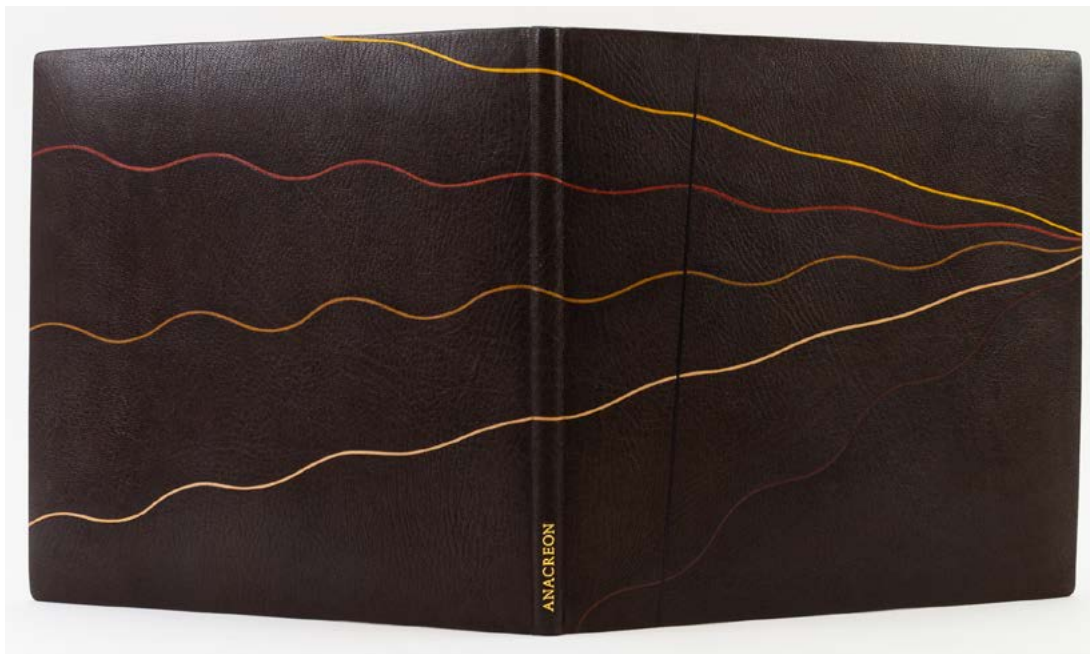


the rough. Original printed paper wrappers bound in. Housed in the original felt-lined morocco-backed chemise (its spine a bit sunned), in the matching morocco-lipped red buckram slipcase. With 10 etchings by Abram Krol. Title page inscribed in pencil to Pierre Quastalle by Krol, dated 1952. ♦ A fine copy with virtually no signs of use. **\$1,900**

Printed on thick handmade paper, this edition of the "Song of Solomon" is decorated with hieroglyphic-inspired etchings and bound by a Designer Bookbinder. Born in Paris, Denise Lubett (1922-2015) studied bookbinding under John Corderoy at Camberwell School of Arts & Crafts and at the London College of Printing. She set up her own binderies in England and France in 1966. In 1971, she was elected to membership in the exclusive society of Designer Bookbinders. Three of her bindings are pictured in the catalogue for the exhibition on "Modern British Bookbinding" held at Brussels and The Hague in 1985. A tribute to Lubett in the Winter 2015 newsletter of Designer Bookbinders praised the way "her natural eye for bold, vibrant colour and the harmonious effect of pattern combined to beautiful and stunning effect." The present binding, less abstract and more restrained than much of her work, echoes images from the Krol etchings, one of which is in the shape of a Roman chalice. Abram Krol (1919-2001) was born in Poland, but immigrated to France in 1938 to study engineering. He joined the Foreign Legion and survived World War II by hiding his Jewish identity. He moved to Paris in 1944 and trained in engraving with Joseph Hecht, a fellow Polish-Jewish emigré. In addition to illustrating 20 books, he also engraved medals for the French mint, designed tapestries, and painted enamels. His works are held by the Bibliothèque Nationale, the Victoria & Albert Museum, The British Museum, Houghton Library at Harvard, and the Bodleian Library, Oxford. (ST17263-19)



40 (BINDINGS - ALISON MARTIN). (TERN PRESS). ANACREON. FIVE ODES OF ANACREON. ([Market Drayton, England]: Tern Press, 1985) 260 x 270 mm. (10 1/4 x 10 1/2"). [6] leaves. Translated into English by Thomas Moore. No. 9 OF 75 COPIES, signed by the artist. DYNAMIC DARK BROWN CRUSHED MOROCCO BY ALISON MARTIN, five wavy lines of inlaid morocco in yellow, orange, tan, beige, and brown emanating from a section near the mid-fore edge of the front cover and radiating out and around the smooth spine, three of the lines terminating on the fore edge of the rear cover, the other two at the head and tail edges, front cover also with a single straight diagonal line of inlaid black calf running from head edge to foot, slicing through the color waves, paste-paper endleaves made by Martin in an ombré of brown/orange/yellow etched with wavy lines echoing the cover design, top edge gilt, other edges untrimmed. In a felt-lined black cloth clamshell box, black morocco label on spine. With five etchings by Nicolas Parry printed in black and sanguine. Tern Press Check-List 38. ♦ As new. **\$2,500**



This appealing fine press edition of an 1800 translation of odes by the sixth century B.C. lyric poet Anacreon comes in a 1995 binding that symbolically embodies the poems and their author. According to Alison Martin's artist's statement, "the design represents the five odes as coloured waves against a dark background. These are the ideas and thoughts behind the formation of the Odes (the Muses perhaps) travelling across the ether destined to come together at an undefined point. . . The poet is represented by the straight black line . . . The man himself has become merely a shadowy figure in the background of his poetic works . . . yet his presence was a vital catalyst to their formation . . . Hence the design is abstract to express things beyond material existence. The colors reflect those used in the paper and printing of the text." Elected a Licentiate of Designer Bookbinders in 1995, Martin earned a degree in English at Leeds University before taking a Diploma in Fine Bookbinding and Conservation at Guildford College. She also worked and trained with renowned binder James Brockman. Tern Press was founded by artist and printer Nicolas Parry and his wife Mary in 1973. In "Matrix 5," Parry said: "Our initial aims were to relate each subject to a relative set of materials, to think of the book as an overall work of art, rather like an opera, with a body (stage - props - paper - binding), intellect (thoughts - words - libretto), and feelings (music - color - prints), to try, as in all art, to produce a form that lives and breathes. Thus our books are not conceived, designed, produced through process, but are perceived, arranged and produced through craft." (ST17263-25)



41 (BINDINGS - FLORENCE PAGET). (VALE PRESS). TENNYSON, ALFRED LORD. IN MEMORIAM. (London: Vale Press, 1900) 232 x 145 mm. (9 1/8 x 5 5/8"). cxxv, [i] pp., [1] leaf. ONE OF 320 COPIES on paper (another 10 were issued on vellum). ENTRANCING CONTEMPORARY OLIVE CRUSHED MOROCCO PRESUMABLY BY FLORENCE PAGET (stamp-signed "F P" and "1901" on rear turn-in), covers beautifully gilt with wide frame of scrolling floral vines around a central panel blank (except for titling on front board), raised bands, spine gilt with floral vine twining through the panels, front turn-in with the motto (in handsome capitals) "In great trials solitude is of assistance but I pray nevertheless that friends may be close at hand," floral paste-paper endpapers printed in greens and browns, with repeating pattern of circles containing a rose, a tulip, and a carnation (reminiscent of 17th century Dutch work), all edges gilt. With printer's device on final leaf facing colophon, two large foliated

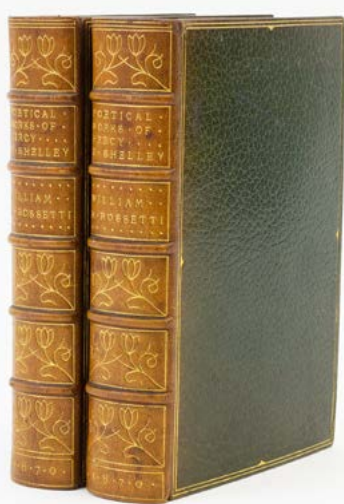


woodcut initials and full leafy border on first page, all designed by C. S. Ricketts and engraved by C. E. Keates. Recto of front flyleaf with engraved bookplate of Idina Brassey (see below). Tomkinson 29. ♦ Spine sunned to a pleasing tan, otherwise IN SPLENDID CONDITION, the binding bright, lustrous, and scarcely worn, and the text virtually immaculate. \$5,500

This handsomely printed edition of Tennyson's famed elegiac poem was bound with tasteful animation by a woman who was a student of the great Douglas Cockerell.

Florence Paget (fl. 1899-1907) was one of a small group of distinguished female binders at work in England at the turn of the 20th century. As Tidcombe indicates—and as the present item attests—"her tastefully designed gold-tooled bindings are sometimes seen on private press books of the period" (we had another Vale Press book, *Campion's "Fifty Songs,"* bound by Paget in our catalogue 38). Our binder achieved an important distinction by being selected (along with Katharine Adams and Alice Pattinson) to bind copies of the Ashendene Press *"Song of Songs,"* the illuminated book printed on vellum that stands as one of the greatest achievements of the modern private press movement. The Vale Press books, which Cave says were "far truer to the spirit of fifteenth-century printing than Kelmscott work," included nearly 50 titles issued during the eight-year life of the press,

and both the impressive output and the press' considerable artistic success can be attributed to the fact that Ricketts, who was remarkably skilled as a designer, painter, and illustrator, was in control of every facet of the operation. One of the Poet Laureate's best-loved works, *"In Memoriam"* is a tribute to his college friend, Arthur Henry Hallam (1811-33), whose tragic death brought Tennyson's writing to a standstill for some time. Written in rhyming quatrains, the poem moves from grief and doubt to certainty that the universe is purposeful. It was a sensational best-seller, striking a deep note of resonance with Victorian readers and the queen herself, who told the poet that "Next to the Bible, 'In Memoriam' is my comfort." The previous owner of this volume, Lady Idina Brassey (1865-1951), was the daughter of the 1st Marquess of Abergavenny and the wife of Thomas Brassey, 2nd Earl Brassey. She was active in the Settlement Movement (designed to offer basic housing and other needs as well as education to the urban poor), and served as a magistrate in Hastings during World War II. (ST17263-07)



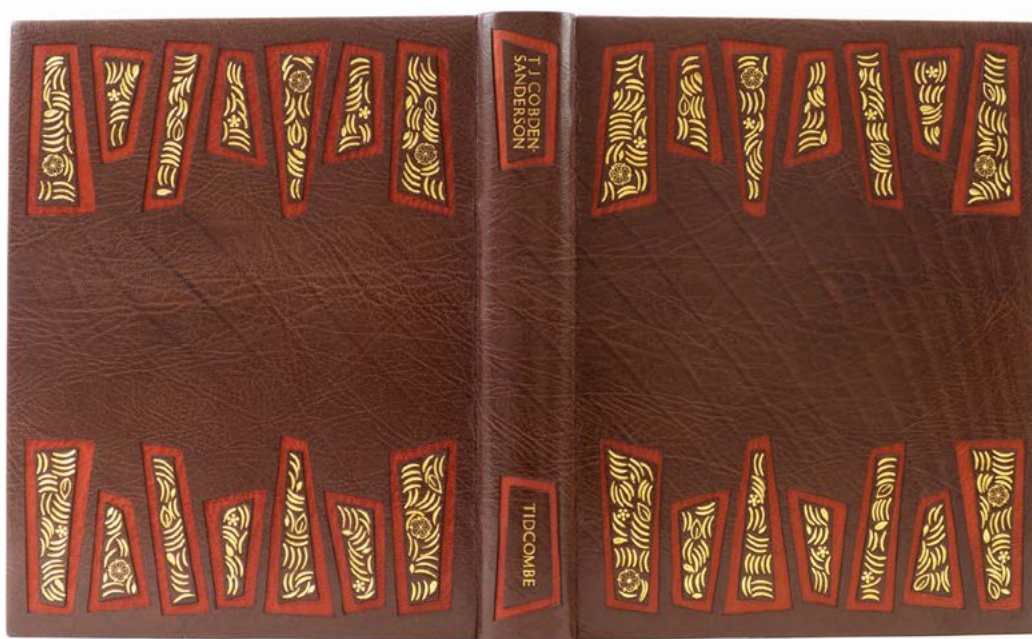
42 (BINDINGS - SARAH PRIDEAUX). SHELLEY, PERCY BYSSHE. POETICAL WORKS OF PERCY SHELLEY. (London: E. Moxon, Son, & Co., 1870) 190 x 125 mm. (7 1/2 x 5"). With half titles in each volume. **Two volumes.** Edited and with a memoir by William Michael Rossetti. First Printing of this Edition. VERY PLEASING DARK GREEN MOROCCO BY SARAH T. PRIDEAUX (signed "S T P 1900" on rear turn-in), covers framed with double gilt rules, raised bands, spines attractively gilt in compartments featuring a graceful pair of tulips with stems and tendrils, turn-ins ruled in gilt and blind, all edges gilt. In a recent marbled paper three-quarter slipcase. Frontispiece in each volume (portrait of the author in volume I), folding facsimile of the poet's handwriting. Front pastedowns with modern bookplate of C. E. Mathews of Sutton Coldfield; half title of first volume WITH A PRESENTATION INSCRIPTION BY WILLIAM MICHAEL ROSSETTI TO C. E. MATHEWS: "C. E. Mathews/ With the regards & thanks of/ W. M. Rossetti./ March 1875." Ashley Library IX, 126. ♦ Spines faded to a medium brown (as usual with green morocco), a couple of trivial marks to

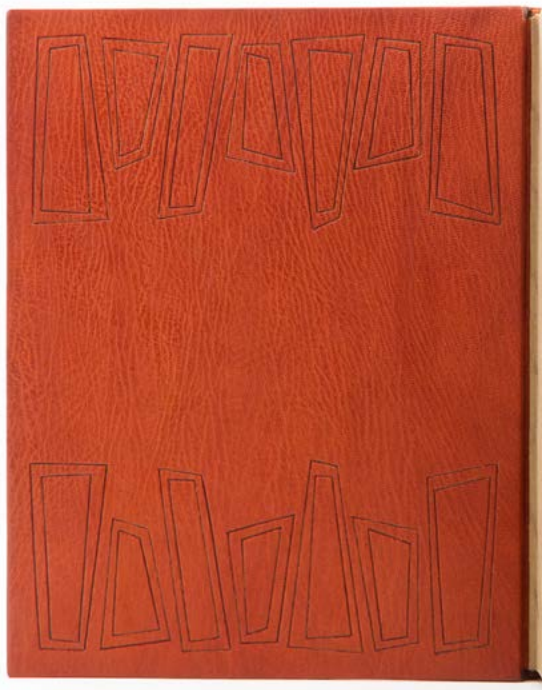
covers, otherwise THE ATTRACTIVE BINDINGS IN FINE CONDITION, with no wear to joints or hinges. Frontispieces a bit foxed (affecting the titles), other occasional minor spots or trivial defects, but an excellent set internally. \$6,500



This is the first appearance of a major edition of Shelley's poetry, handsomely bound by one of the leading binders of the period. Sarah Treverbian Prideaux (1853-1933) began binding when she was 31, training in London under Zaehnsdorf and in Paris under Gruel, and she stopped abruptly 20 years later. According to Tidcombe, from 1890 onwards, she employed the Frenchman Lucien Broca as finisher for the binding designs she created. "She was by far the best of the women binders of the period, . . . she wrote several books on the history of bookbinding, and [she] also taught the craft, one of her best students [being] Katharine Adams." (Maggs cat. 966) Adams says that Prideaux "was a very good judge of leather, using only skins of very high quality, for hers was a counsel of perfection in all things." Tidcombe says that Prideaux bindings "all have a restrained beauty about them that continues to appeal to book collectors. Anything pictorial or gimmicky would have been anathema to her, and she leaned instead towards clean, crisp floral motifs. Her covers are always within the traditional limits of good bookbinding design, avoiding over-intricate tooling which hides the beauty of the leather." Rossetti (1829-1919) was a great admirer of Shelley and became an active member of the Shelley Society when it was founded in 1886. His important English edition of Whitman in 1868 and his biographies of famous siblings Dante Gabriel and Christina are well known. C. E. Mathews is certainly Charles Edward Mathews (1834-1905), the famous politician and mountaineer who was a founding member of the Alpine Club and whose "Annals of Mont Blanc" brought special attention to the mountain he himself climbed at least a dozen times. (ST17263-06)

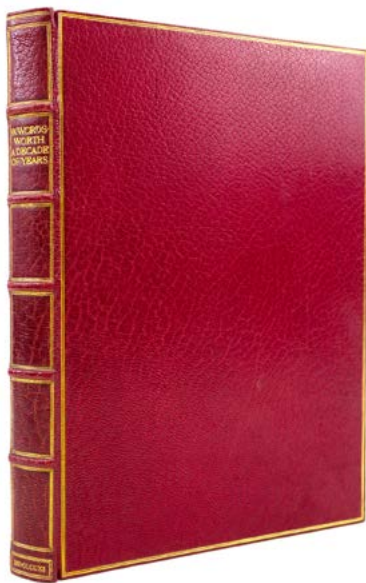
43 (BINDINGS - SALLY LOU SMITH). TIDCOMBE, MARIANNE. THE BOOKBINDINGS OF T. J. COBDEN-SANDERSON. ([London]: The British Library, 1984) 282 x 220 mm. (11 1/8 x 8 1/2"). xii, 407 pp. FIRST EDITION. ONE OF 100 COPIES. UNUSUAL COCOA-BROWN CRUSHED MOROCCO, CUT, ONLAID, AND GILT, BY SALLY LOU SMITH (signed with her blind-stamped initials in rear doublure design), covers with a row of trapezoids of varying sizes cut out of the leather to reveal terra cotta-colored morocco underneath, then onlaid with a smaller version of the trapezoid tooled with flowers, leaves and repeated round brackets, smooth spine with similar trapezoid cut-outs and onlays at head and foot, the onlay at the head lettered with Cobden-Sanderson's name, that at the foot with the author's, TERRA COTTA-COLORED MOROCCO DOUBLURES, with the same rows of trapezoids tooled in blind at head and foot, free endpapers and flyleaves of handmade paper, all edges gilt. In the matching brown morocco-backed cloth clamshell box. With color frontispiece photo-reproduction of a Cobden-Sanderson binding, and numerous black & white illustrations throughout, many of them full-page reproductions of a binding or hand-drawn pattern. ♦ As new. \$5,500





This definitive work on the bookbindings that Doves Bindery founder Thomas James Cobden-Sanderson created with his own hands was bound by distinguished modern binder Sally Lou Smith (1925-2007). Born in the United States, Smith spent several years in France, then settled in 1958 in London. There, she spent four and a half years learning bookbinding under John Corderoy at Camberwell School of Arts & Crafts before beginning to work out of her own bindery in 1963. Her work has been widely honored both in her early days (she won the bookbinding award given by Major J. R. Abbey in 1965) and for many years since (among others, she won three Thomas Harrison Competition prizes). In the catalogue for the "Modern British Bookbinding" exhibit held in Brussels and The Hague in 1985, five of the 50 bindings pictured were executed by Smith, who is listed in the catalogue as one of the 20 Fellows of Designer Bookbinders, the principal bookbinding society in Great Britain. She served as president of that society and was a greatly respected teacher of bookbinding. A comprehensive survey of her work appeared in "The New Bookbinder" no. 21 (2001). Dr. Marianne Tidcombe is a bookbinding historian and an authority on the work of Cobden-Sanderson. The text here includes a biographical introduction and a detailed account of Cobden-Sanderson's work from 1884-93, based on the binder's record-keeping in his "Time Book," now in the collection of the British Library. (ST17263-35)

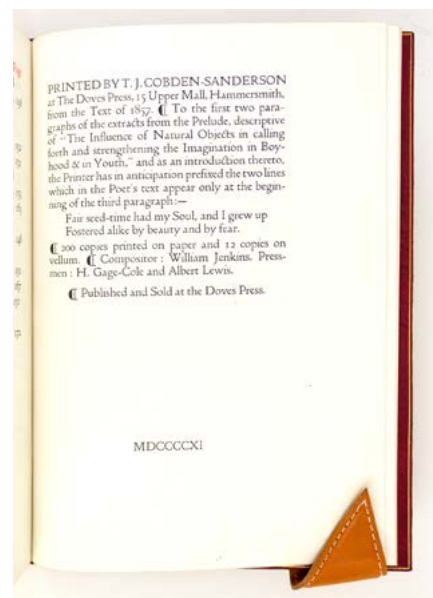
***A Small Limitation Doves Press Book with Everything:
Thiersch Binding, Gorgeous Condition, Distinguished Provenance***



44 (BINDINGS - FRIEDA THIERSCH). (DOVES PRESS). WORDSWORTH, WILLIAM. A DECADE OF YEARS. (Hammersmith: Doves Press, 1911) 235 x 165 mm. (9 1/4 x 6 1/2"). 230 pp., [1] leaf. ONE OF 200 COPIES ON PAPER (and 12 on vellum). FINE RED CRUSHED MOROCCO BY FRIEDA THIERSCH (stamp-signed on rear turn-in), covers with double gilt fillet border, raised bands, double gilt-ruled compartments, gilt titling, turn-ins with gilt French fillet, all edges gilt. In the matching morocco-lipped marbled paper slipcase lined with fleece. Printed in red and black. Front flyleaf with tiny oval "E K" stamp of Ernst Kyriss. Tidcombe DP-25; Tomkinson, p. 56. ♦AN EXTRAORDINARILY FINE, EXCEPTIONALLY BRIGHT COPY, little changed from the day it left the bindery. \$8,500

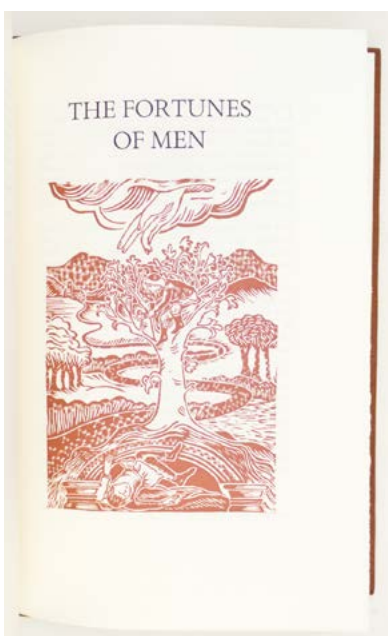
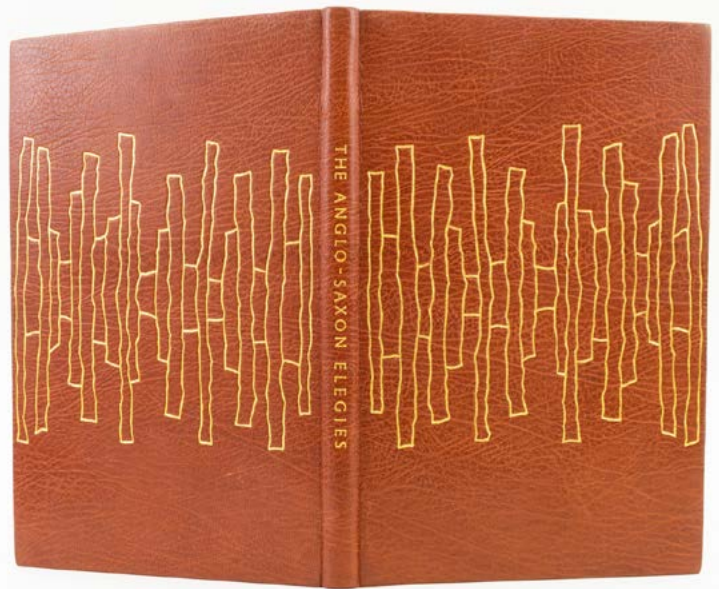
This is an excellent example of the fine printing produced by T. J. Cobden-Sanderson and Emery Walker at the Doves Press and the fine work done by Frieda Thiersch, the German binder who had trained with the former head of the Doves Bindery, Charles McLeish. That master artisan wrote of his pupil, "Miss Thiersch

became the most skillful pupil we ever had and we considered her, at the time of leaving us [in 1912], equal to any professional." Thiersch has clearly drawn on her studies with McLeish for the design of this binding, which brings to mind the simple elegance of Doves bindings, as well as for the flawless execution. Upon completing her apprenticeship with McLeish, Thiersch (1889-1947) worked for Leipzig art bookbinder Carl Sonntag before opening her first workshop in Berlin in 1913. Soon thereafter, she became the principal binder for Willy Wiegand's Bremer Presse, while continuing to create bindings for discriminating collectors. Thiersch bindings are of two sorts: those she bound with her own hands bear her full name (as here), whereas books bound by her workers under her supervision were signed with her initials instead. When financial



difficulties forced Wiegand to close the Bremer Presse in 1934, Thiersch's business was hard hit, and she was forced to turn to a sinister new source of employment. The emerging Nazi party was attracted to Thiersch's work by her international reputation, and she soon became the binder of choice for the party and for Hitler himself, creating document folders, guest books, photo albums, and so on. The present Doves publication is highly sought after both because of its limited press run and its content, which Cobden-Sanderson greatly admired for its "cosmic" quality. Tidcombe tells us that in the present anthology, the publisher "selected the poems to build one great poem, as Wordsworth himself had intended." As Cobden-Sanderson says, the verses begin and end with Nature, being linked together "in one chain of emotion, rising and falling, expanding and contracting, as is the manner of emotion itself." Perceiving in Wordsworth's works a recourse from the violence of the world, Cobden-Sanderson sent a copy of this book to his old friend Bertrand Russell, who had been imprisoned for his pacifist pronouncements during the Great War. It is not surprising that this beautiful specimen of the book arts has distinguished provenance: it was previously owned by Ernst Kyriss (1881-1974), an eminent scholar of bookbinding history whose four-volume work on early German book stamps is a classic in the field. He was also a collector of books in special bindings from all periods, and he had a great fondness for press books, especially those printed on vellum. It is not unreasonable to suppose that Kyriss commissioned this binding from Thiersch. (ST16972)

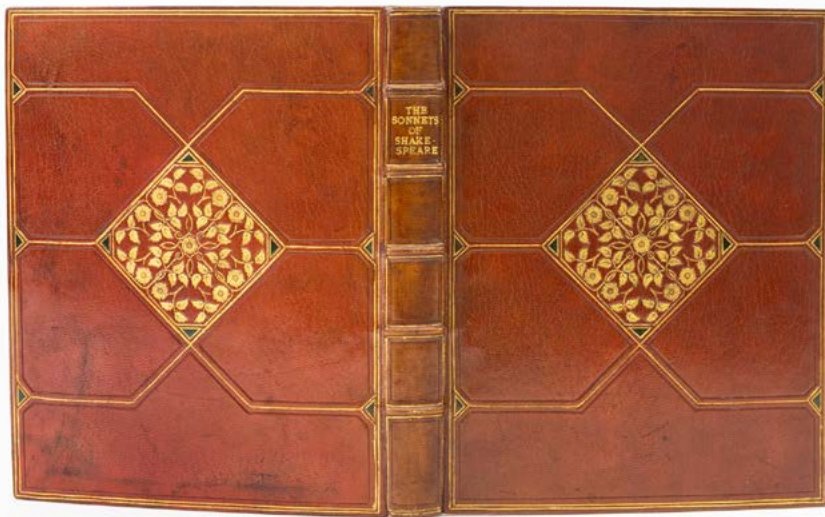
45 (BINDINGS - ANN THORNTON). (ANGLO-SAXON POETRY). ANGLO-SAXON ELEGIES. (London: Folio Press, 1988) 250 x 165 mm. (10 x 6 1/2"). 77 pp. Translated and introduced by Kevin Crossley-Holland. SINGULAR TAN CRUSHED MOROCCO, GILT, BY ANN THORNTON (her small gilt cipher at upper right corner of front pastedown), covers with delicately tooled abstract design, smooth spine with gilt titling, handmade paste-paper endleaves, leather hinges, handmade paper flyleaves, top edge gilt, other edges untrimmed. In a fine marbled paper clamshell box backed with orange raw silk, paper label on spine. With snake device on title page and eight full-page engravings by Hannah Firmin, all printed in sanguine. Text in modern English and Anglo-Saxon on facing pages. ♦ As new. \$2,900



Finely printed on luxurious paper, this is a pleasing combination of Old English literature with modern English arts and crafts: a collection of eight poems from the 10th century Exeter Book, with engravings by an award-winning illustrator and a covering by a Designer Bookbinder. Ann Thornton was elected a licentiate of Designer Bookbinders in 1992 and a Fellow in 1995. She prefers traditional methods and materials for her work, which is represented in the British Library, the Royal Library of Copenhagen, and many private collections. The elegies here are concerned with separation—from homeland, from a lover, from God—and the resulting feelings of longing. Thornton's design here echoes that theme, the gilt forms on the covers resembling a fence or stockade walling someone or something out. The illustrations are likewise full of barriers embodying those faced by the poems' protagonists, from turbulent seas to hostile soldiers to brambles and walls. Artist Hannah Firmin (b. 1956) is best known for designing the cover for Alexander McCall Smith's "No. 1 Ladies Detective Agency." She learned printmaking from her father, Peter Firmin, and also studied at Chelsea School of Art and the Royal College of Art. Translator Kevin Crossley-Holland (b. 1941) developed an interest in Anglo-Saxon literature while in college, and went on to translate three editions of "Beowulf." He has also produced children's versions of the Arthurian legends and of Norse and Celtic mythology. (ST17263-21)

46 (BINDINGS - WINIFRED TURNER). (BIRMINGHAM GUILD OF HANDICRAFT PRESS). SHAKESPEARE, WILLIAM. *THE SONNETS*. (Birmingham: Birmingham Guild of Handicraft Press, 1895) 222 x 178 mm. (8 3/4 x 7"). 2 p.l., cliv, [i] pp. ONE OF 500 COPIES (and 50 Large Paper Copies). Pleasing rich brown morocco in the Arts & Crafts style by Winifred Turner (signed by her and dated 1930 in a very neat calligraphic hand on front flyleaf), covers divided into geometric compartments by blind and gilt rules, at center a lozenge filled with entwined gilt roses, raised bands, spine compartments ruled in gilt and blind, linen pastedowns framed by gilt beading, top edge gilt. With woodcut white vine initials, some with extensions, 12 half borders, and two three-quarter borders, all by Ernest G. Treglown, engraved on wood by Charles Carr. Tomkinson, p. 186. ♦ Spine lightly sunned, a little soiling to lower cover (neither trivial nor serious), title page a bit foxed, other insignificant imperfections internally, but an excellent copy, the text clean, and the lustrous binding essentially unworn. \$2,500

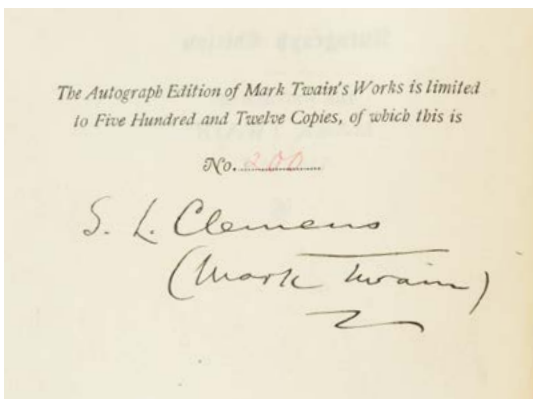
This is an appealing product of the Arts & Crafts movement, printed by an organization founded to provide craft classes for boys from the Birmingham slums, and bound by a woman who was clearly influenced by Cockerell and Cobden-Sanderson.



"Sonnets" is the second of four books Tomkinson mentions as products of the Press of the Birmingham Guild of Handicraft, which was founded in 1894 with the aim of improving commercial printing. Its manager and director, C. Napier Clavering, received guidance and advice from the eminent printer and typographer Emery Walker, who had been instrumental in the work of the Kelmscott, Ashendene, and Doves Presses. We were unable to find any further record in the marketplace of the bindings of Winifred Turner, which is a shame because the present piece of work is very pleasing, having been done with imagination and considerable care. (ST17263-33)

*An Extraordinarily Fine Copy of the Twain Autograph Edition,
In Unworn, Very Handsome Morocco, 12 of the Volumes Unopened*

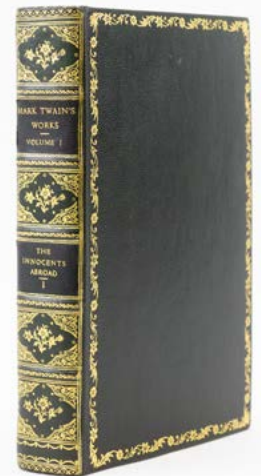
47 [CLEMENS, SAMUEL L.]. "MARK TWAIN," (Pseudonym). *THE WRITINGS OF MARK TWAIN*. (Hartford, Conn.: American Publishing Company, 1899-1900) 219 x 156 mm. (8 5/8 x 6 1/8"). **22 volumes** (three additional volumes were subsequently published: see below). No. 200 OF 512 COPIES OF THE AUTOGRAPH EDITION SIGNED BY THE AUTHOR. FINE RECENT GREEN MOROCCO, HANDSOMELY GILT, BY COURTLAND BENSON, covers with elegant floral border, raised bands, spines very ornately gilt with intricate scrolling fleuron cornerpieces and lovely large floral centerpiece, top edges gilt, other edges untrimmed, 12 volumes UNOPENED. With 118 etchings and photogravures, as called for, all with lettered tissue guards. Printed on paper watermarked "Clemens." With 19 additional autographs, including those of Brander Mathews and Charles Dudley Warner (see below), and those of various illustrators of the works. BAL 3456. ♦ Four volumes with a faint stain on a page or two each, but AN EXTRAORDINARILY HANDSOME SET IN VERY FINE CONDITION, the leaves remarkably clean, fresh, and bright, and most of the volumes obviously unread. \$25,000



This item offers the collector a rare opportunity to acquire all of the major Twain texts, the author's autograph, and an especially attractive set on the shelf, more than half of the volumes of which have never been opened. The quintessential American writer, Samuel L. Clemens (1835-1910), known better to the world as "Mark Twain," took what Day describes as "the authentic American idiom and 'just folks' American attitude" to produce

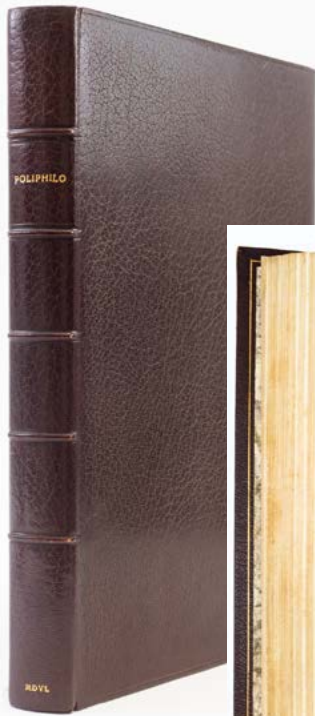


works of lasting literary significance which are also memorably amusing. Enormously popular and highly respected, he had the rare gift of writing novels that combine profound commentary on social ills with captivating story-telling and humor that ranged from touching to outrageous. Our set was sold only to subscribers by the American Publishing Company, and is complete in 22 volumes as originally issued (three later volumes, issued and sold separately in 1903 and 1907, are not included). The original bindings for this edition are very seldom seen. For various reasons (financial pressure, strong demand for leather at the time, shortcuts taken in the production process), bindings were issued that did not stand up well to time and use. As a consequence, most sets of this edition have either been rebound or are completely falling apart. A key attraction of this set is, of course, the double signature of Clemens and Twain, but our set also contains the signatures of Brander Mathews, who wrote the biographical essay, and Charles Dudley Warner, who co-wrote "The Gilded Age," as well as those of several illustrators of these works. All of Twain's best-loved novels are present, as well as a collection of essays, some of which appear here for the first time. The handsome period-style bindings here are the work of Courtland Benson, one of the two or three most outstanding bookbinders in North America, both in terms of his structural restoration and his retrospective bindings. (CJ12202)

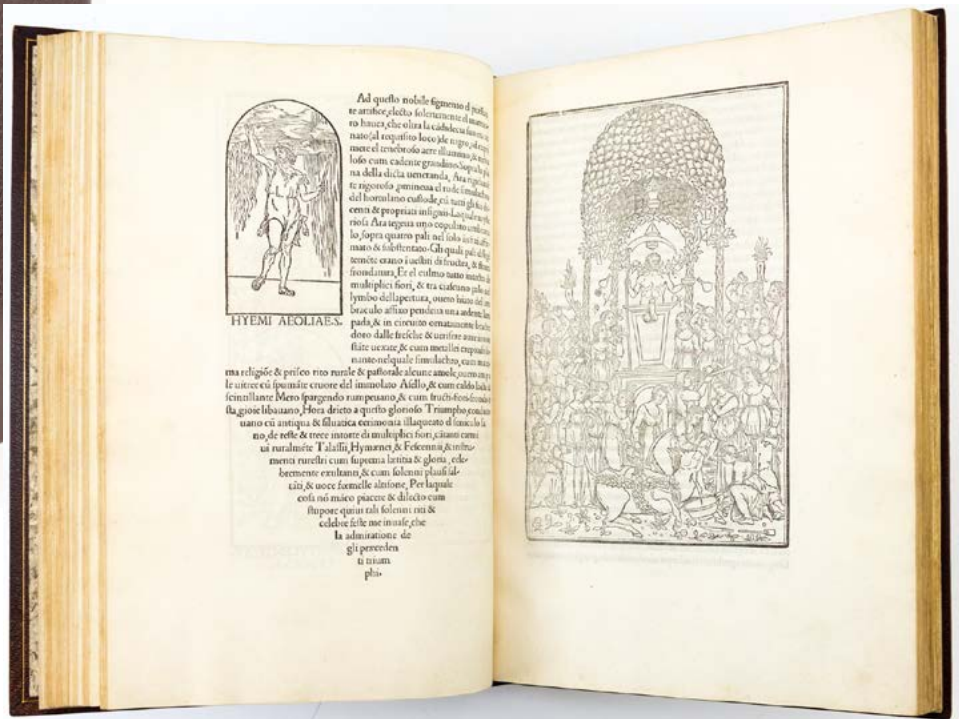


One of the Most Elegantly Illustrated Books Ever Printed, Featuring a Renaissance Dream-World that "Carries the Interdependence of Word and Picture into a New Dimension"

48 [COLONNA, FRANCESCO]. (ALDINE IMPRINTS). LA HYPNEROTOMACHIA DI POLIPHILLO, CIOÈ PUGNA D'AMORE IN SOGNO. DOU'EGLI MOSTRA, CHE TUTTE LE COSE HUMANE NON SONO ALTRO CHE SOGNO: ET DOVE NARRA MOLT'ALTRE COSE DEGNE DI COGNITIONE. (Venetia [Venice]: in casa de' Figliuoli di Aldo, 1545) 310 x 212 mm. (12 1/4 x 8 3/8"). [234] leaves. Second Printing. Modern dark brown crushed morocco, raised bands, gilt titling to spine, gilt-ruled turn-ins, leather hinges, marbled endpapers, top edge gilt. With Aldine device on title page and final page, and 170 WOODCUTS, nine of which are full-page (count includes tablets with typeset text within, as per Mortimer). Mortimer 131; Sander 2057; Essling 1199; Adams C-2414; Kallendorf 302; Renouard 133:14; EDIT16 CNCE 12823; USTC 823513. See also: John Harthan, "The History of the Illustrated Book" pp. 80-82; and Martin Lowry, "The World of Aldus Manutius," pp. 120-25. ♦ Title page with faint discoloration in two small marginal spots (to remove indications of ownership?), one leaf in last gathering a little browned, final three leaves (including colophon) with repair to fill small worm trail, occasional quite trivial spots to margins; in all other ways, A VERY FINE COPY—the text remarkably clean, fresh, and bright, the margins especially generous, and the binding unworn. \$90,000



A masterpiece of Renaissance book production, this is one of the most beautiful printed works ever created, being especially desirable for the refinement of its illustrations, extraordinary design, and thoughtful interaction of word and image. "Poliphilo's Strife of Love in a Dream," as it is often translated, is a complex allegorical romance that follows the love-sick Poliphilo as he pursues the object of his desire, Polia, through a dream world rich with architectural forms and antique splendors. Written in an unusual hybrid of Latin and



