

# PHILLIP J. PIRAGES

*Fine Books and Manuscripts*

A Selection of Items to be exhibited at the



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1. ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A MINIATURE PSALTER-HOURS IN LATIN. (France: second half of 13th century) 90 x 65 mm. (3 1/2 x 2 1/2"). Single column, 12 lines in a pleasing gothic book hand. Rubrics in red, each leaf with multiple one-line gilt initials on blue or gold ground and line endings with gold squares surrounded by pink and blue bars highlighted with white pigment, many leaves with at least one two-line initial similarly decorated, EIGHT LEAVES WITH A FIVE- TO SIX-LINE INHABITED INITIAL, the initial painted blue or pink and filled with burnished gold, on contrasting dark pink or blue ground, each with spikey ascender or descender terminating in a curl with gold bezant. ♦ Vellum a bit toned and soiled, gilt a little rubbed (somewhat more noticeable on the gilt infill of large initials), occasional small stains or smudges and other isolated minor blemishes, faces in some inhabited initials rather rubbed, and a couple extenders slightly trimmed, but on the whole the leaves still very pretty, the paint quite bright, and the charm still there. \$75-\$125 each for leaves with small illuminated initials; \$600-\$1500 each for leaves with large inhabited initials (depending on condition)

The present leaves probably come from a Psalter-Hours, a personal prayer book that eventually gave way to the Book of Hours, the manuscript companion that would become the vehicle of choice for personal devotions during the late Middle Ages. Although measuring only 90 mm. tall, these leaves contain a surprising amount of illumination, including eight examples with large inhabited initials that take up more than a quarter of the written space on the page. One particularly nice example shows Christ in Majesty holding a sphere, while the others depict various figures kneeling in prayer in front of pedestalled surfaces. These figures, as well as the decoration, bear a significant resemblance to Walters MS W. 40—described as a Book of Hours executed in the third quarter of the 13th or early 14th century by the Bari Atelier—with multiple initials depicting people in prayer as here, as well as with a similar depiction of Christ in Majesty. It seems impossible to say for certain that the Bari Atelier was responsible for our leaves as well, but the similarities do help to substantiate an approximate date and locale, and to provide an intriguing possibility for further research. (ST15198k)





## Apparently with a Colophon Referring to a Contemporaneous Cardinal

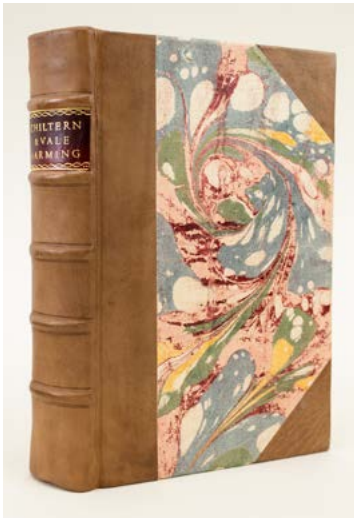
**2. VELLUM MANUSCRIPT LEAVES FROM A POCKET BIBLE IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM THE INTERPRETATION OF HEBREW NAMES.** (France: mid-13th century) 160 x 110 mm. (6 1/4 x 4 1/4"). Double column, 48 lines, in an extremely attractive gothic pearl script. Rubrics in red, each leaf with many one-line and a few two- or four-line initials painted blue or red, the larger initials with contrasting penwork. Several leaves with marginal notes very close to the gutter—most likely notes to the scribe and/or rubricator about the locations of major section breaks in the text. ♦Text a touch faded in a few places, the occasional negligible spot or wormhole, otherwise IN NEARLY PRISTINE CONDITION, with wide, clean margins. **\$150 each**

*On the final page here of the final "z" leaf, there appears to be a kind of colophon indicating that this Interpretation of Hebrew Names derives "from the model of lord Cardinal Riccardi." The cardinal in question may be Annibaldi Riccardo (ca. 1205-76), deacon of Sant'Angelo in Pescheria, who was appointed to the Holy See by Gregory IX in 1237 and continued as a cardinal for almost 40 years. When his uncle was elevated to the papacy as Alexander IV in 1254, Riccardo, as cardinal protodeacon, crowned the new pope. (ST12778-0721)*



**3. (AGRICULTURE). ELLIS, WILLIAM. CHILTERN AND VALE FARMING.** [bound with] *THE PRACTICAL FARMER; OR THE HERTFORDSHIRE HUSBANDMAN.* (London: Printed for the author, 1733; London: Printed for Weaver Bickerton, 1732) 191 x 127 mm. (7 1/2 x 5"). viii, 400 pp.; iv, 5-171 pp., [5] pp. (ads). **Two separately published works bound in one.** Early [First?] Edition of the first work; Second Edition (with additions) of the second work (published in same year as the first edition). Pleasing recent retrospective half calf over marbled boards, raised bands, spine with red morocco label, speckled edges. Paper repairs to title page and pp. iii and 151 of first work, no doubt to remove library stamps. Perkins 557, 562. ♦A few quires of the first work with faint dampstain in the upper half of

the fore margin (not affecting the text), light soiling to "Chiltern" title page, isolated minor browning in the first work, otherwise quite a fine, fresh, clean copy with only trivial imperfections internally, and in an unworn sympathetic binding. \$650

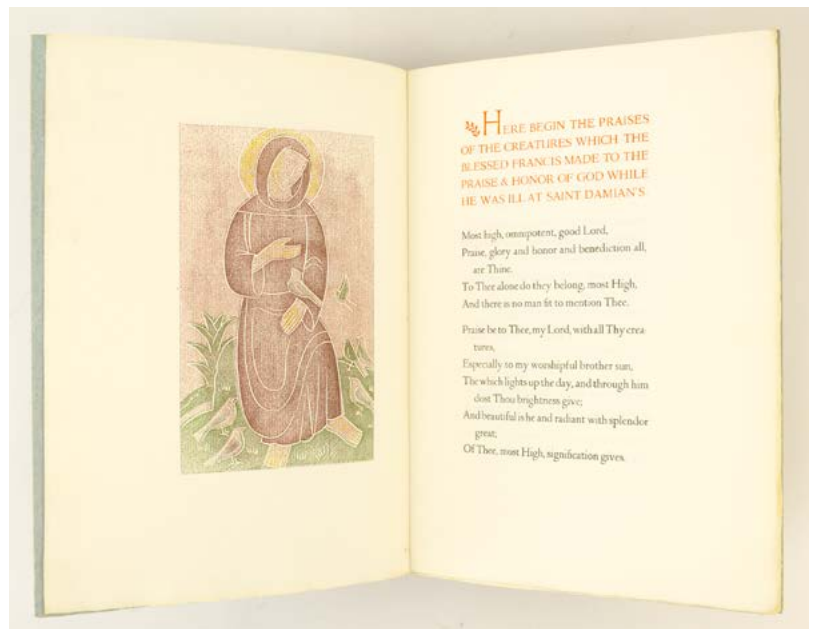


*This volume contains two important 18th century English works dealing in a direct, specific way with land management, soil amelioration, and animal husbandry. William Ellis (d. 1758) was a self-described "plain farmer," whose second book "The Practical Farmer" (bound last in our volume) was an immediate success, going into three editions in its first year. Divided into nine chapters, it covers topics that clearly were of interest to the contemporaneous audience, from "increasing crops of pease and beans" to "how to keep pigeons and tame rabbits to advantage." The 14 chapters of the first work in our volume cover a great many headings, but with a narrow focus. Its various discussions concentrate on two kinds of fields—those found in "the Chiltern," or hilly ground (where soils are diverse and frequently problematic), and those in "the Vale," or lowlands, full of fertile black and "blewish" soils. Ellis' gift lay in his business sense: in Fussell's words, he was among the first agricultural authors to try "to prove the advantages of the methods he propounds by attaching to them the golden measure of their financial profit, a touchstone that reaches everybody." As a result, he found himself very much in demand as a farm management "consultant" to the landed gentry, travelling all over England to proffer his expertise. Always one to capitalize on an opportunity, he supplemented his income by selling seeds and implements to his clients. These enterprises, coupled with his*

*steady production of literature (including the first English book devoted entirely to sheep herding), led him to neglect his own farm in Hertfordshire. As a result, his reputation suffered in the eyes of visitors who expected to see a model of modern farming methods on his own spread, but who found instead outdated equipment and general dilapidation. As Fussell indicates, Ellis was criticized by more serious scholars for his inclusion of picturesque descriptions of the countryside and anecdotes about "gipsies and thieves," but, ironically, this inclusion constitutes one of the major attractions of his work for the modern reader. (ST15557-1)*

**4. ANGELO, VALENTI, Printer and Illustrator. ST. FRANCIS OF ASSISI. THE CANTICLE OF THE SUN.** (New York: Press of Valenti Angelo, 1951) 260 x 185 mm. (10 1/8 x 7 1/4"). [5] leaves. ONE OF 100 COPIES printed and signed by Angelo, this copy for Paul Bennett. Original blue paper wrappers, lettering in brown on upper cover. With a line-cut portrait of St. Francis by Angelo, printed in colors. Front flyleaf with pencilled owner's inscription of Paul Bennett. ♦Wrappers a little faded at edges, with short split at tail of front joint, but a pristine copy internally. \$375

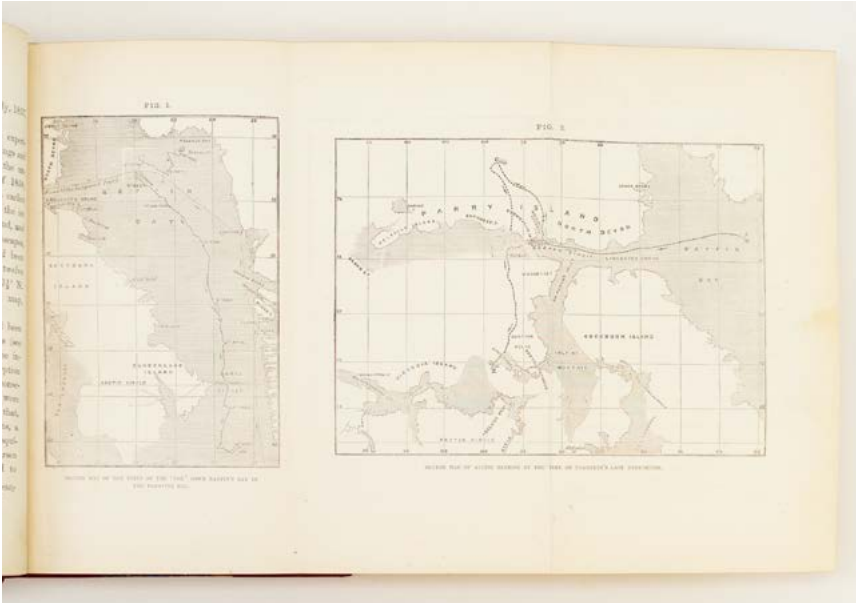
*This appealing private press edition of the beloved "Brother Sun, Sister Moon" hymn was designed, illustrated, and printed by Valenti Angelo (1897-1992), best known for illustrating books for the Grabhorn Press. Born in Italy, Angelo began drawing at an early age, but never received formal training. His family immigrated to the United States when he was eight, eventually settling in California. Angelo moved to San Francisco at age 19, working as a laborer by day and exploring the city's museums and libraries in his spare time, learning all he could about printmaking. He landed a job at a photoengraving firm, and his career began to take off. Ten years after arriving in San Francisco, he began illustrating and decorating books for the Grabhorn Press, and went on to embellish 250 titles over the next 34 years, including several titles that won awards from the American Institute of Graphic Arts exhibitions. He wrote and illustrated a children's book based on his Italian childhood that won the prestigious Newbery Award in 1939. In the late 1940s, Angelo moved to New York, where set up his own small press. He produced more than 30 works over the next 25 years, many of them religious in tone; Angelo was a devout Catholic all of his life. With the*





present book, he honors his faith, his craft, and the patron saint of his adopted hometown, San Francisco. Our copy was printed for one of Angelo's friends and fellow bookmen: Paul A. Bennett (1897-1966), typographer and co-founder of the Typophiles Society. (ST15816-17)

**5. (ARCTIC EXPLORATION - FRANKLIN, SIR JOHN). M'CLINTOCK, FRANCIS LEOPOLD. THE VOYAGE OF THE FOX IN THE ARCTIC SEAS: A NARRATIVE OF THE DISCOVERY OF THE FATE OF SIR JOHN FRANKLIN AND HIS COMPANIONS.** (London: John Murray, 1859) 225 x 155 mm. (9 x 6"). xxvii, [i], 403, [1] pp. FIRST EDITION. Pleasing contemporary red half calf over marbled boards, raised bands, spine attractively gilt in compartments featuring scrolling cornerpieces and lozenge centerpiece, marbled endpapers, top edge gilt. With frontispiece, engraved title page, 13 plates, two folding maps, one folding document, and five small illustrations in the text. ♦A little rubbing to joints and extremities, a three-inch tear to fold-out plate (no loss), other trivial defects, but still a nearly fine copy, the attractive binding solid and very bright, and the text fresh and smooth. \$650



*This is a well-illustrated and well-documented account of the final search for Sir John Franklin, the Arctic explorer who mapped nearly two thirds of the northern coastline of North America and whose expedition disappeared during an 1845 attempt to chart and navigate a section of the Northwest Passage in the Canadian Arctic. Franklin was a hero in Britain for his earlier Arctic explorations, so when his well-equipped expedition staffed with the Royal Navy's best*

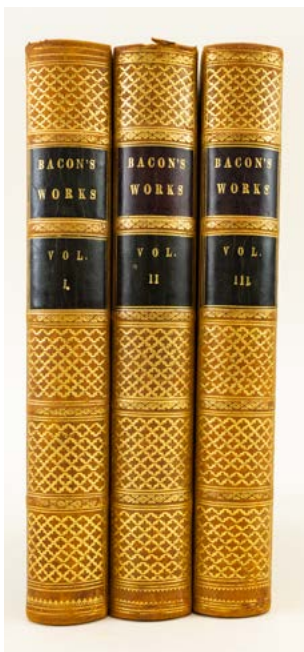
*men failed to return or contact authorities by 1847, search efforts were mounted. Over the next decade, 30 operations were organized, some by the British government, others by private parties with funds raised by Lady Franklin. The crew that finally found some answers was led by Sir Francis Leopold M'Clintock (1819-1907), who helmed the "Fox," a sailing ship of 26 men that set off in 1859. Though hope of finding Franklin (1786-1847) alive had passed, M'Clintock succeeded in discovering numerous skeletons and relics from the ships, as well as an official form, completed by the crew, noting Franklin's death in 1847 and the loss of the ships. None of the 129 men who had departed with Franklin made it home alive. Still, DNB recognizes his place in the history of exploration: "he was not the most innovative or successful of Arctic explorers, but his charting of the North American coast was accurate and extensive." (ST15557-21)*

**6. (ARCTIC EXPLORATION). NANSEN, FRIDTJOF. FARTHEST NORTH.** (London: George Newnes, Ltd., 1898) 235 x 165 mm. (9 1/2 x 6 1/2"). **Two volumes.** Second Edition. Attractive contemporary marbled half calf over marbled boards, gilt-decorated raised bands flanked by plain gilt rules, spine panels with gilt botanical centerpiece. With three frontispieces, one folding map, and numerous illustrations in the text, 110 of them full-page. Front pastedown of each volume with red morocco book label of J. Kimpton. PMM 384. ♦Front joint of first volume cracked (with a little looseness to the board), a little rubbing and a few nicks to leather, short split along one fold of map, endpapers lightly foxed, but an excellent copy, internally clean and fresh in a pleasing binding. \$550

*First issued in 1897, this amply illustrated work recounts Nansen's epic pursuit of the North Pole in 1893-96, during which time he travelled closer to the top of the world (86 degrees, 14 minutes north) than had any other known person. He and a small crew set off from Norway in a specially designed boat, and some six months later purposefully embedded it in the ice in order to drift with the Arctic current, which Nansen believed would carry them from the coast of Siberia northwest to the pole. But in mid-drift, he realized the current would not carry him far enough, so he and crewmate Frederik Johansen set out across the ice with a dogsled. Nansen and Johansen were gone for more than a year before stumbling upon an exploration party from England that eventually returned them to Norway, where Nansen found himself an international sensation. Written in two months, "Farthest North," says author Andrew Nieland, "lacks literary polish, but Nansen's eye for detail and indomitable spirit shine through. Because he wrote while still thawing from his adventures, his story has an exciting immediacy, one that the*



passing of a century has done little to diminish. As a historical document, as an epic adventure, and as a revival of a worthy hero long forgotten, 'Farthest North' is a tale well worth remembering." Fridtjof Wedel-Jarlsberg Nansen (1861-1930) was a Norwegian explorer, scientist, and diplomat who had a doctorate in zoological and histological studies. Before his voyage toward the North Pole, he had traversed Greenland and told about his journey in "The First Crossing of Greenland" (English translation, 1890). After his Arctic exploits and the publication of "Farthest North," Nansen became a professor of oceanography. He was awarded the Nobel Peace Prize in 1922 for his work as a League of Nations High Commissioner. (ST15557-19)



**7. BACON, FRANCIS. THE WORKS. WITH A LIFE OF THE AUTHOR, BY BASIL MONTAGU, ESQ.** (Philadelphia: A. Hart, 1852) 262 x 178 mm. (10 5/16 x 7"). **Three volumes.** Very attractive contemporary light tan half calf over marbled boards, raised bands, spines heavily gilt in latticed compartments, black and brown morocco labels. Front free endpaper with ink ownership inscription of Irving Maury(?) of Auburn, dated April 14, 1853 (with a note that he paid \$8 for the set). ♦One volume with small snag at head of spine, extremities with minor rubbing, leather just a bit dry and with small roughened patches in a few places, one page with ink splatter across (but not obscuring) text, other trivial imperfections, but an excellent set, the text very smooth and clean, and the bindings solid and attractive on the shelf. **\$250**

The American publishers of Bacon's works used the excellent Basil Montagu edition issued in London by Pickering, but excluded the original Latin text, choosing to provide only Montagu's translation. The editing of Bacon was a major achievement in the life of Montagu (1770-1851), a legal and miscellaneous writer and intimate friend of Wordsworth and Coleridge at Cambridge. In addition to prefatory matter and footnotes, Montagu provides in our edition a 117-page biography



of the author. Statesman, author, philosopher, and scientist Sir Francis Bacon (1561-1626) rose to the position of lord chancellor in the reign of James I, but fell from grace in 1621, charged with bribery and corrupt practices. His works include some of the most profound considerations of scientific issues of his day, and his "Essays" have been an abiding contribution to popular thought. (ST15557-11)

**8. BATTY, CAPTAIN [ROBERT]. FRENCH SCENERY, FROM DRAWINGS MADE IN 1819.** (London: Rodwell & Martin, 1822) 272 x 186 mm. (10 3/4 x 7 3/8"). [64] leaves (first leaf blank; a half title, called for in the list of plates, is not present). FIRST EDITION. Attractive contemporary dark brown straight-grain morocco, covers with densely gilt border of acanthus leaves, raised bands, spine gilt in compartments and with gilt lettering, turn-ins with multiple gilt rules and four gilt floral motifs, all edges gilt. Engraved title and 65 plates, including vignette, four plans, and 60 FINE PLATES OF VIEWS BY BATTY, engraved by Charles Heath and others. With text in English and French. Illegible ink signature on flyleaf and title. ♦Corners a bit rubbed and two a little bumped, other minor signs of wear, but the binding entirely sound and very pleasing; title page and vignette rather foxed, light, generally marginal, foxing to many of the plates (darker foxing on a few examples), occasional offsetting from the text, but these defects mostly minor, and on the whole, the text and plates still very clean and appealing. **SOLD**

With his usual charm, skill, and precision, Batty here illustrates scenes from the streets of Paris to the environs of Bordeaux. As usual, our artist demonstrates a special interest in architecture, with numerous engravings of churches, historic buildings, and even a few interiors rendered in impressive detail. As in his other illustrated books, the carefully drawn scenes here give a strong impression of veracity, while still catering to the prevailing British Romantic taste for picturesque views. Approximately three-quarters of the book is devoted to Paris, while the remainder visits Versailles, Lyon, Strasbourg, Amiens, Calais, Bordeaux, and a few other neighboring regions. Robert Batty (d. 1848) went to Italy at 15 to study art, returned to England to enroll at Cambridge, and served as an officer at Waterloo. He then undertook the publication of books which he himself illustrated, including records of his campaigns. His most famous works are the ones—like the present item—which illustrate the scenery of various countries or regions. Hunnisett says that he was the most celebrated of the amateur topographical artists whose work found its way into print at the time, while Redgrave says that "his industry was great" and "his works carefully and truthfully drawn." Ours is one of 11 books on European scenery he published during the years 1815-32 in conjunction with the best engravers of the time. "French Scenery" is generally available in the marketplace, but the present copy stands out because of its handsome binding and advantageous price. (ST15525)



**9. (BINDINGS - DECORATIVE DESIGNERS). COOK, JOEL. SWITZERLAND: PICTURESQUE AND DESCRIPTIVE.** (Philadelphia: Henry T. Coates & Co., 1904) 206 x 130 mm. (8 1/8 x 5 1/8"). viii, 519, [1] pp. FIRST EDITION. Publisher's scarlet cloth, upper cover handsomely stamped in gilt with the framed image of a lion pierced with a spike, behind it three gilt flowers with long stems on a pointillé ground, corners each with a gilt rose tool, smooth spine with gilt lettering and framed flower on a pointillé ground, top edge gilt. With the original matching scarlet cloth dust jacket and slipcase (the latter somewhat worn and with cloth backstrip lost). With 25 photogravure plates. Front free endpaper with ink inscription of Ida M. G. Sawtelle (?) / Christmas 1904. ♦Lower corner of rear board just barely bumped, edges of text block slightly toned and with three tiny water spots, less than a handful of negligible smudges to contents, otherwise in fine condition. **\$350**