Italian, the text is usually credited to the Dominican monk Francesco Colonna (1443/4-1527) due to the presence of an acrostic, formed by the first letter of each of the 38 chapters, spelling out "POLIAM FRATER FRANCISCVS COLVMNA PERAMAVIT" ["Brother Francisco Colonna desperately loved Polia"]. Though connected to the monastery of San Giovanni e Paolo, Colonna apparently lived outside the monastery walls and was something of a miscreant. Martin Lowry describes him as "a more than usually vicious character, who had twice been called before the highest authorities of his Order and once expelled from Venice on so many charges that the senior members of his community had also been held under threat. . . . [He] accused several of his superiors of sodomy, then retracted and was himself accused and convicted of seducing a young girl." Although scholars disagree about the literary merits of Colonna's erotic tale, its story and dream-world setting provided the perfect stimulus for the artistic imagination. Often arcane and mysterious, the images include ruins, obelisks, temples, and other architectural delights, strange artifacts and bits of masonry bearing inscriptions, much Christian and pagan symbolism, and various ceremonies, rituals, and processions. The artist/engraver of this work is anonymous, though the quality



of the illustrations has led scholars to suggest major artists such as Andrea Mantegna, Gentile Bellini, and even Raphael as possible candidates. Recent scholarship now favors Venetian miniaturist Benedetto Bordone, based on the presence of a "b" on two of the illustrations. As Lowry notes, "the illustrator, whoever he was, produced a masterpiece which towers above any contemporary and carries the interdependence of word and picture into a new dimension. Arches, temples, vases, sculptures, inscriptions, [and] chariots were traced out as the writer had described them, not only with expertise but with a kind of zest which gave the completed whole both its brilliance and its danger." The 1499 original edition done by Aldus Manutius had been a financial disappointment (probably due to the expense of the book as well as the relatively small audience to whom it would have appealed), but the work enjoyed a renewed surge of popularity when the present 1545 reprint by Aldus' son Paulus appeared. The original wood blocks are reused in our second printing (with the exception of six that had to be recut due to damage, as per Mortimer). The earlier printing is now extravagantly expensive, and our second edition, while costly, provides a page-for-page reprint with a very much reduced price tag. (ST18158)

The First Important Series of Native American Portraits To Be Published in America

49 (COLOR PLATES - AMERICAN INDIANS).
LEWIS, JAMES OTTO. *THE ABORIGINAL PORTFOLIO.* (Philadelphia: Printed by Lehman & Duval, published by the author, 1835-36) 485 x 285 mm. (19 x 11 1/4"). [2] leaves of text (advertisements for the first and third series only), followed by plates. FIRST EDITION. Expertly bound to style in brown half morocco over contemporary marbled paper-covered boards, smooth spine divided into six compartments by double gilt fillets, lettered in gilt in the second compartment, blue paper upper wrappers to original parts number 1, 3, 4, 5, 6, 8 and 9 bound in (part 1 as a title at the front, others at the rear). WITH 72 HAND-COLORED LITHOGRAPHIC PLATES (out of 80, as usual) after Lewis, printed by Lehman & Duval. Without the extremely rare lithograph title. Howes L-315; Sabin 40812; Reese, "Stamped with a National Character" 23. See also: Benezit VIII, 955. ♦Boards with a scattering of shallow chips, a couple of the bound-in wrappers with expert repairs, a handful of plates with very light soiling or faint thumb smudges, but AN EXTRAORDINARILY FINE COPY THROUGHOUT. \$95,000

This is a remarkably fine copy of the first important series of Native American portraits to be published in the United States, predating both McKenney and Hall's "History of the Indian Tribes of North America," and Catlin's "North American Indian Portfolio." The plates mostly depict prominent chiefs and other notable tribal members in great detail, recording their style of dress, face paint, jewelry, weapons, and other accessories; below each likeness is the name of the sitter along with their rank and tribal affiliation, including the Sioux, Miami, Chippawa, Iowa, Shawnee, Potawatomi, Winnebago, and others. James Otto Lewis (1799-1858) completed most of the original sketches during trips he made with Michigan Governor Lewis Cass in 1825-27 to the Great Lakes area, where they attended the treaties of Prairie du Chien, Fort Wayne, Fond du Lac, and Green Bay. Though Lewis' artistic abilities are often cited as being less sophisticated than contemporaries Catlin or Charles Bird King, the illustrations here possess an earnest simplicity and communicate the realities an artist would have faced while working



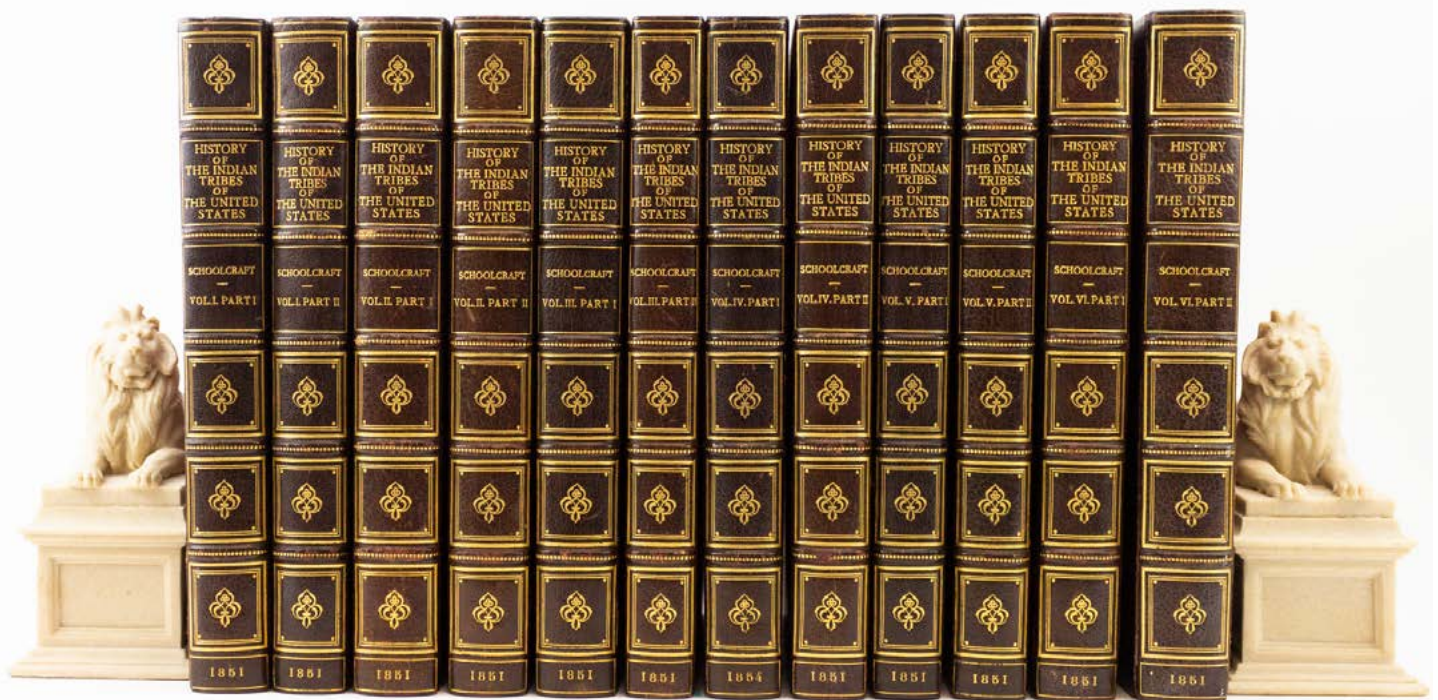


rapidly in the field, “far removed from the abodes of civilization” and with the “rude materials” he was able to bring with him. Originally issued in 10 parts with eight lithographs per part, Lewis’ publication struggled to keep subscribers toward the end of its run, making the final two parts, in Reese’s words, “famously rare as a result.” Only three complete sets containing all 80 plates, a lithographed title page (issued with the final part), and three advertisement leaves are known to have sold at auction, making complete copies next to impossible to obtain. Our copy, containing 72 plates and two of the three advertisement leaves, is very nearly complete, and, unlike most copies on the market, also contains seven of the 10 original front wrappers. And it is an exceptionally attractive copy, with vibrant colors and clean, bright, and fresh leaves throughout. (Lhi21027)

The Most Comprehensive 19th Century Account of the History and Contemporary Status of Native American Tribes

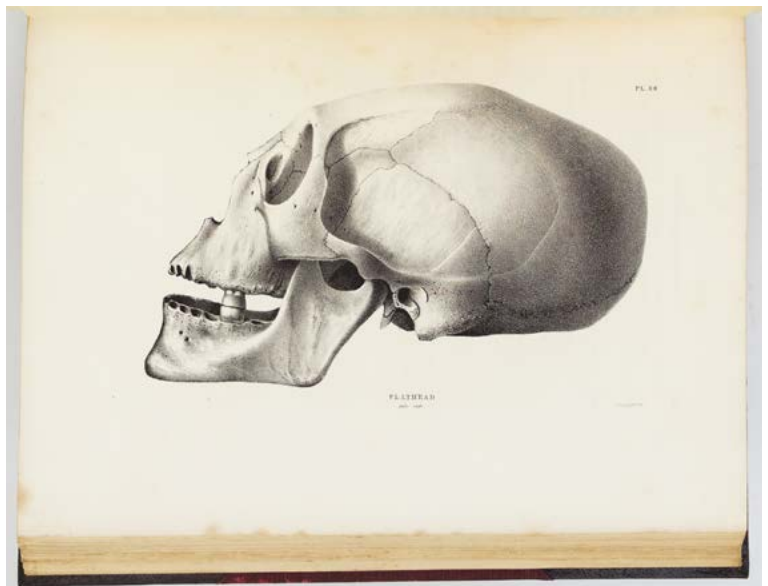
50 (COLOR PLATES - AMERICAN INDIANS). SCHOOLCRAFT, HENRY ROWE. EASTMAN, SETH, *Illustrator*. HISTORICAL AND STATISTICAL INFORMATION, RESPECTING THE HISTORY, CONDITIONS AND PROSPECTS OF THE INDIAN TRIBES OF THE UNITED STATES: COLLECTED AND PREPARED UNDER THE DIRECTION OF THE BUREAU OF INDIAN AFFAIRS. (Philadelphia: Lippincott, Grambo & Co. [vols. I-IV] or J. B. Lippincott & Co. [vols. V-VI], 1851, 1851, 1851, 1854, 1855, 1857) 325 x 248 mm. (12 3/4 x 9 3/4"). With half titles. **Six volumes bound in 12.** FIRST EDITIONS of all volumes. Handsome 20th century dark brown half morocco over crimson cloth by Riviere & Son (stamp-signed on verso on front free endpaper), raised bands, spines gilt in compartments with central fleuron, gilt titling, marbled endpapers, top edges gilt (very small and expert repairs to three joints). WITH SIX STEEL-ENGRAVED ADDITIONAL TITLES, one steel-engraved portrait of Schoolcraft, one folding letterpress table, and 329 ENGRAVED OR LITHOGRAPHED PLATES, PLANS, AND MAPS after Seth Eastman and others (including the “Map of Kansas River”), some tinted, many hand colored or chromolithographed. All with (apparently original) tissue guards. Sabin 77849; Howes S-183 “b”; Field, 1379; Bennett, p. 95; Servies 3691. ♦Four-inch thin crack to one joint of first volume and both joints of 12th volume, a half dozen cloth sides with minor evidence of silverfish activity, but the bindings otherwise quite attractive, their leather showing considerable luster. Minor foxing and offsetting here and there, especially to plate margins (but this never serious), other trivial imperfections, but in most ways a very fine set internally—quite clean, fresh, and as bright as its slightly off-white paper allows, with virtually no signs of use, the original tissue guards appearing almost entirely undisturbed. **\$25,000**

Handsomely bound and with all volumes present in the first edition, this is the most comprehensive 19th century account of the history and contemporary status of Native American tribes. As such, it is an essential work of American ethnography, its “vast mass of really valuable material,” in Field’s words, performing “a very important service for Indian





history in collecting and preserving an immense amount of historical data." Henry Schoolcraft (1793-1864) travelled west in 1820 as a mineralogist on the first American expedition exploring the Great Lakes region, and began life there as an Indian agent in Michigan two years later. His career as an ethnologist had its roots in his marriage to Jane Johnson, whose mother was Ojibwa. According to ANB, with the aid of his wife and her family, "Schoolcraft embarked on a pioneer study of Ojibwa language and oral literature. After publishing individual ethnological and literary papers, he presented the first collection of Indian myths and legends for American readers in a popular two-volume work, 'Algic Researches' (1839)," a source for Longfellow's "Song of Hiawatha." After a career as Superintendent of Indian Affairs for Michigan, Schoolcraft was appointed by the Secretary of War to "collect and digest such statistics and materials as may illustrate the history, present condition, and future prospects of the Indian tribes of the United States," in accordance with a May 1847 act of Congress. Schoolcraft sent government-sanctioned questionnaires to current and former employees of the Bureau of Indian Affairs, fellow ethnologists who had studied American Indian tribes, traders who had travelled and worked among the Indians, and "teachers and missionaries to the aborigines." And he edited and compiled the responses into this vast survey published over a six-year period. Howes says that the work collected and preserved "vocabularies of Indian languages, grammatical analyses, legends of various tribes, biographies of chiefs and warriors, narratives of captivities, histories of Indian wars, emigrations, and theories of their origin." In the introduction to the 1951 Index to this work produced by the Bureau of American Ethnology, director Matthew Stirling noted, "this opus will always remain a mine of source material. At the time of its compilation, aboriginal culture in the United States, although rapidly disintegrating, was still a living, vital reality." The text's value is much enhanced by the meticulous illustrations of Seth Eastman (1808-75), whose work as a topographical artist for the U.S. Army had instilled a sharp eye for detail and an ability to produce images of near-photographic quality. According to Field, "a very large number of beautiful steel engravings, representative of some phase of Indian life and customs, are contained in the work, but the most valuable of its illustrations are the drawings of weapons, domestic utensils, instruments of gaming and amusement, sorcery and medicine, objects of worship, their sculpture, paintings, and fortifications, pictograph



writing, dwellings, and every form of antiquities." Sets of this work are always available, but they are almost invariably beset by disfiguring foxing and disagreeable bindings. And it almost never appears bound in 12 (attractive) volumes, as here. (Lhi21091)

*A Rarely Seen Complete Set of these
Famous and Lovely Colored Plates of Pompeii*

51 (COLOR PLATES - ARCHITECTURE, ANCIENT ROMAN WORLD). (POMPEII). HÜBER, JAKOB-WILHELM. [VUES PITTORESQUES DES RUINES LES PLUS REMARQUABLES DE L'ANCIENNE VILLE DE POMPÉI]. (Zurich: by the author and Henry Fuessli and Comp., 1824-25) 445 x 325 mm. (17 1/2 x 12 3/4"). [26] leaves of descriptive text. **Lacking title page and dedication.** Commentary by art historian Johann Jacob Horner. FIRST EDITION. Modern tan half morocco over olive green buckram, raised bands, spine panels with gilt ornament, red morocco label. 24 FINE AQUATINT VIEWS COLORED BY A CONTEMPORARY HAND. Brunet III, 357. ♦Text pages variably foxed (from a little to very), but (somehow) THE LOVELY PLATES IN FINE, CLEAN CONDITION—fresh and bright with pleasing coloring, in an unworn, sympathetic binding. **\$15,000**

This is a rare complete colored set of Hüber's famed views of Pompeii, much sought-after by armchair travellers after excavations uncovered that urban time capsule in the late 18th century. The German-born Hüber (1787-1871) settled in Naples in his early 20s, studying landscape painting with Dutch émigré painter Jacob Philipp Hackert (1737-1807), who was known for his lush scenes, often featuring ruins. His arrival in the region coincided with the occupation of Naples by the French, who accelerated the excavations underway at Pompeii, which had been buried by the eruption of Vesuvius



LE TEMPLE D'ISIS.

in 79 A.D. The rapid burial of the city in volcanic ash had captured a moment in time, and the opportunity to see a well-preserved example of life in the ancient Roman Empire caught in medias res drew eager travellers on the Grand Tour of the Continent. Hüber's well-executed views often picture these tourists, and their contemporary dress contrasts sharply with the classical ruins. Lord Napier, in his "Notes on Modern Painting at Naples" (1855), credits Hüber for introducing the use of watercolors to the meticulously drawn landscapes then being produced. This innovation is displayed in the hand-colored plates here, which were also issued in uncolored state. Napier was correct to appreciate the value of adding colors, which increases both the drama



of the views and the pleasure of the viewer. Because the attractive sets with color were often broken up, complete volumes of the colored plates are rarely seen for sale: we could trace just three such copies sold at auction as listed in RBH and ABPC (the two best ones were the Feltrinelli copy, which sold for \$14,330 in 2001 and the Donaueschingen copy, fetching \$13,750 in 2014). Ours does not have the distinguished provenance attached to those copies, and it lacks two preliminary leaves, but the text is present, and, most important, the lovely colored plates are in fine condition. (ST17496-014)

*A Large Folio Representing "the Climax of the Confluence of Journalism and Lithography,"
With Immaculate Plates Comprising "the Very Best American Battle Scenes in Existence"*

52 (COLOR PLATES - BATTLE SCENES). NEBEL, CARL, Illustrator. KENDALL, GEORGE WILKINS. THE WAR BETWEEN THE UNITED STATES AND MEXICO ILLUSTRATED, EMBRACING PICTORIAL DRAWINGS OF ALL THE PRINCIPAL CONFLICTS, BY CARL NEBEL. . . . WITH A DESCRIPTION OF EACH BATTLE BY. . . . KENDALL. (New York & Philadelphia: [Plon Brothers of Paris for] D. Appleton & Co. and George S. Appleton, 1851) Text: 580 x 435 mm. (22 7/8 x 17 1/8"); Plates: 508 x 638 mm. (20 x 25 1/8") [size of mounts] and 387 x 527 mm. (15 1/4 x 20 3/4") [sheet size of plates]. iv, 52 pp. FIRST EDITION. Text bound to style in red cloth-backed contemporary oatmeal-colored thick paper wrappers, the upper cover with original gilt-lettered red moiré cloth label laid down; archivally matted plates unbound within a modern four-fold red cloth portfolio. Housed together in a fine modern red morocco-backed clamshell box, its "spine" with raised



bands and gilt lettering. With black & white lithographic map drawn on stone by Erhardt-Schieble and with 12 FINE HAND-COLORED LITHOGRAPHIC PLATES, HEIGHTENED WITH GUM ARABIC, by Bayot (11) or Bayot & Bichebois (1) after Nebel, printed in Paris by Lemerrier. Bennett, "American 19th Century Color Plate Books," p. 65; Sandweiss et al., "Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848," pp. 36-37; Howes K-76; Sabin 37362. ♦ Board of text volume lightly soiled, edges of text leaves slightly yellowed, but AN EXCEPTIONALLY FINE COPY, the text clean and fresh, THE BEAUTIFULLY COLORED PLATES IN IMMACULATE CONDITION. \$28,000

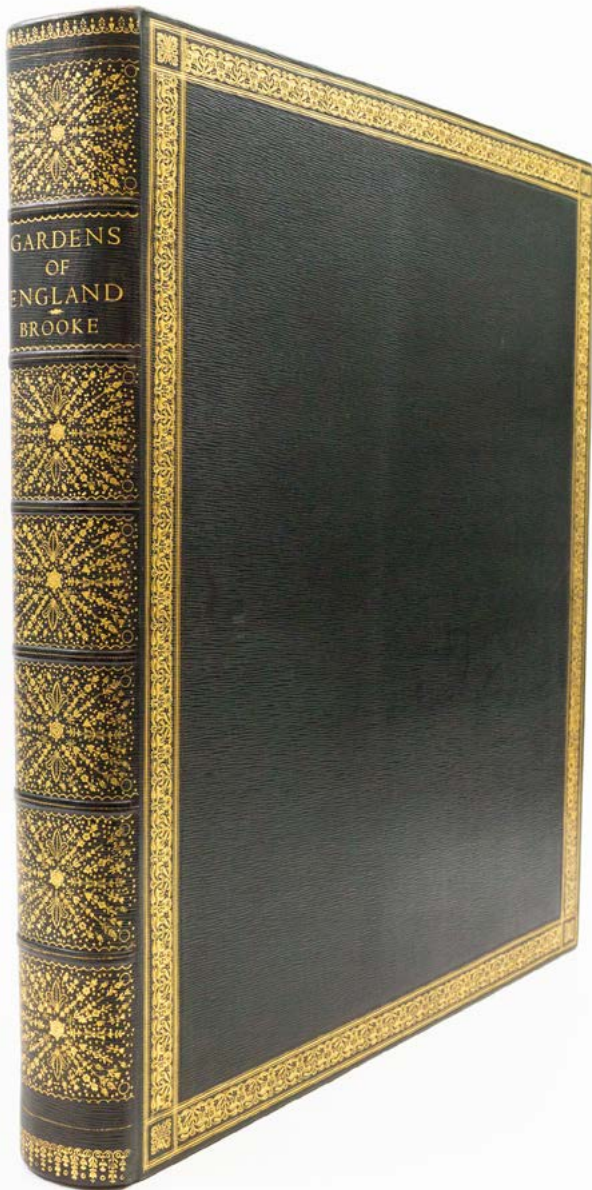
This is a landmark work of lithographic illustration: an account of the major battles of the Mexican-American War (1846-48) by a man considered the first modern war correspondent; it is highlighted by vivid color plates Bennett considers "the very best American battle scenes in existence." In the preface Kendall (1809-67) tells us the plates are almost all based on sketches "drawn on the spot by the artist. So far as regards the general configuration of the ground, fidelity of the landscape, and correctness of the works and buildings introduced, they may be strictly relied upon. . . . the greatest care has been taken to avoid inaccuracies." A co-founder of the "New Orleans Picayune," Kendall was already a well-known journalist when he began reporting on the war over Texas between the U.S. and Mexico. Firmly believing that Texas should join the Union, Kendall travelled with the U.S. troops led by Generals Zachary Taylor and Winfield Scott, sending dispatches to the "Picayune" with unprecedented speed. He was sufficiently involved in battles to capture a Mexican cavalry flag and to be wounded in the knee. "Eyewitness to War" considers this work "the climax of the confluence of journalism and lithography," declaring that the illustrations by Carl Nebel (1805-55) are "the eyewitness prints that must be compared against all others," and noting that Kendall's text was either a firsthand account or was based on "the official reports of the different commanders and their subordinates." Of the dozen large folio views that comprise the value of this work, the most famous is the triumphant scene showing Scott's entrance into Mexico City, with the U.S. flag flying over the National Palace. Kendall and artist Carl Nebel (1805-55) agreed that the latter's paintings should be drawn on stone, printed, and hand colored in Paris, where Nebel's renowned series of 50 lithographic plates, "Voyage pittoresque et archéologique dans la partie la plus intéressante du Mexique," had been produced. Both men travelled to France to watch over the project, undertaken by noted lithographer



Adolphe Jean-Baptiste Bayot (1810- 66) and printer Joseph-Rose Lemerrier (1803-87), head of a leading Parisian workshop known for pioneering work in color and photo lithography. The "Picayune" praised the final result in a (perhaps biased, but not inaccurate) July 1850 review: "We have never seen anything to equal the artistic skill, perfection of design, marvelous beauty of execution, delicacy of truth of coloring, and lifelike animation of figures. . . . They present the most exquisite specimens ever exhibited in this country of the art of colored lithography; and we think that great praise ought to be awarded to Mr. Kendall for having secured such brilliant and beautiful and costly illustrations for the faithful record of the victories of the American army." Bennett tells us the text and plates are usually found bound together in half leather, but the plates here are in their original unbound state, beautifully preserved in archival mats. (Lhi21093)

An Outstanding Deluxe Copy with Mounted Hand-Finished Plates Imitating Watercolors, Showing 19 Stately Homes and their Fine Gardens in Color for the First Time in a British Book

53 (COLOR PLATES - HORTICULTURE). BROOKE, EDWARD ADVENO. *THE GARDENS OF ENGLAND*. (London: T. McLean, 1857) 553 x 456 mm. (21 3/4 x 17 3/4"). Lithograph title and dedication, 32 unnumbered leaves (the last page of text for Alton Towers appearing on the verso of the first page of text of Teddesley-Hay). FIRST EDITION, Deluxe Issue. Expertly bound to style in dark green straight-grain morocco, gilt, the covers with decorative border in gilt and blind, raised bands, spine panels filled with large and elaborate fleurons made up from massed small tools radiating from a central rose. With 16 uncolored lithographic vignettes on mounted India paper, and 26 VERY FINE LITHOGRAPHIC PLATES (including the title page), as called for, ALL FINISHED BY HAND, and all except the title page mounted in imitation of watercolors on their original card mounts with an ink-ruled border and handwritten title in a fine calligraphic hand; extra-illustrated with a plate by Brooke of an Italian garden, similarly mounted. Abbey Scenery 392; Mass. Hort. Soc., p. 39. See also: *Gardener's Chronicle* 23 February 1856, p. 119 ("Mr. McLean has issued a prospectus of an illustrated work to be called 'The Gardens of England' . . . The plates will be executed in lithotint in folio; some being finished by hand, and sold at twice the price of the ordinary prints. . . ."); Elliott, "The Cultural Heritage Collections from the RHS Lindley Library" in *Occasional Papers from the RHS Lindley Library*, vol. I (Dec. 2009), p. 53. ♦ Occasional minor thumbing to margins, mounts just slightly toned at outer edges, but A CHOICE COPY, the binding lustrous and unworn, and the color plates very fresh and beautifully colored. \$50,000



This is an outstanding copy of the first British book on landscape gardening to feature plates printed in color; ours is the uncommon deluxe edition with hand-finished plates mounted in imitation of watercolors. The chromolithographs are based on Brooke's watercolors, painted from life over a period of years. The publisher's preface notes, "The preparation of the original drawings required that the artist should be upon the spot wherever it was desirable to proceed—and this not for a mere casual visit or a hurried sketch, but for the purpose of patient and careful labour. Thus, Mr. Brooke has spent several summers in undivided attention to the views contained in this volume. Not satisfied with first or second studies, he has made repeated visits to each locality, and is enabled, therefore, to offer drawings which are correct and faithful in all their details." As Elliott notes, while the 18th century saw "the gradual increase in the number of books specialising in the depiction of famous gardens," it was not until "Gardens of England" that "the portrayal of gardens was augmented by colour printing." Dr. David



Marsh of the UK Gardens Trust declares that the plates here “show an innate sense of place, coupled with a romantic, even theatrical streak. It’s no wonder they’re regarded as some of, if not the, best evocations of the spirit of great Victorian gardens.” In the preface, the publishers rightly claim that the present work is “pre-eminent for scenic effect, magnificent decoration, and scientific achievement.” Marsh notes that “Brooke was recording trendsetting gardens that influenced fashion for the next 50 years. . . . [The book’s] pictures are clear, precise and very carefully delineated in a way which was to go out of fashion probably within 30 years.” And this volume is not just a lovely garden book; it is an important documentation of the extravagant private homes with acres of meticulously tended gardens that would go the way of the dinosaur after the Great War. Here, in all their glory, we see the perennial borders, terraces, parks, and fountains of 19 stately homes, among them Castle Howard, Wilton House, Bowood House, Alton Towers, Holkham House, and Humphrey Repton’s masterpiece, Woburn Abbey. Trentham Hall, home of the Duchess of Sutherland (to whom the work is dedicated), is the star of the show, the gardens designed by Capability Brown, with additions

by Charles Barry, featured here in five color plates and one black & white lithograph. As Penelope Hobhouse said in “Painted Gardens,” for Brooke “style is everything.” Little is known of Brooke (1821-1910), except that he painted primarily landscapes, and exhibited his work at galleries, including at the Royal Academy, between 1844-64. This is his only illustrated book. The additional plate of an Italian garden at the end of our volume, not called-for or mentioned in the bibliographies, suggests that perhaps another work—of Italian or Continental



gardens, perhaps—was considered but never came to fruition. Copies of this work occasionally appear at auction, but, since it is a book that would encourage avid readership, it almost always appears badly used or incomplete. And virtually never in our deluxe format. It would be extremely difficult to find as satisfying a copy as the present one. (Lhi21107)

*The Rarely Seen and Very Special Hand-Colored Version of a Work that
Had an Immeasurable Effect on the Public Awareness of Pre-Hispanic America*

54 (COLOR PLATES - TRAVEL AND VIEWS, CENTRAL AMERICA). CATHERWOOD, FREDERICK. VIEWS OF ANCIENT MONUMENTS IN CENTRAL AMERICA, CHIAPAS, AND YUCATAN. (London: F. Catherwood, 1844) 552 x 444 mm. (21 3/4 x 17 1/2"). 1 p.l. (dedication), 24 pp. FIRST EDITION, LIMITED TO 300 COPIES, THIS COPY ONE OF A SMALL NUMBER OF THE DELUXE ISSUE ON CARD WITH THE PLATES HAND COLORED. Text in nice cloth-backed plain cream paper wrappers, plates unbound as issued in (the original?) half calf over purple cloth portfolio, cloth ties (the portfolio slightly spotted and chafed). Housed in an especially fine recent red morocco-backed cloth box, spine very elaborately tooled in gilt. With map printed in red and black bound in with the text, chromolithographed title by Owen Jones printed in red, blue, and gold on original card mount within a ruled border, and 26 FINE HAND-COLORED LITHOGRAPHIC TRAVEL PLATES AFTER CATHERWOOD mounted on 25 original card mounts (some of these with very expert repairs just at one edge). Palau 50290; Sabin 11520; Tooley 133 (giving a list of the plates). Not in Abbey. ♦Edges of card mounts with a hint of soiling, a little faint browning, and minor blistering and creasing, otherwise a fine copy of a work very difficult to find in pleasing condition, the fascinating plates—where the value resides—with remarkably fresh and skillfully applied color. **\$95,000**

This is an exceedingly rare complete hand-colored issue of Catherwood's illustrations of Pre-Columbian monuments, a work that had an immeasurable effect on the public awareness of pre-Hispanic America. Trained as an architect, Catherwood (1799–1854) became intrigued with archaeology after encountering Piranesi's sketches of Roman ruins. He travelled to Rome to study the art and architecture of the ancient empire, and began making his own sketches of monuments, first in Rome and Sicily, and later in Egypt and the Middle East. After returning to London, Catherwood met American traveller John Lloyd Stephens (1805–52), who shared Catherwood's enthusiasm for these relics of ancient civilization. Stephens persuaded Catherwood—who now had a family to support and



few job prospects in England—to come to the United States. After establishing a successful architectural practice in New York, Catherwood began planning travels with Stephens to see what ruins they could find in the Americas. According to DNB, “Rumours of cities lost in the Central American jungles had circulated since the 1820s, when the Spanish colonies won their independence and non-Hispanic European travellers visited the region in increasing numbers. A few tantalizing but incomplete accounts had been published. In September 1839 Catherwood signed a contract with Stephens to illustrate the ruins, with Stephens supplying the written narrative.” The men spent 1839-41 exploring the region and produced the very well-received “Incidents of Travel in Central America, Chiapas, and Yucatan” in 1841 and “Incidents of Travel in Yucatan” in 1843. The present work was issued by Catherwood the following year. Among the sites depicted here are Copan, Palenque, Uxmal, Las Monjas, Chichen Itza, and Tulum. Catherwood engaged some of the best lithographers in London to transfer his work to stone—Andrew Picken, Henry Warren, William Parrott, John C. Bourne, Thomas Shotter

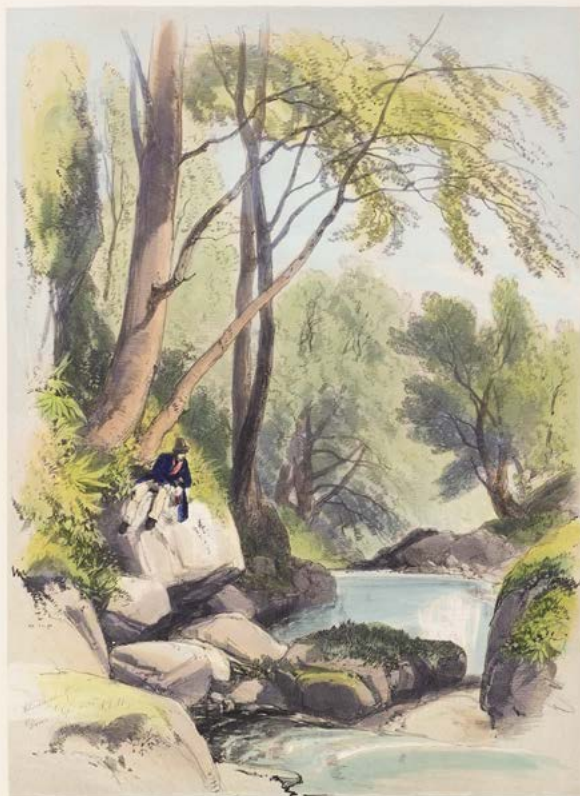


Boys, and George Belton Moore—and reportedly colored the plates for the present deluxe issue with his own hand. These images had impact beyond the usual travel illustrations of faraway countries; they provided proof of ancient civilizations inhabiting the Americas long before Europeans arrived. DNB proclaims that Catherwood’s “depictions of Mayan ruins have introduced generations of readers to the culture, first through printed sources and now through the internet, where they circulate more widely than ever. By capturing in these images the magnificence of a bygone world, and by arguing that the monuments were indigenous, contrary to the received opinion of the day, he revitalized Central American archaeology and can be credited, along with Stephens, with having launched it as a field of inquiry.” The plates here are impressive enough in their uncolored state, but the fine hand coloring makes for a whole new and compelling book, with a remarkable level of power in the illustrations. Copies of this work with the colored plates and their text are rarely seen at auction; the last complete copy sold at Christie’s in 2006 for \$120,000 all in (despite chipping and dust-soiling to the plates). (Lhi21095)

*Distinguished as the First of the Tinted Lithographic View Books,
With Landscapes Featuring both Subtle and Dramatic Colors*

55 (COLOR PLATES - TRAVEL AND VIEWS, EUROPEAN). HARDING, JAMES DUFFIELD. SKETCHES AT HOME AND ABROAD. (London: Printed by C. Hullmandel for Charles Tilt, 1836) 560 x 370 mm. (22 1/8 x 14 5/8"). [1] leaf, followed by plates. Lacking dedication leaf, as often. FIRST EDITION. Publisher's original flower-patterned muslin sides sympathetically rebaked and re-cornered with dark brown calf, raised bands flanked by multiple plain and decorative gilt rules, spine panels with large blind-stamped fleuron, new endpapers (small area of the cloth very carefully renewed). With color lithographed title page featuring seven vignettes and 50 FINE COLOR LITHOGRAPHIC PLATES, 45 of them full-page, three plates with two images, and two plates with four. Abbey, "Travel" 29; Cremonini 126; RIBA 1465. ♦ Cloth boards slightly faded and rubbed, but the expertly restored binding otherwise unworn and quite attractive; one tiny marginal stain, one plate very slightly puckered (apparently during the printing process), other trivial imperfections, but A VIRTUALLY PERFECT COPY INTERNALLY, the lovely plates entirely bright and immaculate. \$15,000

According to Abbey this is "a landmark in the history of lithography in that it may be said to initiate the series of tinted lithographic views, which, in books and in portfolios, were to dominate the market for many years." Harding



and lithographer Charles Hullmandel achieved a breakthrough in the effort to "imitate the effect of original drawings on tinted paper, heightened by Chinese white. . . . to get a more subtle gradation of tone, and . . . to draw and preserve in the printing the fine-grained tones, especially the lighter ones." The coloring here is both subtle and dramatic, with the whites being unusually prominent. This is much in evidence in the most memorable of the plates, "Shipwreck / a Study on the Coast of Sussex," in which the explosion of white foam created by the waves hitting the rocks demonstrates the great peril

facing the ship. Throughout the wide variety of scenes, which include Medieval German towns, Italian fishing villages, lovely pastoral scenes, and breathtaking waterfalls, the technique achieved with the white accents adds much to the aesthetic value. A landscape painter and lithographer, Harding (1797-1863) received a diamond ring from King Louis Philippe of France, to whom this work was dedicated, and was awarded two gold medals by the French Académie des Beaux-Arts for lithographic drawings. Hullmandel (1789-1850) patented the process of lithotint in 1840, and, according to DNB, "Most of the major improvements made to lithography in Britain in the 1820s and 1830s can be attributed to [him]." (Lhi21014)

A Vast Volume with Sometimes Just as Vast (and Beautiful) Scenes of Italian Ruins

56 (COLOR PLATES - TRAVEL AND VIEWS, GREECE). 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 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)

On the Road to Constantinople in 1784: an Immense and Arresting Work With Memorable Engraved Views of Syria, Lebanon, Egypt, and Cyprus

57 (COLOR PLATES - TRAVEL AND VIEWS, MIDDLE EAST). **CASSAS, LOUIS FRANÇOIS.** VOYAGE PITTORESQUE DE LA SYRIE, DE LA PHÉNICIE, DE LA PALESTINE ET DE LA BASSE EGYPTÉ. (Paris: 1799) 670 x 490 mm. (26 1/4 x 19 1/4"). Three volumes bound in two. **FIRST EDITION.** Attractive modern green quarter morocco over green patterned paste-paper boards, flat spine panels ruled and decorated in gilt and blind, gilt titling and (incorrect) date "1795." **WITH 180 FINE ENGRAVED PLATES** after Cassas, 17 of them double-page and 17 scenes with modern coloring (three of the double-page plates being colored). Cohen-de Ricci 204-05; Brunet I, 1616; Blackmer 295. ♦First engraving in volume I somewhat wrinkled, most of the plates with at least a hint of foxing in the (extremely generous) margins, perhaps a third of the plates in volume II with more noticeable blotchy foxing (but still well away from the images), other quite minor defects, but, in all, a very appealing copy of a book almost always



disfigured by browning and foxing—the bindings with only the most trivial imperfections, the engravings fresh and bright, and the coloring quite attractive. \$45,000

At 670 mm. tall, this is an immense and arresting work with memorable engravings that record the author's travels with Comte de Choiseul-Gouffier, French ambassador to the Ottoman Empire, on his mission to Constantinople in 1784. At the ambassador's request, Cassas spent three years in the Levant, visiting and drawing the Archipelago, Syria, and Egypt. Some of the illustrations produced during this tour were used in Choiseul-Gouffier's own "Voyage Pittoresque de la Grèce," but the remarkable views of Syria, Lebanon, Egypt and Cyprus were reserved for the present work. Here we see everything from ancient monuments like the Pyramids and Sphinx to contemporary cities and their inhabitants. This "Voyage" was originally issued in 30 livraisons, with text (not present here—or in most copies) accompanying only the first seven parts.





This is no cause for regret as words would be superfluous to Cassas' vivid pictures, which capture the magic and mystique of the region so well. The number of plates in this work varies from copy to copy; the Blackmer copy had 178 plates, and several copies in auction records had 179. Atabey notes, "the number of plates varies, but around 180 [the number in his copy] is standard." Cassas (1756-1827) had eclectic artistic training, studying with both Neoclassical and Rococo masters before completing his education in Italy. From there, he toured the Adriatic, producing the landscapes for his breakthrough work, "Voyage pittoresque et historique de l'Istrie et de la Dalmatie" (1802). When he returned from his travels to settle in France in 1792, Cassas became the drawing master and later General Inspector at the famed Gobelins Tapestry Manufactory. He fled the French Revolution to take refuge at the imperial court of Russia, where he served as director of the Academy of Arts and Libraries, then ended his days in France, and was awarded the Legion of Honor by the king in 1821. This work is not common, and it is almost never seen even partly colored, as here. Our copy is also distinguished by its unusual size: at 670 mm., it is nearly 250 mm. taller than the Atabey copy; other copies at auction and in OCLC range from 520-555 mm. in height. The plates here have margins of about 110 mm., a figure that accounts for such a size difference and suggests that the plates here are on sheets that were trimmed very sparingly, if at all. As most mishaps befall the margins of plates, the huge margins have played a key role in keeping the engravings themselves in beautiful condition. (Lhi21066)

58 (COLOR PLATES - TRAVEL AND VIEWS, RHINE, MEUSE, MOSELLE RIVERS). STANFIELD, CLARKSON. SKETCHES ON THE MOSELLE, THE RHINE, AND THE MEUSE. (London: Hodgson & Clark, 1838) 560 x 380 mm. (22 x 15"). 1 p.l. (lithograph dedication and table of contents), [1] leaf (ads). FIRST EDITION. Apparently unrestored publisher's red quarter morocco over pink watered silk boards, flat spine, gilt titling on front cover and spine, marbled endpapers. WITH 30 VERY FINE SCENIC COLOR LITHOGRAPHS (lithograph title and 29 views on 25 plates) by T. S. Boys, W. Gauci, A. Picken, and L. Haghe, all with original thick tissue guards. Abbey Travel 32; Hardie, "English Coloured Books," p. 247. ♦Covers a little soiled and with minor evidence of insect activity, corners rather bumped, but the original binding without major problems and still surprisingly solid for such a large picture book. Faint stains to free endpapers, a few additional trivial defects, but VERY FINE INTERNALLY, THE PLATES ESPECIALLY CLEAN AND FRESH, WITH CONSISTENTLY BRIGHT COLORING. \$7,500



Composed of idyllic renderings of views along the great Belgian and German rivers noted in the title, the picturesque illustrations in this book are the work of Clarkson Frederick Stanfield (1793-1867), a self-taught artist and close friend of Charles Dickens who began his career as a scenic painter for dramatic productions.