In a beautiful publisher's binding that appears almost as new, this work captures the old-world charm of Switzerland and the Rhine Valley with 25 photogravures depicting its bucolic countryside and sights of interest. Though unsigned, the binding was likely the product of the Decorative Designers, a New York City based firm that specialized in designs for cloth,

jackets, illustrations, and advertising, active between 1895-1932. The original dust jacket and slipcase have done their job well, preserving this attractive specimen in especially fine condition. (ST15073)

10. **(BINDINGS - EMBROIDERED). (HYMNAL IN GERMAN).** ALLGEMEINES EVANGELISCHES GESANGBUCH FÜR DAS GROSSHERZOGTHUM HESSEN. (Darmstadt: L. C. Wittich, 1831) 155 x 93 mm. (6 1/8 x 3 3/4"). VIII, 532, [9] pp. VERY PRETTY GREEN MOROCCO BY S. STIEBEL (ticket on recto of free endpaper) WITH INSET CANVAS PANELS on covers EMBROIDERED IN PETIT POINT with a flower at center enclosed by a leafy lozenge, with

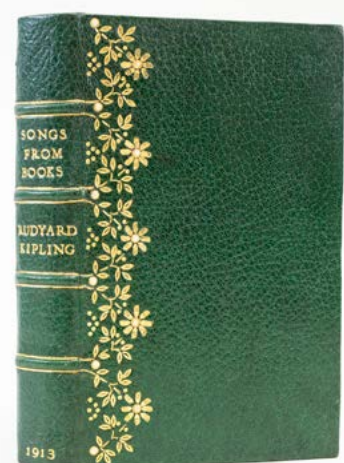


an umbrella-like bloom above and below, all worked in shades of green, yellow, and pink, raised bands with gilt rules, spine panels with blind-stamped floral ornament, gilt titling, gilt-rolled turn-ins, green endpapers, all edges gilt. ♦ Corners and ends of spine a little rubbed, occasional offsetting in text bed, but A FINE SPECIMEN, the embroidered panels clean and well preserved, the binding sound, and the text clean and fresh. \$550

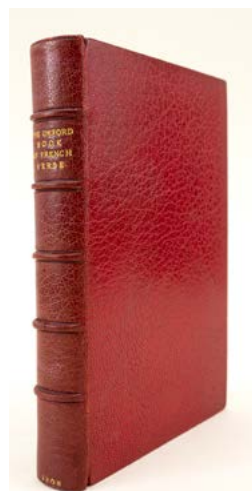
*This pocket-sized German hymnal comes in a charming binding that at one time made a fetching accessory to a fortunate lady's Sunday best. The ticket here states that the book was bound by S. Stiebel in Marburg, but we have been unable to trace an artisan by that name in the usual sources. The petit point panels, though appealing, were not produced by an expert needle-worker; it seems possible that this binder took panels*

*furnished by the person who ordered the binding (perhaps as a gift?) and incorporated them into the covers. However it came about, the binding is usual and quite pleasing. (ST15428)*

11. **(BINDINGS).** KIPLING, RUDYARD. SONGS FROM BOOKS. (London: Macmillan and Co., 1913) 188 x 115 mm. (7 3/8 x 4 1/2"). xix, [1], 302 pp., [1] leaf. First English Edition, Second Printing. UNUSUAL CONTEMPORARY EMERALD GREEN CRUSHED MOROCCO, GILT, covers with sprays of gilt and onlaid daisies emanating from the gilt rules that flank the spine's raised bands, gilt titling, gilt-ruled turn-ins, patterned endpapers, all edges gilt on the rough. Stewart, p. 284-84. ♦ A breath of foxing to table of contents, but A VERY FINE COPY, internally quite clean and fresh, in an unworn binding. \$600



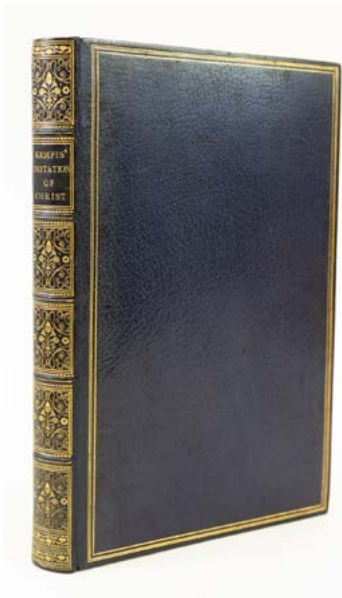
*In this compilation, the author has brought together all of the songs and poems that appear in his prose work—more than 100 titles. Kipling usually began chapters in his books with a few lines of verse, and here we find the complete poems from which these were taken. Though better known for his stories of adventure, Kipling (1865-1936) was a most accomplished poet. After praising the brilliance of his fiction, DNB concludes, "what may be said of his prose work may apply even more strongly to his poetry, whose extraordinary variety of form and content is only now beginning to be appreciated. Among modern writers in English, only Thomas Hardy can be compared to Kipling for high achievement in both poetry and prose." Our charming binding is unsigned, but was likely done by a talented amateur around the time the book was published. The design is inventive and the work is careful. Neither the binding nor the contents show any evidence of use. (ST15406a)*



12. **(BINDINGS - MORRELL).** THE OXFORD BOOK OF FRENCH VERSE. (Oxford: At the Clarendon Press, 1908) 178 x 114 mm. (7 x 4 1/2"). xxxv, [1], 491, [1] pp. Compiled by St. John Lucas. ATTRACTIVE JANSENIST RED CRUSHED MOROCCO BY MORRELL (signed at foot of front turn-in), spine with raised bands and gilt lettering, very fine densely gilt inner dentelles, all edges gilt. Front pastedown with bookplate of Robert Marceau. ♦ Extremities slightly rubbed, otherwise a very fine copy of this collection of poems from the 13th to the 19th centuries. \$175

*A very fine copy of this collection of poems from the 13th to the 19th centuries. (ST15557-30)*





13. **(BINDINGS - JOHN WRIGHT). THOMAS À KEMPIS. OF THE IMITATION OF JESUS CHRIST.** (London: William Pickering, 1851) 227 x 145 mm. (9 x 5 3/4"). xiv, 248 pp. Translated by Thomas Dibdin. Attractive 19th century dark blue morocco by J. Wright (stamp-signed on front free endpaper), covers with gilt French fillet border, raised bands, lovely spine heavily gilt compartments, gilt turn-ins, all edges gilt. Housed in a blue cardboard slipcase with cloth back and morocco lip. Engraved frontispiece by Pietro Fontana after a painting by Guercino. Front pastedown with armorial bookplate of Edward Huth, Wykehurst Park. ♦Covers slightly lighter around edges (from fading or leather preservative), paper separated at front hinge (but everything tight), title and frontispiece with a hint of foxing, but an extremely nice copy—especially bright, clean, fresh, and smooth internally, and the scarcely worn binding with excellent shelf appeal. **\$850**

*This edition of the perennially popular Christian devotional was translated by the great bibliophile Thomas Dibdin, and appears here in a handsome binding befitting its contents. Best known for his catalogue of the great Spencer library and his multiple other bibliographical works, Dibdin (1776-1847) was also a priest in the Church of England, and he seeks here to make a classic of Christian literature more accessible to his flock. The binder John Wright is*

*listed by Packer as working in London for 13 years until the summer of 1854, when he died of cholera (along with his nephew and four workers in his bindery). Ramsden says that Wright "was a binder of the first order," an assessment that finds ample corroboration in his deft balance of beauty and simplicity in the present binding. (ST15197)*

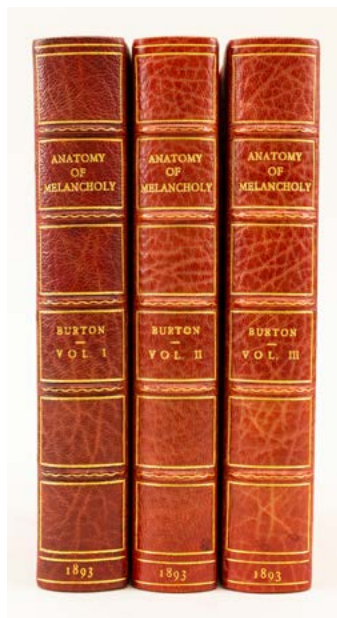
14. **BOUTCHER, WILLIAM. A TREATISE ON FOREST-TREES.** (Edinburgh: Printed for the Author, 1778) 292 x 235 mm. (11 1/2 x 9 1/4"). 4, xlviii, 259, [1] pp., [2] leaves. Second Edition. Pleasant recent dark brown half calf, marbled boards, raised bands, spine panels with simple gilt floral ornament, red morocco label, borders of spine and corners decorated in blind, edges untrimmed. Henrey 478. ♦Short repaired tear on title, another leaf with closed tear just extending into text (no loss), leaves with general faint browning and very minor foxing, other trivial defects, but still a rather fresh and attractive copy, with very comfortable margins, in an unworn sympathetic binding. **\$550**

*This work contains not only the best methods for cultivating trees, but also "plain directions for removing most of the valuable kinds of forest-trees, to the height of thirty feet and upwards," as well as for "transplanting hedges of sundry kinds, which will at once resist cattle," and for the "disposition, planting, and culture of hedges, by observing which, they will be handsomer and stronger fences in five years, than they now usually are in ten." In response to the practice of growing large numbers of trees on crowded plots for maximum profit, Boucher, a nurseryman from Comely-Garden in Edinburgh, encouraged the growth of strong, healthy trees and a general scientific approach to arboriculture. Henrey says that this is the best 18th century work on its subject, and quotes H. L. Edlin as saying that it contains, even now, "much of interest and practical application in present-day forest nurseries." The book was first published in Edinburgh in 1775; ours is the second appearance of the text. (ST15557-24)*



15. **BROWNE, SIR THOMAS. RELIGIO MEDICI AND OTHER ESSAYS.** (London: [Printed at the Ballantyne Press for] Chapman & Hall, Ltd., [1911]) 184 x 140 mm. (7 1/4 x 5 1/2"). 3 p.l., 230, [2] pp. Pleasing contemporary caramel-colored half calf over brown linen boards, raised bands with a row of gilt drawer handle ornaments above and below, gilt-ruled compartments, marbled endpapers, top edge gilt. With a frontispiece portrait of the author. ♦A touch of wear to joints, mild offsetting to title page from frontispiece, otherwise a fine copy, quite clean, fresh, and bright internally, in a scarcely worn binding. **\$225**

This is an attractively printed copy, done on excellent textured paper, of Browne's first and most celebrated work, accompanied by other pieces, including "Hydriotaphia: Urn Burial," one of the first archaeological monographs in English. The Oxford Companion describes "Religio" as "a confession of Christian faith (qualified by an eclectic and generally skeptical attitude), and a collection of opinions on a vast number of subjects more or less connected with religion, expressed with a wealth of fancy and wide erudition." Readers have always been fascinated by the book's style, by the mind that both style and contents reveal, and by the author's combination of detachment from the world and curiosity about its smallest physical objects. Browne says in his preface that the book was written for his "private exercise and satisfaction," but he was not repelled by its unauthorized publication in 1642, nor did he discourage its republication a year later. Physician and writer Sir Thomas Browne (1605-82) was one of the great 17th century stylists of English prose, and one of the most innovative thinkers of his time. The present edition was issued by the Verulam Club (the name taken from Francis Bacon's title of Lord Verulam), described in a contemporary review from "The International Studio: An Illustrated Magazine of Fine and Applied Art" as a group "which aims to produce great examples of literature in a manner befitting their contents. . . . These books are printed in a very legible type on British handmade paper . . . and considering their excellent get up, they are well worth the money." (ST15557-4)



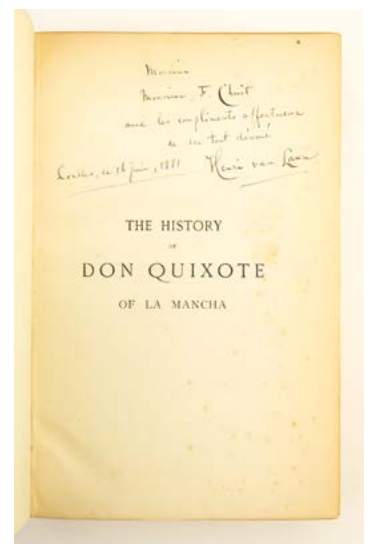
16. **BURTON, ROBERT.** ANATOMY OF MELANCHOLY, WHAT IT IS, WITH ALL THE KINDS, CAUSES, SYMPTOMS, PROGNOSTICS, AND SEVERAL CURES OF IT. (London: John C. Nimmo, 1893) 229 x 152 mm. (9 x 6"). **Three volumes.** Attractive scarlet half morocco over cloth boards, raised bands, spine gilt in ruled compartments, marbled endpapers, top edge gilt. Frontispiece facsimile of engraved title page of the sixth edition. Title pages printed in red and black. ♦One leaf with two small tears at foot, one opening with very minor spotting in fore margin, otherwise the attractively bound set in excellent condition. \$300

Characterized by sensitivity, common sense, and humor, this wide-ranging work, first printed in 1621 and much revised over time, is by design and arrangement a medical treatise examining the various melancholias and their cures, and it is probably the most famous medical work ever undertaken by a layman. At the same time, it is a great storehouse of miscellaneous learning, telling us at least as much about the age in which it was composed as about the purported subject of the work. From the time that Burton (1577-1640) matriculated at Brasenose College at Oxford in 1593 until the end of his life, he was a constant denizen of the Bodleian Library, a precinct for learning surpassed at the time only by the Vatican. "Perhaps the world has never known a more burrowing bookworm than Burton; certainly it has never known a more interesting one than this assiduous delver into the quaint and fascinating lore of all times. If all ancient and

Elizabethan literature were lost, we could derive a rather clear notion of their contents from the voluminous references and quotations in the 'Anatomy.'" (Day) (ST15557-31)

### A Presentation Copy from the Editor

17. **CERVANTES DE SAAVEDRA, MIGUEL.** THE HISTORY OF DON QUIXOTE OF LA MANCHA. (London: J. C. Nimmo and Bain, 1880) 197 x 133 mm. (7 3/4 x 5 1/4"). **Four volumes.** Translated from the Spanish by Peter Anthony Motteux. Edited "with notes and memoir" by John G. Lockhart. With a "notice of the life and works of Motteux" by Henri van Laun. Medium brown crushed half morocco by Bayntun for Charles E. Lauriat Co. of Boston (signed on verso of front endpaper), raised bands, titling in gilt on spine, marbled endpapers, top edge gilt, other edges untrimmed. 16 etchings by Ricardo de los Rios printed on high quality textured paper. Half title of first volume WITH A PRESENTATION INSCRIPTION in ink, to Monsieur F. Chuit from Henri van Laun, dated "Londres, ce 16 Juin, 1881." Title pages printed in red and black. Front pastedowns with bookplate of Robert Marceau. Ackerman, "The Talfourd P. Linn



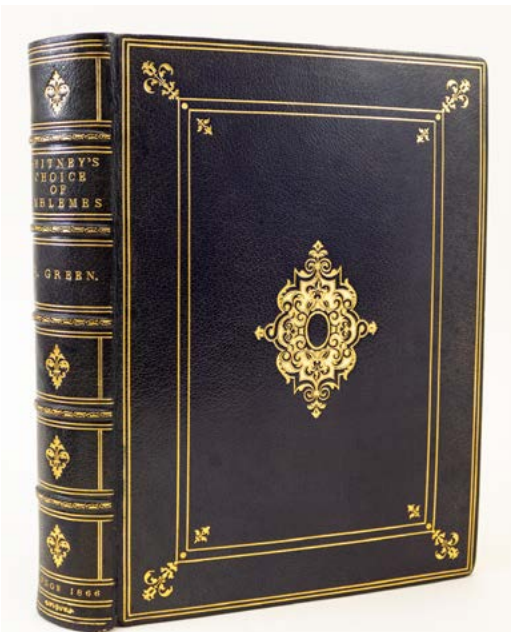


Collection" 57; Lansing, p. 53. ♦ Isolated trivial foxing, but the text and bindings generally in very fine condition. **\$950**

*This is a pleasing version of Cervantes' classic tale of a wandering knight, in the translation of Pierre-Antoine Le Moteux or Motteux (1660-1718), a French Protestant who took refuge in London, learned English so perfectly that he became a translator, fathered 22 children, became addicted to strong drink, and was finally murdered amidst squalid surroundings. A biography of the translator's troubled life by Henri van Laun, who made a presentation of our copy, is included, as well as notes and a 50-page biography of Cervantes himself, first published in 1822, by John Gibson Lockhart (1794-1854), novelist, journalist, and the biographer of his son-in-law, Sir Walter Scott. Spanish bibliographer Rius opines that the etchings by Spanish painter Ricardo de los Rios (1847-1929) impart a local charm rarely seen in foreign editions of the work and notes that "the edition is very well printed on good quality paper." (ST15557-32)*

**18. (EMBLEMBOOK-FACSIMILE). WHITNEY, GEOFFREY. WHITNEY'S "CHOICE OF EMBLEMS."** (London: Lovell, Reeve & Co., 1866) 258 x 186 mm. (10 1/8 x 7 1/4"). 1 p.l. (half title), lxxxvii pp., [10] leaves, 230 pp., [2] leaves, 233-440 pp. Edited and with Essays and Annotations by Henry Green. FINE NAVY CRUSHED MOROCCO BY RIVIERE (stamp-signed on front turn-in), covers framed by gilt rules with fleuron cornerpieces, large gilt arabesque at center, raised bands, spine gilt in compartments with fleuron centerpiece, gilt titling, heavily gilt inner dentelles, all edges gilt. Photo-lithographic facsimile with 252 woodcut emblems in the text, and 72 plates relating to the history of emblem books. ♦ A hint of wear to joints, a couple of short scratches to rear board (well masked by refurbishing), minor offsetting to flyleaves from binder's glue, about two-thirds of the leaves uniformly lightly browned (due to paper stock), but still an excellent copy, clean and fresh with ample margins, in a sound binding. **\$750**

*In a handsome binding from a first-rate workshop, this is a very pleasing 19th century facsimile of the first emblem book printed in English, and an affordable alternative to that very rare and quite costly work. With nearly 250 woodcut emblems, Whitney's collection of emblems first introduced English readers to a wealth of material gathered from earlier French and Italian emblem books published by Plantin, such as those of Alciati, Sambucus, Adrianus Junius, and Paradin. Just over 80 percent of the woodcuts were printed from blocks identical with the Continental works, and, editor Henry Green has included examples of these "borrowed" emblems in the 72 plates here. Green has also included an introduction on the history of emblem books, biographical notes on Whitney, and bibliographical essays on "Choice of Emblems." Geoffrey (or Geoffery) Whitney (ca. 1548-1601) was educated at Oxford and Cambridge, and served as under-bailiff of Great Yarmouth. He studied at the University of Leyden in 1586, at a time when English troops under the Earl of Leicester were supporting the Dutch war for independence from Spain (some scholars have seen in his emblem book political overtones of that conflict). (ST15054c)*



### Four Separately Published Works, with More than 125 Engravings, Offered Together

**19. (ENGRAVINGS). FOUR VICTORIAN ILLUSTRATED BOOKS WITH FINE ENGRAVINGS: HAYTER, JOHN. THE COURT ALBUM. [and] HEATH, CHARLES. THE WAVERLEY GALLERY. [and] HEATH'S PICTURESQUE ANNUAL FOR 1832: RITCHIE, LEITCH. TRAVELLING SKETCHES IN THE NORTH OF ITALY, THE TYROL, AND ON THE RHINE. [and] THE TOURIST IN WALES.** (London: 1832-58) Quartos. [26] leaves; [40] leaves of text, [1] leaf ads; iv, [4], 256 pp., errata slip; 2 p.l., 192 pp. **Four separately published works.** "Court Album" in blue publisher's cloth decorated in gilt and blind; "Waverley Gallery" in green half morocco over green cloth, raised bands, spine gilt in compartments with central fleuron; "Heath's Picturesque Annual" in publisher's red morocco decorated in gilt and blind; "Tourist in Wales" in half calf over purple buckram, raised bands, spine panels with gilt floral sprig at center. "Court Album" with 14 engraved portraits of female aristocrats; "Waverley Gallery" with 36 engravings of the principal female characters in Sir Walter Scott's romances; "Heath's Picturesque Annual" with extra engraved title page and 26 engravings by Ritchie after drawings by Clarkson Stanfield; "Tourist in Wales" with extra engraved title page and



49 engravings of views. ♦ Bindings with minor imperfections, but all solid and pleasing; occasional mild offsetting or minor marginal foxing, a couple of short marginal tears to text leaves, but excellent copies internally, the text clean and fresh, the plates bright, with fine impressions. \$950

*These are appealing examples of the illustrated works that were so popular in the Victorian era, providing readers with glimpses of the nobility, images of their favorite literary characters, and the opportunity to enjoy dramatic scenery from the comfort of their drawing rooms. The first two works here contain portraits of beautiful women, both real society belles and heroines of bestselling romances. The latter two transport the armchair traveller to the wilds of Wales, to the Austrian and Italian Alps, and to the Rhine River. Although in black and white, the engravings are so detailed and finely executed, particularly in the use of shadow and light, that both portraits and landscapes come to life. In the days before photography—much less streaming videos—books like these brought beauty and imagination into everyday lives. (ST15199b-e)*

### In Almost Astonishing Condition

**20. (ENTOMOLOGY). HARRIS, THADDEUS WILLIAM. A TREATISE ON SOME OF THE INSECTS INJURIOUS TO VEGETATION.** (Boston: William White, 1862) 237 x 152 mm. (9 1/4 x 6"). xi, [1], 640 pp. Third Edition (First Illustrated). Publisher's brown cloth decorated in gilt and blind, upper cover with oval ornament composed of insects and vegetation, smooth spine with gilt titling. With numerous black & white illustrations in the text, five of these full-page, and EIGHT COLOR PLATES depicting a total of 107 insects. Front pastedown with blank engraved award certificate for a county fair exhibition in the 1860s. Sabin 30524. ♦ One corner gently bumped, gilt lettering on spine a little discolored, occasional faint offsetting, but A VERY FINE COPY WITH NO SIGNS OF USE and few signs of age. \$750