In addition to the dramatic landscapes, castles, and ruins depicted here, the artist also paints a picture of daily life in the region by illustrating in great detail the activities of peasants, laborers, and other common folk who lived and worked in the area. Indeed, the stories suggested by the characters' interactions—for example, a group of women taking a break from their labors to gossip, two lovers stealing a quiet moment on a hillside, a solitary old woman selling her meager supply of fresh vegetables on the road—are as enchanting as the landscapes themselves. The theatrical qualities of these plates are perhaps no surprise, given the artist's background in stagecraft. Stanfield worked his way up from volunteering for amateur theater productions to a paid position at Drury Lane in London's fashionable Covent Garden district. During his 12-year tenure with that theater, as DNB tells us, "he achieved a legendary reputation as a creator of romantic landscape scenery. . . . Stanfield's work especially 'taught pit and gallery to admire landscape art and the boxes to become connoisseurs,' according to his friend W. M. Thackeray." Even after Stanfield left Drury Lane to focus on his paintings and published works, the artist continued to paint scenery for Dickens, and even supplied illustrations for some of his

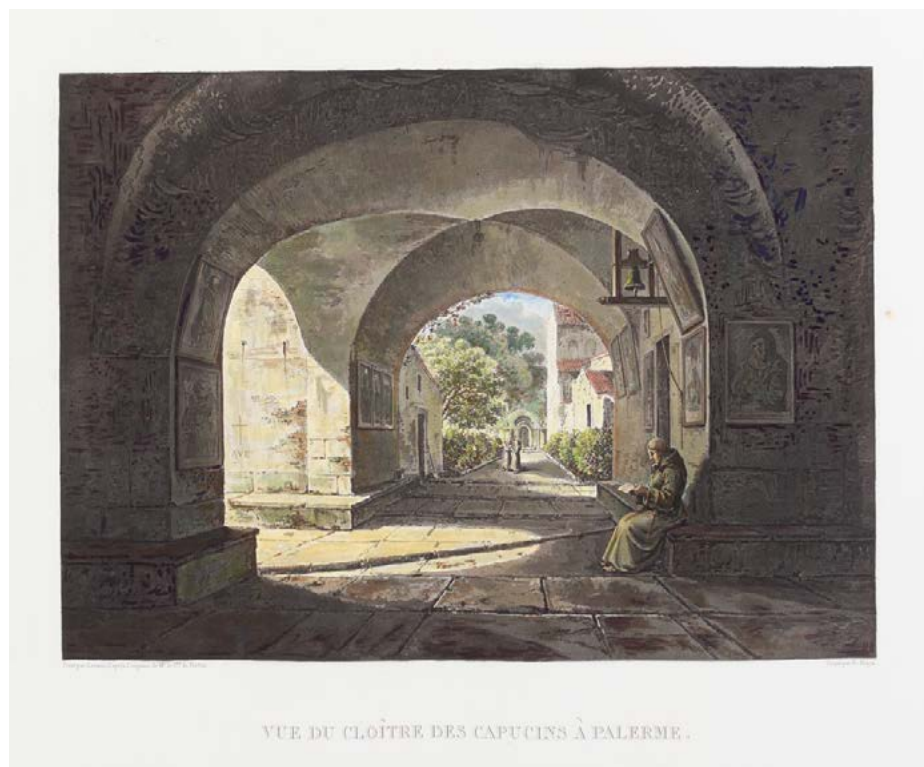


works of fiction, including the "Christmas Books." DNB notes that upon Stanfield's death, Dickens wrote "a moving editorial tribute . . . [which] described him as 'the soul of frankness, generosity and simplicity. The most genial, the most affectionate . . . and the most lovable of men.'" Intact copies of the present work are quite scarce in the marketplace. (Lhi21076)

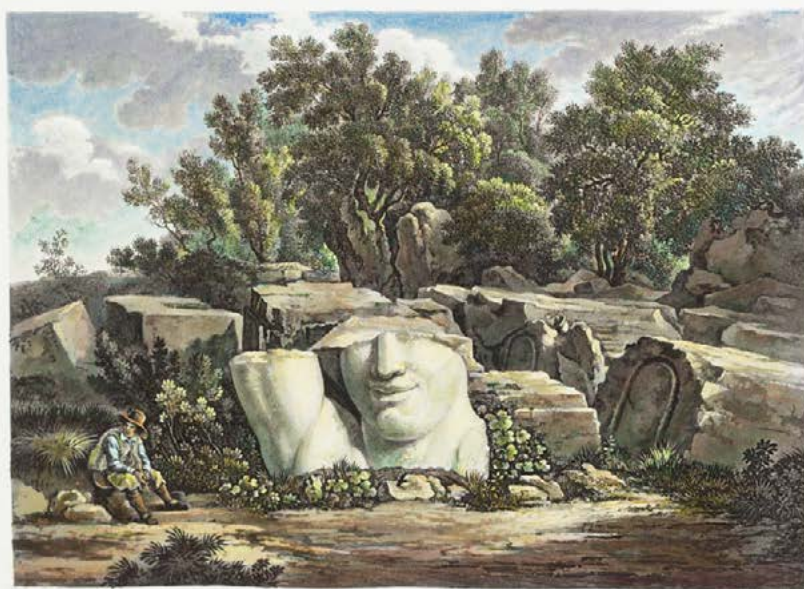
One of the Most Beautiful Color Plate Books of Italian Scenes Ever Printed

59 (COLOR PLATES - TRAVEL AND VIEWS, SICILY). GIGAULT DE LA SALLE, ACHILLE ÉTIENNE. VOYAGE PITTORESQUE EN SICILE. (Paris: P. Didot, l'ainé [second volume Jules Didot l'ainé], 1822-26) 641 x 495 mm. (25 1/4 x 19 1/2"). Lacking the dedication leaf and subscriber list present in the Abbey copy. **Two volumes.** Edited by Jean Frédéric d'Ostervald. FIRST EDITION. Contemporary red straight-grain morocco, textured paper boards, gilt titling on spine, edges untrimmed. One map (as called for, though the Abbey copy has two), and 92

ACCOMPLISHED AND BEAUTIFULLY HAND-COLORED AQUATINT PLATES OF SICILIAN VIEWS. Abbey, "Travel" 262; Graesse VI, 400; Brunet V, 1379. ♦Moderate rubbing to joints and elsewhere, covers with some scars, other minor problems externally, but the original bindings entirely solid—and surprisingly so for such an immense book with so many fabulous pictures to look at. Preliminary leaves and text lightly to substantially foxed, a half dozen plates with faint overall browning, one tissue guard missing, the margins of perhaps half the engravings with foxing (usually light, though noticeable in three or four cases in the second volume), but still a very pleasing copy of a beautifully illustrated book, the marginal foxing seldom distracting, and the engraved images themselves clear and clean, afflicted by neither foxing nor the dreaded offsetting from the text. **\$45,000**



This is an extraordinarily rare copy of one of the most beautiful color plate travel books having to do with Italy. The large and luminous views of Sicily in our two volumes capture the magic of the island as experienced by the traveller of the early 19th century. Sicily's well-preserved Greek temples are, of course, featured, but port scenes, Medieval churches, picturesque villages, and the interior of Etna's crater are also depicted, all in exquisite color. The engravings, each accompanied by letter press explanations, are of great interest and beauty, and all but one of them are full-blooded tableaux, rather than plans or assemblages of small images. The size of the engraved surface varies on the page, as does the distance of the subject from the viewer: we are treated to everything from wide panoramic views to confining inner spaces. While the colors cannot be called pastel, they are far from garish, with lovely grays typically giving a softness to a scene that often employs subtle shades of yellow, blue, and green. The plates are memorable for their use of light and shadow to give a convincing feeling of three-dimensionality amidst luminous skies, darkened interiors, and a number of other variably lit settings. The book was originally published in 24 parts, and includes an historical précis by Gigault de La Salle giving an overview of events from antiquity to his own time. Abbey calls the work "the most ambitious of the coloured aquatint books edited by J. F. d'Ostervald," who produced a number of works on the picturesque, including two famous oversized editions focusing on regions in France. The book has always commanded a premium price: the unbound sheets were sold at the time of publication for the whopping sum of £34. In his note to the reader, Ostervald tells of his search among the portfolios of the artists of Switzerland, Germany, and England for the perfect materials for this collection. The plates cite the names of the artist and engraver, and Abbey notes that "English artists or engravers were responsible for nearly half" of the plates. Among these was Richard Parkes Bonington (1802-28),



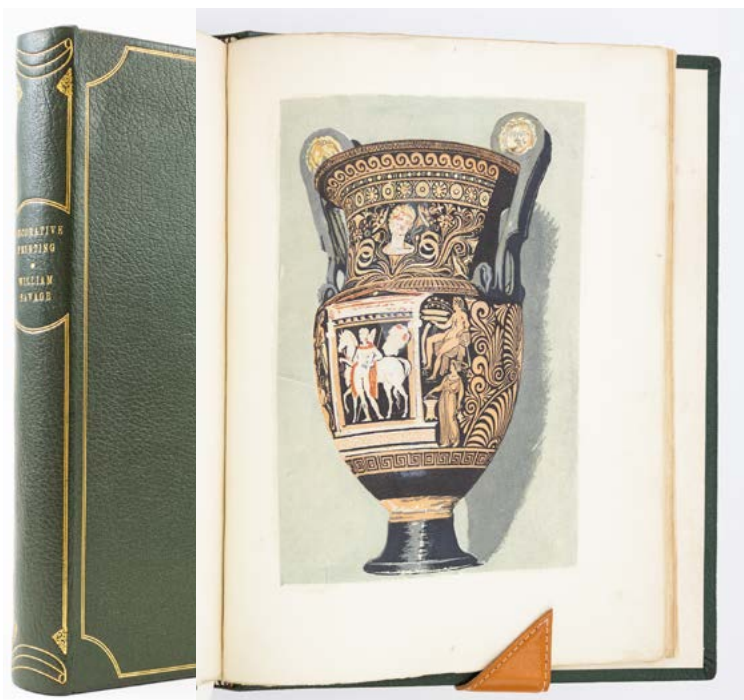
TÊTE D'UN DES GÉANTS DU TEMPLE DE JUPITER OLYMPIEN, À AGRIGENTE.

the tragically short-lived painter whose romantic works were greatly admired by Delacroix. Abbey estimates that about 500 copies of the book were produced, and comments that the book is "certainly rare, in this country at all events, only three copies being reported at auction in the last fifty years." The rarity of the book has, not surprisingly, increased since Abbey's remark: complete copies with colored plates are still hard to find. (CJW0802)

A Landmark in the History of Color Printing and a Precursor to Chromolithography

60 (COLOR PRINTING - EARLY). SAVAGE, WILLIAM. PRACTICAL HINTS ON DECORATIVE PRINTING, WITH ILLUSTRATIONS ENGRAVED ON WOOD, AND PRINTED IN COLOURS. (London: Published for the Proprietor by Longman, Hurst, Rees, Orme, and Brown, 1822 [1823]) 288 x 220 mm. (11 3/8 x 8 5/8"). 3 p.l., vi, [2], 100, [8], [103]-118 pp., [2] leaves. FIRST EDITION, ONE OF 227 COPIES. Pleasing 20th century rich green

crushed morocco, gilt-framed covers and smooth spine, gilt lettering to spine, edges untrimmed. In a burgundy calf-backed clamshell box (meant for this book, but for some reason substantially larger), green morocco title label on spine. WITH 60 ENGRAVED ILLUSTRATIONS, as called for in Abbey, 48 PRINTED IN COLORS, including decorative title page, dedication with Earl Spencer's coat of arms, six plates with a total of 18 color ink specimens, two type specimen plates, four engravings of printing presses (Columbian Press in two states, one before letters), nine defaced plates printed recto-verso, and six headpieces, three color printed, 28 engraved plates printed in colors: five in a single block, six in two to four blocks, 14 in five to nine blocks, and three full-color in 13, 14, and 29 blocks, respectively, as called for in the contents and in Abbey. Front pastedown with the bookplate of the Robin Collection. Abbey Life 233; Ray, "England" 99. ♦Occasional mild thumbing, otherwise nothing but the most trivial imperfections—quite a fine copy,



internally clean and fresh, with pleasing colors, in a very appealing unworn binding. **\$15,000**

This virtuoso production was, in Ray's opinion, "Savage's magnum opus. . . both a highly idiosyncratic volume and a notable landmark in the history of color printing from wood."

Printer and engraver William Savage (1770-1843) was, in Ruari McLean's words, "the first true colour printer of the nineteenth century in England." One of his great innovations, which made possible color printing as seen here, was a new formulation of ink. DNB reports, "Printing ink in England at that time was of a very poor quality and Savage, by various experiments, made a printing ink without any oil in its composition. This made it more serviceable for artistic work and easier to manufacture." Savage's inks transferred so cleanly from the engraved wooden block to the paper that the blocks did not have to be wiped between impressions—speeding up the

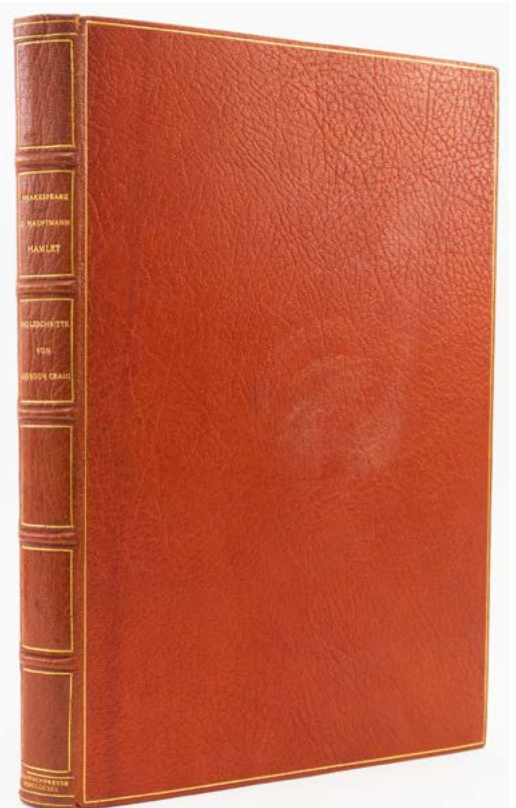
process considerably, especially when (as here) one image could require up to 29 colored blocks. The oil-free inks were also less inclined to smear or to bleed through the paper. While Savage's elaborate methods were not economically viable for mass printing of color-illustrated works, his improvements to printing ink and his use of multiple blocks paved the way for the use of chromolithography. The engravings in this work are rare, because the work was strictly limited and because Savage, despite some protests, fulfilled his promise to subscribers that all the blocks would be destroyed. While the plate count in the work can vary from copy to copy, the present item collates as indicated by the table of contents and includes Clymer's Columbian Press plate in two states, as called for by Abbey. This work appears on the market from time to time, but seldom in the kind of agreeable condition seen here. (ST17561)



*"One of the Major Achievements of Private Press Printing,"
Specially Bound and with Two Vellum Leaves with Woodcuts Laid in*

61 (CRANACH PRESS). SHAKESPEARE, WILLIAM. DIE TRAGISCHE GESCHICHTE VON HAMLET PRINZEN VON DAENMARKIN DEUTSCHER SPRACHE. (Weimar: Cranach Press, 1928 (copyright 1929)) 365x242 mm. (14 1/4 x 9 1/2") 202 pp., [1] leaf. Translated by Gerhart Hauptmann. No. 8 OF 230 COPIES ON HANDMADE PAPER, of a total edition of 255. FINE ORIGINAL BURNT ORANGE MOROCCO by O. Dorfner of Weimar (signed on rear turn-in), covers with single gilt-ruled border, raised bands, spine compartments ruled in gilt, gilt spine titling, turn-ins ruled in gilt, top edge gilt, other edges untrimmed. In a fine matching morocco-lipped slipcase lined with fleece. Illustrated throughout with woodcuts in the text by Edward Gordon Craig; this copy WITH TWO FULL-SIZE VELLUM LEAVES CONTAINING PRINTED WOODCUTS AND SIGNED BY CRAIG laid in. Printed in red and black. With the Hamlet stories from Saxo Grammaticus and Belleforest in Latin and French in margins surrounding the text. With Prospectus laid in at front. Schröder, p. 9; Franklin, p. 164; Ransom, p. 253; "A Century for the Century" 21 (English version). ♦Spine gently and evenly sunned to a less reddish brown, traces of white residue from leather preservative to front board, but AN ESPECIALLY FINE COPY, the binding unworn, and IMMACULATE INTERNALLY. **\$27,500**

A deservedly famous combination of visual daring, printing artistry, and textual scholarship, this is one of the major achievements of private press printing. Undertaken in what Franklin calls "a perfectionist spirit," the book



DRITTER AKT
ZWEITE SZENE

[illegible]

DIE TRAGISCHE GESCHICHTE VON



Trompeten, bierauf die pastoreine

den König zu einer heiligen Tieren auf, sein zierlich, da
 die Königsmutter ihm, er legte sie ihm und auf dem
 ihn die gebären der betenden. Er selbst war und auf
 den Kopf an ihre Brust, er legte sie ihm und auf dem
 nieder, sie vorläßt ihm, da sie ihm eingestanden, die
 darüber kommt ein kelt herber, nimmt ihm die ihm.

HAMLET PRINZEN VON DÄNEMARK

[illegible]

DRITTER AKT
ZWEITE SZENE

[illegible]

HAMLET PRINZEN VON DÄNEMARK

Zu dem vätersen.
Und wo mit bleibem zorn die wachen er
Abkneben nachdes, weh dit dann, Fortinbras.
So oder so, was immer es bewegt;
Erbsind's in meines edlen vaters bildung,
So red ich's an, gabt auch die helle selbst
Und biß mich nicht zum. Ich biß euch alle;
Habt ihr biß jetzt verlorne des geistes,
Bewahrt's in euren sinnen unverbrüchlich.
Und was ich sonst zu thut erzeigen mag,
Geht ihm aus geistes und sinn, doch keine zunge,
Ich will die lieb euch loben, nun genug!
Auf der terrasse zwischen elf und zwelf
Besuch ich euch.

Alle: Euer heiligt uns die denste.
Ham: Nein, euer liebe, sowie meine eud. Lebt wohl denn.
Horatio, Marcellus, Bernardo eueut.
Meines vatters geist in waffen!
Es taugt nicht alles: ich vermute was
Von argen ränken. War die nacht erst da!
Bis dahin ruhig, seel! Schöne taten,
Birgt sie die erbe auch, sie müssen sich verraten.

Exit.
wanton embracements. But let us leave her in this extravagant
of lasciviousness, and proceed to shew you in what sort the
young prince Hamlet behaved himself, to escape the tyranny
of his uncle.

wanton imbracings. But let us leave her in this extremitie
of lasciuiousness, and proceed to shew you in what sort the
yong prince Hamolet behaved himselfe, to escape the tyranny
of his uncle.



ERSTER AKT
ZWEITE SZENE

Zu dem wir rüsten.
Und wo mir bleibem zorn die wachen er
Abkneipen radts, weh dir dann, Fortinbras.
So oder so, was immer es bewegt;
Erbsicht's in'm moines edlen vaters bildung,
So red ich's an, galb' auch die helle selbst
Und heß mich nicht rühn. Ich bitt euch alle:
Habt ihr biß jetzt verheimlicht dies geist,
Bewahrt's in eucum sich selbst unverbrüchlich.
Und was sich sonst zu rühn ereignen mag,
Geht ihm gewandt und sinn, doch keine zunge.
Auf der terrasse zwischen elf und zwelf
Besuch ich euch.

Alle: Euer heiligt uns die denste.
Ham: Nein, euer liebe, sowie meine eud. Lebt wohl denn.
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young prince Hamlet behaved himself, to escape the tyranny
of his uncle.

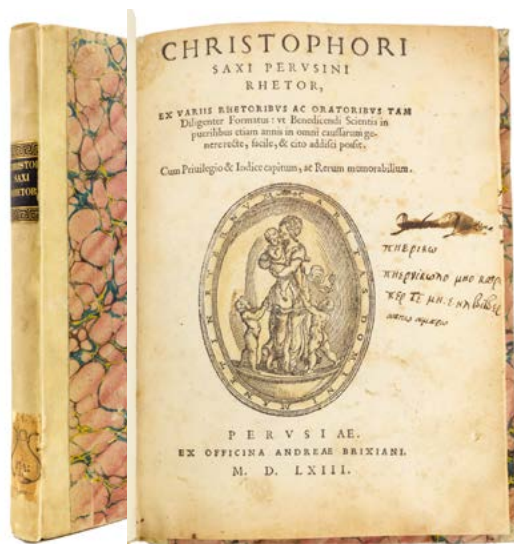
wanton imbracings. But let us leave her in this extremitie
of lasciuiousness, and proceed to shew you in what sort the
yong prince Hamolet behaved himselfe, to escape the tyranny
of his uncle.



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.” It is increasingly difficult to find well preserved copies of this title, especially in Otto Dorfner bindings. Master binder Dorfner (1885-1955) taught at the School of Applied Arts in Weimar and at the Bauhaus school before founding his own to teach the craft. He was awarded a number of international awards for his bindings, and is particularly noted for his work with the Cranach Press. Dorfner was held in high enough esteem to merit inclusion on the Nazi’s “Gottbegnadeten List” (“God-gifted list” or “Important Artist Exempt List”) of artists essential to Nazi culture. This 36-page list, assembled in September 1944 by Joseph Goebbels and Adolf Hitler, exempted the named artists from mobilization in the final stages of World War II. (ST18724)

Trying to Retain Students’ Attention in 16th Century Perugia, But (Given this Volume’s Doodles) Apparently Not Winning the Battle

62 (EDUCATION, RENAISSANCE - RHETORIC). **SAXUS, CHRISTOPHORUS.** RHETOR, EX VARIIS RHETORIBUS AC ORATORIBUS TAN DILIGENTER FORMATUS UT BENEDICENDI SCIENTIA IN PUERILIBUS ETIAM ANNIS IN OMNI CAUSSARUM GENERE RECTE, FACILE ET CITO ADDISCI POSSIT. (Perusiae [Perugia]: ex officina Andreae Brixiani, 1563) 210 x 155 mm. (8 1/4 x 6”). 4 p.l., 78, [4] leaves. SOLE EDITION. 19th century vellum-backed pink marbled paper boards, smooth spine, black morocco label, remnants of paper (shelf?)



label at foot of spine, newer endpapers. Printer’s device on title page. With Greek inscription in ink on title page, occasional ink marginalia, and with a page of inked notes written in Latin in an early hand on blank verso of final leaf. Leaf *3r with an inexpert but endearing pen-and-ink drawing of a rider on a galloping horse below the dedication, with some pencilled embellishments around it; A4r with an ink-drawn small face in one margin. EDIT 16 CNCE 23145; Gehl, “Advertising or fama?: local markets for schoolbooks in sixteenth-century Italy” in Costas, ed., “Print Culture and Peripheries in Early Modern Europe” (2012). ♦Corners a little bumped, boards lightly chafed, title page a bit soiled and browned, four leaves affected by the same small burn hole (a handful of words partially obscured), another leaf with very small damage from ink burn-through, occasional faint foxing or minor ink stains, but still a pleasing copy, the binding perfectly satisfactory and the interior with no major defects, the historical charm of the annotations compensating for any blemishes they cause. **\$950**

This is the first and only printing of a scarce textbook on rhetoric by a Perugian professor of the subject, charmingly decorated and annotated by an early—not very attentive—pupil. In the 16th century, the market for textbooks tended to be regional. Schools and teachers wanted works produced by local scholars and printers, a preference Gehl relates to their earlier reliance on manuscripts, shared and recopied by the teachers who used them. He notes that “Perugia . . . had a particularly lively market for learned books that lasted from the early days of printing right into the 17th century,” and local professors were a ready resource for publishers like Andrea Bresciano. In the present work, Saxus (ca. 1499-1574), a pupil of the great Perugian humanist Francesco Maturanzio (1443-1518), outlines the principles of persuasion, giving examples of the various rhetorical devices and modes, citing classical sources. According to Gehl, our author “was an innovator . . . [who] made a serious attempt to

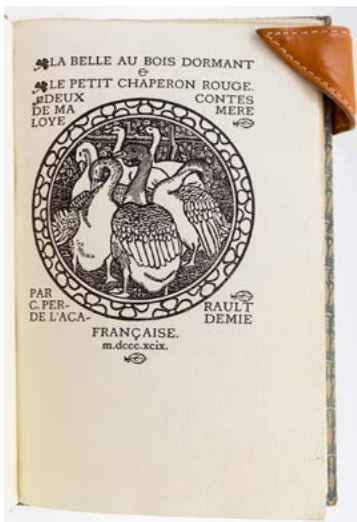
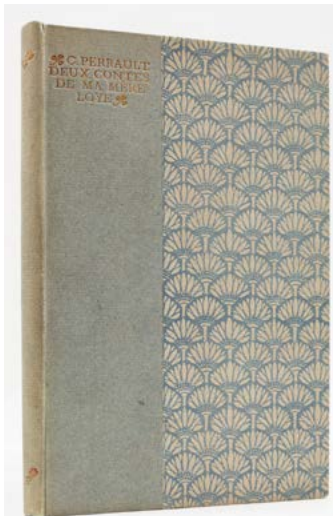


facilitate learning by catering to the limited attention span of students and by including teaching tips to grammar masters." We have evidence of what he was up against in regard to the former in the doodles of a prior owner of this text, who was apparently dreaming of galloping away from the classroom on a trusty (if seemingly headless) steed. On another page, the face of a master or fellow student peers critically from a margin. But some attention was paid, as shown by the notes at the end of the book. Saxus' writings never managed to break into the major markets of Rome and Venice, but continued to be printed after his death in Florence and Perugia, where, Gehl says, "he could be considered a regional celebrity" whose former students used his textbooks to teach their own classes. We could trace just one copy of this work in auction records. (ST16379-038)

63

(ERAGNY PRESS). PISSARO, LUCIEN, *Illustrator*. PERRAULT, CHARLES. *DEUX CONTES DE MA MERE L'OYE: LA BELLE AU BOIS DORMANT & LE PETIT CHAPERON ROUGE*. (London: Eragny Press, 1899) 200

x 130 mm. (7 3/4 x 5"). 38, [2] pp. ONE OF 220 COPIES ON PAPER (and four copies on vellum). Publisher's original blue printed paper boards. FOUR FINE WOODCUTS BY LUCIEN PISSARRO, ONE AN EXQUISITE DOUBLE-PAGE WOODCUT IN GOLD, LIGHT GREEN, BLACK, AND WHITE SURROUNDED BY AN INTRICATE WOODCUT BORDER AT BEGINNING OF TEXT (the others a circular cut on title and at end and a full-page cut of Little Red Riding Hood and the Wolf), delicate woodcut initials, all by Lucien and Esther Pissarro. Urbanelli, p. 121; Ransom, p. 262; Tomkinson, p. 62. ♦ Spine lightly faded, a sprinkle of faint foxing to one corner of last two leaves, but AN ESPECIALLY FINE COPY, clean, fresh, and bright internally in a binding showing virtually no wear and only a trace of the soiling usually found with this title. \$2,500



This is a particularly fine copy of an immensely charming French version of "Sleeping Beauty" and "Little Red Riding Hood"; it was the fifth product of the Eragny Press and an important early artistic (though not financial)

success. Operated between 1894 and World War I by Lucien and Esther Pissarro, the Eragny Press produced charming books of the highest quality, but in design unlike the other major private presses at work in England. The Eragny books were especially renowned for their printing of color wood engravings, and the beautiful results of the Pissarros' work in this respect can be seen here. The paper-over-boards bindings used by the press were all fragile and easily soiled, so to find a volume as well preserved (inside and out) as this one is unusual. (ST18147)



64

(FÊTE BOOK). BECANUS, GUILIELMUS. *SERENISSIMI PRINCIPIS FERDINANDI HISPANIARUM INFANTIS S.R.E. CARDINALIS TRIUMPHALIS INTROITUS IN FLANDRIAE METROPOLIUM GANDAVUM*. (Antwerp: Johannes Meursius, 1636) 532 x 380 mm. (21 x 15"). 4 p.l., 68, [4] pp. FIRST EDITION. Original stiff vellum, covers with the arms of the city of Ghent in gilt at center, flat spine with seven gilt fleurs-de-lys. Engraved vignette on title by Cornelis Galle after Peter Paul Rubens and 40 (of 42) FINE ENGRAVED PLATES, two of these

folding, by Galle, Pieter de Jode, J. Neefs, and others. **Lacking plates 23** ("Charles and Africa") **and 32** ("Venus beseeching Mars"). Front pastedown with bookplate of J. D. van Langenhove. Landwehr, "Splendid Ceremonies" 96; Lipperheide 2663; Vinet 626; Brunet I, 728. ♦ Binding rather soiled and splayed, a few small chips in the vellum, title page a bit stained around the edges and with lower margin strengthened on verso, tears in five plates (four of these neatly mended, the other less so), margins with minor stains, smudges, and thumbing; not without some condition

issues, but still a pleasing book internally, the work done on very strong paper, the attractive plates richly impressed, and with deep impressions of the type. \$4,500

Praised by Brunet for its "beautiful plates," this fête book commemorates the "Joyous Entry" into Ghent of the Cardinal-Infante Ferdinand (1609-41), recently named governor of the Spanish Netherlands (an area incorporating most of modern Belgium and Luxembourg, plus parts of northern France, the southern Netherlands, and western Germany). The son of the King of Spain and his queen, who was the sister of the Holy Roman Emperor, Ferdinand was made a cardinal at the age of 10(!). Despite the ecclesiastical office, he was never ordained to the priesthood; he was more of a soldier at heart. As the Thirty Years War was then in progress, Ferdinand undertook the journey to his new posting accompanied by an army, and his troops engaged in several battles, most notably a victory over the Swedes at Nördlingen. This triumph was celebrated in the pageantry of his entry into Ghent, and in the plates here. There is a large folding plate of the Battle of Nördlingen, as well as plates showing Ferdinand leading his men and consulting with his ally in the battle, the King



PERPETVO TERRIS IMPERET ILLA DOMVS.

of Hungary. The decorations for the Joyous Entry were overseen by Peter Paul Rubens, court painter to Ferdinand's predecessor as ruler of the Spanish Netherlands, the Archduchess Isabella. Rubens (1577-1640) also produced the portraits here of Ferdinand and his father, Philip IV of Spain. The triumphal arches and other festive trimmings for Ferdinand's arrival procession are depicted in these plates, along with various allegorical scenes of classical subjects, from gods to real-life conquerors. The revelries accompanying Ferdinand's arrival, including fireworks and theatrical presentations, are also pictured. (Lhi21059)

65 **FLINT, W. RUSSELL, Illustrator. CHAUCER, GEOFFREY. THE CANTERBURY TALES.** (London: Riccardi Press, for the Medici Society, 1913) 272 x 204 mm. (10 5/8 x 8"). **Three volumes.** No. 129 OF 500 COPIES ON PAPER (and 12 on vellum) SIGNED by the artist. Original flexible vellum, gilt titling, silk ties. IN THE ORIGINAL PRINTED BLUE DUST JACKETS AND (somewhat worn and faded) MATCHING SLIPCASES. With 36 COLORED PLATES, each with printed tissue overlay, and three engraved title vignettes, all AFTER DRAWINGS BY W. RUSSELL FLINT. Two Riccardi prospectuses and/or advertisements in the form of bookmarks laid into volume I; four-page

Medici Society booklist laid into volume II. Tomkinson, p. 149. ♦Dust jacket spines evenly faded, jacket to first volume a little creased and rumpled (but still doing its job), the vellum with a little bit of grain showing (but much less than is almost always seen); otherwise (and apart from the damage to the slipcases), a pristine set, the volumes themselves with no signs of use. **\$2,900**



Protected by the original jackets and slipcases for more than a century, these volumes are virtually unchanged from the day they were issued, being highlighted by bright leaves and plates, spotless bindings, and never-used silk ties. One of the later entries in what Houfe calls "a brilliant series of luxury editions" Flint illustrated for the Riccardi Press between 1905-24, "Canterbury Tales"

is also one of the longest and most extensively illustrated; only the four-volume "Le Morte D'Arthur" had more plates, with 48. According to DNB, painter and illustrator Sir William Russell Flint (1880-1969) "was inspired by 'many sorts of beauty' and a determination to address both populist and artistic milieus with his artwork." Flint's figures, says Houfe, "are finely modelled and contain elements of a Burne-Jones influence by way of Byam Shaw." He was especially known for idealized female nudes, and while Chaucer's Medieval English setting required more clothing that he would normally have provided his subjects, they retain a charge of eroticism; the Wife of Bath may be fully dressed, but the mischievous leer on her face reveals her bawdy character. Although Riccardi Press books do not rank with Kelmscotts or Ashendenes, those with plates after Flint have a very substantial appeal, especially when the volumes in question are in the immaculate condition seen here. (ST17640a)



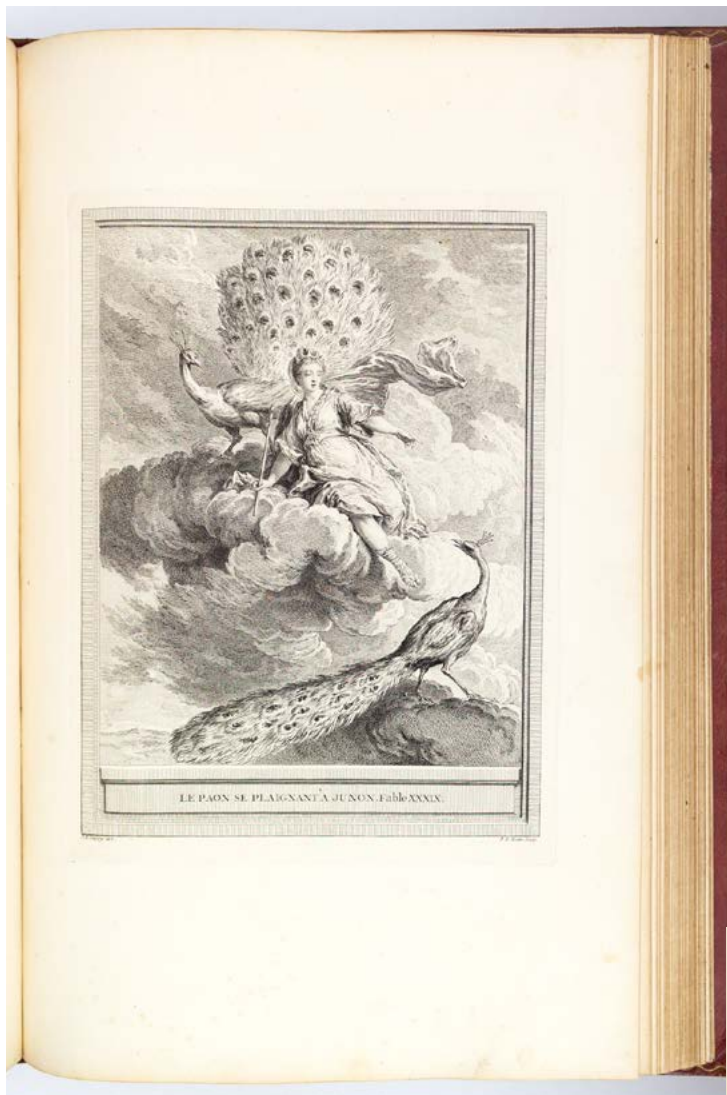
***One of the Most Beautiful and Ambitious of All Illustrated Books,
A Handsomely Bound Ultra Deluxe Copy Nearly 500 mm. Tall***

66 (FRENCH ILLUSTRATED BOOKS). LA FONTAINE, JEAN DE. OUDRY, JEAN-BAPTISTE, Illustrator. (BINDINGS - SCHNEIDLER). FABLES CHOISIES. (Paris: Printed by Charles-Antoine Jombert for Desaint & Saillant and for Durand, 1755-59) 495 x 327 mm. (19 1/2 x 12 3/4"). **Four volumes.** DELUXE VERY LARGE PAPER COPY of the First Edition with these Illustrations, Second State (lettering on the monkey and leopard banner of plate 1 for Fable CLXXII). VERY ATTRACTIVE CONTEMPORARY RED MOROCCO BY A STOCKHOLM BINDER, PROBABLY CHRISTOPH SCHNEIDLER, covers with ornate frame of embellished drawer-handle tools and garlands of flowers and fruit, shell cornerpieces, a bird perched at the center of the lower edge of the frame, raised bands, spine gilt in compartments with central floral spray and floral cornerpieces, turn-ins with cresting roll, marbled endpapers, all edges gilt (older expert repairs to some corners). Woodcut vignette on each title page,



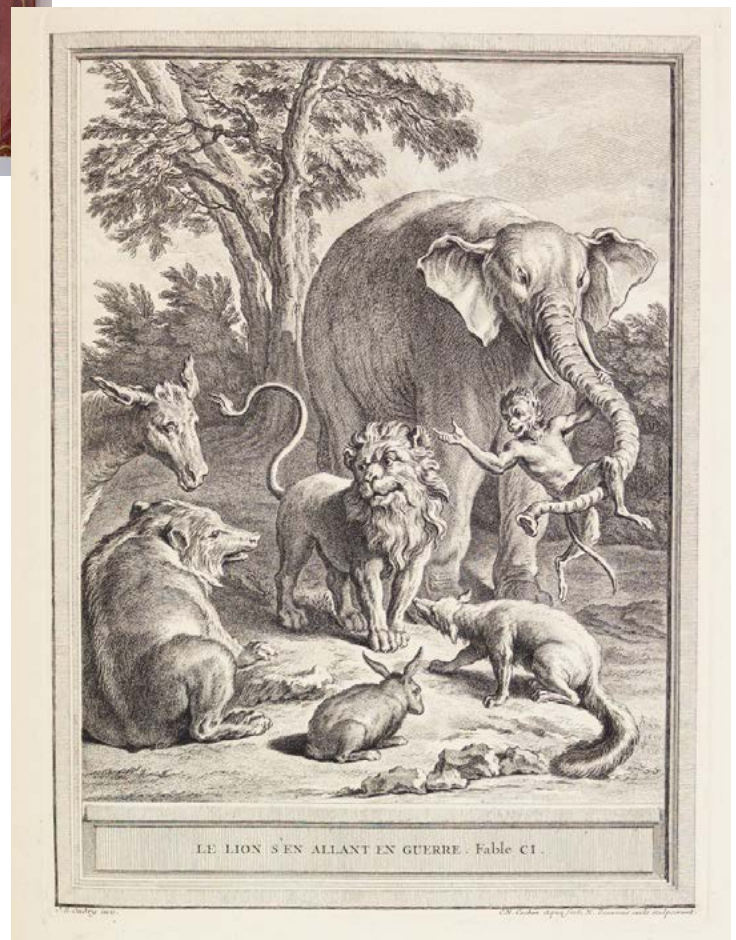
LOVELY WOODCUT TAILPIECES AT THE END OF EACH FABLE (some repeated), FRONTISPIECE with bust of La Fontaine, AND 275 FINE ENGRAVED PLATES AFTER JEAN-BAPTISTE OUDRY, reworked by Charles-Nicolas Cochin and then engraved by Aubert, Aveline, Baquoy, Beauvais, Beauvarlet, Cars, Chedel, Chenu, Chevillet, Cochin, Cousinet (Elisabeth), Dupuis, Duret, de Fehrt, Fessard, Flipart, Floding, Gaillard, Gallimard, Lebas, Legrand, Lemire, Lempereur, Marvie, Menil, Moitte, Ouvrier, Pasquier, Pelletier, Pitre-Martenasie, Poletnich, Prévost, Radigues, Riland, Rode, Salvador, Sornique, Surugue, Tardieu, and Teucher. (Without the portrait of Oudry, added later and not considered integral.) Cohen-de Ricci 548-50; Ray, pp. 16-20; Holloway, p. 6; Lewine, pp. 274-75; Furstenberg 19; Rochambeau 86; Tchermersine, VI, 390. For the binding: Hedberg, "Stockholms Bok Bindare 1460-1880," vol. 2 (1960), pp. 101 et seq. ♦Extremities a bit rubbed, covers with a few darkened spots (mainly from inexpert refurbishing of abrasions), other minor signs of wear, but the extraordinarily handsome original oversized bindings with almost none of their power and appeal diminished. One plate with seven-inch neatly repaired tear to tail margin extending through the caption of an engraving, perhaps a score of leaves mildly browned, occasional minor stains or light foxing (fewer than a dozen plates affected), but A FINE, EXCEPTIONALLY TALL COPY—clean, fresh, and bright internally, with vast margins, the text deeply imprinted, and with outstanding impressions of the engravings. \$75,000

In handsome gilt bindings from a Swedish workshop, this is a lovely copy of the most deluxe version of a work Ray considers one of the three most beautiful illustrated French books between 1700-1914, as well as "one of the most ambitious and successful of all illustrated books." According to Cohen-de Ricci, this "magnificent" work was printed on ordinary paper, medium-sized Holland paper (ca. 400 mm. tall), large "imperial" paper, and very large Holland paper (more than 490 mm. tall); the present copy is the last of these and, not surprisingly, is the rarest and most aggressively sought after ("fort rare et très recherché"). The plates are finely engraved with a surprising degree of consistency (especially given the large number of burins at work), they are always detailed and delicate, and they are frequently alive with light. In Ray's words, the illustrations, which feature a comprehensive view of the French countryside of the 1730s, offer a fertile world "to which the reader may return again and again for delight and instruction." The majestic margins of our very large paper copy provide a restful background for the eye to appreciate the intricacy and liveliness of the scenes. Oudry (1686-1755), the greatest