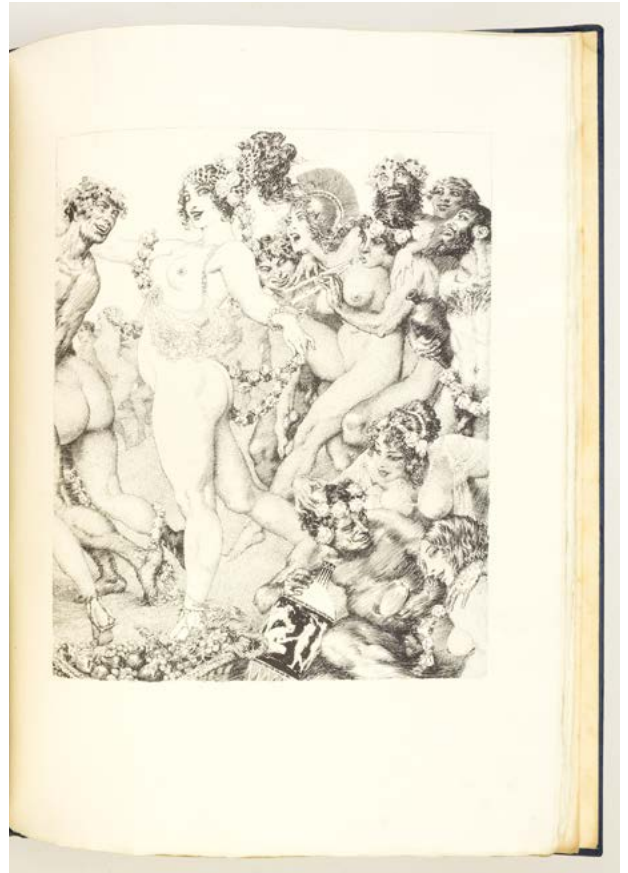
*Written by a Harvard librarian and leading American entomologist, this is an outstanding copy of one of the most important treatises on pest control in agriculture printed in the 19th century. Thaddeus William Harris (1795-1856) trained as a medical doctor but gave up the profession to become librarian at Harvard University, where he introduced one of the first card catalogue systems and increased the University's holdings from 30,000 to 65,000 over the course of his tenure. Though diligent in this work, Harris' real passion was for entomology; his spare time was devoted to the study of insects, and he eventually acquired nearly 10,000 specimens—in its day, a collection considered the finest in the United States. Sometimes overshadowed by contemporaries like naturalist Asa Grey (who was given a Harvard professorship over Harris) and fellow entomologist Thomas Say, Harris' work was nonetheless pivotal in the development of the study of insects, and he was deemed "the greatest entomologist in the world" by the brilliant zoologist and fellow Harvardian, Louis Agassiz. The present work first appeared in a report for the Massachusetts Commission on the Zoological and Botanical Survey in 1841, and printed separately in 1842 under the title "A Treatise on Some of the Insects of New England, Which Are Injurious to Vegetation." Eschewing language that was too technical, Harris' writing is notable for the straightforward, easy to follow descriptions that would have appealed to an audience outside the ivory tower. According to ANB, "Harris' reputation rests largely on this work, and through its influence he is credited with founding practical or economic entomology, emphasizing the control of insect pests in the United States. At the end of the century it still was considered an essential manual for entomologists of the Northeast." This third edition introduces several lovely hand-colored plates, enriching the text and offering a distinct advantage over earlier editions. Ours is as clean and attractive a copy as one can hope to find, with none of the wear one usually finds on publisher's bindings of this period. (ST15736m)*





21. **(FANFROLICO PRESS). ARISTOPHANES. *LYSISTRATA*.** (London: [Printed at the Chiswick Press for] Fanfrolico Press, 1926) 388 x 282 mm. (15 3/8 x 11"). xi, [2], 51 pp. [1] leaf (colophon). Translated into English by Jack Lindsay. No. 355 OF 725 COPIES. Publisher's blue half morocco over blue cloth boards, upper cover with vignette and title in silver, smooth spine with silver titling, top edge gilt, other edges untrimmed. In a fine modern blue cloth clamshell, black morocco label on back. With vignette on title page, headpieces, and four etched plates by Norman Lindsay. Ransom, p. 271. ♦Boards a little yellowed along morocco edges (from binder's glue), endpapers a bit foxed, occasional trivial thumbing, but still a fine copy, clean and bright on lovely handmade paper, in an unworn binding. **\$250**

*This is a new translation by press co-founder Jack Lindsay of Aristophanes' satire, first performed in Athens in 411 B.C., in which the titular heroine leads the women of that city in an effort to end the Peloponnesian War by denying men their sexual favors. The illustrations here are by Jack's father, Norman Lindsay, whose work was often denounced as pornographic; his etchings are appropriately bawdy for this play, and certainly contribute to Fanfrolico's reputation for what DNB terms "scholarly literary erotica." Originally founded in Australia by Jack Lindsay and John Kirtley in 1923, the press moved to London and continued in operation from 1926-30. According to DNB, the younger Lindsay (1900-90) wrote six of its books, translated 10, "edited many, and hand-printed the last seven." Cave points out "Fanfrolico's deliberate adoption of the mode of the 16th century scholar-printers, who themselves edited the texts they published."* (ST15816-52)

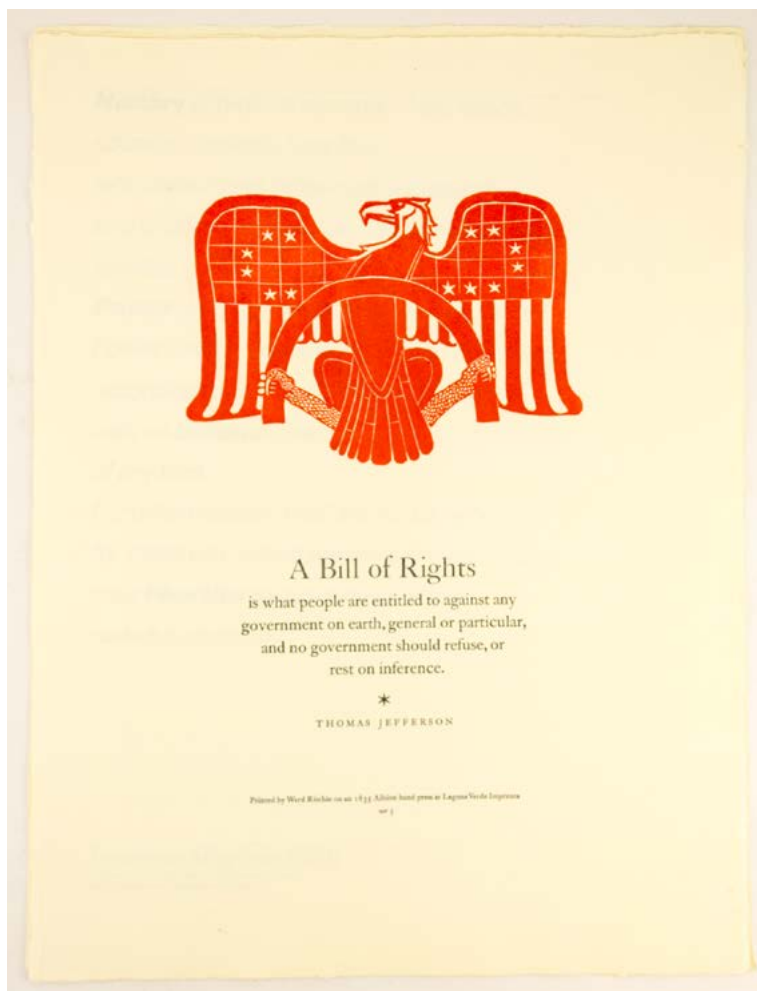


22. **(FANFROLICO PRESS). ARISTOPHANES. *WOMEN IN PARLIAMENT*.** (London: [Printed at the Chiswick Press for] Fanfrolico Press, 1929) 383 x 278 mm. (15 1/8 x 11"). xiv, [2], 59. [1] pp. Translated into English by Jack Lindsay. No. 151 OF 500 COPIES, signed by the publisher. Publisher's blue half morocco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

*Printed in the last year of the Fanfrolico Press' operations, this volume harkens back to the first production of the press, and is printed uniformly with 1926's "Lysistrata," another Aristophanes play translated by press co-founder Jack Lindsay. Like that work, it is enhanced with erotically-charged etchings by Lindsay's father Norman, a controversial Australian artist. "Women in Parliament" is also a comedy of gender roles, in which the women of Athens take over the government, ban private wealth, and decree sexual freedom, with the proviso that the uglier members of both sexes be serviced first.* (ST15816-54)

23. **(FINEPRESS). JEFFERSON, THOMAS, BENJAMIN FRANKLIN, [and others]. A LITTLE REBELLION NOW & THEN: SIXTEEN OF AMERICA'S FINEST TYPOGRAPHER-PRINTERS, AND AN ENGLISHMAN, PRINT ON THE AMERICAN REVOLUTION.** (Santa Cruz: William James Association, 1976) 553 x 420 mm. (21 3/4 x 16 1/2"). [1] (title page), [14] (broadside) leaves, plus printed announcement. ONE OF 200 COPIES. Loose as issued in publisher's blue cloth portfolio, upper cover with gilt titling. Printed in multiple colors, one broadside with an illuminated initial, seven broadsides incorporating illustrations. With three copies of the prospectus laid in. ♦ A little shelf wear to portfolio's bottom edges, but the contents in mint condition. **\$950**

*Published to commemorate the American Bicentennial, this work consists of 14 broadsides inspired by the words of notable Revolutionary era writers and politicians and produced by some of most talented typographers and printers of the late 20th century. The introduction tells us that "Given liberty over their own page and text, each printer approached the project with his own particular style, types and press. The text chosen by each reflects a personal sensibility; collectively the broadsides reflect a more pervasive, universal and lasting Revolutionary sentiment." The printers include: Clifford Burke at the Cranium Press, San Francisco; Sebastian Carter at the Rampant Lions Press, Cambridge; Bert Clarke at the Press of A. Colish, Mt. Vernon; William Everson at the Lime Kiln Press at Santa Cruz; Katherine and Sherwood Grover at Grace Hoper Press in Aptos, CA; Andrew Hoyem at the Arion Press, San Francisco; Mark Lansburgh At the Sign-of-the-Albion-press, Colorado Springs; Cheryl Miller, Kathy Walkup, and Jaime Robles at the Five Trees Press, San Francisco; Henry Morris at the Bird and Bull Press, North Hills, PA; Ward Ritchie, Laguna Beach, CA; Jack Stauffacher at the Greenwood Press, San Francisco; the Stinehour Press, Lunenburg, VT; Thomas Whitridge at the Didymus Press, San Francisco; and Adrian Wilson with Maria Poythress Epes at the Press in Tuscany Alley, San Francisco. All copies of this work lack two broadsides: "Notice" by Alvin Eisenman and "John Adams" by David Godine, which were never completed. (ST15816-71)*



### An 18th Century New London, Connecticut, Imprint

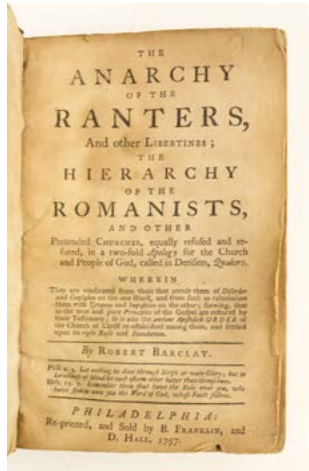


24. **FRANKLIN, BENJAMIN. THE LIFE OF DOCTOR BENJAMIN FRANKLIN WRITTEN BY HIMSELF, TOGETHER WITH ESSAYS HUMOUROUS, MORAL, AND LITERARY.** (New-London [Connecticut]: Printed for Charles Holt, 1798) 178 x 114 mm. (7 x 4 1/2"). 2 p.l., [v]-vi, [7]-200 pp., [2] leaves (subscriber's list). The Seventh American Edition (according to the title page). Contemporary flamed calf, flat spine panelled with gilt double rules, red morocco label. Engraved frontispiece portrait by Tanner. Sabin F-15 (citing earlier editions); Evans 33755. ♦ Tiny wormhole at head of rear joint, leather a little worn and stained, but the original unsophisticated binding completely solid, generally well preserved, and still appealing in its rusticity. Leaves with a uniform mottled browning, upper half of first few leaves dampstained, lower gutter with variable (generally light) dampstain throughout, other minor faults, but still acceptable internally, and a



good deal better than most books issued by 18th century American printers, especially those outside the major metropolitan centers. \$750

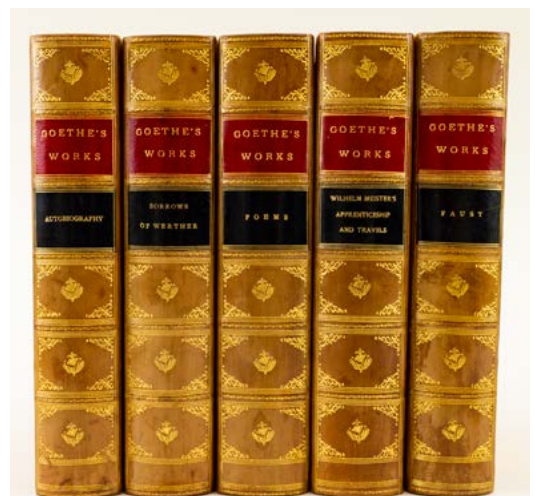
*This is a pleasing entirely unsophisticated copy of an early American edition of the first collection in English of the "popular" pieces of Franklin, along with a translation from the French of the autobiography, the whole first published in London by G. G. J. and J. Robinson in 1793. Benjamin Vaughan, the editor, has continued Franklin's life here beyond 1759 by appropriating the pertinent part of Henry Stuber's biography of Franklin, as it appeared in the Columbia Magazine in 1790-91. The printer Charles Holt is mentioned in Isaiah Thomas' "History of Printing in America" as the publisher in 1791 in New London of a newspaper called "The Bee." Thomas indicates that New London was a location dominated by the very large Green family of printers, with Timothy (d. 1763) the first to set up in the town in 1714. It may well have been this domination that led Holt to move on to Hudson, New York, in 1802. (ST15557-25)*



25. **FRANKLIN, BENJAMIN, Printer. (QUAKERS). BARCLAY, ROBERT. THE ANARCHY OF THE RANTERS, AND OTHER LIBERTINES; THE HIERARCHY OF THE ROMANISTS, AND OTHER PRETENDED CHURCHES, EQUALLY REFUSED AND REFUTED, IN A TWO-FOLD APOLOGY FOR THE CHURCH AND PEOPLE OF GOD, CALLED IN DERISION, QUAKERS. [and] PIKE, JOSEPH. AN EPISTLE TO THE NATIONAL MEETING OF FRIENDS, IN DUBLIN.** (Philadelphia: B. Franklin and D. Hall, 1757) 170 x 110 mm. (6 3/4 x 4 1/4"). viii, 111, [i] pp.; 23 pp. First American Edition. Contemporary sprinkled sheep. Miller 655; Evans 7840, 8008; Hildeburn 1516, 1552; Campbell 591, 602. ♦Boards somewhat splayed, and with leather chipped in two places along fore edge of front board, short cracks at tail of joints, two small patches of leather missing from rear board, but the original simple binding entirely sound. Flyleaf and title page a little browned and frayed at fore edge, minor dampstains throughout (mostly confined to margins, and never affecting legibility), but an entirely satisfactory unsophisticated copy with nothing approaching a serious defect. \$1,100

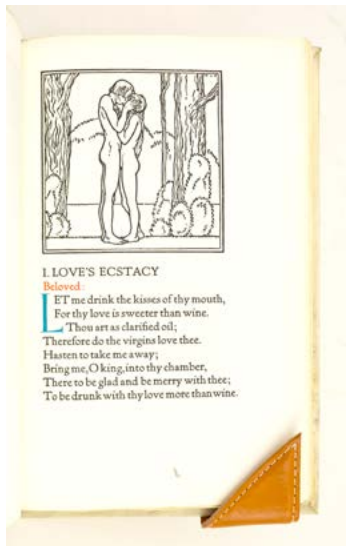
*Printed by Franklin for the Society of Friends in the Quaker colony of Pennsylvania, this is the first American printing of Barclay's eloquent 1674 defense of the Quaker faith, part of a "campaign to transform Quakerism from a loose, ecstatic movement into a tight, disciplined sect," according to DNB, which further notes, "mainstream Quakers facing persecution needed a way to dissociate themselves from their more extreme members and from the wilder accusations of their enemies. To win toleration, the Quakers had to convince the authorities that they and their beliefs were tolerable." In his short life, Barclay (1648-90) was the leading literary defender of his denomination, explaining its tenets in direct language that impressed both Voltaire and 20th century critic Leslie Stephenson, who described it as "impressive in style; grave, logical, and often marked by the eloquence of lofty moral convictions." Astonishingly, most of these works were written before the author had turned 28. Born into the landed gentry, Barclay was also able to use his connections at court to help William Penn establish Quaker colonies in America, and tirelessly promoted emigration to his fellow Scots, even serving (in absentia) as the governor of East New Jersey. Hildeburn notes that the "Epistle" by Irish Quaker Joseph Pike (1657-1729), first printed in Dublin in 1726, is usually found with "Ranters," no doubt because it too proclaims the "good order and discipline in the Church," in the author's words. According to Waldstreicher, Franklin (1706-90) maintained a "lifelong friendship with Quaker politicians, merchants and scientists. . . . He admired Quakerism because of its affirmation of simplicity, frugality, anti-slavery and humanitarianism." Franklin also saw the possibility of profit in printing for the considerable Quaker population of his colony, and established a close relationship with the Overseers of the Press on behalf of the Society of Friends, at whose request this was printed. (ST15953)*

26. **GOETHE, JOHANN WOLFGANG VON. THE WORKS.** (Boston: Dana Estes & Company, [1902]) 200 x 133 mm. (7 7/8 x 5 1/4"). **Five volumes.** Edited by Nathan Haskell Dole. The "Illustrated Sterling Edition." Very attractive butterscotch-colored half calf over marbled boards, raised bands, spine compartments gilt with scrolling cornerpieces and tulip centerpiece, one red and one black morocco label, marbled endpapers, top edges gilt. Each volume with an engraved or photogravure frontispiece.



◆Just a touch of rubbing to joints, otherwise in exceptionally fine condition, the bindings particularly bright and nearly unworn, and the text seemingly unread. **\$650**

*This attractive set of "Works" by Johann Wolfgang von Goethe (1749-1832) includes "Wilhelm Meister's Apprenticeship and Travels," "Sorrows of Young Werther," a volume of poems, Goethe's autobiography, and, of course, "Faust." A leading Goethe scholar, Nicholas Boyle, calls his subject "the supreme genius of modern German literature" and "the dominant influence in German literary culture since the middle of the 18th century." Goethe's influence extended far beyond Germany, and he was one of the major figures in the Romantic movement. He brought the words "Sturm and Drang" and "Bildungsroman" into the vocabulary of literary criticism. The bindings here make a very pretty appearance on the shelf, and the set is almost as new, the volumes opening only with reluctance. (ST15557-7)*



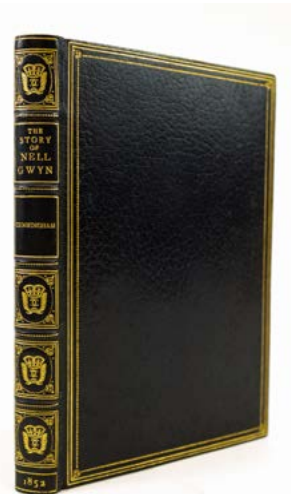
**27. (GRABHORN PRESS). BIBLE IN ENGLISH. THE SONG OF SONGS. BEING LOVE LYRICS FROM ANCIENT PALESTINE.** (San Francisco: Grabhorn Press, 1922) 204 x 130 mm. (8 x 5"). [19] leaves. Translated and with commentary by Morris Jastrow. Preface by Helen Jastrow; introduction by Franz Cumont. No. 127 OF 310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

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

*the Society of Biblical Literature. (ST15816-62)*

**28. (GWYN, NELL). CUNNINGHAM, PETER. THE STORY OF NELL GWYN.** (London: Bradbury & Evans, 1852) 190 x 123 mm. (7 1/2 x 4 7/8"). xii, 212 pp. FIRST EDITION in book form. Pleasing late 19th century blue morocco, gilt, for J. E. Cornish, Ltd. of Manchester (stamp-signed on front turn-in), covers with French fillet border, spine gilt in delicately framed compartments with the insignia of Charles II at center, gilt titling, turn-ins with multiple gilt rules, marbled endpapers, all edges gilt. With frontispiece, vignette portrait of Nell's son, the Duke of St. Albans, on title page, and seven illustrations of people and incidents from the text, three of these full-page. ◆A breath of rubbing to front joint, trivial internal imperfections, but A FINE COPY, with few signs of use inside or out. **\$750**

*Attractively bound for leading Manchester bookseller and publisher J. E. Cornish, this is the biography of Eleanor ("Nell") Gwyn (1650-87), an orange-seller and actress who became the most famous of Charles II's mistresses. Despite being illiterate, she was a successful comedienne, and she meant so much to the king that he is reported to have said on his deathbed, "Don't let poor Nelly starve." She died of apoplexy only two years after the king. Cunningham's account originally appeared in "The Gentleman's Magazine" in 1851 and is published here for the first time in book form. (ST15109c)*



**29. HOMER. [WORKS].** (London: John Russell Smith, 1865-57-58) 175 x 140 mm. (6 7/8 x 5 1/2"). **Five volumes.** Translated by George Chapman. Introduction and notes by Richard Hooper. Attractive early 20th century moss green three-quarter morocco, raised bands, spines gilt in compartments with drawer handle cornerpieces, marbled endpapers, top edges gilt. With engraved frontispiece portrait of Chapman and three extra engraved title pages reproducing those in early editions of Chapman's translations. Front pastedowns with book label of Abel E. Berland. With occasional pencilled marginalia. ◆A couple of short scratches to leather, a few tiny nicks to boards, the spines