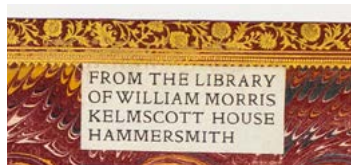
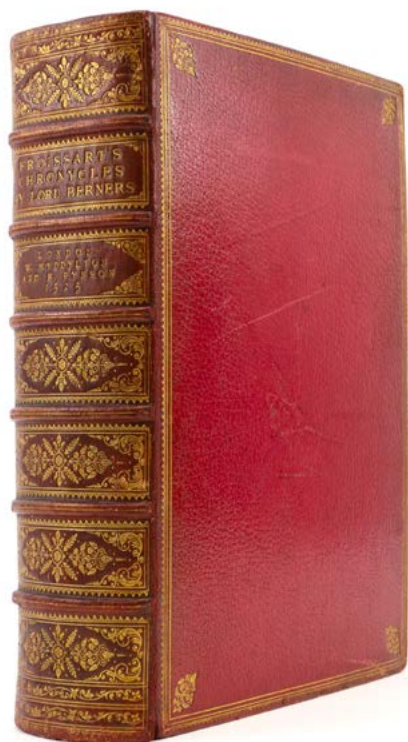
animal painter of his age, was ideally suited to illustrate La Fontaine; as Ray says, his "rendition of animals is hardly to be surpassed." At the same time, Oudry's interpretation "is broad and free," and to make his 276 compositions more workable for the engraver, Cochin was called upon to turn the originals into finished prints. In doing so, he enhanced the compositions, particularly the numerous illustrations featuring human figures, and the book's preface says that "Oudry himself recognized the new merit which his work had acquired in passing through the skilled hands of his illustrious colleague." The meticulous creation of the engravings and the diverse array of papers on which copies were offered led Holloway to describe this edition of "Fables" as "the most heroic enterprise in the history of the rococo illustrated book." The grand Rococo-style bindings here might well be taken as the product of a Parisian atelier, but they were done by a Stockholm workshop employing tools identified by Hedberg as those of Swedish Court binder Christoph Schneider (see vol. 2, pp. 102-105, fig. 34-38, notably 34V, 34Y and 38b [the bird stamp]). Son of an émigré German bookbinder, Schneider (1721-87) attained the status of master binder in 1746, and became the official binder to the Swedish royals in 1754. The Oxford Companion to the Book notes his "brilliant technique and eye for new

fashions, such as rococo designs in the 1750s." While copies of the Oudry edition of "Fables Choiesies" appear regularly on the market, the tall copies like the present one on très grande papier de Hollande remain greatly desirable. In recent years, copies equivalent in height to ours have commanded prices in excess of \$100,000 at auction, double or triple what even attractive but smaller copies have brought. (Lhi21007)



The 1525 English Printing of Froissart, from the Library of William Morris, Who Had Begun a Kelmscott Edition of the "Chronicles" at the End of his Life

67 FROISSART, JEAN. (MORRIS, WILLIAM, HIS COPY). CRONYCLES OF ENGLANDE, FRANCE, SPAYNE, PORTYNGALE, SCOTLANDE, BRETAINE, FLANDERS: AND OTHER PLACES ADIOYNYNGE. (London: [R. Redman, ca. 1535] and Wyllyam Myddylton, [1542]; Rycharde Pynson, 1525) 320 x 224 mm. (13 1/8 x 9 3/4"). [332], [334] leaves (**with some facsimile**, see below). **Two volumes in one.** Second Edition of volume I; FIRST EDITION of volume II. Attractive 19th century red crushed morocco by W. Pratt (stamp-signed on front turn-in), covers with gilt French fillet border and floral cornerpieces, raised bands, spine elaborately gilt in compartments with corner volutes and large, ornate fleuron centerpiece, wide turn-ins with scrolling gilt floral vine, marbled endpapers, all edges gilt. Woodcut borders on title page, verso with large woodcut coat of arms of Henry VIII, foliated and historiated woodcut initials. Front pastedown WITH THE BOOK LABEL OF WILLIAM MORRIS, KELMSCOTT HOUSE as well as the old armorial bookplates of William Horatio Crawford and James W. Ellsworth and the modern bookplate of Harold Douthit. STC 11396.5 & 11397; ESTC S121320 & S126450. ♦A little rubbing to joints and bottom edges, covers faintly soiled and with trivial scratches, but the very decorative binding entirely solid and certainly pleasing. Title leaf washed and pressed, upper right corner of title and next leaf (encompassing approximately 3.5 x 2.5" of text) with some very artful replication (involving printed facsimile or, more likely, inlaid portions of another copy), about the bottom third of the penultimate leaf with the same kind of replacement, first gathering with narrow restoration at inner margin, some other margins with small, neat repairs (crossing the text on four leaves), the final leaf in excellent facsimile, using Marsh's colophon from the second edition of 1563, numerous tiny wormholes to the last quarter of the text (trivial worming elsewhere), the repaired leaves no doubt washed, and the text perhaps (but not definitely) pressed. Significant condition issues, but the vast majority of the text extremely clean, fresh, and smooth, with very good margins, and the book rare and desirable enough to encourage forgiveness of its defects. **\$25,000**



This is an attractively bound copy of a very early printing in English of Jean Froissart's essential European history, and a volume that has an extremely interesting connection with the modern private press movement. "Chronicles" is the principal source of our knowledge of all but the final phases of the Hundred Years War between England and France. Froissart (1337 - ca. 1410) was born the year hostilities commenced and began his chronicle when only 20, eventually continuing it to the year 1400. A poet turned cleric due to



disappointed love, Froissart adored chivalrous action even when it led to disaster, and he paints unforgettable pictures of such events as the battles of Poitiers and Crécy, and the rebellion of Wat Tyler. The provenance here is of great interest. The three lesser-known owners whose bookplates appear at the front were substantial collectors, but it is, of course, the appearance of the book label of William Morris (1824-96) that makes this volume resonate with importance outside the intrinsic interest of its intellectual content. Designer, author, aggressive socialist, and founder of the Kelmscott Press, Morris is said by Paul Needham to have "possessed a library of higher quality than any other major English literary figure." Moreover, Morris greatly admired Froissart, and Berner's translation in particular, so much that he intended to publish—and in the last stages of his life began to print—the "Chronicles" as a companion to the Kelmscott Chaucer. In his "Ideal Book," Morris said that "you cannot have a better text than old Berners'. It's fine old English, and . . . no book that I could do would give me half the pleasure I am getting from the Froissart. I am simply reveling in it. It's such a noble and glorious work, and every page as it leaves the press delights me more than I can say." Just 16 pages of the Kelmscott Froissart were printed (and given to personal friends) before Morris' death. Although the present copy has been sophisticated, the work has been done with the greatest skill, and the rarity of the book as well as the outstanding provenance and association here provide a significant counterbalance to the condition defects one almost invariably finds with a black letter chronicle printed in England in the first half of the 16th century. (Lhi21120)

*An Especially Fine Copy of Arguably the Most Popular of
Gould's Massive Sets, this one with 367 Hand-Colored Plates*

68 **GOULD, JOHN.** *THE BIRDS OF GREAT BRITAIN.* (London: Printed by Taylor and Francis for the author, 1862-73) 560 x 384 mm. (22 x 15 1/8"). **Five volumes.** FIRST EDITION. HANDSOME DARK GREEN MOROCCO, GILT, BY ZAEHNSDORF (stamp-signed in ink on front free endpaper), covers with elaborate gilt border of alternating rules and scrollwork patterns, raised bands, compartments with gilt-ruled frames and gilt lettering or arabesque designs, all edges gilt. WITH A TOTAL OF 367 VERY FINE HAND-COLORED LITHOGRAPHS after John Gould, Josef Wolf, and H. C. Richter. Front pastedowns with armorial bookplate of William Ogilvy Dalgleish of Errol.





most likely cause some astonishment to those who give the subject a thought." As DNB notes, although Gould was not responsible for the final illustrations here (or in his other works), he was intimately involved in every other aspect of the book's creation from start to finish: "he was the collector (especially in Australia) or purchaser of the specimens, the taxonomist, the publisher, the agent, and the distributor of the parts or volumes. He never claimed he was the artist for these plates, but repeatedly wrote of the 'rough sketches' he made from which, with reference to the specimens, his artists painted the finished drawings. 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." Sitwell says that, although Gould produced volumes on bird species from all over the world, "the most popular of his works is always likely to be 'Birds of Great Britain.'" In addition to the superb illustrations, which make even the most commonplace warblers and grouses of the region seem grand and even at times exotic, the compositions in this particular work are especially notable because so many of them depict nests, eggs, and young birds alongside the adult

Ayer/Zimmer, p. 261; Sitwell, "Fine Bird Books," p. 102; Mullens & Swann, p. 242; Wood, p. 365. ♦Light rubbing to edges and extremities, a few shallow scratches or nicks to covers, one text leaf with expert marginal repair, very minor imperfections to contents (isolated thumb smudges, small stains, or light creases to text leaves), the odd plate with a few freckles or other trivial imperfection, but A VERY FINE COPY, THE CONTENTS ESPECIALLY FRESH AND CLEAN, IN WELL-PRESERVED AND ATTRACTIVE BINDINGS. \$125,000

This is an extraordinarily fine copy of what Mullens & Swann call "the most sumptuous and costly of the British bird books," containing 367 finely hand-colored lithographs, enhanced here by stately bindings that make an impressive appearance on the shelf. The meticulously executed plates were special points of pride for the ornithologist, and his preface leaves us with little doubt why the publication, originally issued in 25 parts, took 12 years to complete: "every sky with its varied tints and every feather of each bird were coloured by hand; and when it is considered that nearly two hundred and eighty thousand illustrations in the present work have been so treated, it will





specimens. As in the case of other Gould works, the depiction of British birds is consistently convincing as to appearance. And given their strict adherence to accuracy, a number of specimens here do not appear in splendid color, but rather in brown or black or gray. At the same time, the artists have highlighted color in the bird's feathers when possible, and the designers and artists have made up for drabness where it occurs by effectively adding detailed and colorful natural settings. In other words, there is a good deal of imagination evident on a great many of the plates. One basic presentation strategy is to vary the use of landscape and portrait orientation to suit the species shown and the setting where it comfortably appears (most of volume IV and virtually all of V are in landscape format). Finally, and very important, most of the scenes depict active, rather than static moments, as, for example, the birds bringing prey to their young at the nest or killing a snake, mouse, or fish. The images are printed on thick paper; and the use of gum arabic—even on smaller specimens—is liberal. As a scientist, Gould (1804-81) is perhaps the most recognizable name in ornithology after Audubon. Hailing from a modest background, he began his career as a taxidermist and "bird-stuffer" to the Zoological Society, where he was exposed to leading naturalists of the day. His first major publication, "A Century of Birds Hitherto Unfigured from the Himalaya Mountains" (1830-32) was inspired by a collection of specimens given to the society, and its success led him to focus increasingly on bird illustration. As DNB concludes, "The sheer number of imperial folio volumes on birds published by Gould has never been surpassed. He was the entrepreneurial naturalist of the 1800s in England, and the pioneer naturalist of Australia." Mullens & Swann affirm that Gould's oeuvre is "excelled in extent and beauty by the work of no one other ornithologist, past or present." It is warranted to call this book spectacular, and this very handsomely bound and remarkably well-preserved set qualifies as a choice copy, showing to fine advantage the quality, beauty, and attention to detail that are synonymous with the name Gould. It would be a prize for any collection. (Lhi21025)

The Scarce German Edition of Gould's "Toucans" in Publisher's Wrappers

69 GOULD, JOHN. MONOGRAPHIE DER RAMPHASTIDEN ODER TUKANARTIGEN VOEGEL. [MONOGRAPH OF THE RAMPHASTIDAE, OR FAMILY OF TOUCANS]. (Nuremberg: Published by the Translators, 1841-47) 343 x 255 mm. (13 1/2 x 10"). 41 (of 42) leaves of text (**lacking text leaf for Pteroglossus Wiedii at end of fourth fascicle**). **Four fascicles**. Translated by Johann Heinrich Christian Friedrich Sturm and Johann Wilhelm Sturm. First German Edition. PUBLISHER'S PRINTED PAPER WRAPPERS, that of second issue lacking back wrapper (but with two states of the front wrapper), that of fourth issue apparently in facsimile. Housed together in a modern brown buckram clamshell box backed with cream-colored linen. 40 LITHOGRAPHIC PLATES, including 36 HAND-COLORED PLATES OF TOUCANS, two black & white anatomical plates of toucan bills and skeleton, and



an additional three black & white states of colored plates, not called for by the bibliographies consulted. The three additional uncolored plates with pencilled notations and stamp of the Nuremberg Natural History Library on verso. Anker 169; Ayer/Zimmer, p. 256; Nissen IVB 379. ♦ Lower half of front cover of first fascicle wrapper and most of rear cover a bit browned, edges of fascicle II wrappers a little frayed, minor stains to paper wrappers, occasional faint offsetting, other trivial imperfections, but A FINE COPY, clean and fresh internally, the brightly colored plates especially pleasing. \$12,500

*This is a very appealing copy of the German version of Gould's work on Toucans, with beautifully colored plates, and with the unusual opportunity to appreciate the degree to which hand coloring enhances the reader's experience. Two things about this copy that make it very special. First, it remains in its original wrappers; in fact, it remains in its unbound constituents—no glue, no stitching, just leaves and paper covers (all carefully protected in an appealing box). Second, there are three plates that appear in both colored and uncolored states—*Pteroglossus Torquatus* and *Langsdorffii* in fascicle II, and *Pteroglossus Humboldti*, Wagler (Foemina) in fascicle III—providing an illuminating opportunity to see the original outlines of the image and how artful hand painting brings the exotic birds to life. Zimmer notes that “the principal part of the general text is based on Gould's ‘Monograph of the Ramphastidae,’ 1833-35, of which it is, in places, a literal translation; but considerable [sic] of the matter is rewritten or revised and there are additional species described here for the first time. The plates are sometimes redrawn and reduced from Gould, but often altered or designed afresh, while the illustrations of the new species are entirely new.” Fascicle I contains an additional text leaf for *Pteroglossus Flavirostris*,*





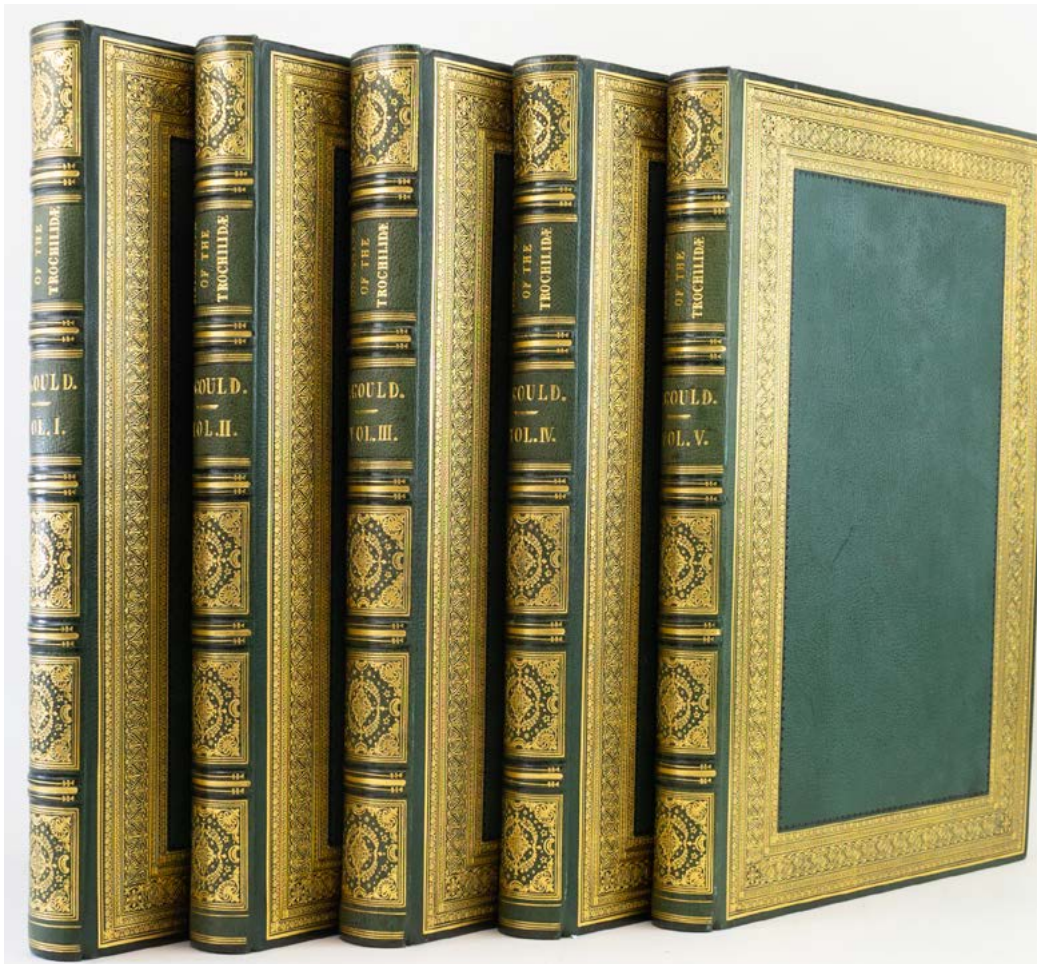
Fraser, that is not listed in the contents on the front cover but that is noted in bibliographies and is also present in the BSB copy; apparently, no plate for this species was issued. Added to the Gould text is a translation of Richard Owen's article on toucan anatomy, with additional comments by Rudolph Wagner, accompanied by two plates of toucan skeletons and bills. The front wrapper of the fourth fascicle lists among its contents a text description for *Pteroglossus Wiedii*, "the illustration for which follows in the fifth volume"—but said volume was never published. This leaf is not present in our copy; perhaps an earlier owner discarded it when the promised fifth part failed to appear. The German edition of this work is scarcer than the English version, with ABPC and RBH finding five copies at auction since at least 1975, as opposed to more than 70 copies of the English edition. (ST15085)

***An Exceptionally Fine Copy of Gould's Masterful "Humming-Birds,"
An "Incomparable . . . Feast of Beauty and Source of Wonder"***

70 GOULD, JOHN. A MONOGRAPH OF THE TROCHILIDAE, OR FAMILY OF HUMMING-BIRDS. (London: Printed by Taylor & Francis and published by the author, [1849]-1861) 560 x 370 mm. (22 x 14 1/2"). **Five volumes.** FIRST EDITION. IMPRESSIVE LATE 19TH CENTURY GREEN MOROCCO, GILT, covers with wide frames composed of palmette and Greek key rolls, raised bands, spine compartments heavily gilt, with scallop shell cornerpieces and large central arabesque surrounded by small tools, gilt lettering, turn-ins with gilt tulip roll, glazed yellow endpapers, all edges gilt. WITH 360 FINELY HAND-COLORED PLATES, many heightened with gold leaf. Anker 177; Ayer/Zimmer, p. 258; Sitwell, "Fine Bird Books" 102; Wood 365. ♦Spines evenly sunned a shade lighter than boards, a touch of rubbing to extremities, mild foxing to introductory leaves, other very trivial imperfections, but AN EXTRAORDINARILY FINE COPY, clean, fresh, and bright internally, with VIVID, IRIDESCENT COLORS, in bindings with few signs of wear. **\$195,000**

In the five full pages devoted to rapturous praise in "Fine Bird Books," Sitwell says this "incomparable catalogue and compendium of beauties" is Gould's "masterpiece, and must ever remain a feast of beauty and a source of wonder." He is not overstating the case, and anyone who turns the pages of this work from beginning to end can only come away enchanted. It is so beautiful as to seem almost therapeutic. Hummingbirds were the favorite avian





subject of British ornithologist John Gould (1804-81), who admits in the preface here to daydreaming about the species and being carried away "to their native forests in the distant country of America" in his dreams at night. A trained taxidermist who served as the official "bird-stuffer" of the Zoological Society, Gould accumulated a personal collection of 1,500 mounted specimens of hummingbirds which he displayed at the 1851 Great Exhibition at the Zoological Gardens in Regent's Park. There, they were viewed by more than 80,000 visitors, including Queen Victoria, who was enchanted, and wrote in her diary, "It is impossible to imagine anything so lovely as these little Humming Birds, their variety, and the extraordinary brilliance of their colours." Probably because

of the Great Exhibition exposure, the subscriber list is especially illustrious and extensive in this book. DNB says that it was those same specimens that provided models for the larger-than-life-size images in the present work, their magnificence captured in vivid colors, and their "brilliant natural iridescence . . . portrayed by the application of gold leaf." Sitwell notes that "a new technical process, which was the result of long experiment, had to be invented in order to portray their metallic plumage." The effect is almost startling in its pleasure, and surely represents the most successful application of a decorative metallic substance to any natural history book ever printed. Sitwell rightly says that the plates generally depict the birds "darting or hovering near their appropriate flowers," often orchids "that are hardly less gorgeous than the humming-birds." One of the very special pleasures of the hummingbird volumes is the way the designers and artists have coordinated the colors of the particular species with the colors of the plants with which they interact: pink with pink, lavender with lavender, red with red. Partly because of this and partly because hummingbirds are so generally appealing, nearly every one of 360 plates here is a winner—if someone had to choose two or three dozen of them to highlight, it would be a difficult task, because such a large number of captivating images would have to be omitted. Nearly every bird glows with iridescence, and page after page is simply, utterly, and breathtakingly beautiful. Gould finally got to see a living hummingbird in its natural habitat on a visit to the





United States, and in the description here for the ruby-throated hummingbird recalls, "With what delight did I examine its tiny body and feast my eyes on its glittering plumage." Given Gould's special stated passion for the hummingbird, it is appropriate to insert a general remark about Gould's text here (and, indeed, in all his works). It is scientific in that it provides information about how the pictured bird is distinguished from other members of its genus, where it is found, how it interacts within its natural and human context. It is thorough and specific, but far from a dry, scientific discourse, rather being interesting, conversational, enthusiastic, and narrative, especially when recounting his experiences with the various species he describes. There are also



occasional comments that at least implicitly refer to the grand design of, and unseen force behind, the natural world. In other words, the plates are not the only thing worth spending time with in these volumes. While sets of this work appear on the marketplace with some regularity (usually, as here, without the 1885 supplement containing an additional 58 plates), it can be difficult to find a complete first edition in the very fine condition seen here. (Lhi21153)

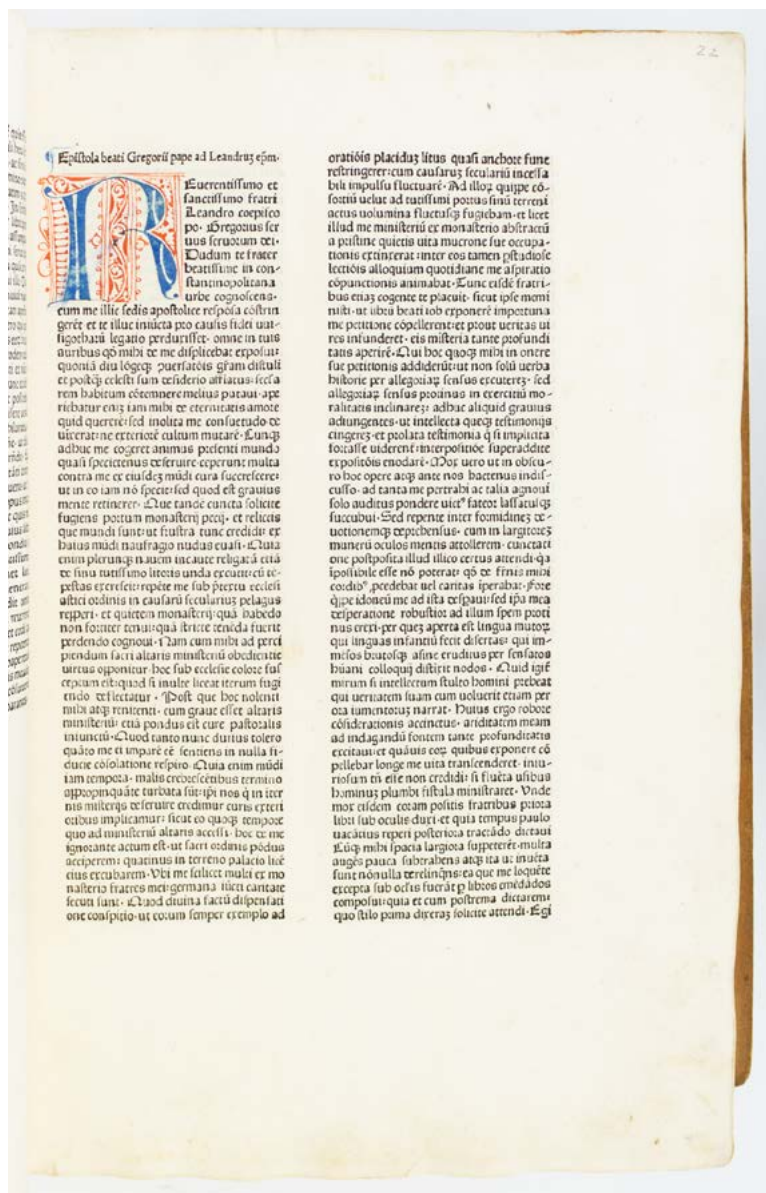
***A Handsomely Rubricated Copy of the Second Dated Edition
Of Gregory's "Moralia," and the Printer's Rarely Seen Second Book***

71 **GREGORIUS I, POPE.** MORALIA, SIVE EXPOSITIO IN JOB. (Rome: Apud Sanctum Marcum [Vitus Puecher], 5 September 1475) 445 x 318 mm. (17 1/2 x 12 1/2"). [364] leaves, of 366 (**lacking the first leaf**—the verso with a bibliographical note about this edition of the work addressed to Pope Sixtus IV—as well as final blank leaf). Double column (four columns in register), 58 lines, roman type. In a very convincing binding of original thick wooden boards and a new pigskin spine with a vertical row of alternating stamps in blind showing a stag inside a lozenge and a griffin inside a circle, thick raised bands, apparently original vellum label on front board (later paper label on back cover), lacking clasps and catches. Rubricated throughout: nearly 100 four- to six-line initials in red, and FOUR SIX-TO NINE-LINE INITIALS IN DECORATED BLUE WITH ELABORATE RED PENWORK. Front pastedown with the



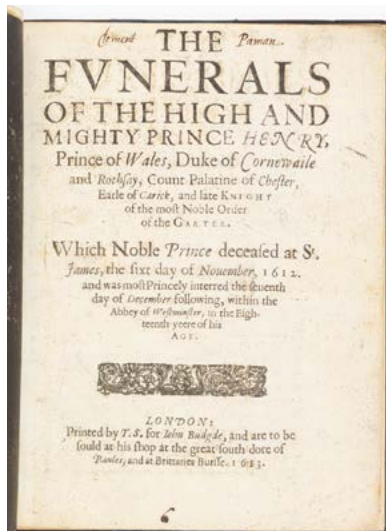
Although somewhat defective at the beginning, this impressive volume is desirable as an extremely rare and very tall copy (30 mm. taller than the British Museum copy) of the second book to be produced by an early Roman press, and the second dated edition of a major work. The latest of the Latin church fathers and the first monk to be elected pope, Gregory the Great marks the transition from late antique to Medieval theology. His "Moralia," conceived as a commentary on the book of Job and begun when he was a young papal envoy to Constantinople, is a guide to the Christian life, written in simple, direct language which transforms the thought of Augustine into a practical manual of behavior. The press that identifies itself as "apud S. Marcum," or "by Saint Mark's," was apparently headed by the elusive Vitus Puecher, to whom ISTC assigns 19 books, mostly secular and on legal topics, issued between 1475 and 1478. While it would be nicer to have an entirely complete copy of this edition, the book is rarely found that way in the marketplace: ABPC and RBH locate just three copies of this edition at auction in the past 40 years, two of these also missing the first leaf, and the other having paper repairs to a2, resulting in loss of text. (Lhi21133)

bookplate of the library of the Capuchins at Bergamo; first leaf, facing page of openings to major divisions, and final leaf with round and quartered stamp enclosing the initials "S M A V" (the monastery of Sancta Maria Annuntiate in Varese), isolated very neat brief marginal notes in a 15th century hand. Goff G-428; BMC IV, 64; ISTC ig00428000. ♦First folio with large paper repair (approximately 7 x 5 inches) at upper right, obscuring most of 32 lines of one column of index on both sides, much smaller loss on next two leaves of index (a total of perhaps 40 words or numbers partly affected on those two leaves); small, neat repairs at very bottom margin of final two quires (well away from text), minor wax stain at fore edge of a few leaves, other trivial imperfections, but, except for the text loss in the three index leaves, in excellent condition, the text—printed on thick, textured paper—quite fresh, bright, and clean, and printed within extraordinarily ample margins; and the artfully renewed binding with no significant wear. \$15,000



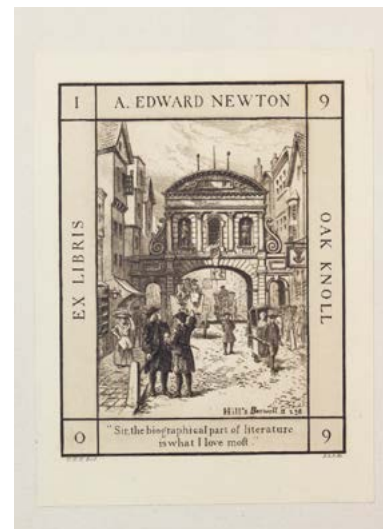
*An Extraordinarily Rare Account of the Prince of Wales' Funeral in 1612,
Owned Successively by a Cavalier Poet and then A. Edward Newton*

72 (HENRY, PRINCE OF WALES, SON OF JAMES I). *THE FUNERALS OF THE HIGH AND MIGHTY PRINCE HENRY*. (London: Printed by T. S. for Iohn Budgde [i.e. Budge], 1613) 178 x 132 mm. (7 x 5 1/4"). [20] pp. Modern black half calf over blue cloth boards, raised bands, gilt titling on spine. First and last page with a woodcut bearing the initials "H P" on either side of the Prince of Wales' crest—a crown with three ostrich feathers—and the motto "Ich Dien" ("I serve") on a ribbon below it, the woodcut surrounded by a solid black border taking up the rest of the page. Front pastedown with the bookplate of A. Edward Newton; an old catalogue description tipped onto free endpaper; title with early ink signature of Clement Paman; several early marginal notes. STC 13157; ESTC S103976 ♦ Light rubbing to leather, mild soiling and foxing to contents, occasional bleed-through from ink due to thinness of the paper, but an excellent copy with no condition issues of significant concern. \$12,500



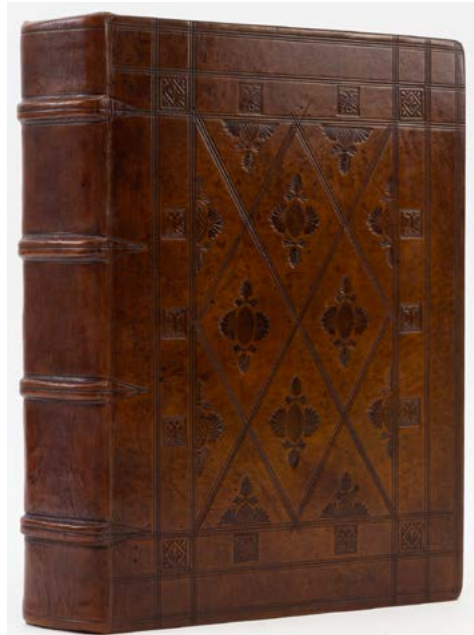
This is an extraordinarily rare copy, with important provenance (both early and late), of the account of the funeral of the bright and promising heir to the throne of James I, struck down by typhoid fever at 18. By all accounts, the death of Henry Frederick, Prince of Wales KG (1594-1612) represented a notable loss of someone destined to serve England with distinction and achievement. (At the death of James in 1625, Henry's younger brother ascended to the throne as Charles I, whose own reign, ended with beheading in 1649, cannot be described as a high point in the history of the English monarchy.) The present account has been recorded as sometimes bound with a first part, "An Epicede or

Funerall Song," attributed to the dramatist, translator, and poet George Chapman (1559? - 1634); Chapman may have authored the present work as well, though some say it was done by John Taylor, the so-called "Water-Poet" (1580-1653). The man whose name appears on the title page, Clement Paman (ca. 1615-64), was an English poet and clergyman said to be writing in the Cavalier tradition of Ben Jonson and Thomas Carew. A Doctor of Divinity who served a number of noblemen as personal chaplain, he had just three poems published during his lifetime, but a substantial number exist in manuscript at the Bodleian. He was described in 1994 by N. Postlethwaite and G. Campbell (see the "Milton Newsletter") as "perhaps the most talented poet of the seventeenth century never to have had a poem published over his name." With the exception of Robert Hoe, there is no more recognizable name among American bibliophiles than A. Edward Newton (1864-1940), whose library of British and American literature and numerous writings on the love of books are very well known. Apart from this item's interest because of content and provenance, its rarity is of great note: the most recent copy we could trace at auction was in 1938. (ST18851-12)



*A Substantial English Incunable, and the
First Printed English Book with Musical Notation*

73 HIGDEN, RANULPHUS. *POLYCRNICON*. (Westminster: Wynkyn de Worde, 13 April 1495) 275 x 194 mm. (10 3/4 x 7 1/2"). **With the main body of the text complete:** 1 p.l. (facsimile aa1 title page), I-CCCxlvii, [1] (facsimile?) leaf with printer's device, [35] leaves (consisting of fols. cc6-hh5 of the Table, usually bound at front of work; lacking blank hh6 and also **lacking 13 preliminary leaves:** aa2-8, bb1-6 (consisting of Proheme and the first part of the Table). Double columns, 41 lines in black letter type. Translated by John Trevisa. With the continuation for years 1357-1460 by William Caxton. Second Edition. Recent period-style blind-stamped calf by Courtland Benson. With woodcut initials, woodcut title page (in facsimile), and printer's device (probably facsimile). Recto of n5 with musical notation. All instances of the word "pope" or related terms and all mentions of St. Thomas of Canterbury carefully struck through in ink by an early hand; occasional neat ink marginalia by a contemporary user. Front pastedown with bookplates of Robert Barclay of Bury Hill, Ross Winans, and the Fox Pointe Collection. Goff H-268;

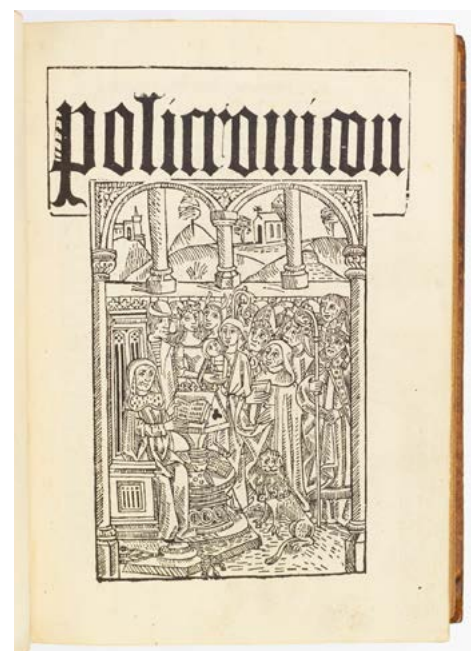


BMC XI, 195; ISTC ih00268000; Pforzheimer 490; STC 13439; ESTC S106488.

◆First page of text a little soiled, occasional minor soiling or thumbing elsewhere, V8 with a very expertly repaired oblique tear from the bottom of the leaf halfway up the page (no loss of legibility), cc1 with smaller tear repaired with equal skill, X6 with one-inch triangular repair in fore margin, affecting a total of perhaps eight letters, final text leaf with shoulder note and a handful of words at the top of both sides mounted (but not in facsimile), other trivial imperfections, but an extremely appealing textually complete copy—almost entirely smooth, clean, and fresh, with excellent margins, with rich impressions of the type, and without any of the leaves being soft or brittle at the edge. **\$165,000**

This is a desirable copy of the most influential chronicle in 14th and 15th century Britain and the first book published in England to contain printed music. Written in the 1320s by Benedictine monk Ranulf Higden (ca. 1299-1364) of Chester, this universal history was translated into English in 1387, and first printed by William Caxton in 1480. According to DNB, the work “offered to the educated and learned audience of fourteenth-century England a clear and original picture of world history based

upon medieval tradition, but with a new interest in antiquity, and with the early history of Britain related as part of the whole.” The work was originally divided into seven parts (for the seven days of creation in Genesis), and ended coverage of events in 1342. John Malvern (d. ca. 1414) added a final book covering the years 1348-81; this addition was translated by Caxton and added to his 1482 edition, along with his own continuation of the history to the year 1460. Caxton was succeeded in 1491 by his foreman (and former apprentice) Wynkyn de Worde (ca. 1455? - 1534/5), who took over the lease on Caxton’s print shop in Westminster and operated there until his remove to Fleet Street in 1500. A number of the books he printed there were, like this one, new editions of popular Caxton titles. DNB notes that Wynkyn was a more astute businessman than Caxton, and liked to add special features to his books to distinguish them and make them more attractive to buyers. Here, for the first time in England, he has printed music with moveable type, the notation made up from printers’ quads and rules. Caxton, in his 1482 edition of Higden, had left a blank spot for the music to be added by hand. While Caxton brought printing to England, Wynkyn de Worde popularized it. DNB says that “Wynkyn’s various qualities need emphasizing: after Caxton’s death he had sufficient vision to embark on a new publishing policy; to imitate his former master might have led to financial ruin. He was personable enough to get on with patrons from many classes and to run a heterogeneous household. No evidence of his involvement in litigation has been found. He was willing to give his helpers the credit they deserved, and he did not ignore their contribution as Caxton did. He probably knew several languages, and there is no reason to underestimate his learning and acumen. Previous assessments fail to give him due credit for his achievements.”