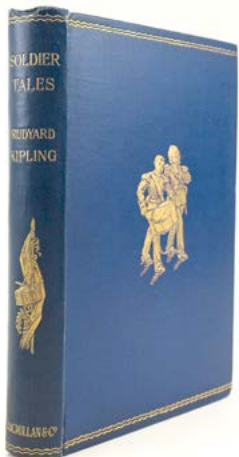
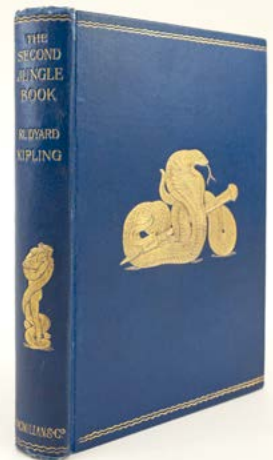
a little sunned, two raised bands a bit abraded, three leaves with tears into text (no loss), other trivial imperfections, but quite a pretty set in excellent condition, the bindings bright and showing no significant wear, and the text fresh and clean. **\$750**

*This is a pleasing Victorian edition of Chapman's Homer, an undertaking that Day calls "the greatest verse translation of the Renaissance" and perhaps "the greatest English translation of Homer." George Chapman (1559/60-1634) made his name as a poet and playwright before turning to translating classical literature. His was the first English translation to be done directly from the Greek, appearing between 1598, when the first seven books of the "Iliad" were published, and 1624, the date "Batrachomyomachia" ("War of the Frogs and Mice") was issued. His remained the standard translation until Pope's 18th century version. Chapman enjoyed a renewed popularity among 19th century poets: Keats composed a much-quoted sonnet, "On First Looking into Chapman's Homer," which begins "Much have I travell'd in the realms of gold," and Swinburne said, "No praise can be too warm or high for the power, the freshness, the indefatigable strength and inextinguishable fire which animate this exalted work." As DNB points out, "Chapman was no straightforward translator. Although he taught himself Greek, . . . He did not provide literal English versions of his originals; rather, he personalized the epic, appropriating his source and making Homer a writer of the early modern moment. Chapman also digressed from the Greek to stress his own interpretations of the central players." In addition to Homer's works, our set contains Chapman's translations of Hesiod, Musaeus' "Hero and Leander," and Juvenal's fifth satire. Finally, the unsigned bindings make an agreeable appearance on the shelf. The present item was once in the distinguished collection of Chicago bibliophile Abel E. Berland (1915-2010), a long-time member of the Caxton Club, which published this description of his library in their May 1996 newsletter: "The range of the Abel Berland library is extensive; the quality, remarkable; the collection, awesome. More than 500 uncommon titles brought together by the passion and genius of one person through an absolute devotion to books, ideas, and learning is an achievement worthy of reflection in an age enthralled by the chimeras of contemporaneity." (ST15557-5)*



**30. KIPLING, RUDYARD. THE SECOND JUNGLE BOOK.** (London and New York: Macmillan and Co., 1895) 190 x 122 mm. (7 1/2 x 4 3/4"). 4 p.l., (first blank), 238 pp., [1] leaf (ads). **FIRST EDITION.** Publisher's blue cloth with gilt pictorial design on upper covers and on flat spine, all edges gilt. With engraved head- and tailpieces and historiated initials. Stewart 132. ♦Extremities lightly rubbed, occasional mild foxing, otherwise an excellent copy, clean and bright inside and out, with few signs of use. **\$650**

*This is an appealing copy of the further adventures of Mowgli and his cohort from one of Britain's best-known writers. Rudyard Kipling (1865-1936) is most famous for his works portraying the lives of both natives and colonialists on the Indian subcontinent. An opponent of female suffrage and a staunch supporter of British imperialism, Kipling nonetheless had great sympathy for the traditions of India as well as the literary ability and desire to present it as a land of beauty and enchantment. He was born in Bombay, where his father ran a school of art, and he lived in India until the age of six. He was sent to school in England, but chose to return to the East at 18. His father had become director of the Lahore Museum in what is now Pakistan, and Rudyard became a journalist for the "Lahore Civil and Military Gazette." His first two collections of stories, "Plain Tales from the Hills" and "Soldiers Three," depict the lives of the British military in India; he proved to be a prolific author, writing novels, tales for children and adults, and many poems. Kipling's wife was American, and they lived for a time in Vermont, but from 1896 the couple settled in England. Among his many honors are a Nobel Prize (1907) and the Gold Medal of the Royal Society of Literature (1926), which had previously only been awarded to Scott, Meredith, and Hardy. (ST15121a)*



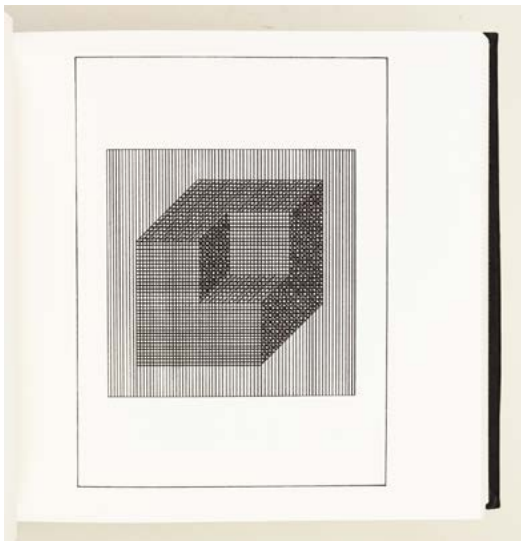
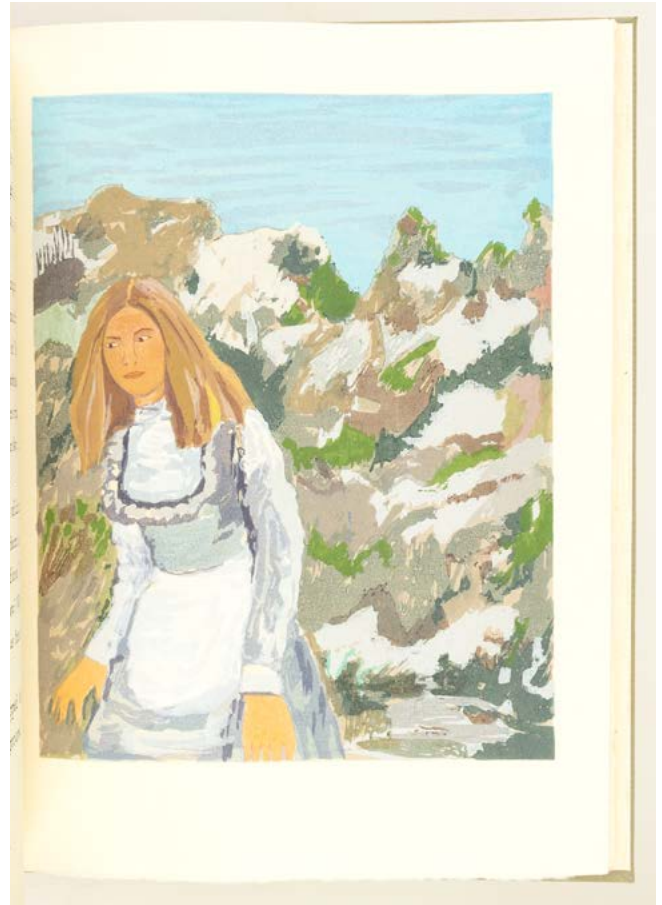
**31. KIPLING, RUDYARD. SOLDIER TALES.** (London and New York: Macmillan and Co., 1896) 190 x 122 mm. (7 1/2 x 4 3/4"). viii, 172 pp., with the half title. **FIRST EDITION.** Publisher's blue cloth with gilt pictorial design on upper cover and on flat spine, all edges

gilt. Vignette headpieces and tailpieces, frontispiece and 20 plates by A. S. Hartrick. Stewart 157. ♦Spine just slightly cocked, a touch of rubbing to extremities, but the binding tight and bright; leaves a little yellowed with age, otherwise an excellent copy, entirely clean and fresh internally. \$225

*This is a very pleasing copy of a collection of short stories chronicling the adventures of the British military, primarily on the Indian subcontinent. (ST15121b)*

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

*This attractive volume from the Limited Editions Club brings together John Ashbery and Jane Freilicher, two close friends from the New York School, an informal group of avant-garde poets and artists. Ashbery's text is one of his notoriously opaque post-modern prose works, in which a narrator describes the 20th century performance of a masque, a type of celebratory play popular in the Renaissance, from the viewpoint of a contemporary audience. In addition to being the most lauded American poet of his generation, Ashbery (1927-2017) was also an art critic, and he uses this piece to comment on the conflict and interplay of visual and verbal media. The visuals here are provided by Ashbery's onetime muse Freilicher (1924-2014), whose distinctive, colorful paintings manage to combine, improbably, realism and abstract expressionism. Freilicher's vibrant colors were reproduced here by Keiji Shinohara, who used more than 30 separate woodblocks to create each of the plates. (ST15816-30)*



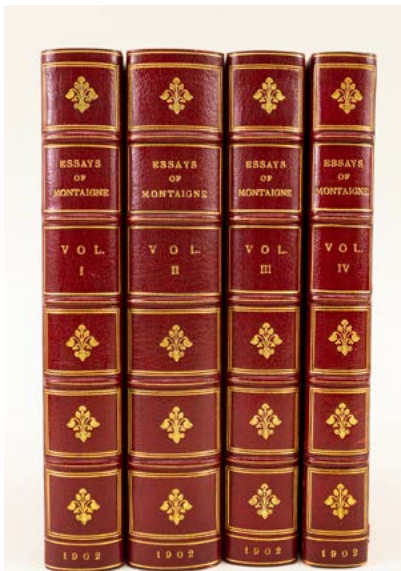
**33. (LIMITED EDITIONS CLUB). BORGES, JORGE LUIS.** *FICCIONES. [FICTIONS].* ([Portland, Maine]: Printed by the Anthoensen Press for the Limited Editions Club, 1985) 212 x 210 mm. (8 1/4 x 8 1/4"). xxxii, 306 pp., [2] leaves. Translated by Anthony Kerrigan and others; introduction by Robert Coleman. Book designed by Sol LeWitt. No. 591 of 1,500 copies. Original black crushed morocco by A. Horowitz & Sons (credited in colophon), covers with plain rule frame, smooth spine with blind lettering. In the original black cardboard slipcase. With 22 black & white silkscreens of geometric forms designed by Sol LeWitt and printed by Jo Watanabe. "Great and Good Books" 541. ♦In mint condition. \$500

*This is a handsome fine press edition of 17 Borges short stories, among them the well-known "Library of Babel," the book designed and illustrated by American artist Sol LeWitt (1928-2007). The text is a 1962 translation of two Borges books: "The Garden of Forking Paths" (originally published in Spanish in 1941) and "Artifices" (first printed in 1944, with three additional stories added in 1953). LeWitt's geometrical illustrations, formed by layers of parallel lines that form 3-D shapes, are fitting companions for Borges' multi-layered works. LeWitt was associated with both the Minimal and Conceptual schools of art, and worked in a wide range of media, including sculpture, drawing, landscaping, and artist's books. Originally known as the Southworth Press, founded by Rev. Francis Southworth in 1875, the Anthoensen Press took on the name of his successor Fred Anthoensen in 1934. It remained in business until 1987. (ST15816-61)*