Former owner Robert Barclay (1751-1830) was a successful English brewer, a keen botanist and gardener, and a philanthropist whose causes included the abolition of slavery. American inventor Ross Winans (1796-1877) was one of the first multi-millionaires in the United States, thanks to the success of his locomotives and other railroad-related creations. Our copy was later in the distinguished collection of early English books amassed by Howard and Linda Knohl for their library at Fox Pointe Manor. Copies of our 1495 edition are less common in the marketplace than the 1482 printing; of the nine copies that have appeared at auction in the past 45 years,

only one (sold in 1977) was complete. Three of the other copies were missing more than 50 leaves, and all had some sort of repairs. A copy like the present example—with the main text intact, unwashed and unpressed, and in pleasing condition—would be very difficult to find. (ST17801)

Three Very Rare First Printings in Fine 15th Century Pig, Including the Wide-Ranging “On the Universe,” with Discussions of Medieval Magic and Pseudo-Science



74 (INCUNABULAR SAMMELBAND). GUILLERMUS ALVERNUS [WILLIAM OF AUVERGNE]. DE UNIVERSO. [and] DE SACRAMENTIS. [bound with] SUMERHART [or SUMMENHART], KONRAD. TRACTATULUS BIBARTITUS DE DECIMIS. (Nuremberg: Georg Stuchs, 1497; Hagenau: H. Gran, 1497) 300 x 195 mm. (11 3/4 x 8"). **Complete.** [1 title page], cl [110] leaves; [4], cxxxii [132] leaves; [1 title], XXXIX [39], [1], 1 blank leaves. **Three separately published works in one volume.** EDITIO PRINCEPS of first two works; FIRST EDITION of third work. Contemporary blind-stamped half pigskin over wooden boards by the Benedictine monastery in Weingarten (Kyriss workshop 34; EBDB w007757), raised bands, contemporary (faded) ink lettering and later (19th century?) library label on spine, one (of two) brass clasps. Front cover and front pastedown with ink signature “Hochraut.” Goff G-717; BMC II 470; ISTC ig00717000. Goff G-723; BMC II 470; ISTC ig00716500. Goff S-865; BMC III 685; ISTC is00865000. ♦Pigskin a little soiled, three shallow scratches to rear wooden board, occasional faint marginal dampstains, otherwise only trivial imperfections—AN ESPECIALLY FINE COPY, clean, fresh, and bright with wide margins, in a very well-preserved unsophisticated period binding. **\$35,000**

This beautifully preserved sammelband contains the first appearances of three important works by scholastic theologians that take on subjects notably outside the usual realms of theology. According to the Stanford Encyclopedia of Philosophy, William of Auvergne, Bishop of Paris (ca.1180/90 - 1249) “was one of the first wave of thinkers in the Latin West to engage with the writings on natural philosophy and metaphysics by Greek, Islamic and Jewish thinkers that had recently become available in Latin translation.” While concerned about the danger these “heathen” texts posed to Christianity, “he recognized their philosophical value and, though often confused about their meaning, incorporated their teachings into his own thought.” DSB considers William “the first great scholastic, setting the stage for Alexander of Hales, Albertus Magnus, and their disciples.” The present volume begins with two of the seven parts of William’s magnum opus, “Magisterium Divinale et Sapientiale.” “De Universo” (“On the Universe”) addresses the nature, origins, and future of the corporeal universe as well as the theological question of Providence, or God’s governance of it. DSB notes its importance to the history of cosmology, describing it as “an intermediary between the early medieval writings on cosmology of Isidore of Seville and Bede and the great encyclopedias of Vincent of Beauvais and Albertus Magnus later in the century. . . It is of considerable value for its accounts and critiques of medieval magic and so-called experimental science.” Ziegenfuss considers William “the first scholastic to develop a cosmology independent of theology.” In “De Sacramentis,” William addresses the seven Sacraments of the Catholic Church: Baptism, Confirmation, Eucharist, Reconciliation (also called Penance), Anointing of the Sick, Matrimony, and Holy Orders. The section on Matrimony is of particular interest for the insight it provides on Jewish, Islamic, and Christian marriage in the Middle Ages, as William examines the differences in the institution itself and its ceremonies in the various faiths. The final text here is the first published work of Konrad Sumerhart (ca. 1458-1502) and one of the first printed works on the practice of tithing, or donating one-tenth of one’s income to the church. A professor of theology at the

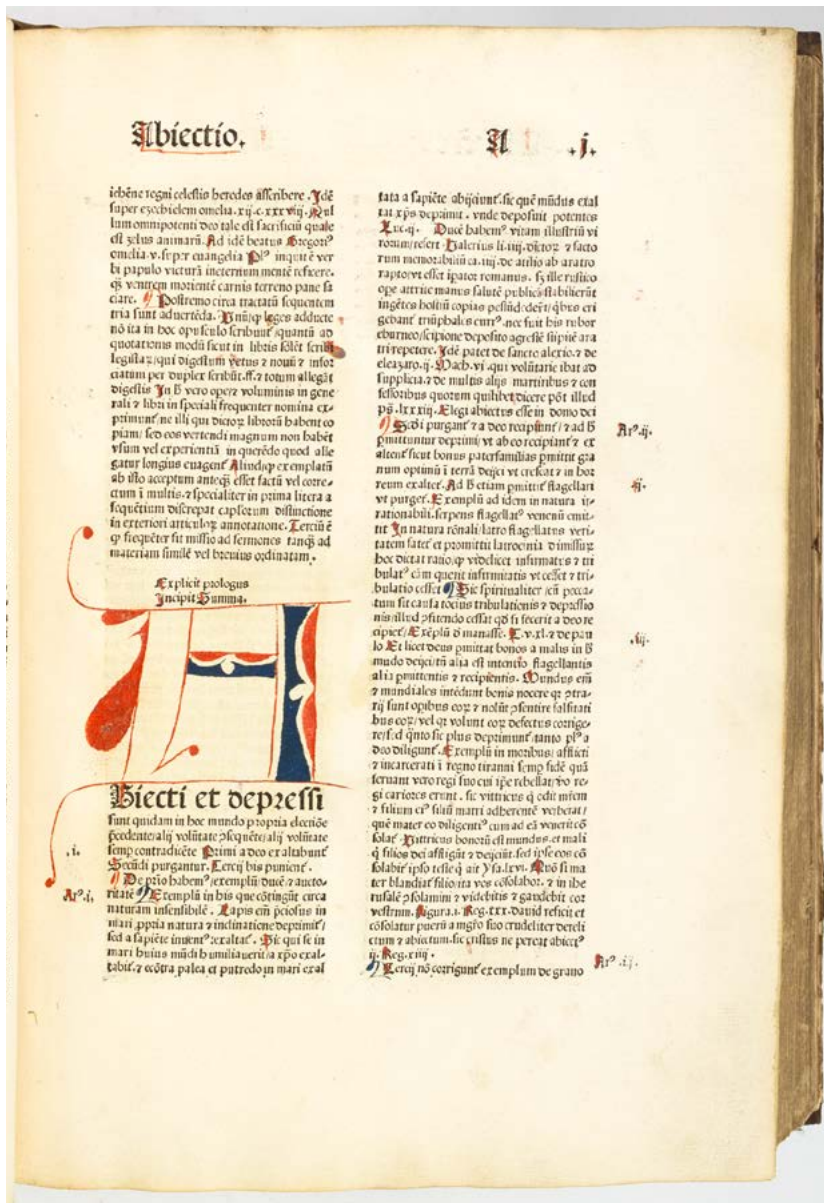


University of Tübingen and a specialist on economic ethics, Sumerhart argues here that there is no obligation to tithe based on divine law—a controversial view, as tithes sustained religious organizations at all levels. The book was issued by the first printer in the Alsace town of Hagenau, Heinrich Gran (fl. 1489-1523), who produced more than 213 titles, most of them works of theology. Our volume was bound at the Imperial Abbey of Weingarten, a Benedictine community founded in the 12th century that had also produced fine illuminated manuscripts. All three works are very rare in the marketplace: ABPC and RBH record just one other copy of the editio princeps of “De Universo” at auction since 1975, and it was incomplete; no other copies of “De Sacramentis” or the Sumerhart work have been offered at auction during that time. Apart from its content, this is a handsome 15th century volume in remarkable contemporary condition. (ST18231)

**More than a Million Words: Homiletic Guidance in Two Substantial Volumes
Containing a Surprising Number of Profane and Exotic Texts among its Sources**

75 **JOHANNES DE BROMYARD. SUMMA PRAEDICANTIUM.** ([Basel: Johann Amerbach, not after 1484) 378 x 250 mm. (14 3/4 x 10"). Double column, 53 lines in gothic type. **Two volumes.** FIRST EDITION. Contemporary blind-stamped (perhaps Polish) calf over thick wooden boards, covers with blind-ruled frames accented with decorative stamps enclosing a panel filled with columns of blind tools, including an eagle stamp, a wyvern, a rose, a lozenge containing three oak leaves, and a medallion with two interlocking V's (or a W) at center, surrounded by letters possibly reading "Ghent" and Voghet" (the boards with a total of eight different tools - three shared, three peculiar to one volume and two to the other); expertly rebacked to style, raised bands, remnants of three straps and three metal clasp plates, rear boards with three holes at head where hardware for chaining the volumes was once attached, vellum pastedowns. Rubricated in red, capitals struck with red, paragraph marks in red or blue, numerous four- or five-line initials painted in red or blue, 22 large (12-14 line) puzzle initials painted in red and blue, and small ink sketches to tail





margin of three leaves (two with a man's face, the other with a flaming cauldron). Front pastedowns with 18th century small circular woodcut ex-libris of the Academy at Frankfurt a. d. Oder and with ink inscription of Keith Walls, dated 2002; tail margin of first page of each volume with early 19th century stamps of the Breslau Viadrina. Goff J-260; BMC III, 747; ISTC ij00260000. ♦ Leather on boards somewhat marked and abraded, with wooden boards showing through in half a dozen places, three-inch branching area of insect trails near center of two boards, volume two with gutter open before final quire, but the skillfully restored bindings sturdy and with considerable appeal. Occasional minor browning (darker on perhaps a score of leaves), mostly resulting from application of fixative to painted decorations, a one-eighth-inch wormhole to text on last few quires of volume II, but AN ALTOGETHER PLEASING COPY, and especially well-preserved internally, with clean and fresh text printed on wonderfully thick paper within very wide margins. \$17,500

From its bindings to its handsome rubrication to its massive verbal aggregation, this is a very desirable first printing of what is surely the most important work by the Englishman John of Bromyard (d. ca. 1352). Spending his entire adult life at a Dominican priory in Hereford, Bromyard produced a number of handbooks for preachers and, according to DNB, "had a marked influence on homiletic literature in the later Middle Ages." Far more than a handbook, the present vast

work exceeds all his other similar publications in size, scope, and particularly in the prevalence of profane material to be offered as texts of potential use for sermons. For its more than one million(!) words, the "Summa" draws on, among other sources, vernacular proverbs, fables, natural history lore, classical authors, civil law, Jewish writers, the Magna Carta, Muslim literature (including the Koran), as well as the more conventional saints' lives and canon law. Compiled in the 1320s and 1330s, the work arranges some 14,000 citations and 1,200 stories into 189 alphabetically organized chapters, the whole compilation offering priests homiletic inspiration, vivid vignettes, doctrinal authority and readymade sermons on a wide-range of subjects, including necromancy, distaff vanity, the Crusades, women's use of magic charms, prostitution, drunkenness, war, dream interpretation, promiscuous priests, wigs, and cosmetics as well as the sacraments, the Seven Deadly Sins, the Ten Commandments, the Virgin Mary, and so on. The 70-page double-column index, systematic marginal cross references, and precise citations to original sources ensured its wide circulation and considerable influence among, for example, English preachers such as John Sheppey (d. 1360), Thomas Brinton (d. 1389), and Robert Rypon (d. 1421/2). According to Pollard, our printer Johann Amerbach (1430-1513) issued his



first book in 1478, and in his career produced perhaps 100 incunabula. He was the first printer in his city to employ roman type, using several fonts that are nearly identical to those of Anton Koberger of Nuremberg, for whom he likely worked at some point in his career. Pollards says he very likely learned to print in Venice, as he is sometimes described as “Hans von Venedig” in contemporary records. He was especially known for his editions of humanist and patristic texts, and he employed the scholars Johann Reuchlin and Sebastian Brant as editors. We have not been able to identify the distinctive tools on these bindings, but they could well be Polish in origin: similar encircled “W” stamps were in use in Wroclaw at the time these volumes were bound. (ST18723)

A Great Cover Story: Torn Asunder in a Rage by Cobden-Sanderson, Later Used as a Visual Aid

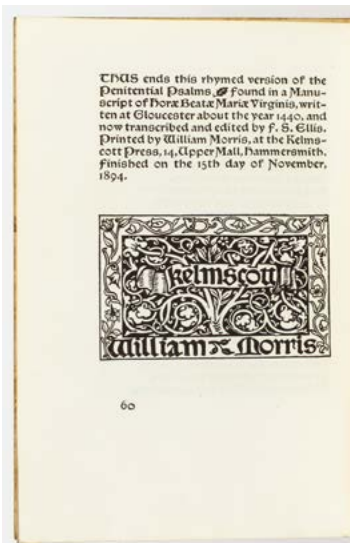
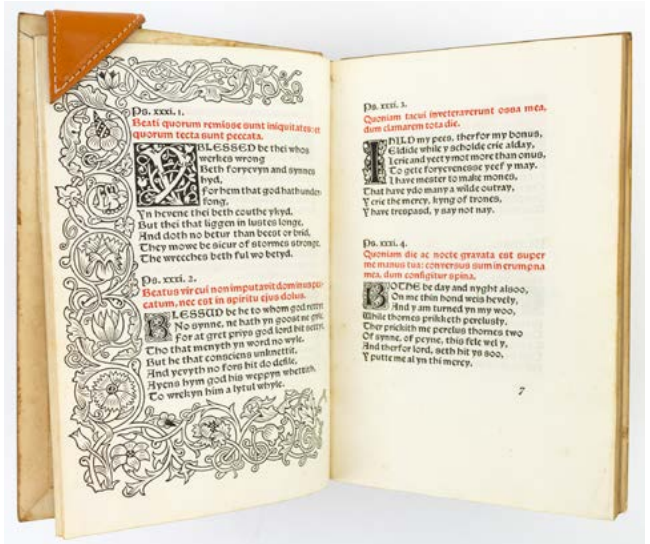


76 (KELMSCOTT PRESS). (BINDINGS - MADELINE WHYTE). PSALMI PENITENTIALES. (Hammersmith: Kelmscott Press, 1894) 206 x 140 mm. (8 1/8 x 5 1/2"). 1 p.l., 63 pp. Edited by F. S. Ellis. ONE OF 300 COPIES ON PAPER (and 12 on vellum.) A BINDING IN-PROCESS, likely BY COBDEN-SANDERSON PUPIL MADELEINE WHYTE, the book sewn, glued, and with cardboard boards attached (see below), all edges gilt. Six very pleasing woodcut borders, woodcut printer's device, woodcut initials. Printed in red and black. Front free endpaper with the pencilled name “M. Whyte” and then an address (“Bridgelands”?); rear pastedown with vellum armorial bookplate of Lord Wardington. Peterson A-30; Sparling 30; Tomkinson, p. 114; Sotheby's, “The Wardington Library Bibles,” 12 July 2006, Lot 162 (this copy). For the binder: Tidcombe, “Women Bookbinders,” p. 162. ♦Three of five bands broken at rear joint (and one at front), spine and boards with obvious glue residue, rear pastedown lifted (and foxed), but A FAULTLESS COPY INTERNALLY. \$4,000

This title shows “the most delicate taste and judgment” among the smaller Kelmscott productions in Franklin’s opinion, and our partially bound copy from the Wardington Library has an intriguing history. The description of this item in Sotheby’s catalogue for the sale of Lord Wardington’s Bibles held on 12 July 2006 records a handwritten note on a scrap of lined paper (now missing) that read: “This [book] was bound [and] ready for tooling[.] Madeleine showed it to Cobden-Sanderson, whose wife had been put into prison for being a suffragette [in 1906], and he was in [such] a state [that] he said the leather (which he had picked for her) was not good enough, and in a rage he tore it off!!!” One has to ask why the volume never received

a new covering, and we offer the following plausible conjecture as an explanation. “Madeleine” here is surely Madeleine Whyte and the same “M. Whyte” whose name is

written at the front of our volume. According to Tidcombe, Whyte was the only Englishwoman to have been taken on by Cobden-Sanderson as a pupil (beside his own daughter, Stella, who had little interest in the work). Whyte was the grand-daughter of Lady Airlie, a great friend of Cobden-Sanderson, and she was taught for free as the daughter of a widow in need. Tidcombe says that Madeleine “may have been [Cobden-Sanderson’s] last pupil, to whom he said a tearful goodbye on 15 April 1909, before moving the Press to 15 Upper Mall, and reducing the work of the Bindery.” Whyte soon after moved to St. Andrews, where she taught bookbinding, probably at three different schools, and Tidcombe indicates that Cobden-Sanderson probably gave her, at some undetermined time, his set of 10 demonstration volumes—binding specimens at various stages of preparation—to use in her teaching. Since these demonstration volumes were in use well before 1906 (Tidcombe says that Cobden-Sanderson used them in 1899 when

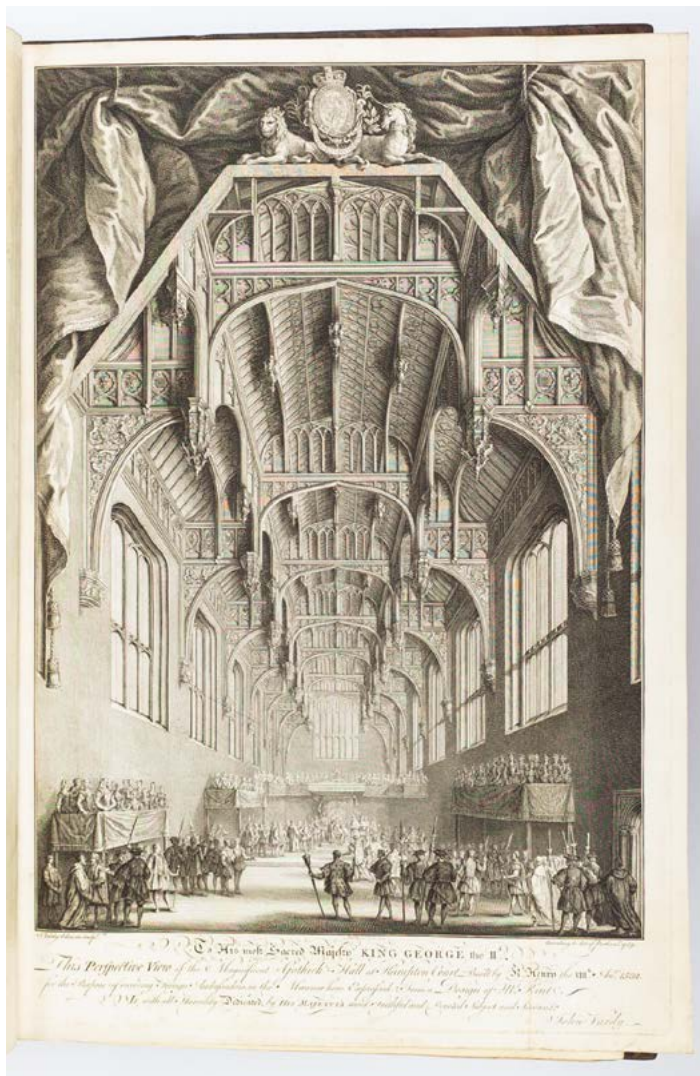


he gave a talk at Stella's school), our volume would not be one of the originals. But it could possibly have been a substitute—three of 10 originals are described by Tidcombe as missing, and our volume would seem to match the description of missing #8. In any case, since it seems to have belonged to Madeleine Whyte, and since she taught bookbinding, and since the book is in an obviously unfinished state, the inescapable conclusion is that the present object was used in her teaching. The text here is a rhymed version in English of the Penitential Psalms, done in a Kentish dialect in the 14th century and passed down to us in a manuscript executed in Gloucester about 1440, which is here transcribed and edited by Ellis. (ST17640ee)

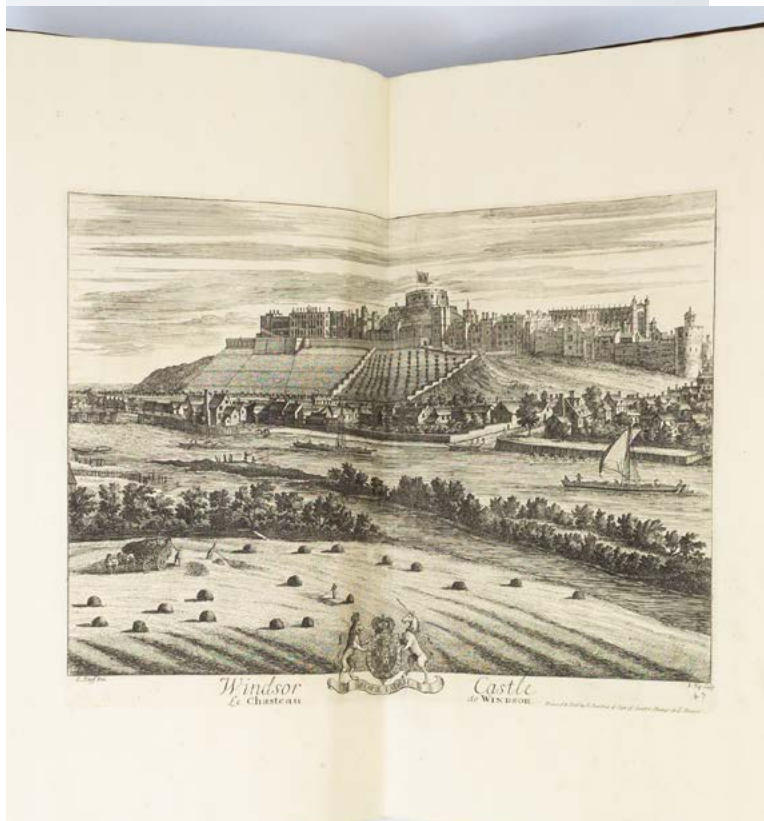
*An Exceptionally Fine Contemporary Copy of a Vast Work with
Meticulously Detailed Engravings of Augustan Age Elegance*

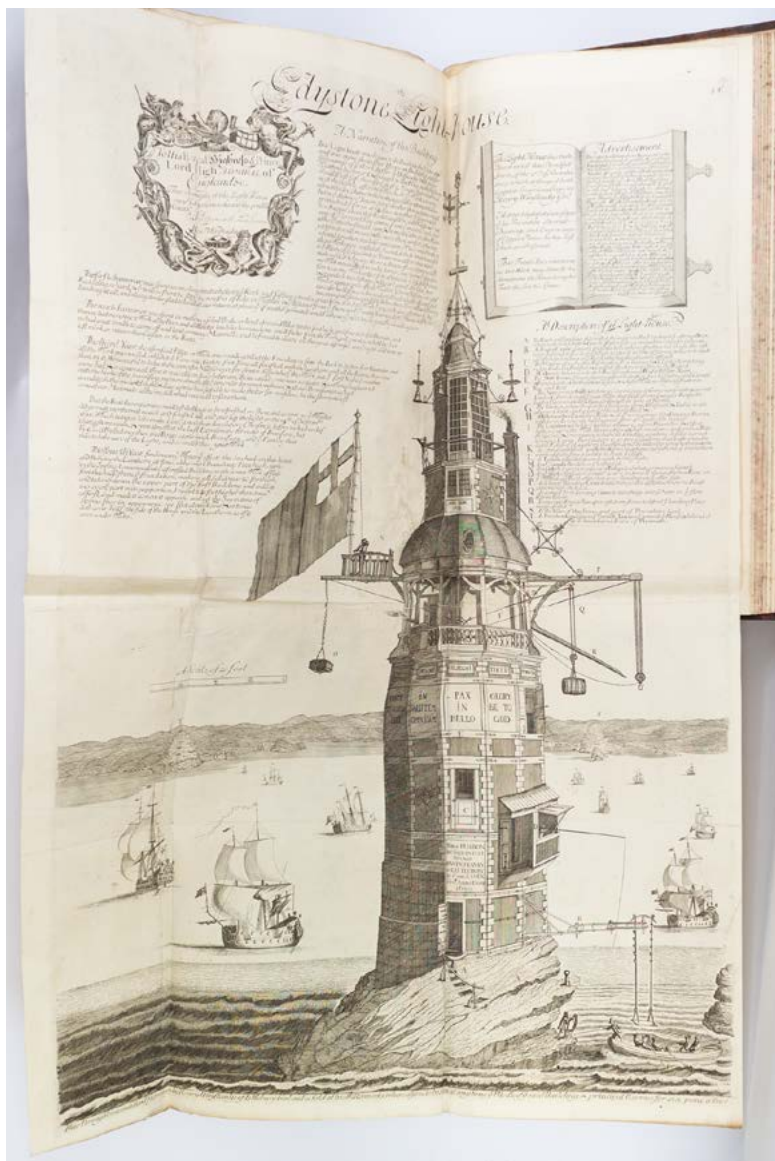
77 **KIP, JOANNES, Engraver.** NOUVEAU THÉÂTRE DE LA GRANDE BRETAGNE: OU DESCRIPTION EXACTE DES PALAIS DU ROY. ("KIP'S VIEWS"). [with] ATLAS ANGLOIS, OU DESCRIPTION GENERALE DE L'ANGLETERRE, CONTENANT LES CARTES GEOGRAPHIQUES DE CHAQUE PROVINCE. (London: Joseph Smith, 1724-28; 1724) 550 x 355 mm. (21 1/2 x 14"). Text and plates all mounted on tabs. **Six volumes.** Contemporary marbled calf, covers with floral gilt roll border, raised bands, spines gilt in compartments with central lozenge composed of fleurons, leafy cornerpieces, gilt titling, pink endpapers, marbled edges (some corners very carefully restored) WITH 400 ENGRAVED VIEWS AND MAPS, consisting of 362 ENGRAVED PLATES called for in the first work (**lacking plate 79** from volume IV, "Chateau de Roy & Gichts"), 52 folding (including a 1030 x 720 mm. view of a lighthouse), 80 full-page, the rest double-page, plus NINE ADDED ENGRAVINGS, five of these folding; and 38 DOUBLE-PAGE MAPS in the second work, as called for. Front pastedowns with evidence of bookplate removal. Brunet IV, 114; Lewine, pp. 263-4. ♦Leather a bit pitted from acid treatment (as always), occasional minor foxing to (the few) text leaves, other very trivial signs of use to bindings and interior, but AN ESPECIALLY FINE CONTEMPORARY SET, the margins very ample, the plates remarkably clean, fresh, and bright, and the impressions of the engravings very sharp. **\$125,000**





This extensive, richly illustrated work records with extraordinary quality and quantity a notable period in English architecture. The Augustan Age (encompassing the reigns of Queen Anne, King George I, and George II) saw the post-Restoration nobility and rising mercantile class constructing, refurbishing, restoring, and expanding stately homes and gardens. "Le Nouveau Théâtre" transports us into this world: its meticulously detailed engravings bring to life the elegant architecture, luxuriant gardens, and prosperous towns. According to Lewine, the first edition of "Nouveau Théâtre" appeared in 1709 in four volumes, with a supplemental fifth volume added to the 1716 edition. More plates were added for our 1724-28 printing. The work is generally found in only the original four volumes, not, as here, in an updated five tomes. The uniformly bound "Atlas Anglois," or "English Atlas," makes a fitting addition to the set, putting the architectural marvels into geographical context with its maps of each county and genealogies of the leading families. The first two volumes and most of the fifth volume are devoted to the mansions and country estates of England; the third to ecclesiastical architecture and the colleges of Oxford and Cambridge; and the fourth to panoramic city views, royal palaces, and churches, plus architectural highlights from Scotland. Added to the called-for engravings are: an oversized full-page plate of Gothic Hall at Hampton Court by John Vardy and a double-page folding plate of Hatfield House by James Collins in volume I; four folding views and one oversized plate of Whitehall Palace in volume IV; and a folding plate captioned in Italian of the home of the Earl of Tylney bound in at the front of volume V, with an engraving of Gordon Castle tipped onto the recto of the rear



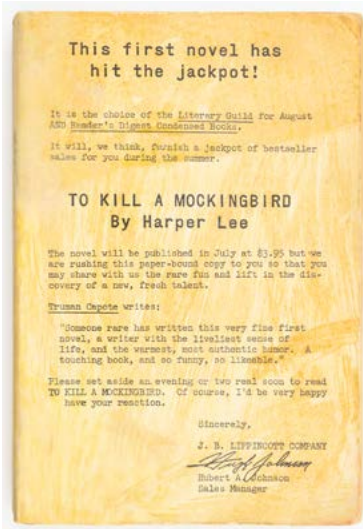


free endpaper. Johannes (or Jan) Kip (1652/53 -1722) was a Dutch draftsman, engraver and printseller who had produced engravings for the court of William of Orange. He followed William and Mary to England when they ascended the British throne, and partnered with fellow Dutchman Leonard Knijff (or Knyff) (1650-1722) to produce a series of illustrations showing the grand estates of Britain. They issued "Britannia Illustrata" in 1708, with 80 plates; these were incorporated into the first edition of this work the following year. The condition here is simply marvelous, with no indications of the fervent use works of this kind have usually endured. Perhaps our set passed the centuries mostly undisturbed, on the library shelves of a stately home like the ones depicted here. (Lhi21143)



Extremely Rare Pre-Publication Promotional Copy of "Mockingbird"

78 **LEE, HARPER.** *TO KILL A MOCKINGBIRD*. (Philadelphia & New York: J. P. Lippincott Company, 1960) 203 x 138 mm. (8 x 5 1/2"). 296 pp. PRE-PUBLICATION PROMOTIONAL COPY OF THE FIRST EDITION. Publisher's beige paper wrappers, the front cover with printed promotional text (spine and front cover with brushed-

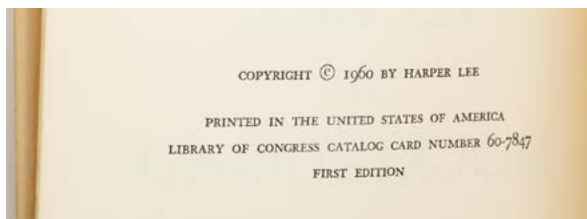
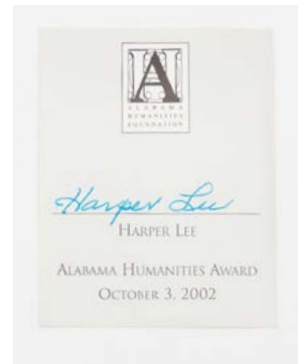


on yellow wash, either as the original design or, perhaps more likely, as a stiffening agent to make the volume more durable). In a later drop-back box made of leather, upper cover and spine with gilt lettering. With a LAID-IN BOOKPLATE SIGNED BY LEE. ♦ Spine a little cocked, two tiny chips to head of spine, a couple pages with a faint spot to one margin, but quite a fine copy of an obviously fragile ephemeral item. **\$16,000**

The front cover here is emblazoned with a laudatory letter beginning (in boldface): "This first novel has hit the jackpot!" The blurb notes that the work is "the choice of the Literary Guild for August AND Reader's Digest Condensed Books. It will, we think, furnish a jackpot of bestseller sales for you [i.e., book distributors] during the summer."

The cover letter continues: "the novel will be published in July at \$3.95 but we are rushing this paper-bound copy to you so that you may share with us the rare fun and lift in the discovery of a new, fresh talent." Following this is a very complimentary characterization of the book by Truman Capote, referring to it as a "very fine first novel [by] a writer with the liveliest sense of life, and the warmest, most authentic humor. A touching book, and so funny, so likeable."

At the bottom right is the signature (apparently done in manuscript) of Hubert A. Johnson, Sales Manager of the Lippincott Company. Besides the present copy, we could trace only one other at



auction, sold (with the author's signature on the title page) for \$9,600, all-in, at Sotheby's in 2005. The laid-in bookplate has Harper Lee's signature below the Alabama Humanities Foundation logo and above the lettering "HARPER LEE / ALABAMA HUMANITIES AWARD / OCTOBER 3, 2002." An accompanying handbill explains that the foundation presented its 2002 Humanities Award to Lee, with patrons being given a 40th anniversary copy of "Mockingbird" in which a Harper Lee bookplate was affixed. The handbill continues: "A few of those signed bookplates were passed on to the Alabama Booksmith to be placed in future copies on a special occasion. . . . This enclosure certifies the authenticity of the signature." (ST17830)

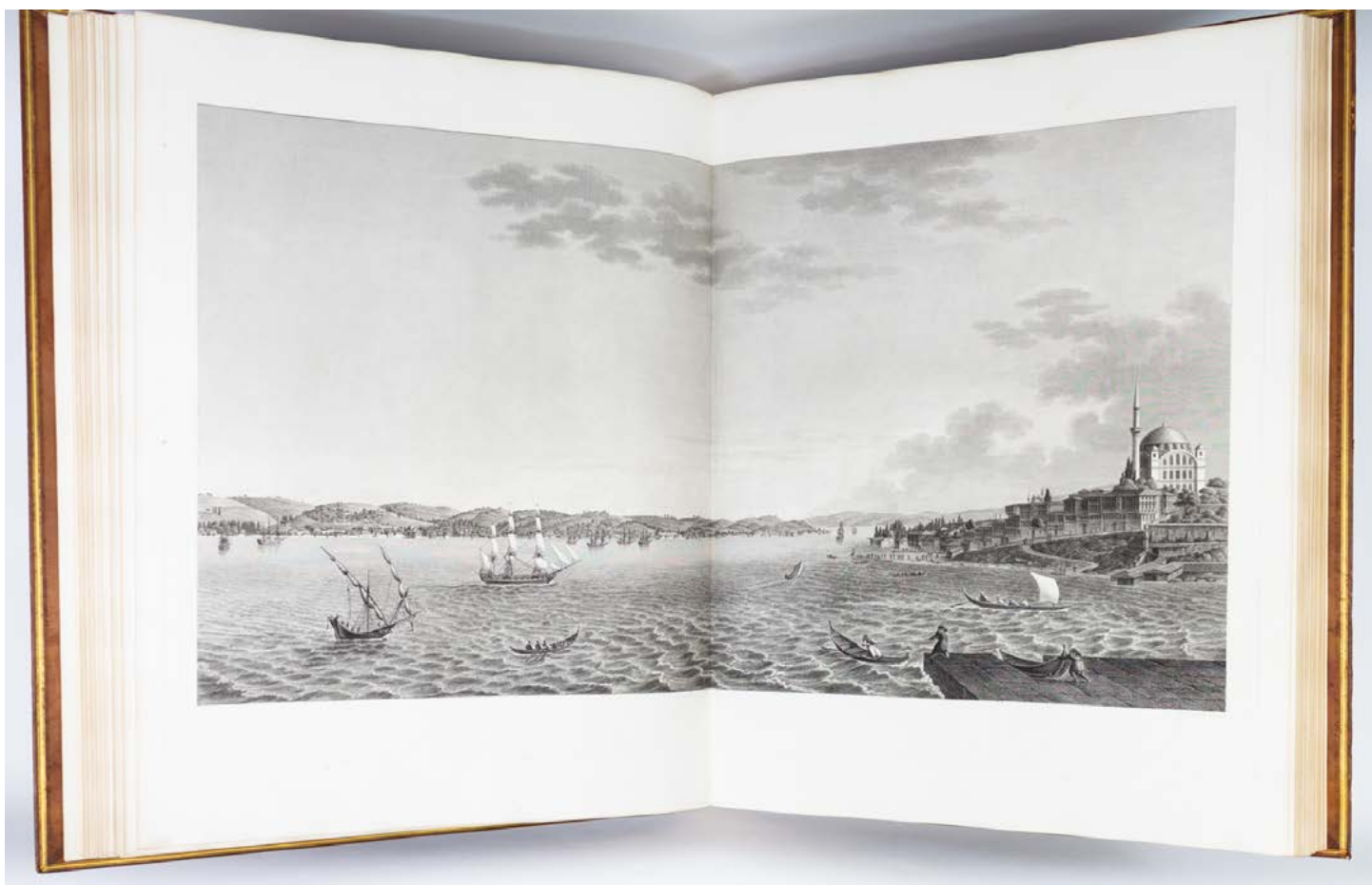
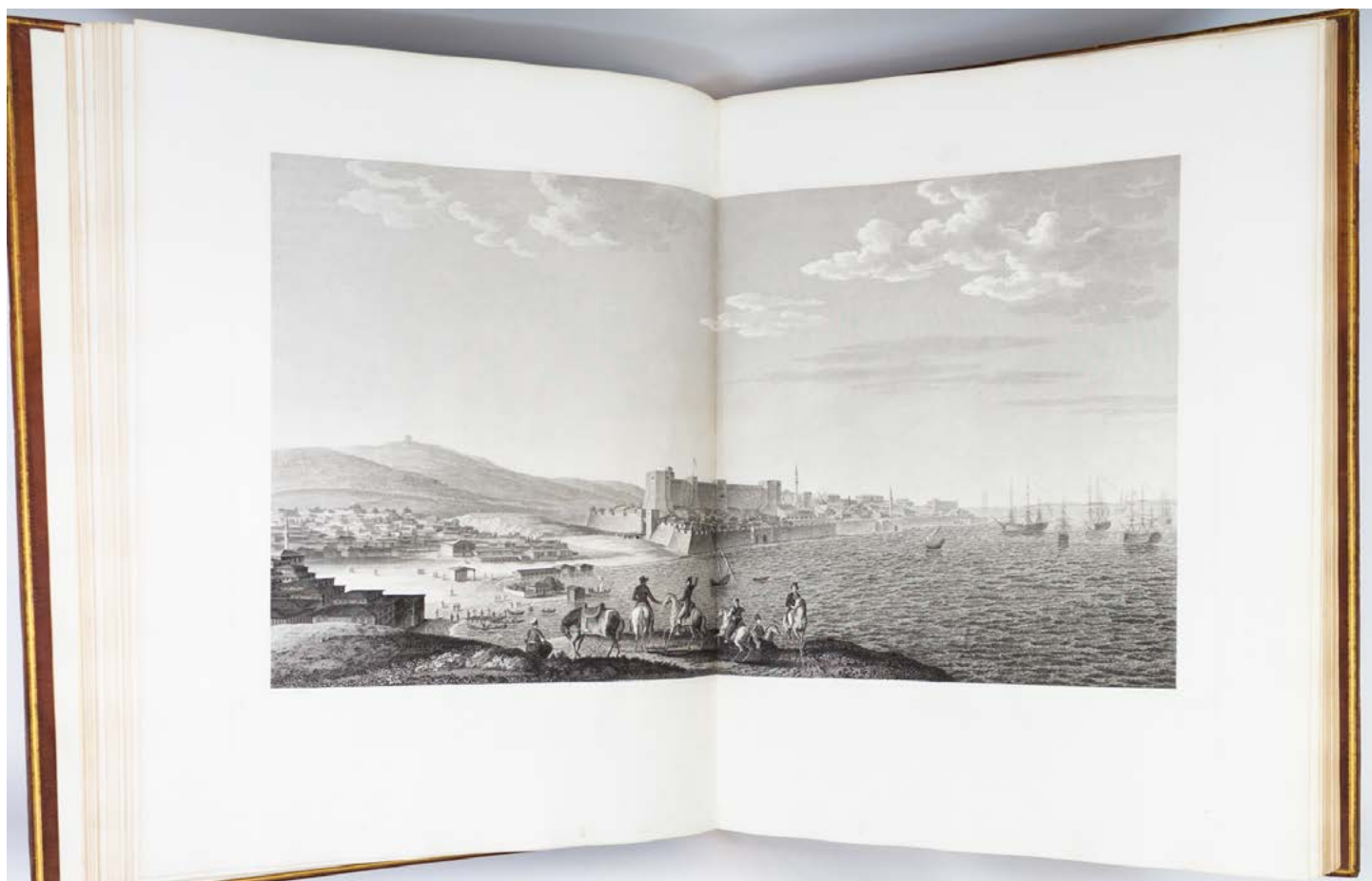
An Exceptionally Fine Copy, with Proofs before Letters, of one of The World's Most Prodigious and Arresting Topographical Books

79 **MELLING, ANTOINE IGNACE.** *VOYAGE PITTORESQUE DE CONSTANTINOPLE ET DES RIVES DU BOSPHORE*. (Paris: P. Didot l'aîné, 1819) 667 x 540 mm. (26 1/4 x 21 1/4"). Each plate with 1-3 leaves of descriptive text. **Two volumes.** Pleasing contemporary russia over thick wooden boards, covers framed by multiple gilt rules, raised bands, expertly rebacked preserving original backstrips, spine compartments framed by multiple gilt rules, gilt lettering, all edges gilt (restorations to corners and edges). Engraved portrait frontispiece of Sultan Selim III, two engraved titles (that in volume II cut down and mounted), tughra on letterpress title page heightened with gold, three double-page engraved maps and plans, and 48 DOUBLE-PAGE PLATES, ALL IN PROOF STATE before letters (and many before numbers), by Duparc, Schroeder, Née, Dupréel, Dessaulx, Marillier, and others after Melling. Atabey 798; Blackmer 1105; Koç, "Constantinople" I, 214; Lipperheide 1431; Brunet III, 1591 ("magnifique ouvrage"). ♦ A little wear to extremities, light water(?) stain to foot of boards, the leather not quite as bright as it could be, but the expertly restored bindings solid and appealing on the shelf. Four plates in volume II with nearly invisible repairs to fore margin (well away from the images), letterpress title and one text leaf slightly foxed, occasional faint smudges, but A GLORIOUS SET with vast margins, THE TEXT AND PLATES EXCEPTIONALLY CLEAN, FRESH, AND BRIGHT. **\$80,000**



This is a strikingly well-preserved copy of Melling's massive and superbly illustrated work devoted to 18th century Constantinople, a book that provided the earliest interior views and plans of the harems and palaces of Sultan Selim III. Brunet declares it "a magnificent work," and collector Ömer Koç, who has amassed an outstanding library of books on Istanbul and the Ottoman Empire, considers it "one of the finest topographical illustrated books ever produced." In 1795 architect and painter Antoine Ignace Melling (1763-1831) arrived in Constantinople and, after an introduction by the Danish Ambassador, was appointed imperial architect by Selim III. In the course of his duties, he designed and landscaped a seaside palace for Selim's sister, Princess Hatice, and produced these striking panoramic views of the city and its environs. After completing a number of building projects for Selim, including Princess Hatice's palace, he returned to Paris and in 1804 issued a prospectus for this work. He established an engraving studio in 1809 to reproduce these drawings and began publishing the completed prints as a series of fascicles that were sent to subscribers. The last one appeared in 1819. The outstanding success of an exhibition of the paintings on which the "Voyage Pittoresque" was based earned Melling the rank of painter to the Empress Josephine. One can see why the empress was impressed: the detail and subtlety of the engravings are remarkable, and the scenes are relatable: the architecture, costumes, or landscape may be exotic, but the activities—keeping house, socializing with friends in a parlor or at hillside picnics, going hunting—strike a familiar chord. The freshness of the early impressions of the engravings in our copy can scarcely be overstated. Brunet tells us that copies with proofs before letters, like the present one, originally sold for 50% more than the regular copies, but the added expense was an excellent investment. (Lhi21097)



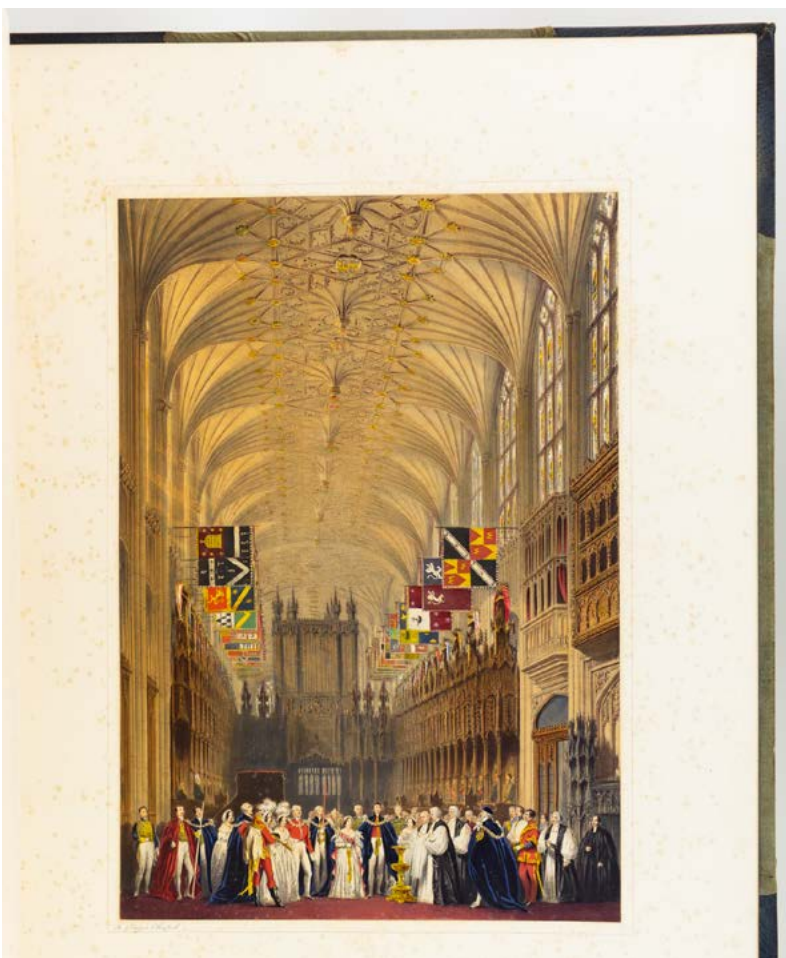


*A Massive Achievement in Bookmaking, with Charming Scenes of Royal Domesticity,
One of the Few Royal Copies with Illustrations Mounted on Card and Hand-Finished by Nash*

80

NASH, JOSEPH. VIEWS OF THE INTERIOR AND EXTERIOR OF WINDSOR CASTLE. (London: Thomas M'Lean, 1848) 716 x 560 mm. (28 1/4 x 22"). Letterpress title, dedication to Queen Victoria (one leaf);

prefatory note (one leaf); "List of Plates" (one leaf); and 25 leaves of text descriptions of the plates, all mounted on tabs. A ROYAL COPY OF THE FIRST EDITION. Contemporary blue half morocco over blue cloth by J. Wright (stamp-signed on verso of front free endpaper), raised bands, spine in compartments densely gilt with floral, foliate, and other tools, gilt lettering, marbled endpapers, all edges gilt. Lithographic title with vignette finished by hand and text printed in blue, lithographic dedication printed in blue, and 25 VERY FINE COLOR LITHOGRAPHIC PLATES, HAND-FINISHED BY NASH AND MOUNTED ON CARD, some heightened with gum arabic, ink-ruled borders and neat manuscript titles in blue ink on mounts, paper guards between plates. Front pastedown with armorial bookplate of Christopher Turnor,



Stoke Rochford Hall, Lincolnshire. Abbey, "Scenery" 360; Tooley 339. ♦Minor fading and light spotting to boards, extremities a bit rubbed, but the massive binding extremely pleasing, with no significant signs of wear. Upper margins of three text leaves with light dampstains, a couple text leaves slightly creased, plate mounts lightly foxed, but A FINE COPY, THE PLATES BRIGHT AND RICHLY COLORED, and the shining gilt spine an attractive addition to the shelf. \$16,000



This is the most desirable version of a massive piece of bookmaking—the work in its various parts is immense, and the total package weighs about 40 pounds. Cited by Abbey as “an early example of three-colour printing,” this is one of the “few Royal Copies” in which “the figures and smaller details are hand-finished, probably by the artist.” And our copy is royal in more than one sense: it was formerly in the library of H.R.H. Prince Michael of Kent (sale at Christie’s, 6 June 2006, lot 71). The 25 plates in this set give us a glimpse not only into a monarch’s palace, but also into the daily life of the royal family. This is not the usual series of richly appointed, yet cold and too-perfect, chambers; the rooms in Windsor Castle have a lived-in look, for they are notably inhabited by a young working mother—Queen Victoria—and her active family. The “Queen’s Private Sitting Room” contains both a cluttered desk and a cradle, and in the “Library,” books are strewn open on tables and the floor, while the young queen and her counsellors huddle around a volume they are consulting. The royal children figure prominently in the picture of “St. George’s Chapel,” featuring the christening of the heir to the throne, as well as in the “East Corridor,” where the young Prince of Wales frolics with his dog, his mother looking on indulgently. Painter and lithographer Joseph Nash (1809-78) was noted for his faithful reproduction of architectural detail and for enlivening his pictures of buildings and rooms with scenes of celebration and domesticity. Both are very much in evidence here; the detail in the plates is impressive, with everything carefully delineated, from the gothic tracery on the roof of the chapel to the reproductions of Old Masters hanging on the walls. But the greater effect is produced by the sense of life emanating from each tableau—even in the rare uninhabited room there are such signs, like a shawl tossed carelessly over the back of a chair. Although the emphasis is on scenes of domestic life, there are a few pictures telling of great events, including the installation of a new Knight to the Order of the Garter and the state visit of French king Louis-Philippe; in the same vein of greatness, a particularly striking lithograph of the “South Corridor” depicts Victoria standing alone in the vast gallery, surrounded by paintings of scenes from her realm and busts of kings and generals that remind us of the vast empire ruled by this petite woman. Former owner Christopher Turnor (1810-86) was a Conservative MP with a strong interest in architecture, so this work would have had an obvious fascination for him. He had his family home, Stoke Rochford Hall, rebuilt in the Jacobean style by architect William Burn, and he set about a vast scheme of estate and farming improvements (he was the third largest landowner in Lincolnshire) that had a lasting impact on that county’s buildings and architecture. Turnor likely commissioned this binding by John Wright (d. 1854), a London artisan



described by Ramsden as "a binder of the highest order" and one who enjoyed the patronage of noted bibliophiles of the period. "Royal" copies of this work are infrequently seen on the market: just four other such copies are recorded by ABPC and RBH since 1976. (Lhi21006)

*Surely the Most Desirable Copy of a Rare, Visually Striking Ornithological Book,
From the Dedicatee's Library, and Half a Foot Taller than the Best of the Rest*



81 (ORNITHOLOGY - AMERICAN). BROWN, CAPTAIN THOMAS. ILLUSTRATIONS OF THE AMERICAN ORNITHOLOGY OF ALEXANDER WILSON AND CHARLES LUCIAN BONAPARTE, PRINCE OF MUSIGNANO. WITH THE ADDITION OF NUMEROUS RECENTLY DISCOVERED SPECIES AND REPRESENTATIONS OF THE WHOLE SYLVA OF NORTH AMERICA. (Edinburgh: Frazer & Co.; Dublin: William Curry Jnr. & Co.; London: Smith, Elder & Co., [1831]-35) 688 x 533 mm. (27 x 21"). Engraved title, engraved dedication to David, Earl of Airlie, and [2] leaves, followed by plates. THE COPY BELONGING TO THE DEDICATEE. Excellent contemporary green morocco, covers elaborately panelled in gilt and blind, raised bands, spine gilt in compartments with floral frames, gilt titling, turn-ins with gilt Greek key roll, leather hinges, marbled endpapers, all edges gilt (very expertly rejoined, older repair to torn leather on lower cover). 124 SPECTACULAR HAND-COLORED ENGRAVED PLATES OF BIRDS after Thomas Brown, A. Rider, J. B. Kidd and others, engraved by Samuel Milne, James Mayson, Wm. Davie, R. Scott, W. H. Lizars, and others, 69 of



the plates with slips correcting the numbering pasted onto the upper right corner of the plate area, all with bound-in guards. Front pastedown with shelf label from the Cortachy Castle Library of David Ogilvie, 9th Earl of Airlie. A Large Paper Copy. Sitwell, "Fine Bird Books," p. 82 ("very rare"); W. Faxon, "The Auk" 20 (1903), pp. 236-41 and 36 (1919), p. 626. Not in Anker or Ayers/Zimmer. ♦Extremities a little rubbed, spine lightly scuffed, a couple faint scratches to boards, but the mammoth binding still sturdy and pleasing, and A BEAUTIFUL COPY INTERNALLY with only the most trivial imperfections, the plates clean, fresh, and bright with vibrant colors, and the margins immense. \$225,000

This splendid volume is surely the most desirable copy anywhere of perhaps the rarest large-format illustrated work on American ornithology: it belonged to the book's dedicatee and is one of a very few elephant folio, Large Paper, deluxe copies with additional hand coloring. According to Faxon, the book, even as a "regular" copy, is "among the rarest [volumes] in ornithological literature." Brown's "Illustrations" was intended to accompany the first European edition of Wilson's "American Ornithology," published in 1831 at Edinburgh without illustrations. Faxon notes, "Brown's book is not in any true sense an edition of Wilson and Bonaparte. It is composed partly of original figures, but in a large measure is compiled from the works of Wilson, Bonaparte, Audubon, Richardson and Swainson, and Jardine and Selby." The work includes 161 birds not



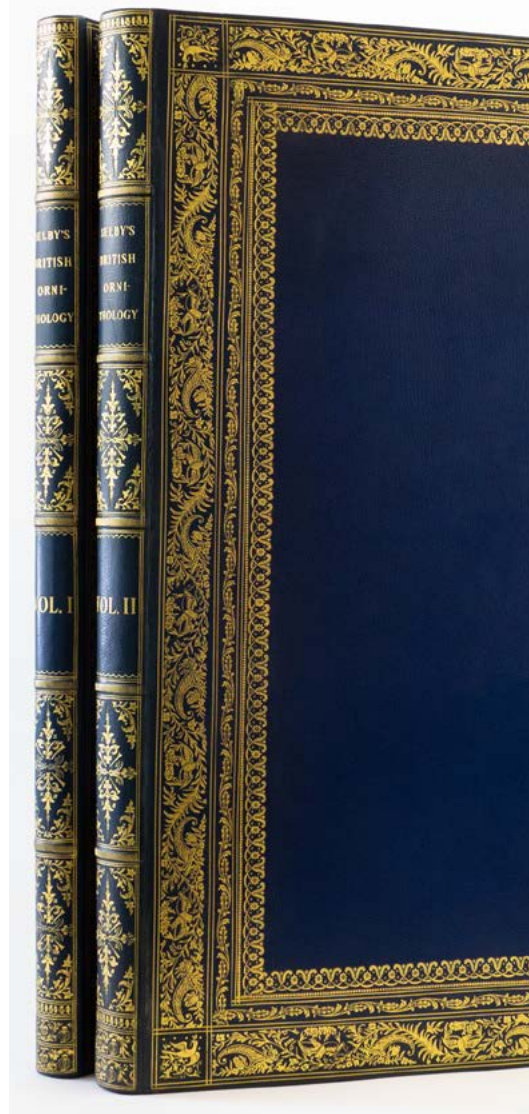
depicted by Wilson and Bonaparte and 87 plates re-engraved in a larger format than the originals. Brown also added 167 trees and shrubs (all of which are identified in the index) to the images. The plates are by some of the leaders in the field, including W. H. Lizars, who also engraved some of the earliest Audubon plates. In Faxon's words, "As specimens of the engraver's art these plates exemplify the best work of the then leading engravers of Edinburgh That a very small edition of Brown's work was published is evinced by its excessive rarity at the present time. The book was not of a character to meet any real want, and moreover it entered into competition with the great work of Audubon's then publishing." The colorists were just as talented as the engravers, applying the paint delicately and exactly. The size of the plates here, with their spacious margins, and the richness and detail of the coloring, makes an extraordinary visual impact. Originally issued in 26 parts, the initial sequential numbering of the plates was abandoned quite early during the work's publication, and 16 of the plates were deliberately left unnumbered. This haphazard numbering was corrected by the publisher with pasted-on slips, as seen in the present set. Contemporary advertisements reveal that the work was

published in folio, both colored (at 15s per part) and uncolored (10s 6d), as well as "a few in elephant folio, (same size as Selby's *British Ornithology*) colored" and priced 1 guinea per part. In his 1919 census, Faxon was able to locate just a single example of the elephant folio, being sold by London bookseller Walter T. Spencer, though it lacked six plates. Describing that copy, he observes that the plates "are colored (especially as regards the landscape accessories of the water-bird plates) more skillfully than in the smaller folio issue." The coloring is indeed more elaborate than the regular issue, with skies and clouds added in the backgrounds of many plates. We have been unable to locate a single elephant folio copy appearing on the market since that time; our copy is six inches taller than the last sold at auction, in 2004. A copy measuring 20 3/4" high (our copy being as wide as that one was tall) sold in 1997 for \$76,750. The present example is from the library of the dedicatee, Scottish peer David Ogilvie (or Ogilvy), 9th Earl of Airlie and Lord Lieutenant of Forfar (1785-1849). It is possible the Scottish-born Brown (1785-1862) came to know Ogilvie when he served in the Forfar and Kincardine Militia, achieving the rank of captain. The wealthy Ogilvie would have been a logical person to approach about subsidizing this undertaking. (Lhi21005)



*An Extremely Fine Copy, with "Magnificent Life-Size Plates,"
Called the "English Equivalent" of Audubon's "Birds of America"*

82 (ORNITHOLOGY - BRITISH). SELBY, PRIDEAUX JOHN. ILLUSTRATIONS OF BRITISH ORNITHOLOGY. (Edinburgh and London: W. H. Lizars; Longman, Rees, Orme, Brown, Green, & Longman; W. Curry Jun. & Co., [1821]-34) 660 x 520 mm. (26 x 20 1/2"). A couple of plates bound out of order, but with all plates called for by Ayer. **Two volumes of plates. Without octavo text volumes.** FIRST EDITION, bound from original parts (plates bearing watermarks ranging from 1815 to 1833). SUPERB MODERN PRUSSIAN BLUE MOROCCO, GILT, IN PERIOD STYLE, covers framed by double gilt rules enclosing a undulating floral vine accented with cornucopia and a bird in flight, cornerpieces featuring a dove with an olive sprig in its beak, inner frames of leaves and flowers, raised bands, spine compartments with large central fleuron composed



of lancets and floral tools, cascading floral sprays at corners, gilt lettering, densely gilt turn-ins, reinforced hinges, marbled endpapers, all edges gilt. With engraved titles by W. H. Lizars and 218 **SPLENDID HAND-COLORED ETCHED PLATES**—many heightened with gum arabic, three folded at foot—by Selby or Robert Mitford after drawings by Selby, Mitford, or William Jardine, engraved by W. H. Lizars, colored by



Daniel McNee and others, and with four etched plates of avian anatomical details by and after Selby. Ayer/Zimmer, pp. 571-72; Jackson, "Bird Etchings," p. 212; Mullens & Swann, pp. 519-20; Sitwell, "Fine Bird Books," p. 141; Wood 561. ♦ The two title pages with a bit of foxing and very expert repair to a clean vertical cut running the length of the page, occasional minor foxing, small marginal stains, or faint offsetting onto blank facing pages, plate XI in volume II with a small tear at tail of gutter, affecting a one-inch (background) section of the image, otherwise AN ESPECIALLY FINE COPY, THE PLATES REMARKABLY CLEAN AND FRESH, with vibrant coloring, and in splendid unworn sympathetic bindings. \$75,000

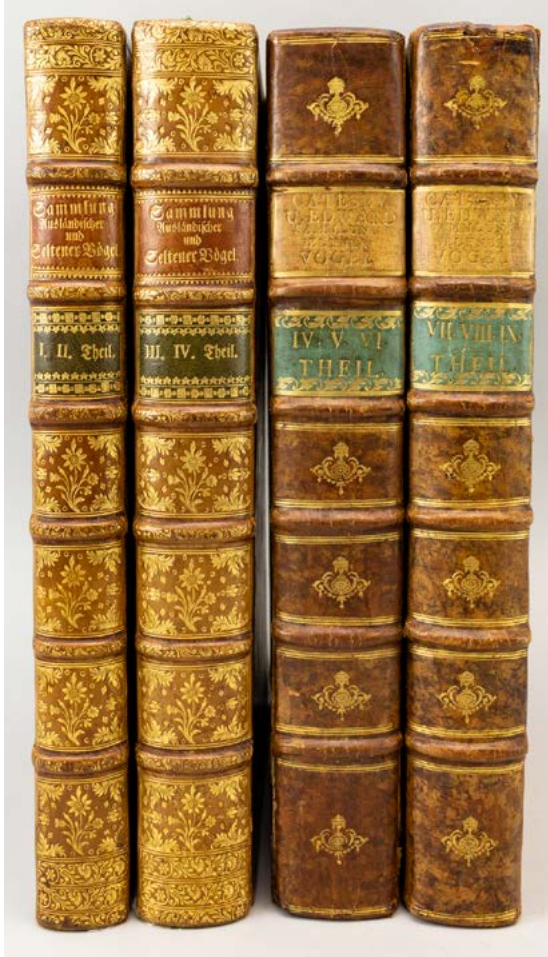
This is a lovely copy of what Mullens & Swann call the "English equivalent of Audubon's famous work," reaching that status because of its "magnificent life-size plates." Contemporary ornithologist William Swainson described it as "the most splendid and costly work yet published on the birds of Great Britain." Prideaux John Selby (1788-1867) was fascinated by birds from childhood. DNB notes that he began to make "careful, coloured drawings of the birds in his district" while still a Durham schoolboy, supplementing his images with notes on the birds' habits and characteristics. He began issuing the plates for "British Ornithology" in 1821, etching the images from his own drawings with the help of his brother-in-law, Robert Mitford, who had trained with Thomas Bewick. The plates were finished by the engravers at W. H. Lizars (Audubon's publisher) and colored by a team headed by artist Daniel McNee, later president

of the Royal Scottish Academy. The Lizars firm did a number of books with illustrations from both steel and copper plates, but, as Jackson observes, "never surpassed the work done for 'Illustrations of British Ornithology.'" The plates were issued in parts over 13 years, while the text volumes were issued separately in 1833, in order to secure copyright without providing the copyright libraries with the costly plates; consequently, volumes with plates from the original parts are usually found without the text, as here. (A re-issue by Henry Bohn in 1841 combined the text and plates, and is the version more commonly seen in the marketplace.) Selby's illustrations have an austere elegance and clarity that set them apart from the other great works of British ornithology. According to Jackson, "Selby's bird figures were the most accurate delineations of British birds to that date, and the liveliest. After so many books with small, stiff bird portraits, this new atlas with its life-size figures and more relaxed drawing was a great achievement in the long history of bird illustration." While copies of this work do appear for sale (and individual plates fetch more than \$1,000), it is difficult to find a set—like ours—with all watermarks before 1840, as the popularity of the work led Lizars to re-issue them several times, with the result that sets are frequently composed of a mix of early and later plates. The remarkable condition of the present set is a considerable bonus here. (Lhi21018)



*One of the Most Beautiful German Bird Books Ever Published,
A Special Copy with Some 550 Hand-Colored Plates, 65 of them Duplicates*

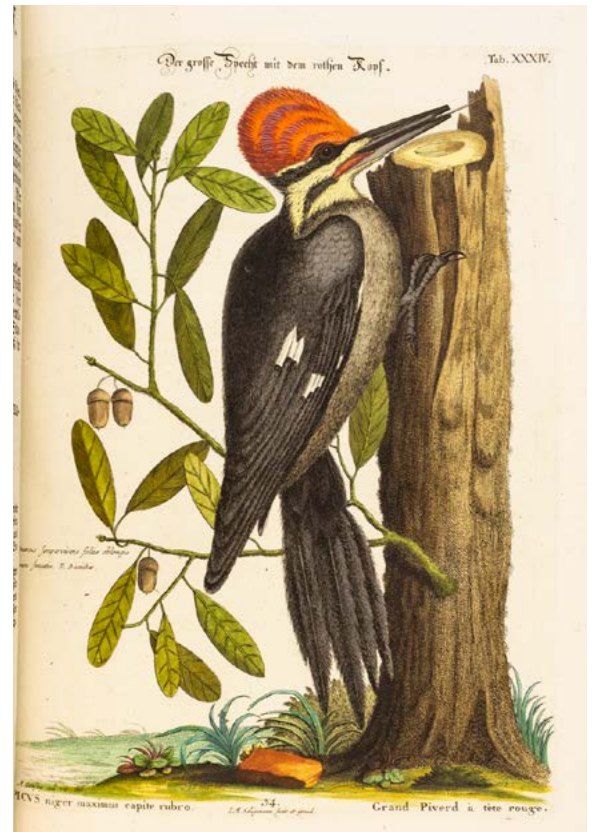
83 (ORNITHOLOGY - GERMAN). SELIGMANN, JOHANN MICHAEL, Engraver. EDWARDS, GEORGE, and MARK CATESBY, Artists. SAMMLUNG VERSCHIEDENER AUSLANDISCHER UND SELTENER VOGEL. (Nuremberg: J. J. Fleischmann, 1747-76) 395 x 250 mm. (15 1/2 x 10"). With an additional copy of the plates

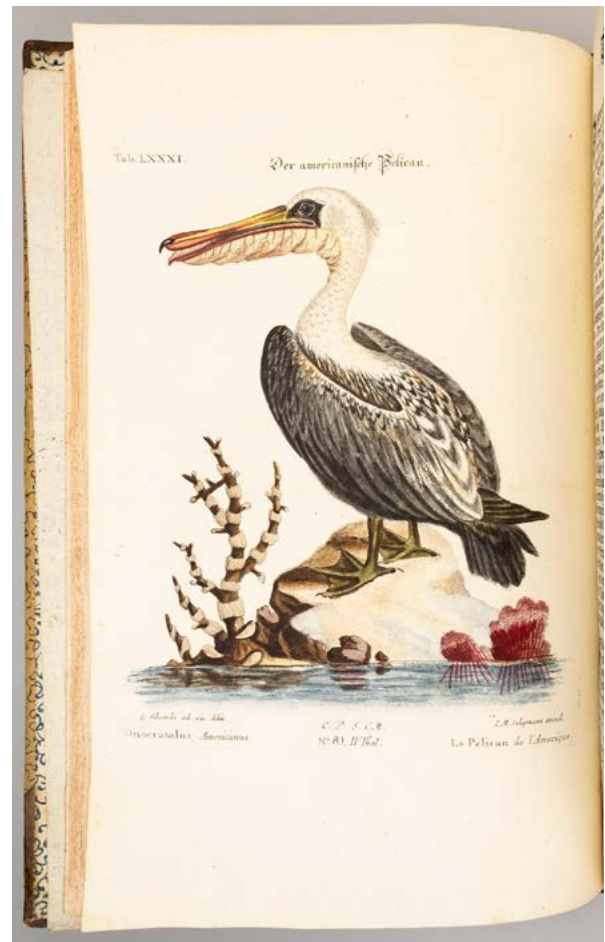


and text of volume IV. **Nine parts bound in four volumes.** Translated from the English and edited by Georg Leonhard Huth. First Edition in German of Edwards' "Natural History of Birds" and "Gleanings of Natural History" and Catesby's "Natural History of Carolina, Florida, and the Bahamas." First two volumes (parts I-IV) in full contemporary calf, raised bands, spines gilt in compartments with floral sprig centerpiece and leafy corner ornaments, one red and one green morocco label, printed floral endpapers (joints expertly repaired); second two volumes (parts IV-IX) in contemporary half calf over patterned boards, spine panels with gilt centerpiece formed by urn, patera, and swag tools, one tan and one green morocco label, patterned endpapers. With nine engraved vignettes on title pages, three (of four) engraved allegorical frontispieces, one engraved folding map, and 474 ENGRAVED PLATES, 473 OF THESE HAND COLORED, PLUS AN ADDITIONAL 65 PLATES (64 HAND COLORED) in the extra copy of volume IV. Front pastedowns of first two volumes with armorial bookplate of Gustav Adolf von Steenbock. Anker 462; Ayer/Zimmer, pp. 200-1; Sitwell, "Fine Bird Books," p. 93. ♦Calf volumes with a dozen or so scratches or minor abrasions to boards, those in half calf with short crack to three joints, minor bumps to corners, and a little soiling to paper boards, but all the bindings solid and attractive on the shelf. Front free endleaf of volume III torn in a couple of spots along hinge, text at end of volume II and intermittently in volumes III and IV a bit browned, perhaps a quarter of the plates in volumes III and IV with mild yellowing, a dozen plates in volume IV with noticeable offsetting

from text, but still an extremely attractive set, with THE PLATES IN THE FIRST TWO VOLUMES UNUSUALLY FRESH, CLEAN, AND BRIGHT, and all four volumes with quite pleasing hand coloring. \$65,000

Published over a period of 30 years and rarely found complete, this is one of the most beautiful German bird books, and it is offered here with the bonus of a bound-in duplicate copy of the fourth part (of the nine parts), providing an uncommon opportunity to compare two different colorists at work on copies of the same plates. Save for one of Seligmann's added allegorical frontispieces, our attractive set contains all of the plates called for, which—with this work—is uncommon enough, let alone being enhanced by the duplicates of the 64 plates found here in the fourth part. According to Sitwell, George Edwards' "Natural History of Birds" (1743-51) and "Gleanings" (1758-64) together constitute "one of the most important of all Bird Books, both as a Fine Bird Book and a work of Ornithology." Edwards (1694-1773) revised the second edition of

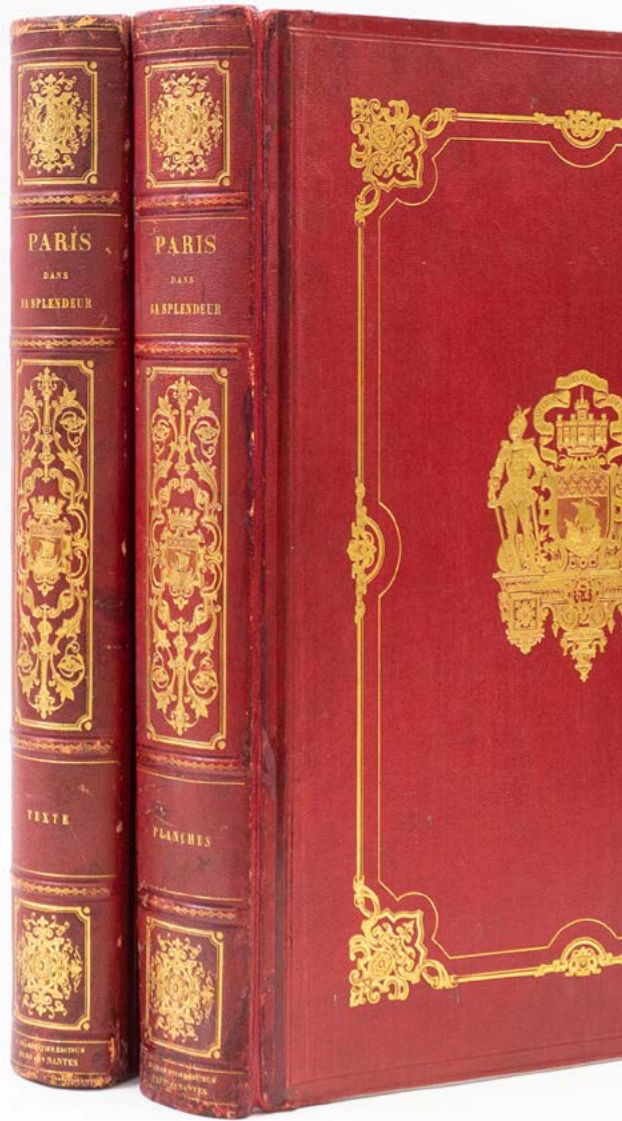




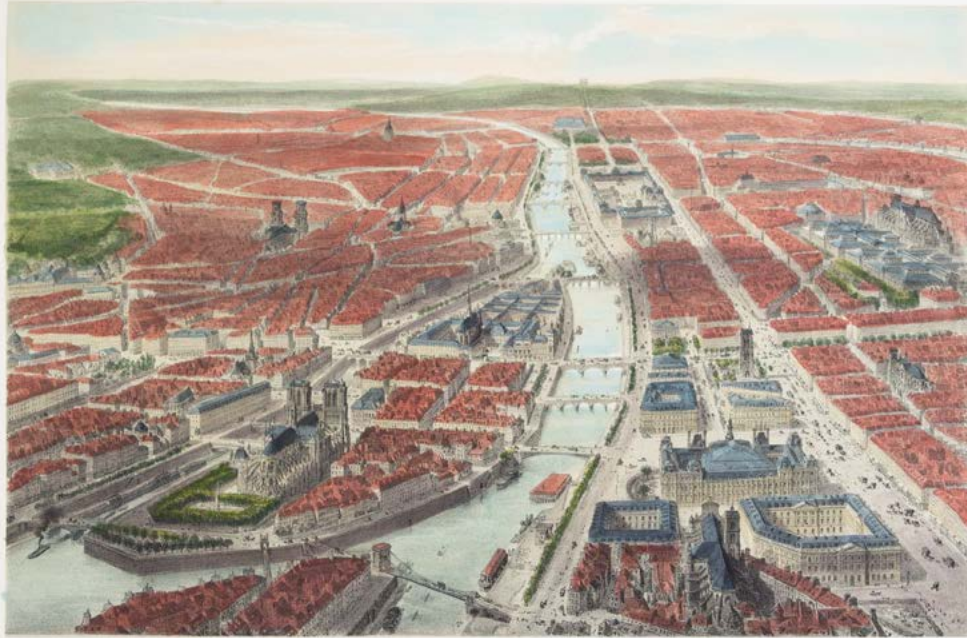
Mark Catesby's "Natural History of Carolina, Florida, and the Bahamas" (1748-1754) and wrote the introduction for the present work, for which engraver Johann Michael Seligmann (1720-62) re-engraved the plates from Edwards and Catesby, sometimes adding plants not present in the originals. While the vast majority of the plates depict species of birds, there are also a few showing mammals and one (not listed in Anker) depicting Native Americans from southeastern North America, and a re-engraving of Catesby's map of that area, where he spent several years studying the flora and fauna. This is Seligmann's best-known work, though the Nuremberg-trained engraver also provided illustrations for Conrad Gesner's "Opera Botanica" (1754). Just one other complete copy of this work has appeared at auction in the past 20 years; most copies that appear for sale are missing plates, volumes, or both. Our set gives the pleasure of completeness and the bonus of the possibility of aesthetic comparison. (ST14863)

*With Very Beautiful Parisian Scenes Attractively Colored, the Illustrations
Based on Contemporary Photographs, Some of them Taken from Balloons*

84 (PARIS). CHARPENTIER, HENRI, Publisher and Editor. PARIS DANS SA SPLENDEUR: MONUMENTS, VUES, SCÈNES HISTORIQUES, DESCRIPTIONS ET HISTOIRE. (Paris: Henri Charpentier, 1861) 495 x 360 mm. (19 3/4 x 14"). **Three parts bound in two volumes.** FIRST EDITION. Publisher's textured red cloth, covers gilt with ornamental frame enclosing the arms of the City of Paris, plate volume rebacked (without great skill), preserving the original backstrip, raised bands, three panels with ornate gilt arabesques, two with titling, moiré-textured ivory endpapers, hinges reinforced with leather in the text volume and with buckram in the plate volume. With title page vignettes, a number of vignettes in text, and 100 HANDSOME TINTED LITHOGRAPHS OF PARIS, ALL HEIGHTENED IN COLOR BY HAND, most by Philippe Benoist, including a plan of the city, views, famous monuments, and building interiors. Vicaire VI, 381-82. ♦Extremities a bit worn, covers with minor stains and scuffs, but the bindings solid and not without appeal. Text volume frequently (though never severely) foxed (as usual); the plate volume with just an occasional hint of foxing, but WITH CLEAN, BRIGHT, AND ALTOGETHER LOVELY PLATES. \$15,000



This is an especially attractive copy of an impressive large-format work that celebrates Paris in all its splendor, with the city's many architectural delights, wide boulevards, and breathtaking views fully described and handsomely illustrated in finely depicted and meticulously colored scenes. With contributions from leading French historians, academics, and architects such as Édouard Fournier, Albert Lenoir, and Eugène Viollet-le-Duc (among many others), the text contains a history of the city and descriptions of its numerous palaces, churches, institutions, and parks. The lovely lithographic plates are largely based on contemporary photographs—some taken from balloons to provide a bird's-eye view—and include sweeping panoramas of the city as well as some of its most recognizable sights and monuments; also included are grand interior views of churches, museums, and public buildings, scenes from the city's many green spaces and gardens, and a plan of the city and its arrondissements. In addition to these contemporary images of Paris are a number of historical plates showing how the city would have looked during different time periods—from the reign of Francis I to that of Napoleon III—with a few illustrating important events such as the storming of the Bastille, the procession of St. Louis, and the return of the ashes of Napoleon I. Visually there are no low spots here—every plate is pleasing in its content and design, with images enhanced by careful, accurate, and attractive coloration. Other copies offered by dealers or sold at auction seem almost never to be colored (or only partially so), making the present volume, where every plate is handsomely heightened in color by hand, especially desirable. (Lhi21135)



Dessiné de l'Institut de France par les Architectes

Dessiné de l'Institut de France par les Architectes

PARIS EN 1860

Vue à vol d'oiseau prise au-dessus du quartier de St Germain



Dessiné de l'Institut de France par les Architectes

Dessiné de l'Institut de France par les Architectes

HÔTEL DE VILLE.

Cour d'honneur

*An Especially Clean, Fresh Copy in Original Pigskin, with
More than 300 Woodcuts Relating to Perspective*

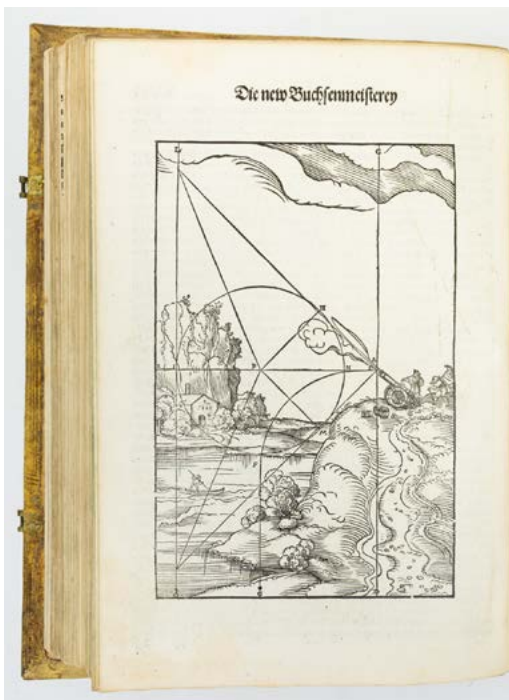
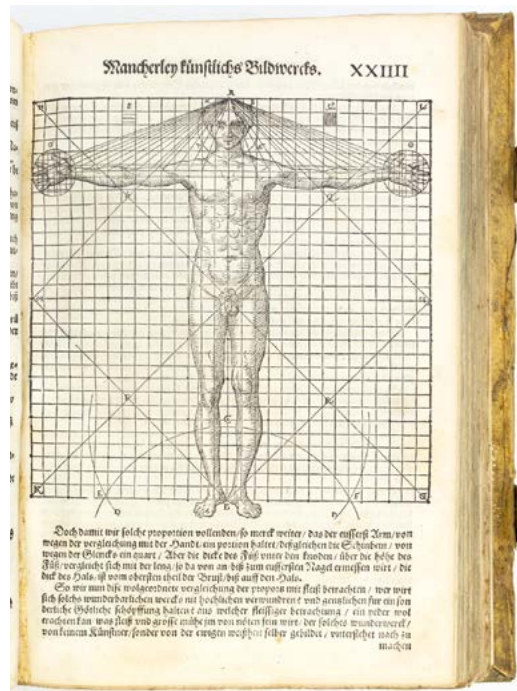
85

(PERSPECTIVE - EARLY WORKS ON). RYFF, WALTHER HERMANN. DER FURNEBSTEN, NOTWENDIGSTEN, DER GANTZEN ARCHITECTUR ANGEHÖRIGEN MATHEMATISCHEN VND MECHANISCHEN KÜNST EYENTLICHER BERICHT, VND VAST KLARE, VERSTENDLICHE VNTERRICHTUNG, ZU RECHTEM VERSTANDT DER LEHR VITRUVII, IN DREY FURNEME BÜCHER ABGETHEILET. (Nuremberg: Johann Petreius, 1547) 295 x 190 mm. (11 1/2 x 7 1/2"). 6 p.l., 42, [1], 52, 47, 52, [1], 47, [4], 47, 9, [3], 19, 12 leaves (without blank leaves mmm4 and **6; 2A4 misbound after k6, 2N4 misbound before 2A1, and MM4 misbound before AA1, but **text complete**). **Three parts in one volume.** FIRST EDITION. Contemporary German roll-tooled pigskin, covers with concentric frames of decorative rolls, raised bands, two original brass fore-edge clasps, modern endpapers (top corner of rear cover neatly replaced, perhaps some time ago). With 329 woodcuts from 301 blocks (one block used seven times, one three times, and 18 blocks used twice each), many full-page, by Peter Flötner and Georg Pencz, printer's woodcut device at end. Adams R-986; Cicognara 633; Cockle 661; Fowler 282 (1582 third ed.); Wellcome I, 5670; VD16 R 4001; USTC 633342. ♦Pigskin a little soiled and with a few minor signs of use, but the binding quite attractive, with its tooled figures still sharp, and with considerable overall appeal. First quire tipped onto front free endpaper (and colophon onto rear free endpaper), majority of the leaves in the first half of the book very expertly mounted on very thin (nearly invisible) tabs, two leaves shaved close at fore edge, affecting a few letters of text, other very trivial imperfections, but **UNUSUALLY CLEAN AND FRESH**, and far better than the normal run of copies, which are frequently browned and even softened because of the poor German paper of the period. **\$19,500**

This is the uncommon first edition of a work on the art of perspective and its uses in fields of applied mathematics, including geometry, architecture, fortifications, gunnery, ballistics, and land surveying, compiled by the noted Renaissance polymath Walther Hermann Ryff (ca. 1500 - ca. 1548). Trained as a physician, Ryff branched out beyond his field of study to

produce books on a wide range of scientific and mathematical topics. He has been criticized for being more of a compiler (some would say plagiarist) than an original writer, but his translations and compendia of works by others, most notably Vesalius and Vitruvius, were exceedingly useful for students and practitioners. Here, he has collected and adapted works by Alberti, Nicholas of Cusa, Reinhard zu Solms, Serlio, Oronce Fine, Tartaglia, Alberti, and Albrecht Dürer. The

woodcuts were mostly inspired by engravings for the Italian edition of Vitruvius by Cesare Cesariano (1521), and were engraved for Ryff by Peter Flötner and Georg Pencz. A Nuremberg goldsmith, engraver, and sculptor, Flötner (ca. 1490-1546) was among the artisans who decorated the Fugger chapel. Pencz (ca.



1500-50) had apprenticed with Dürer in 1523, before travelling to Italy, where he is said to have worked with Marcantonio Raimondi. The book is uncommonly seen, and copies that do appear are not nearly as well preserved as the present one, nor in nice contemporary pigskin. (Lhi21134)

*Produced by the First Printer in Hagenau,
And Issued by the First Non-Printing Publisher*



86 (POST-INCUNABLE). PELBARTUS DE TEMESWAR. TERTIUS LIBER ROSARII THEOLOGIE AUREI. (Hagenau: Heinrich Gran for Johann Rynmann of Augsburg, 1507) 300 x 205 mm. (11 3/4 x 8 1/8"). [165] leaves (lacking final blank). Double column, 57 lines, gothic type. FIRST EDITION. Contemporary German blind-stamped pigskin over bevelled wooden boards, front cover with frame and central diapered area with round floral and banner stamps, rear boards diapered with stag and acorn stamps, evidence of corner and central bosses, since removed, raised bands, ink titling on spine. Capitals struck with red, paragraph marks and three- to seven-line initials hand painted in red. Front pastedown with bookplate of the Abbey of Andechs; early ink ownership inscription of the Abbey on title page. VD16 P1160; USTC 696152. ♦Pigskin on front cover a uniform milky brown (corners and center of boards much lighter due to removed bosses), first and last leaves with minor marginal soiling, final quire with a couple of short cuts to head margin of leaves (well away from text), otherwise quite a fine copy—clean, fresh, and bright internally, with excellent margins, and in a scarcely worn, attractive, unsophisticated binding. **\$3,000**

This is the third volume of a four-part theological encyclopedia by the Hungarian Franciscan scholar Pelbartus of Temesvar, printed in Hagenau between 1503 and 1508. Intended for students, the work is arranged according to the four books

of the "Sentences" of Peter Lombard, the standard theological text in the Middle Ages; our third volume covers book III of "Sentences," on Christology. After graduating from the University of Krakow, Pelbartus (1430-1504) joined the Franciscan order and gained renown as preacher, travelling though France, Switzerland, and Germany. He returned to Buda in 1483, to spend the rest of his life teaching and preaching at the abbey there. The "Rosarium" came about as a pedagogical aid based on his experience as an instructor. Pelbartus draws heavily on the Scotist school of thought in this work, quoting from Duns Scotus, Guillaume of Vaurouillon, Peter of Aquila, and Francis of Meyronnes. Our printer Heinrich Gran (d. 1523 or 1524) introduced printing to the town of Hagenau, near Strassburg, around 1489. Between 1497 and 1514, he is known to have printed 27 works (including this one) for Johan Rynmann of Augsburg, considered to be the first non-printing publisher. Preferring to concentrate on sales and distribution, Rynmann hired various pressmen to work for him, publishing almost 200 books but printing none. Gran and Rynmann were the primary suppliers of printed books to Hungary in the late 15th and early 16th century. As the colophon indicates, our volume was sent from its Alsatian



press to the Bavarian distributor in Augsburg, and was likely bound in that city. An early ink inscription on the title page notes that this book belonged to the library of the Monastery of Sts. Nicolas and Elisabeth in Andechs, a Benedictine Abbey founded in 1455. The later engraved armorial bookplate of the Abbey on the front pastedown indicates our book resided there for some time, probably until the secularization of the Abbey in 1803. Because the four parts of our first edition of this work were published separately and several years apart, they are rarely found as a complete set. We were able to find just one such copy (bound with another work) in RBH and ABPC, which otherwise listed only a very few stray volumes. (ST16379-084)

87 (POST-INCUNABLE). PETRARCH. LIBRORUM FRANCISI PETRARCHAE IMPRESSORUM ANNOTATIO [WORKS]. (Venetiis [Venice]: Simon Bevilacqua, 15 July 1503) 320 x 215 mm. (12 1/2 x 8 1/2"). [494] leaves. Double column, 62 lines, roman type. With a life of Petrarch by Girolamo Squarciafico. Third Edition of the

Collected Latin Works. 17th century marbled sheep, raised bands, spine heavily gilt in compartments with central floral spray, marbled edges. Architectural woodcut frame on A1, printer's device in colophon, three- to seven-line hand-painted initials in red and blue throughout. Front pastedown with bookplate of Viscount Mersey / Bignor Park; occasional contemporary ink annotations. Cornell University Library, Catalogue of the Petrarch Collection, pp. 3-4; Essling 1385; Sander, "Livre à figures italien" 5592; Adams P-774; EDIT16 CNCE 33849. ♦ Gilt on spine a little rubbed, shallow chips to head and tail of spine, joints cracked, bands exposed at juncture with joints, but the boards very soundly attached, three-inch piece of leather cut away from rear board at lower fore-edge corner, exposing the board beneath, other corners rubbed to boards, leather pitted (from acid treatment that produced marbling), but the binding still with considerable antique appeal despite these defects. Isolated trivial stains or smudges to margins, but A FINE COPY INTERNALLY, ESPECIALLY CLEAN, FRESH, AND BRIGHT. \$3,500



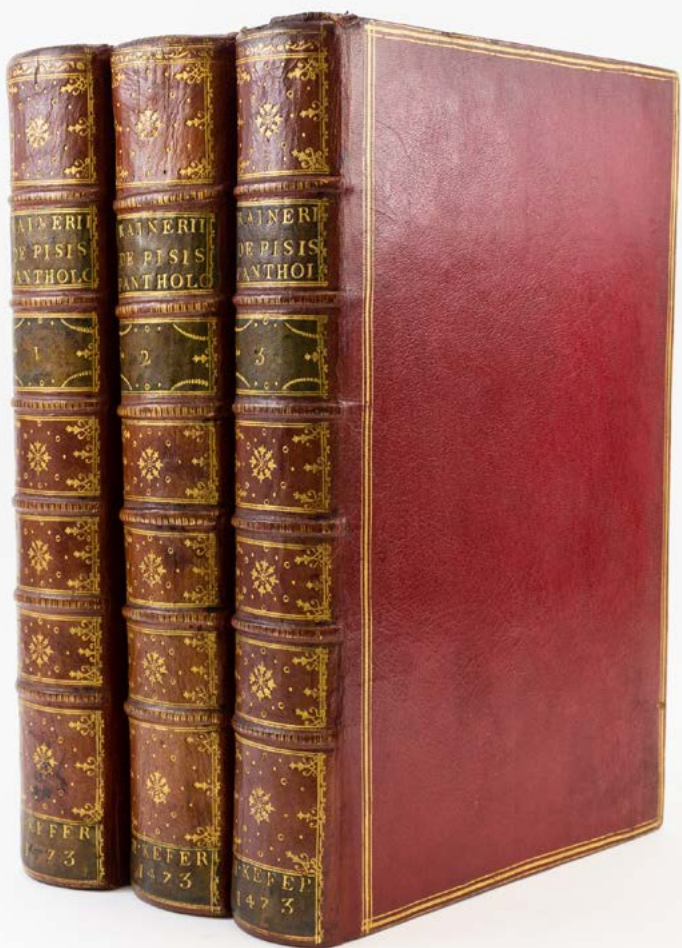
This is a pleasing copy of an early edition of Petrarch's Latin works, first printed in 1496 and considered to be foundational documents of humanism. A scholar as well as a cleric, Petrarch (1304-74) made great contributions to Classical scholarship, uncovering "lost" manuscripts hidden away in monastic libraries. According to Britannica, his studies in the area lead to his "mission as a stubborn advocate of the continuity between Classical culture and the Christian message . . . By making a synthesis of the two seemingly conflicting ideals—regarding the one as the rich promise and the other as its divine fulfillment—he can claim to be the founder and great representative of the movement

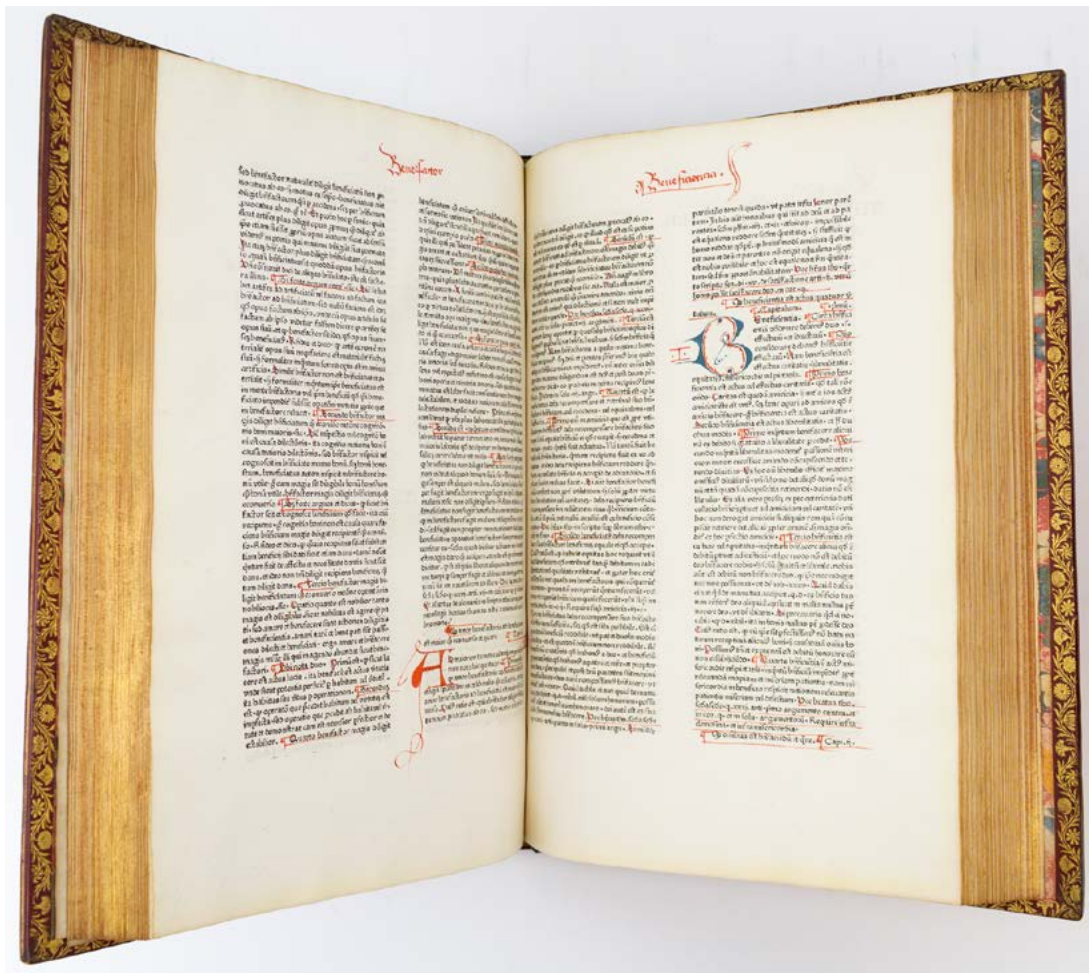


known as European humanism." The present collection includes some of his most important works: the epic "Africa," glorifying the heroic exploits of Scipio Africanus during the Second Punic War; the "Secretum," an examination of his life and beliefs inspired by Augustine's "Confessions" and written in the form of a dialogue between himself and a figure representing that saint; and his books of letters, some written to contemporaries and others to Classical heroes long dead, such as Cicero and Virgil. There are also moral biographies of illustrious men from history ("De Viris Illustribus"), contemplations on solitude ("De Vita Solitaria"), an account of his travels ("Itinerarium"), and even a complaint about the French ("Invectiva contra Gallum"). While the contents leaf lists "Bucolicum Carmen" a few spaces below the title here, that work was printed independently on 7 July 1503 and is listed separately by Goff (P-370) as well as by a number of library catalogues. Copies of this work are found bound both with or without it. Printer Simone Gabi (ca. 1450 - ca. 1518) chose the sobriquet "Bevilaqua" ("water drinker") despite (or because of?) a reputation for being inordinately fond of wine. He began printing in Vicenza in 1487, then moved to Venice in 1491, where he was very active for a dozen years (and then printed during a period of decline in Venice and elsewhere until 1515). Our copy was previously owned by Charles Clive Bigham, 2nd Viscount Mersey (1872-1956), diplomat, Liberal politician, and member of the Roxburghe Club. (ST16379-111)

**A Very Rare—and Outstanding—Copy of the Editio Princeps of
One of the Most Momentous Undertakings by a 15th Century Printer**

88 **RAINERIUS DE PISIS.** PANTHEOLOGIA, SIVE SUMMA UNIVERSAE THEOLOGIAE. (Nuremberg: Johann Sensenschmidt and Heinrich Kefer, 8 April 1473) 398 x 270 mm. (15 5/8 x 10 5/8"). **Textually Complete.** [861] leaves (of 865; without initial blank in volume I and last three blanks in volume III). Double column, 57 lines, gothic type. **Three volumes.** Edited by Jacobus Florentinus. EDITIO PRINCEPS. Impressive 18th century red morocco, gilt, covers framed by thick and thin rules, raised bands, spine compartments with centerpiece medallion of lancet tools surrounded by circlets and dots, two green morocco labels, turn-ins with gilt floral roll, marbled endpapers, all edges gilt. ATTRACTIVELY RUBRICATED THROUGHOUT, capitals struck with red, headlines, paragraph marks, and chapter numbers in red, numerous three-line initials in red or blue, many with flourishes, each alphabetical

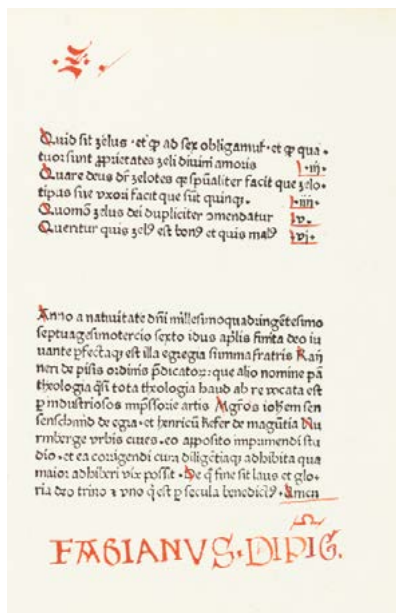




section opening with a large puzzle initial in red and blue, end of the third volume WITH THE SIGNATURE OF THE RUBRICATOR (and/or owner) "FABRIANUS RIPING"; heraldic drawing of a shield supported by an angel on the final blank of volume I. Early ink owner inscription of Wernher Luf at start of each volume, along with notation that the volumes were donated by him to the Franciscans of Rouffach (in Alsace); flyleaf of volume I inscribed "M. Wodhull July 16th 1792" (bought at the sale of the books of Cardinal Etienne-Charles de Loménie, comte de Brienne, conducted in Paris, 1791-92); rear pastedowns with bookplate of Lord Wardington. Goff R-5; BMC II, 405; ISTC ir00005000. See also, Rhodes, "Notes on the Bibliography of Rainerius de Pisis" in "The British Library Journal," vol. 22, no. 2 (Autumn 1996), p. 238; Scholderer, "Problems of Early Nuremberg Typography" in "Fifty Essays" (Amsterdam, 1966), pp. 237-39. ♦ Spines softly sunned, boards with minor chafing or shallow scratches, spine of volume III with shallow chip at head, other trivial signs of wear; insignificant spots or smudges to a very few leaves, but AN EXCEPTIONALLY FINE COPY OF THIS GRAND WORK, the handsome and imposing bindings showing little wear, and the leaves clean and fresh, with ample margins. **\$75,000**



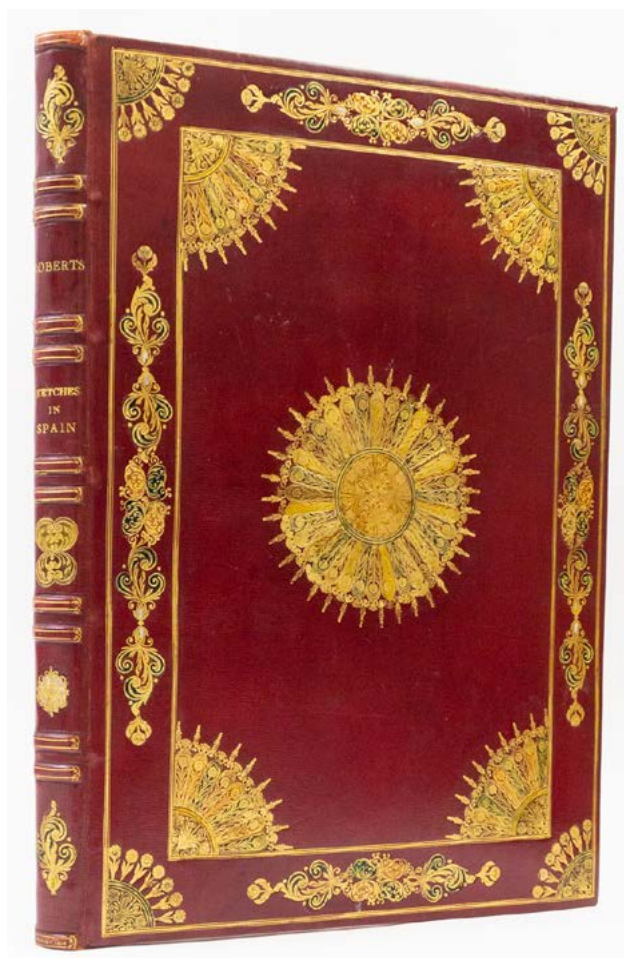
One of the great publishing ventures of the 15th century, this is the first appearance in print of an important work by a 14th century Dominican scholar, setting forth the key precepts of scholastic theology in alphabetical order. Described by Rhodes as "one of the longest books ever composed in the Middle Ages" and thus quite a challenge to circulate in manuscript form, the "Pantheologia" was the perfect candidate for the new printing technology. Though composed by the Italian Rainerius of Pisa (d. ca. 1350) more than a century earlier, the work was not printed until undertaken by Johann Sensenschmidt, the first printer in Nuremberg, with the assistance of Heinrich Kefer, one of Gutenberg's servants (and a witness in the lawsuit between his master and Johann Fust). Rhodes speculates that a manuscript copy had found its way into the hands of Nuremberg humanist, bibliophile, and author Hartmann Schedel and thus into print via his influence and connections. The publication was an ambitious undertaking; although Sensenschmidt had been printing in Nuremberg since 1469 and had produced 19



titles, "Pantheologia" was, according to Scholderer, "more than twice as large as any book which had hitherto left his press." It was such a momentous event that the printer issued one of the earliest publisher's broadsides advertising its forthcoming appearance. Trained in Mainz, Sensenschmidt came to Nuremberg with the backing of a wealthy patron, Heinrich Rumel, a doctor of laws and scion of a prominent family. He operated a workshop there until about 1490, producing around 50 titles, according to ISTC. The present set was donated to a Franciscan monastery in Alsace and was apparently acquired by Loménie de Brienne (1727-94), the worldly French cardinal and finance minister to Louis XVI. According to Sotheby's catalogue for the Wardington sale, "the Loménie de Brienne collection was extremely rich in incunabula," and both the date and the elegance of our bindings suggest the cardinal was the owner who commissioned them. In order to raise money to save himself from the Reign of Terror, the cardinal began to sell his library off in 1791, and this book was listed in the catalogue issued by Parisian bookseller De Bure in 1791-92. Our set was purchased in 1792 by Michael Wodhull, a wealthy English book collector and translator whose friends included Thomas Frognall Dibdin and Richard Heber. It eventually found its way to the prestigious Wardington library begun by the British banker John William Beaumont Pease, 1st Baron Wardington (1869-1950), who was especially interested in Medieval manuscripts and incunabula. His son Christopher Henry ("Bic") Beaumont Pease, 2nd Lord Wardington (1924-2005) continued adding to

the library; Sotheby's disposed of the collections in four auctions held in 2005-06 that brought in £17,309,862 (\$31,698,481). This was a record for any related group of book sales in London. Copies of our first appearance of "Pantheologia" rarely sell at auction: apart from a fragment, the only ones we could trace since 1979 were a copy lacking two text leaves and another apparently complete textually but with one volume "broken." (Lhi21132)

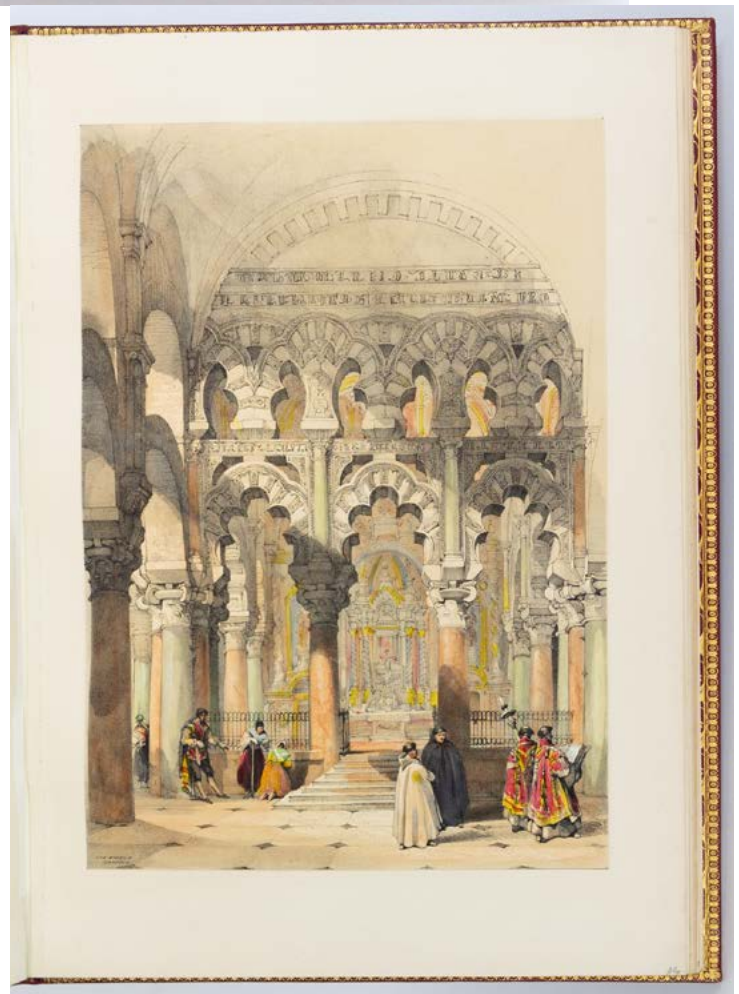
An Outstanding Copy in a Dazzling Spanish Binding Of the Book that Brought David Roberts to Public Attention



89 ROBERTS, DAVID. PICTURESQUE SKETCHES IN SPAIN TAKEN DURING YE YEARS 1832 & 1833. (London: Hodgson & Graves, 1837) 530 x 380 mm. (20 7/8 x 15"). Engraved dedication leaf with list of plates on verso, followed by plates. FIRST EDITION. IMPRESSIVE EARLY 20TH CENTURY CRIMSON STRAIGHT-GRAIN MOROCCO, GILT AND PAINTED BY HIJOS DE V. ARIAS (stamp-signed in gilt at foot of spine), covers with large central "wheel" medallion with citron center, citron, green, and gilt "spokes," all with elaborate gilt tooling, central panel with gilt-rule border and fan cornerpieces in the gilt and painted style of the centerpiece, the whole enclosed in a frame with painted and gilt floral sidepieces and quarter-circle cornerpieces sprouting seven daisies, raised bands, spine panels with gilt and painted arabesque ornaments, gilt lettering, wide turn-ins with cresting palmette roll, pink silk doublures and free endleaves embroidered with rows of red, yellow, and green blossoms, top edge gilt and intricately gaufered. Lithographed title page with depiction of the entrance to the Chapel of Ferdinand and Isabella, 25 FINE LITHOGRAPHS, all WITH VERY ACCOMPLISHED AND SYMPATHETIC LATER HAND COLORING. Abbey, "Travel" 152. ♦Very slight rubbing at spine ends, otherwise the highly decorative binding in virtually perfect condition. Vague waviness to plates, but the lithographs quite clean and fresh with most attractive coloring. AN OUTSTANDING COPY. \$35,000



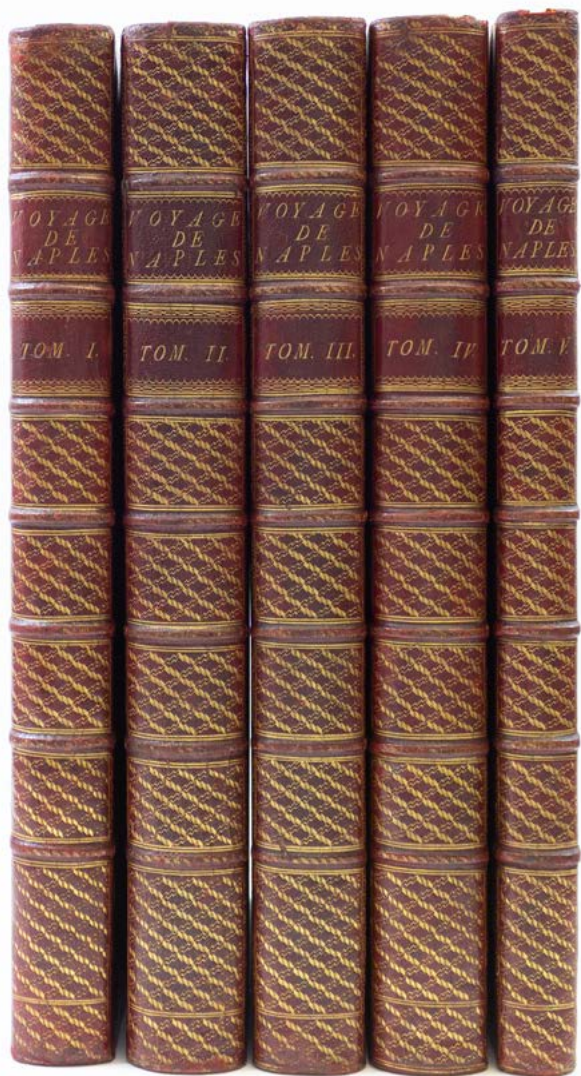
This is the work that brought landscape artist David Roberts to the attention of the public and prompted art critic John Ruskin to praise his "absolutely careful and faithful" depiction of "the greatness and richness of things." For Ruskin, it also allowed one to imagine "serenely and joyfully . . . the splendour of the aisles of Seville, or the strength of the towers of Granada, and [to forget] oneself, for a time." Roberts (1796-1864) had shown artistic ability at an early age, and was apprenticed at age 10 to a house painter who did decorative interiors for clients like Sir Walter Scott. After completing his apprenticeship, Roberts supported himself and his family as a theatrical scene designer and painter in Edinburgh and London, all the while continuing to create oil paintings of landscapes, which he showed and sold at exhibitions. DNB notes that "Roberts was quick to see the potential of reproducing his sketches as prints, to reach a wider audience," and he pursued this means of monetizing the sketches and paintings he made on his travels. He had sold some individual prints and small collections of sketches, but "Spain" was his first work to be issued as a large format book. According to Abbey, he was paid £350 for the drawings and for supervising and touching up the lithography stones as needed. Roberts went above and beyond this request, doing some of the drawings on stone himself, and refining every one. His efforts paid off: according to DNB, "The prints (both authorized and pirated copies) brought him widespread fame and popularity, and are still sold as souvenirs to this day."



The scenes here give us a wide range of experiences: great Islamic or Gothic architecture and humble water mills, religious processions and bull fights, busy market squares and dizzying mountain paths. And in every view we see the inhabitants of the place, doing things ordinary or exciting. The skillful and judicious addition of color helps to bring these scenes more vividly to life, and are reminiscent of the oil paintings Roberts did of these subjects. It is appropriate that our book is in an ornate Spanish binding by the sons and successors of Madrid bookbinder Victorio Arias y Lopez (1856-1935), who trained in the leading Madrid workshops of the second half of the 19th century before opening his own bindery in 1885. According to Valdés and Bautista's article on "Artistic Bookbindings in the Guerra Fund" in "Pecia Complutense" (2011), "The works of his workshop are highly esteemed, both in Spain and abroad, having been awarded prizes in numerous Exhibitions and Contests. He carried out numerous commissions for the Royal House and for bibliophiles and booksellers such as the Marquis of Laurencin, the Count of Vilches or Guillermo de Osma." Our binding resembles a Spanish style of the 19th century, elaborately decorated with gold stamps and tooling, accented with colors. It is difficult to overstate how pleasing this volume is on both the outside and inside. (Lhi21071)

*One of the Great Travel Books, Offered in Five Sumptuous Volumes
Bound by Derome le jeune and with Plates before Letters*

90 [SAINT-NON, JEAN-CLAUDE RICHARD, ABBÉ DE]. (BINDINGS - DEROME LE JEUNE). VOYAGE PITTORESQUE OU DESCRIPTION DES ROYAUMES DE NAPLES ET DE SICILE. (Paris: [Clousier Imprimeur], 1781-86) 518 x 332 mm. (20 3/8 x 13 1/8"). **Four volumes bound in five.** FIRST EDITION. IMPOSING CONTEMPORARY RED MOROCCO, GILT, BY DEROME LE JEUNE (his binder's ticket on half title of volume I), covers with French fillet borders, raised bands, spine compartments outlined with double gilt rules and drawer-handle



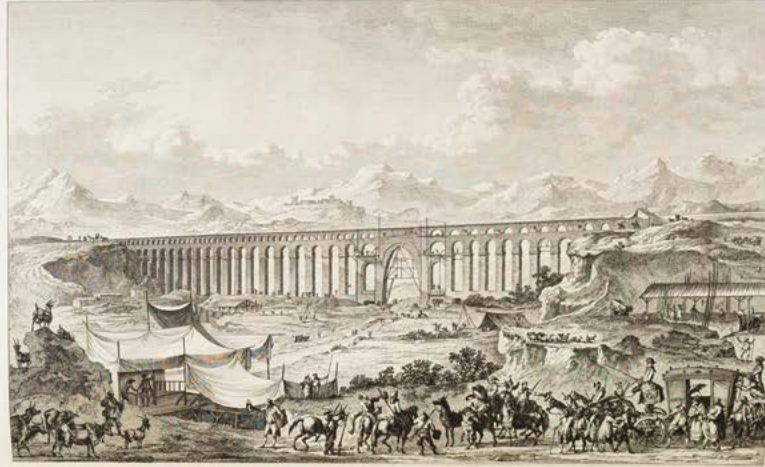
tools, and filled with a lattice of pleated ribbons, gilt lettering, turn-ins with decorative gilt roll, marbled endpapers, all edges gilt (a few tiny, discreet repairs). With engraved dedication leaf, and a total of 304 ENGRAVED PLATES (including the rare phallus plate in volume II) after Fragonard, Desprez, and others, almost all before letters, including nine double page and/or folded maps (some with colored outlines), as called for by Cohen-de Ricci, and with many head- and tailpieces, these often quite large and elaborate, including 25 in volume II printed in bistre and black. Front pastedowns with an engraved armorial bookplate, and ex-libris of Irwin Laughlin. Blackmer 1473; Cohen-de Ricci, pp. 928-30 ("Beautiful work richly decorated with engravings"); Ray, "French" 34; Cicognara 2708; Brunet V, 55-56 ("One of the first beautiful works of this kind to have appeared in France").

◆ A bit of wear to corners and extremities, covers with some unimportant scratches and abrasions, but the joints essentially unworn, and the elegant beauty of the bindings not materially diminished by their imperfections. Contents with light scattered foxing (mostly affecting margins, and never severe), occasional small spots or stains, other insignificant defects (a few plates slightly browned, a couple expert marginal repairs, etc.), but on the whole a very fine set with stately margins and lovely impressions of the plates. A POWERFULLY ATTRACTIVE ITEM. \$75,000

This is a tall, exceedingly handsome copy of one of the most famous illustrated travel books of the 18th century, with early impressions of the plates by some of the best artists and engravers of the period, in a binding by the leading Parisian workshop. Critics and bibliographers vie with one another in their lavish praise for this work, described by Ray as "one of the most ambitious and successful of travel books," and by Blackmer as "one of the



monuments of 18th-century book production." According to Cicognara, it is "rightly held in great esteem for its beautiful execution, and for the plates engraved with taste and diligence." Ray was completely enchanted: "The appeal of late 18th century Italy is conveyed in all its romantic charm. Wild and rugged scenery is displayed. The passion of the age for archaeological discovery is conveyed in many plates of excavations which are enlivened by a variety of foreground figures . . . When there were events of interest in the localities being visited, these too were depicted . . . the abundant decorations are of a uniformly high order." He considered the Abbé de Saint-Non, "one of the most engaging figures in the chronicle of the French illustrated book," a sweet, generous man whose career was devoted to living up to his motto: "What flowers are to our gardens, the arts are to life." We are fortunate that our copy was not owned by one of the "scrupulous possessors" who, Cicognara lamented, tore out the scandalous "phallus" plate from volume II. Cohen-de Ricci records two copies like ours, with plates before letters and bound in red morocco by Derome le jeune, one owned by the Musée Dutuit, and the other by Baron Roger Portalis, who sold it to Richard Lion. There were no fewer than 18 members of the Derome family who made their livings as binders in Paris from the middle of the 17th century until the first quarter of the 19th, but by far the most distinguished family member was Nicolas-Denis, called "le jeune" (1731-88). Known for the gracefulness of his bindings, and for being capable of "amazing delicacy" (in Hobson's

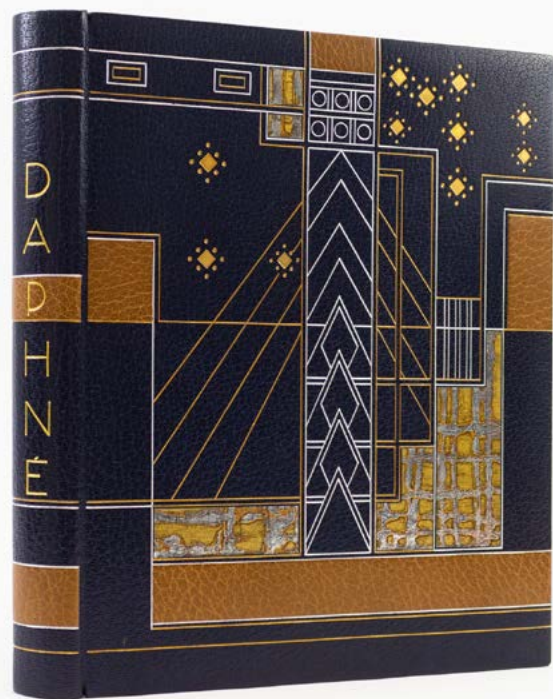


words), Derome le jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derome was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder's best work is indicated by the presence of his ticket, as here. Our set once graced the shelves in the Meridian House library of American diplomat Irwin Laughlin (1871-1941), who served the U.S. State Department for 30 years, and acted as U.S. ambassador to Greece and Spain. These volumes cater to three of his great interests: books, travel, and 18th century French drawings. (Lhi21145)



*Schmied's Own Copy of "the Art Deco Book par Excellence,"
In a Splendid Binding Inspired by the Volume's Illustrations*

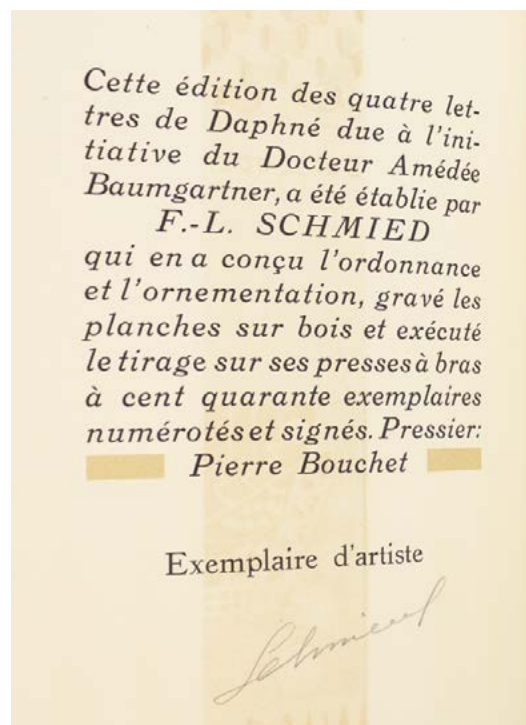
91 SCHMIED, FRANÇOIS-LOUIS, Illustrator and Designer. (BINDINGS - DEVAUCHELLE). VIGNY, ALFRED DE. DAPHNÉ. (Paris: F. L. Schmied, 1924) 305 x 245 mm. (12 x 9 3/4"). [90] leaves. THE ARTIST'S OWN COPY ("Exemplaire d'artiste") SIGNED BY SCHMIED, from a total edition of 140 copies. MAGNIFICENT MIDNIGHT BLUE CRUSHED MOROCCO BY DEVAUCHELLE (stamp-signed on front turn-in), INLAID AND GILT TO AN ART DECO DESIGN INSPIRED BY SCHMIED, covers with gold and silver geometric tooling, with metallic and tan morocco inlays, smooth spine with vertical titling, fawn-colored suede doublures and free endleaves edged with brown morocco, all edges gilt. Original illustrated paper wrappers bound in. Housed in the original matching morocco-backed chemise and slipcover. WITH 50 COMPOSITIONS ENGRAVED ON WOOD IN COLOR AND ENHANCED WITH SILVER AND GOLD BY FRANÇOIS-LOUIS SCHMIED. Nasti, "Schmied" B5, p. 116; Ray, "The Art Deco Book in France," p. 57-8. ♦A bit of offsetting from the illustrations, otherwise A PRISTINE COPY inside and out. \$19,500



This is François-Louis Schmied's own copy of the book Ray deemed "the Art Deco book par excellence," in a splendid binding clearly inspired by his illustrations for the book. Written in 1837 but not published until 1912, this novel by the most philosophical of the French Romantic poets, Alfred de Vigny (1797-1863), examines the role of the artist in society by looking at the life of Julian the Apostate, a poet, soldier, and emperor of Rome. Here, it is greatly enhanced by the Art Deco illustrations and decorations of Schmied (1873-1941), one of the most important, original, and active figures in the world of artists' books. For many of his productions, Schmied took on the responsibility for creating the illustrations, designing the typeface and page layout, setting the type, and doing the printing. According to Ray, "Full of typographical audacities, ["Daphné"] is also remarkable for the ingenuity of design and the dark, rich colors of its ornamentation. . . . The brilliance and precision with which Schmied engraved and printed his designs are beyond praise." Schmied was immensely talented in all areas of book production, and as Duncan & De Bartha point out,

this "versatility . . . has obscured the fact that he was also a highly gifted modernist designer." Schmied 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-forties, losing an eye in the Great War. It was after 1919 that Schmied began to focus primarily on the production of "éditions de luxe," often entirely the work of his own hands, 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 book clubs. The work was bound by Roger Devauchelle (1915-93), who was apprenticed to a binder in Amiens at the age of 12. He later moved to Paris, where he went to work for the master craftsman Georges Lahaye, who introduced him to fine binding and helped him perfect his technique. Devauchelle served in the French army in World War II, was captured by the enemy, and escaped to join the Maquis resistance fighters in Landes. He returned to Paris after the war, and became one of the most lauded binders of his time, as well as the author of an authoritative history of French bookbindings. He produced a number of Schmied-inspired bindings (RBH locates 20) on works produced by Schmied and his son. (ST18249)

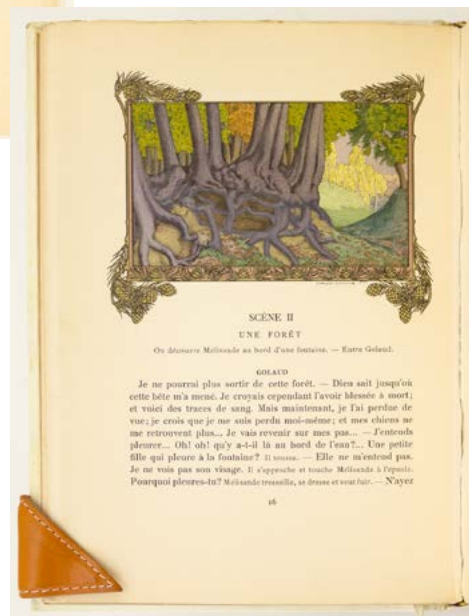
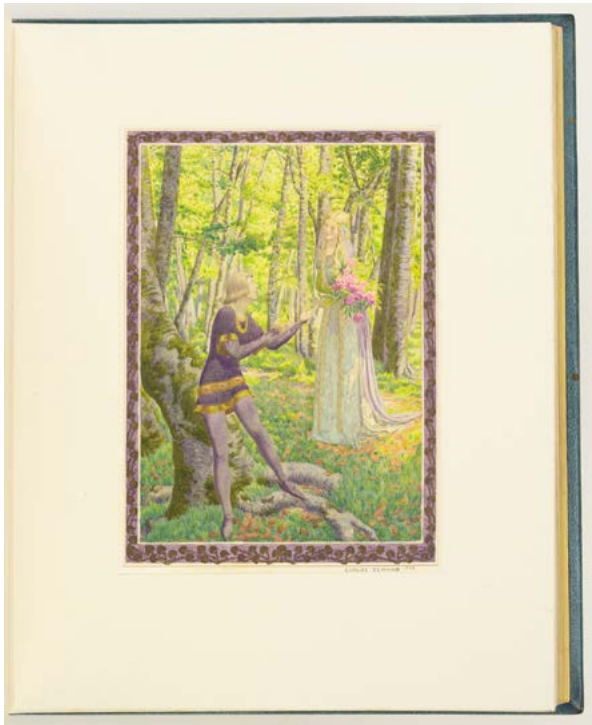
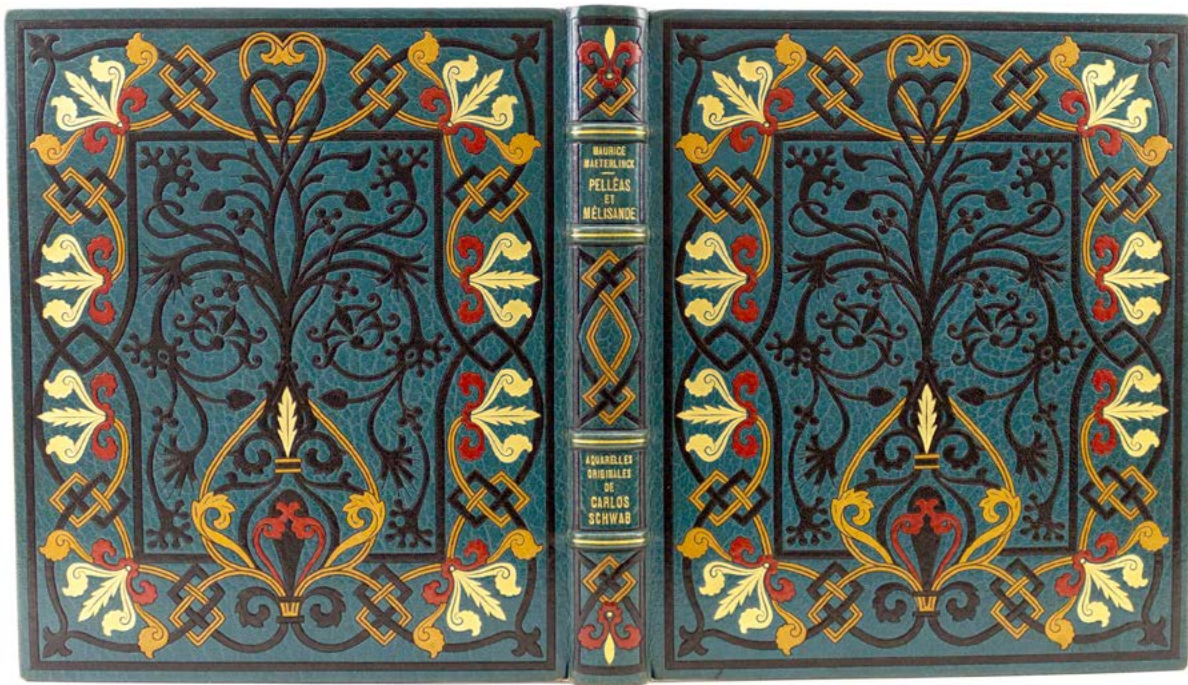




*With 31 Original Signed and Dated Carlos Schwabe Watercolors
Used for Book Illustrations, in a Striking Binding by Gruel*

92 **SCHWABE, CARLOS, Illustrator. (BINDINGS - GRUEL).** ORIGINAL WATERCOLOR ILLUSTRATIONS FOR MAETERLINCK'S "PELLÉAS ET MÉLISANDE." (Paris: [1922]) The Gruel binding: 305 x 255 mm. (12 x 10"); the printed book: 240 x 170 mm. (9 1/2 x 6 3/4"). [35] leaves, all illustrations. Printed volume: 144 pp., [2] leaves. **Two volumes.** SPECTACULAR TURQUOISE CRUSHED MOROCCO, ELABORATELY INLAID IN THE "FLORE ORNAMENTALE" STYLE, BY LÉON GRUEL (stamp-signed in gilt on rear doublure), covers with inlaid black morocco border and a black and tan interlacing strapwork frame accented with eight large gilt and inlaid red morocco lilies, central panel filled with inlaid swirling black morocco vines and berries emanating from a large inlaid and gilt fleur-de-lys at foot, raised bands, spine panels with inlaid black and tan strapwork accented at head and foot by red and gilt ornament, TURQUOISE MOROCCO DOUBLURES framed by thick and thin gilt rules and inlaid black and tan borders, front doublure with "Ex-libris Albert Dubosc" in small gilt letters at foot, yellow watered silk endleaves, all edges gilt. In original calf-lined marbled paper chemise trimmed with matching morocco, in morocco-clipped slipcase. Original pictorial title page for the printed edition in black ink; original black and green title with printed text and hand-colored Jugendstil border (incorporating Carlos Schwabe's logo) to this suite, mounted; original dedication to Albert Dubosc with similar decoration; original half title; and 31 ORIGINAL WATERCOLORS, several mounted, ALL SIGNED AND DATED BY CARLOS SCHWABE. Accompanied by the 1924 version of Maeterlinck's work issued by H. Piazza, in which these illustrations appear in printed form, in the publisher's stiff vellum binding. ♦A breath of rubbing to corners, mild foxing to mounts of a few plates, but AN OUTSTANDING COPY with virtually no signs of wear inside or out. \$50,000

This is a unique collection of the exquisite original watercolor illustrations done by Carlos Schwabe for a bibliophile's edition of "Pelléas et Mélisande" by Maurice Maeterlinck, very beautifully bound by Gruel for collector Albert Dubosc. The German-born Swiss Symbolist painter Schwabe (or Schwab, 1866-1926) was commissioned by luxury publisher H. Piazza to produce illustrations for their 1924 edition of this operatic tragedy; that printed version contains color prints of the illustrations realized here, dated 1923. These originals are dated 1922, and are noticeably more vibrant than the printed reproductions. Our originals were clearly made with the utmost care and delicacy. Schwabe illustrated a number of the luxury editions so popular with French bibliophiles in the late 19th and early 20th century, including works by Zola, Baudelaire, Samain, Mallarmé, and Blondel. He received the French Légion of Honor in 1902. "Pelléas et Mélisande" is a Symbolist play by the Belgian writer Maurice Maeterlinck (1862-1949) about the forbidden, doomed love of the title characters. First performed in 1893, it gained considerable



popularity and was adapted as an opera by Claude Debussy. The binding by Gruel is most fitting in several ways: its colors balance with those prominent in Schwabe's work; it matches the illustrations stylistically; and it is very fine in its choice of material and detailing. The scion of a distinguished bookbinding family, Léon Gruel (1841-1923) became sole owner of the family workshop in 1891. Already a renowned practitioner of the

craft, he turned part of his shop into a bookbinding museum, and also achieved fame as a bookbinding historian. In 1889, Gruel was one of the founding members of the Syndicat de la Reliure-Dorure-Brochure, a bookbinders' guild which acquired its definitive structure in 1891 and of which he became president in 1900. At the turn of the 20th century, his

firm had a worldwide reputation of excellence. This volume was assembled and bound especially for the bibliophile and French politician Albert Dubosc (1874-1956), who served in the French parliament as an independent radical candidate. The watercolors are finished products, as opposed to studies, with very slight differences between them and the illustrations in the printed version of "Pelléas" included here. (ST16915)

***A Four-Volume Natural History "Cabinet" of Vast Proportions,
Featuring 449 Arresting Plates (175 of them Double-Page),
The Whole in Extraordinary Contemporary Condition***

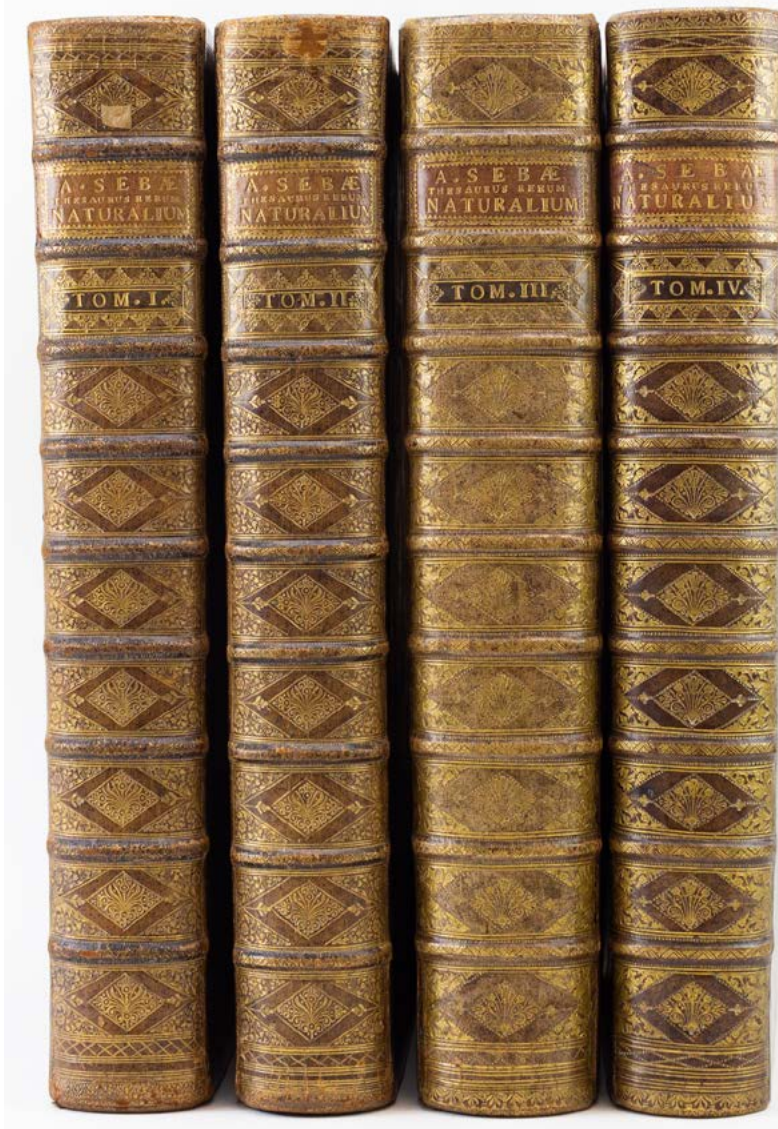
93 **SEBA, ALBERTUS.** LOCUPLETISSIMI RERUM NATURALIUM THESAURI ACCURATA DESCRIPTIO, ET ICONIBUS ARTIFICIOSISSIMIS EXPRESSIO, PER UNIVERSAM PHYSICES HISTORIAM. (Amsterdam: J. Wetsten, Gul. Smith, and Jansson-Waesberg [volumes I and II]; Jansson-Waesberg [volume III]; H. C. Arkesteum and H. Merkum, Peter Schouten [volume IV], 1734-65) 510 x 335 mm. (20 x 13 1/8"). Half-titles in Dutch. **Four volumes.** FIRST EDITION, Dutch-Latin issue. Impressive contemporary calf, gilt, covers with double gilt fillet and floral roll-tool borders, raised bands, spine compartments elaborately tooled with lozenge centerpiece enclosing a stylized floral spray, and cornerpieces dense with swirling flower sprigs, tan morocco label, marbled endpapers, speckled edges. Four title pages with engraved vignette by Tanjé after Dubourg, engraved frontispiece in volume I by P. Tanjé after Dubourg, engraved portrait of Seba by J. Houbraken after J. M. Quinkhard, and 449 VERY FINE ENGRAVED PLATES—175 OF THEM DOUBLE-PAGE—by Tanjé, A. van der Laan, F. de Bakker, A. van Buysen, de la Croix, J. Folkema, W. Jongman, F. Morellon, K. D. Pütter, J. Punt, and J. van der Speyk (Two plates in volume III inverted,

three others bound out of order, but all present as called for). Anker 454; Sitwell, "Fine Bird Books," p. 106; Landwehr 179; Nissen BBI 1825; Nissen ZBI 3793; Plesch 862; Wood, p. 560.

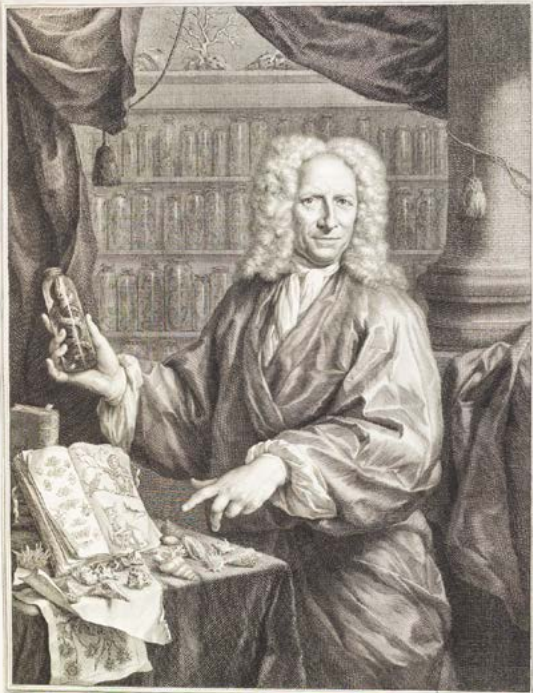
◆Minor abrasions to half the covers, other trivial external wear, isolated mild browning and foxing (only affecting half a dozen plates), but AN EXCEPTIONALLY FINE COPY, THE TEXT AND PLATES REMARKABLY CLEAN, FRESH, AND BRIGHT, and the very attractive unsophisticated bindings extremely well preserved, and presenting a handsome appearance on the shelf.

\$195,000

This is an extraordinary copy of an extraordinary record of an extraordinary collection—a Wunderkammer ("Cabinet of Wonders") of natural history specimens from around the globe—featuring page after page (and double-page after double-page) of striking large folio engravings. The unexpected collector was not an intrepid explorer, but an Amsterdam apothecary, Albert Seba (1665-1736), who accumulated wealth and cultivated useful connections through his work for the Dutch East India Company, which at the time controlled the most extensive trade network in the world. Seba treated the illnesses and injuries of East India Company sailors and colonial administrators who landed in Amsterdam after voyages to far-flung Dutch colonies, and he solicited their aid in acquiring samples of foreign flora and fauna that might be of use to him in formulating medicines. The first collection he built with their help sold in 1717 for the







ALBERTVS SEBA, ETZELA COSTFRISIVS
Pharmacopoeus Amstelredamensis
ACAD. CAESAR. LEOPOLDINO CAROLINAE NAT. CVRIOS. COLLEGG. AENOCRATES DVTVS.
SOCIET. REG. ANGLICANAE. et ACAD. SCIENTIAR. BONONIENSIS INSTITVTVS. SOBALIS.
ACTATIS LXVI. ANNO MDCCXXXI.

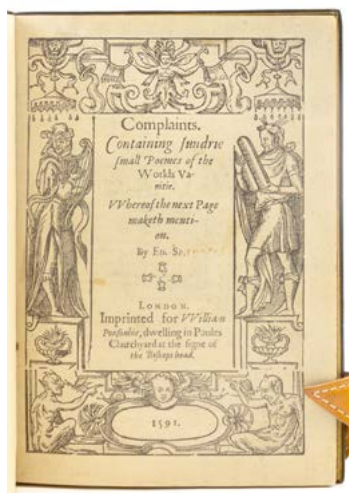
fabulous sum of 15,000 guilders to one of his clients, Tsar Peter the Great of Russia. An obsessive collector, he immediately began assembling a second, more spectacular wonder cabinet of natural rarities. It included specimens of mammals, birds, plants, insects (including butterflies), reptiles, amphibians, fish, crustaceans, shells, minerals, and fossils from Asia, Africa, the Americas, and remote islands from Greenland to the South Pacific. His collection was so renowned that it attracted visitors as distinguished as Carl Linnaeus, the father of modern taxonomy, who found its contents useful in establishing his classification system of plant and animal life. (Linnaeus did, however, denounce the many-headed hydra pictured in this work as a fraud.) Interest from scientists, artists, and dignitaries led to Seba's fortunate decision to produce an illustrated catalogue of his collection. The first two volumes, compiled during Seba's lifetime, focus on mammals, birds, amphibians, and reptiles; snakes, which take up most of the second volume, seem to have been particular favorites of the collector. The jar Seba holds in his remarkably lifelike portrait contains a coiled herpetological specimen. The engravings are memorable, both for the detail of the specimens depicted and for their artful, imaginative composition. Snakes entwine in intricate interlaced designs, and shells are arranged to form elaborate patterns. After Seba's death in 1736, work continued on volumes III (fish and other marine life) and IV (insects, minerals, and fossils). To finance



publication of the two final volumes, it was necessary to auction off Seba's collection in 1752; many of the specimens found homes in European museums, where they remain today. Because this work was produced over three decades, decent complete and unsophisticated copies are very difficult to find: some sets were never completed; others had plates extracted to frame as art; and many were viewed so avidly over the years that their condition deteriorated badly. It is next to unheard of to find a complete set in unsophisticated contemporary bindings that is as fresh and attractive as the present copy. (Lhi21057)

*A Scarce Copy of First Printings of Works by a Poet of Lasting Influence
For His "Fertile Imagination, Sensuous Imagery, and Melodic Language"*

94 SPENSER, EDMUND. COMPLAINTS. (London: Imprinted for William Ponsonbie, dwelling in Paules Churchyard at the signe of the Bishops head, 1591) 182 x 130 mm. (7 1/4 x 5 1/4"). [91] leaves (lacking blank Z4). FIRST EDITION. Late 19th century green crushed morocco by Riviere & Son (stamp-signed on front turn-in), covers with decorative gilt lozenge centerpiece, raised bands, gilt lettering, gilt-ruled turn-ins. Housed in a modern brown buckram chemise and attractive morocco-backed slipcase. Main title page with woodcut border (McKerrow & Ferguson 117), section titles for three of the poems with woodcut frame, woodcut initials, head- and tailpieces. Front pastedown with engraved armorial bookplate of Charles Lilburn and ex-libris of Kenneth Rapoport. Langland to Wither 235; Hayward 23; Johnson 14; Pforzheimer 968; STC 23078; ESTC S111266. ♦ Spine sunned to olive brown, faint fading and soiling to covers, just a hint of rubbing to corners and spine ends, contents lightly washed and pressed (in keeping with bibliophilic fashion at the time of binding), occasional small spot or other trivial imperfection, but an excellent copy, clean and fresh internally, in a perfectly pleasant binding. **\$30,000**



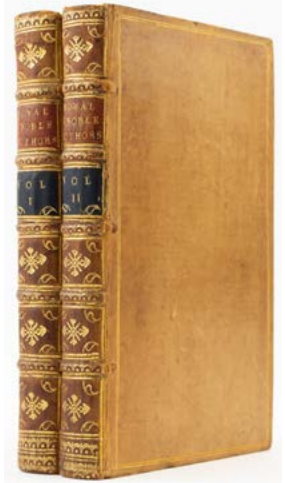
This is an appealing copy of one of the less frequently encountered first editions of Edmund Spenser (ca. 1552-99), the first modern English poet to achieve major stature.

It comprises a collection of six poems and three translations assembled by publisher William Ponsonby in order to capitalize on the recently experienced success of "The Faerie Queene." In the preface, Ponsonby describes these poems as "complaints and meditations of the worlds vanitie, very grave and profitable." The included works, some dating back to Spenser's college days, are: "The Ruines of Time," "The Teares of the Muses," "Virgils Gnat," "Proposia, Or Mother Hubberds Tale," "Ruines of Rome," "Muiopotmos, or the Fate of the Butterflie," "Visions of the Worlds Vanitie," "Bellayes Visions," and "Petrarches Visions." Six of these are original poems (all previously unpublished), and three are translations (one unpublished and two revised). Unfortunately, "Proposia" was a political satire on the attempts to arrange a marriage between Elizabeth I and the Duc d'Alençon that resulted in the entire volume being banned. That poem was omitted from early editions of the collected minor poems. Day says Spenser demonstrated "with his fluency in many meters and stanzaic forms . . . that English was at least the equal to any other language as a vehicle of great poetry." Although his poetry, particularly "The Faerie Queene," looks backward—as the culmination of the allegorical verse tradition of the Pearl Poet, Langland, and Chaucer—Spenser has influenced with "his fertile imagination and especially his sensuous imagery and melodic language" nearly every important English poet who followed him. Former owner Ken Rapoport amassed an outstanding collection over 50 years, with special emphasis on works of drama and poetry by English and Spanish authors, among them Shakespeare, Spenser, and Cervantes. "Complaints" is scarce, is virtually never found except in a modern binding, and is usually seen in unappealing internal condition. (ST18266)

*Walpole on Noble Authors, this Set Given by Him to
One of those Authors He Particularly Praises in the Text*

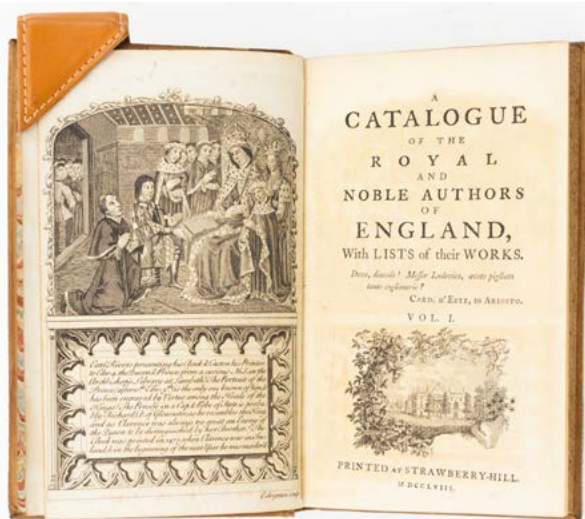
95 (STRAWBERRY HILL PRESS). WALPOLE, HORACE. A CATALOGUE OF THE ROYAL AND NOBLE AUTHORS OF ENGLAND. ([Twickenham]: Printed at Strawberry-Hill, 1758) 182 x 112 mm. (7 1/4 x 4 1/2"). Complete with the statement of the work's entry in the Hall-Book of the Company of stationers following the

dedication in volume I. **Two volumes.** Attractive contemporary polished calf, covers with double gilt fillet border, raised bands, spines gilt in compartments with fleuron centerpieces, leaf cornerpieces, one red and one black morocco label, marbled endpapers. Title pages with engraved printer's device depicting the house at Strawberry Hill, volume I with engraved frontispiece by C. Grignion showing Earl Rivers presenting printer William Caxton to King Edward IV. VERSO OF FRONT FREE ENDPAPER INSCRIBED: "The Author's kind Present to / J. Campbell." Hazen 3; ESTC T63207. ♦First volume with one-inch crack to head of front joint, boards with minor chafing and scratches, light offsetting from frontispiece to title page, isolated faint foxing, other trivial imperfections, but quite an appealing copy—bright and clean internally, and in attractive unrestored bindings. **\$2,400**



This is a valuable work from an important press, our copy being distinguished because it was given by the author to a writer who receives special approbation in the text. Although Walpole's literary reputation rests principally upon his voluminous correspondence, he also produced a number of substantial books, including the present catalogue, with its useful collection of biographical accounts and engraved portraits. As a carefully researched and honest assessment of the literary contributions

of a significant number of lesser-known writers (figures whose rank in society was generally greater than their reputations and abilities as authors), the work is of particular interest. Taking its name from Walpole's beloved estate, the Strawberry Hill Press would occupy a prominent place in the printing history of its period. Walpole said that he modeled his press after that of Aldus, the Estiennes, and the Elzeviers, with results that Plomer says were "far above any of the other private press work of the 18th century." The recipient here, "J. Campbell," is very likely to be historian John Campbell (1708-75), whose writings Walpole admired and who is praised in the text as "one of the ablest and most beautiful Writers of this Country." Campbell wrote histories of various nations and their colonial territories, especially relating to the East and West Indies, and in 1744 published his "Political Survey of Britain," a substantial work that greatly advanced his reputation. The inscription here has been checked against and matches that in Campbell's letters at the British Library. (ST18942)



*"One of the Finest Records of the Cultivated Flowers of the Period,"
Our Copy in Exceptional Condition and with Memorably Bright Coloring*

96 TREW, CHRISTOPH JACOB. GEORG DIONYSIUS EHRET, *Illustrator*. HORTUS NITIDISSIMIS OMNEM PER ANNUM SUPERBIENS FLORIBUS SIVE AMOENISSIMORUM FLORUM IMAGINES. (Nuremberg: Johann Michael Seligmann, [1750]-1768; Adam Ludwig Wirsing, 1772 [- ca. 1780]) 520 x 345 mm. (20 3/8 x 13 5/8"). **Two complete volumes and part of a third (of three volumes).** FIRST EDITION. Handsome late 18th century mottled calf, covers with gilt triple fillet border and graceful floral cornerpieces, raised bands, spines lavishly gilt in compartments formed by multiple plain and decorative gilt rules, with inner frames of volutes enclosing a large floral centerpiece surrounded by small star and circle tools, red and tan morocco title labels, gilt turn-ins, marbled endpapers. WITH 146 BEAUTIFUL HAND-COLORED PLATES (of 180) on 144 leaves, including all 120 plates called for in volumes I and II, plus 25 plates from volume III (plates 60-61 and 121-22 being represented by one plate each). Dunthorne 310; Nissen BBI 1995; Sitwell, "Great Flower Books," p. 144 (all calling for 180 plates in the complete work); Blunt, p. 150. ♦Very minor problems (faint scratch to two covers, two plates with number at bottom trimmed away, light browning and isolated foxing to text, other insignificant imperfections), but AN EXCEPTIONALLY FINE COPY, the plates clean and fresh with memorably bright colors, and the lovely bindings with only the faintest signs of wear. **\$150,000**



Described by Dunthorne as “one of the finest records of the cultivated flowers of the period” and by Blunt as “one of the most decorative florilegia of the mid-eighteenth century,” this exquisite florilegium, with text in Latin and German, focuses primarily on the bulbous species of flowers—tulips, hyacinths, and lilies—but also depicts exotic specimens from the Americas, including the yucca. The majority of the illustrations are the work of German artist Georg Dionysius Ehret (1708-70), a gardener’s son who preferred drawing flowers to tending them. According to Sitwell, Ehret entered the family profession and became gardener to the Elector of Heidelberg and then to the Margrave of Baden, who was impressed with his abilities and commissioned him

to do paintings of specimens from the gardens at Baden. He collaborated with the great Swedish botanist Linnaeus, an experience that had a great impact on his art. In “An Oak Spring Flora,” Tomasi tells us that Linnaeus taught Ehret “to analyse the structure of plants before attempting to depict them.” Ehret’s most important friend and patron was the author of our work, Nuremberg physician Christopher Trew, who financed the publications of this book and another great florilegium, “*Plantae Selectae*” (see following item). The plates for the “*Hortus*” were issued beginning in 1750, with the text for the first part appearing in 1768; the text for part II was issued in 1772, and the plates for that section were completed in 1774. The final part (III) was completed by 1786. Ehret eventually moved to England, where he found much support from the aristocracy and patrons of the arts. While individual plates from this work appear frequently on the market (with individual prices as high as \$6,000), even near-complete sets can be difficult to find. The last set we could trace at auction with all 180 plates sold in 2001 for a hammer price of £500,000 (\$710,500 at the time). (Lhi21050)



A Very Fine Copy, with Lovely Coloring, of "the Most Beautiful German Plant Book"

97 TREW, CHRISTOPH JACOB and BENEDICT CHRISTIAN VOGEL. GEORG DIONYSIUS EHRET, **Illustrator.** *PLANTAE SELECTAE*. ([Nuremberg]: s.n., 1750-73) 533 x 357 mm. (21 x 14 1/4"). 2 p.l., 56, [2] pp.

Lacking engraved general title. FIRST EDITION. Contemporary marbled calf, rebaked and recornered in period style, raised bands, spine gilt in compartments with pomegranate sprig centerpiece surrounded by small tools, acanthus leaf cornerpieces, brown morocco label, gilt turn-ins, marbled endpapers, all edges gilt. With three mezzotint portraits of Trew, G. D. Ehret and J. J. Haid, 10 engraved section titles heightened in red and gold, part numbers handwritten in ink, and 100 BEAUTIFUL

HAND-COLORED ENGRAVED PLATES by Johann Jacob Haid and Johann Elias Haid after Georg Dionysius Ehret, each with the first word of the caption heightened in gold. Front pastedown with engraved armorial bookplate of Joseph Strutt. Dunthorne 309; Sitwell, "Great Flower Books," p. 78; Hunt 539; Nissen BBI 1997; Pritzel 9499. ♦Some abrasions to front board, a half dozen plates with minor marginal spots or smudges, other trivial defects, but AN EXTREMELY FINE COPY, clean, fresh, and bright internally with lovely coloring, and in an attractively restored binding. \$75,000



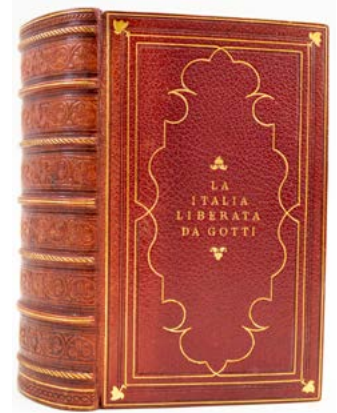
This is an especially pleasing copy of a work Nissen calls "the most beautiful German plant-book," noting "even among foreign works there are few which could compete with it." Linnaeus wrote to Trew (in Latin), "The miracles of our century in the natural sciences are your work of Ehret's plants, Edwards' work on birds and Roesel's of insects, nothing to equal them was seen in the past or will be in the future." The 100 magnificent plates were done by George Dionysius Ehret (for whom see previous item) for his patron, Christoph Jacob Trew (1695-1769). A physician by training and a botanist by avocation, Trew was a wealthy and influential man who had served as the personal physician to the Emperor, as an Imperial Counselor, and as the dean of the medical school in his home city of Nuremberg. As a patron of botanical and medical artists, he was the German equivalent of



England's Sir Hans Sloane. He commissioned from Ehret an unlimited number of large-scale paintings of rare flora. By 1742, Trew had accumulated enough of Ehret's work to consider producing an illustrated botanical. In that year he wrote to Karlsruhe court gardener Christian Thran, "Every year I receive some beautifully painted exotic plants [by Ehret] and have already more than one hundred of them, which with other pieces executed by other artists, should later on . . . constitute an appendicem to Weinmann's publication ['Phytanthoza Iconographia']." He engaged Augsburg artist Johann Jacob Haid in 1748 to produce engravings from Ehret's drawings, and worked on the text himself. Sadly, Trew died before the project was completed, and Benedict Christian Vogel, Professor of Botany at the University of Altdorf, wrote the final three parts to accompany Ehret's breathtaking plates. Our copy was once owned by cotton manufacturer and philanthropist Joseph Strutt (1765-1844), whose interest in botany is evidenced by his donation of an 11-acre arboretum planned by J. C. Loudon to the people of Derby. (Lhi21060)

*The First Printing of the First Serious Epic in Italian,
Featuring an Elegant Typeface and an Equally Elegant Period-Style Binding*

98 **TRISSINO, GIOVANNI GIORGIO. (BINDINGS - BEDFORD).** LA ITALIA LIBERATA DA GOTTHI DEL TRISSINO. (Rome: Valerio & Luigi Dorico; Venice: Tolomeo Gianicolo, 1547-48) 183 x 96 mm. (6 3/8 x 3 3/4"). 8 p.l., 175, [1] (blank), 181, [3], 184, [6] leaves (final blank). **Three volumes bound in one.** FIRST EDITION. APPEALING PERIOD-STYLE RED MOROCCO, GILT, BY FRANCIS BEDFORD, covers framed by gilt and blind rules, gilt leaves at corners, gilt lettering in central panel, raised bands decorated with gilt, panels tooled in blind with floral rolls, gilt-ruled turn-ins, edges gilt and elaborately gauffered. Title within architectural woodcut frame, printer's full-page Golden Fleece device at end of second and third parts, a double-page diagram showing Belisarius' camp, and a double-page woodcut map of Rome. Adams T-954. ♦Leaves lightly pressed (in keeping with bibliophilic fashion at the time of binding), but not washed, a hint of wear to joints, spine lightly (but uniformly) sunned, short faint scratch to lower cover, but all these imperfections trivial, and AN ALTOGETHER VERY FINE COPY, especially smooth, clean, fresh, and bright internally. **\$4,000**



This is the scarce first printing, unexpurgated, of the first serious epic in Italian, produced by Trissino (1478-1550) after many years of labor.

A tale of military honor and might, it describes the campaigns of Justinian's general Belisarius to free Italy from Ostrogoth rule. Following Aristotelian rules and borrowing from the manner of Homer, Trissino felt that this work would not only bring something of the divine essence of Ancient Greek to Italian literature, but also supersede, with something more elevated, Ariosto's unworthy "Orlando Furioso," written for a vulgar audience. Heightened or not, this edition

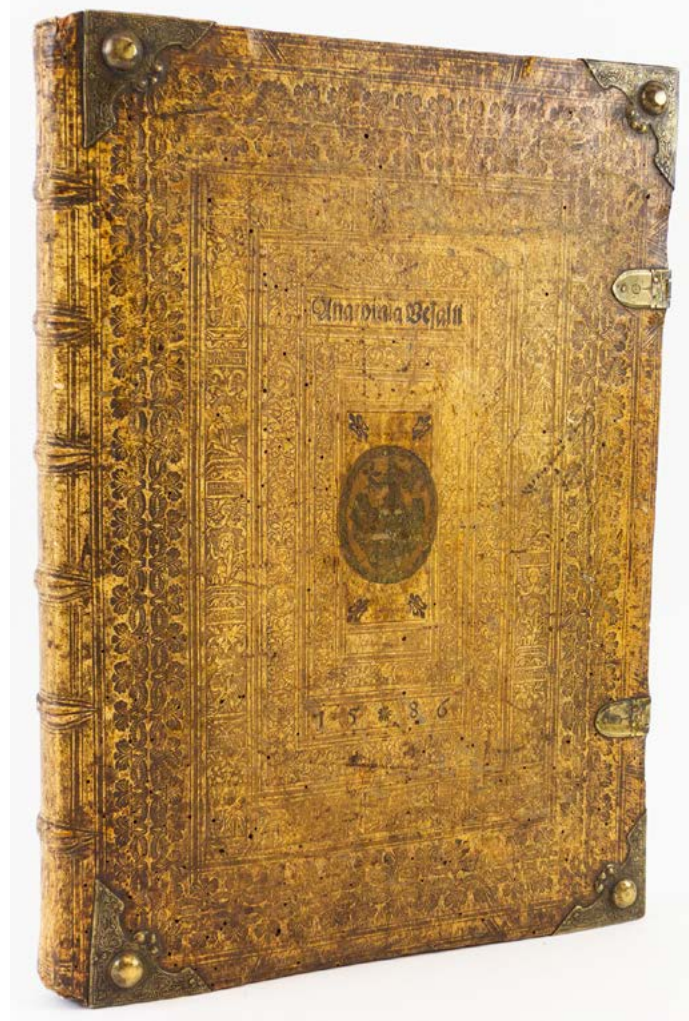
contains passages—later taken out—that show an anticlerical bias (the papacy, for example, is rebuked for selling bishoprics and benefices). Besides its distinction as an epic in the vernacular, the present work is also of interest typographically. It was printed in a mixture of italic and Greek letters (the "o" becomes an omega, the "e" an epsilon) because of the author's belief that such a hybrid would aid in the reader's understanding of pronunciation, a subject on which Trissino had written extensively in his important "Il Castellano della Lingua Italiana," a dialogue on the relative merits of the several Italian idioms. He also makes the now-standard distinction between the letters "u" and "v," which were then interchangeable. Binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for five years for the latter's widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in the fashionable West End of London, and his firm enjoyed prosperity not only until his death, but for 10 years afterwards, under the ownership of Joseph Shepherd. Bedford bindings are almost always elegantly traditional in their design and intricate in their gilt decoration, and the binding here gives a sense of the style of Venetian bindings produced at the time of publication. (ST15188)



*An Excellent Copy in Contemporary Pigskin of the
First Printing of Vesalius with Engraved Illustrations*

99 **VESALIUS, ANDREAS and JACOB BAUMAN.** *ANATOMIA DEUDSCH. EIN KURTZER AUSTZUG, DER BESCHREIBUNG ALLER GLIDER MENSCHLICHES LEYBS.* (Nuremberg: Julius Paulus Fabricius, 1551) 423 x 300 mm. (16 5/8 x 11 3/4"). 2 p.l., 78 leaves, the sheets mounted on guards, as always (see below). First Edition of the German Digest. Fine contemporary blind-stamped pigskin over bevelled wooden boards, covers with multiple

frames of decorative palm rolls, a roll of biblical figures, and two medallion rolls enclosing a small central panel, the panel on the upper cover with inlaid painted oval coat of arms, the book's title stamped above this and "1586" stamped below, the lower cover with a central panel stamp of Justice; raised bands, original brass cornerpieces and clasps. With arms of the city of Nuremberg on title page, and WITH 40 FINE ENGRAVED ANATOMICAL PLATES. Cockx-Indesteghe, "Andreas Vesalius, A Belgian Census" 57; Cushing, "A Bibliography of Andreas Vesalius" VI.D.-4; Durling 4583; Heirs of Hippocrates 292; Wellcome 6568 (defective). ♦Pigskin rather darkened, quite a number of tiny wormholes and a couple of scratches and minor stains, spine ends a bit rubbed, but the impressive original binding



quite sound and generally well preserved, with no serious wear and its original hardware intact. Title with narrow section cut away at lower edge (to remove previous owner's name?), dedication leaf with small blank portion at lower corner renewed, small, round wormholes throughout (as many as three dozen per leaf at the back, but rapidly diminishing to just three or four, and only minimally affecting text or engraved surface), occasional unimportant stains and trivial tears. A REALLY EXCELLENT CONTEMPORARY COPY, the leaves quite fresh, clean, and wide margined. \$120,000



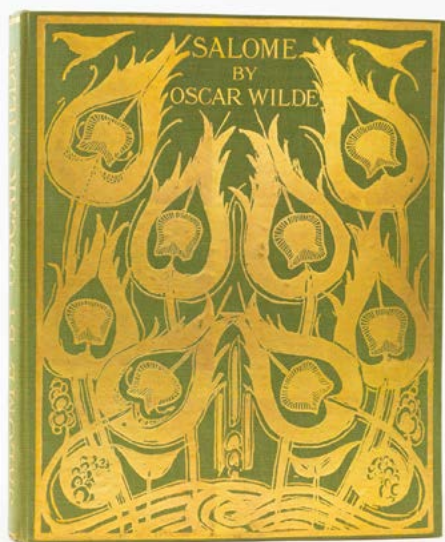


This is an attractive copy in contemporary pigskin of the first edition of the rare German digest of Vesalius' "Fabrica" and "Epitome," and just the second appearance in any vernacular language of a watershed work in the history of medicine. It is notable as the first printing of Vesalius with engraved, rather than woodcut, illustrations. Although Vesalius is acknowledged in the introduction, this is essentially a pirated edition—the first of dozens to appear across Europe—put out by the Nuremberg physician Jacob Baumann (1521-86), with copies of the anatomical plates from Thomas Geminus' "Compendiosa Totius Anatomiae Delineation" (London, 1545). Born in Brussels, Andreas Vesalius (1514-64) received his medical education in Louvain and Paris. He moved to Padua, where he began teaching anatomy, and eventually became physician to the German emperor Charles V and his son Philipp II. Vesalius' revolutionary findings challenged older medical teaching derived from Galen, whose anatomy had been based on the dissection only of animals. In Padua, Vesalius developed his new observations through human dissection, working on the bodies of executed criminals. His "De Humani Corporis Fabrica Libri Septem" ("The Seven Books on the Structure of the Human Body") was first

published in Latin in 1543 in Basel, illustrated with its famous naturalistic woodcut figures, made under the author's close supervision. The now extremely rare "Epitome," an abridged version designed as a teaching aid, appeared the same year, also in Basel. The large woodcut figures were re-cut, on a slightly larger scale, and two new figures of a male and a female nude (Adam and Eve) were added. Published in the same place and year, a German translation of the "Epitome"—with the same woodcut illustrations—was prepared by Alban Thorer. As pointed out by Cockx-Indestege in her census, and by Cushing in his "Bio-Bibliography" of Vesalius, our "book is something of a curiosity since it is printed on single, unfolded sheets with adjacent pages of the gatherings pasted together so as to facilitate assemblage." (Cushing, p. 132) The coat of arms on the upper cover features a man (the "wild man" or "green man") clutching two plants in either hand, above an escutcheon. At one time this was painted, and it still retains some of the original color, as does the gilt wreath surrounding the image, which was painted green. This book is uncommonly seen and almost never appears in agreeable condition in a period binding. (Lhi21094)



A Sparkling Copy of the First Printing with all of the Erotic Illustrations



100 WILDE, OSCAR. BEARDSLEY, AUBREY, *Illustrator*. SALOME. (London: John Lane, The Bodley Head, 1907) 218 x 175 mm. (8 5/8 x 6 7/8"). xviii, [6], 65, [1] pp., [1] leaf (ads). First Edition with all of the Beardsley Illustrations. Publisher's green cloth, upper cover with gilt-stamped spray of peacock feathers after a design by Beardsley, gilt lettering at head of cover and to smooth spine, top edge gilt, other edges untrimmed. With 16 black & white illustrations by Beardsley printed on Japon. Mason 355. For the illustrations, see Calloway, "Aubrey Beardsley," pp. 72-83. ♦ A breath of shelfwear, endpapers with browning from binder's glue, but AN OUTSTANDING COPY, clean, fresh, and bright inside and out. \$1,100

This is a superb copy of an important edition in an especially pleasing publisher's binding of Wilde's most notorious play. "Salomé" was based on the biblical story from Luke of the haughty Herodias, who is so incensed by the preaching of John the Baptist against her sins that she determines to be revenged. She persuades her daughter Salomé to ask her

stepfather Antipas for John's head as the reward for her seductive dancing. Wilde's fertile imagination converts this story into a tale of juvenile infatuation scorned and turned into twisted, demented hate. Written in French and first published in 1893, "Salomé" was to have been staged in London with Sarah Bernhardt in the title role, but this was prevented by the Lord Chamberlain, the theatre censor. When Lord Alfred Douglas' English translation (actually done by Wilde) appeared in 1894, it shocked the public less for Wilde's text than for Beardsley's boldly decadent illustrations. (His frankly erotic illustrations greatly increased the controversy surrounding the play, which prevented it from being publicly performed in England before 1932.) In the 1894 first printing, two of Beardsley's especially erotic drawings and his cover design were omitted, and a number of other illustrations were made more palatable to moralists. For the first time, our 1907 edition rehabilitates all of the altered Beardsley illustrations, adds the two that had been held back, and uses the memorable cover design. (ST18733)