34. **(LIMITED EDITIONS CLUB). MANN, THOMAS. THE BLACK SWAN.** ([New York]: Limited Edition Club, 1990) 307 x 224 mm. (12 x 8 3/4"). 3 p.l., 183, [3] pp., [1] leaf (colophon). With afterword by David Shapiro. Translated by Willard R. Trask. No. 63 OF 375 COPIES, signed by the artist. Publisher's dark brown calf by the Jovonis Bindery (credited in colophon), upper cover with title stamped in blind, smooth spine, black endpapers and flyleaves. In the original black linen slipcase. With eight lithographs by John Hejduk, seven of them in color. ♦ In mint condition. \$750

*This Limited Editions Club edition of the Nobel laureate's short story of an aging woman rejuvenated by love only to be devastated by disease is printed in Gill Sans and illustrated with stark, geometrical illustrations by artist and architect John Hejduk, design choices that emphasize the brutality of the tale. Like Mann's best-known work, "Death in Venice" (1929), "Black Swan" looks frankly at human aging, decay, and mortality, but from a woman's perspective, with its additional concerns over societal expectations and loss of fertility. It was written in 1954, when Mann (1875-1955) was himself all too aware of the impact of aging and the finite nature of life. Hejduk (1929-2000) was a professor and Dean of the School of Architecture at Cooper Union, and, most unusually, an artist who produced a series of books with drawings related to and inspired by buildings he had designed—not architectural plans but image interpretations. (ST15816-44)*

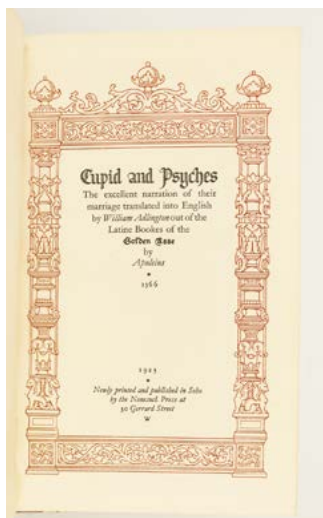


35. **MONTAIGNE, MICHEL EYQUEM DE. ESSAYS.** (London: Reeves & Turner, 1902) 228 x 152 mm. (9 x 6"). **Four volumes.** Edited by William Carew Hazlitt. **QUITE ATTRACTIVE CRIMSON HALF MOROCCO BY RIVIERE & SON** for the McDevitt-Wilson Bookshop (signed on front flyleaf of each volume), lighter red linen sides, raised bands, spines gilt in compartments with floral centerpiece, marbled endpapers, top edges gilt, other edges rough trimmed. Three illustrations in the text, fold-out facsimile letter, frontispiece in each volume. Title page printed in red and black. ♦ Hint of soiling to leather, a touch of rubbing to joints of volume IV, a couple of negligible nicks to binding, but **A FINE SET**, the bindings unusually bright, and especially clean, bright, and fresh internally. \$950

*The influential "Essays" of Michel de Montaigne (1533-92) were universally read and praised as one of the great books of the 16th century, and they continue to be regarded as one of the major explorations, from any period, of human nature through self-examination. Among others, the 17th century British literary figures most in the tradition of Montaigne include Walton, Browne, and Burton. All three later writers shared the Frenchman's approach of purportedly illuminating all of humanity by writing about oneself. The present classic and admirable translation is by Charles Cotton (1630-87), whose name*

*will always be linked with that of his great friend Izaak Walton because of their collaboration on "The Compleat Angler." But Cotton was an important Caroline poet in his own right who numbered among his friends Ben Jonson and Donne as well as Walton. The heir to a good estate, Cotton never undertook any profession other than literature, and while he was not really prolific, he left a substantial body of work that has always been appreciated, particularly by the Romantics. In the world of British letters, our editor William Hazlitt (1778-1830) was a memorable figure whose essays and criticism were of the greatest importance, even if his literary pronouncements were sometimes colored by the degree to which a writer's political beliefs were aligned with his own. (ST15557-23)*

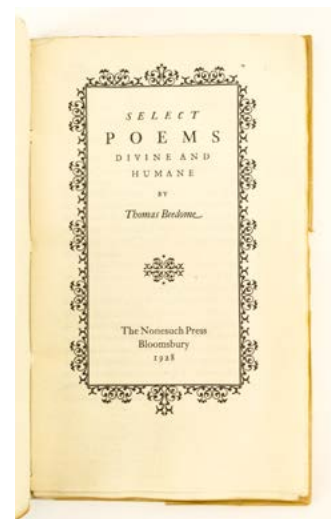
36. **(NONESUCH PRESS). APULEIUS. CUPID AND PSYCHES.** ([London]: Nonesuch Press, 1923) 220 x 123 mm. (8 5/8 x 5"). [30] leaves. Translated from the Latin by William Adlington. No. 141 OF 625 COPIES. Publisher's dark red quarter parchment over Italian paper boards in cream with rows of red stars. In (slightly worn) matching original slipcase, bumped on one corner. Text enclosed in borders designed by Geofroy Tory (ca. 1524) and printed in sanguine. Dreyfus 7. ♦ A hint of soiling to spine, slight bump to top edge of upper board, front pastedown with



evidence of a label or plate that was removed, otherwise a fine copy, clean, fresh, and bright inside and out. \$60

*Pleasingly decorated with borders throughout, this classic story from the Metamorphoses is, according to Dreyfus, "taken from the fifth edition (1639) of William Adlington's translation, in which 'the spelling only is slightly comfortably modified' from the first edition." This edition was apparently the cause of some unpleasantness between the Nonesuch Press and the Fortune Press, the latter having printed their own strikingly similar version, with copies that "were practically replicas" of the present work. The Nonesuch Press was founded in 1923 by typographer and book designer Francis Meynell (1891-1975) with the help of his friend David Garnett and his future wife, Vera Mendel. Meynell designed his books on a small Albion hand press, but had them printed commercially in order to keep the price of well-designed books made of quality materials within the means of readers and collectors who could not afford most private press editions. (ST15053f)*

**37. (NONESUCH PRESS). BEEDOME, THOMAS. SELECT POEMS DIVINE AND HUMANE.** (Bloomsbury [London]: Nonesuch Press, 1928) 201 x 120 mm. (7 7/8 x 4 3/4"). 4 p.l., 51, [1] (blank), iv pp., [2] leaves. No. 142 of 1,250 copies. Publisher's limp vellum, gilt design on upper cover, flat spine with gilt titling. In the original glassine jacket (lacking most of spine) and original cardboard slipcase, slightly worn. Dreyfus 54. ♦ A breath of browning just to untrimmed edges, otherwise A PRISTINE COPY, well protected for 90 years by its original jacket and slipcase. \$95



*The verse of Thomas Beedome (d. 1641) includes love poems, elegies for such figures as his friend John Donne and Gustav Adolphus of Sweden, and religious works. Somewhat in the manner of Donne, they were published in 1641 after his death, and a pirated edition came out in 1657. Thereafter they languished until Meynell took an interest in them and edited them for this printing. (ST15053j)*



**38. (NONESUCH PRESS). BUNYAN, JOHN. THE PILGRIM'S PROGRESS. [with] THE LIFE AND DEATH OF MR. BADMAN.** ([London]: Nonesuch Press, 1928) 205 x 125 mm. (8 x 5"). 3 p.l., [5]-204, [ix]-xiii, [1], [205]-450 pp., [2] leaves (complete despite pagination). Edited by G. B. Harrison No. 802 of 1,600 copies. Publisher's green and black marbled cloth, paper label on smooth spine, all edges untrimmed, top edge gilt on the rough. With eight woodcut illustrations by Karl Michel, stencilled with color by the Curwen Press. Dreyfus 55. ♦ A hint of shelf wear, a couple of small finger smudges to front flyleaves, otherwise A CHOICE COPY, little changed from the day of issuance, with leaves that open only reluctantly. \$95

*Enhanced with illustrations by German expressionist Karl Michel (b. 1885), this is a lovely printing of Bunyan's classic Christian allegorical tale and its lesser known companion piece, a dialogue on the sinful life of "Mr. Badman" and what awaits him in the beyond. According to the prospectus for the present work, the text for "Pilgrim's Progress" comes from the first edition*

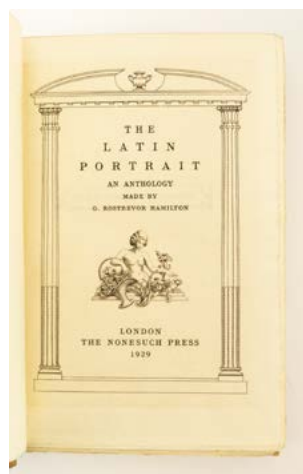
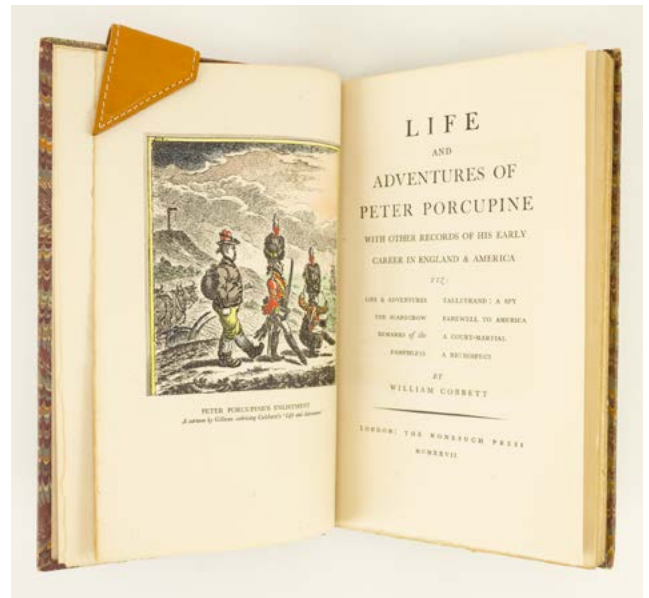
*now at the British Library, but also incorporates passages found only in the second and third editions, "inserted . . . in such a way as to make it clear to the reader, as he reads, how the story took shape." (ST15053m)*

**39. (NONESUCH PRESS). COBBETT, WILLIAM. LIFE AND ADVENTURES OF PETER PORCUPINE WITH OTHER RECORDS OF HIS EARLY CAREER IN ENGLAND & AMERICA.** ([London]: Nonesuch Press, 1927) 233 x 145 mm. (9 1/4 x 5 3/4"). [vi], 163, [1] pp. No. 1,582 of 1,800 copies. Publisher's cloth-backed marbled paper boards, title stamped in gilt at head of spine. Frontispiece of Peter Porcupine after a caricature by Gillray, colored through stencils



at the Curwen Press. Pastedown with armorial bookplate of Sir John Wormald. Dreyfus 41. ♦Edges a little rubbed, one corner slightly bumped, endpapers with offsetting from binder's glue, two leaves with very small punctures to the margins, otherwise an excellent copy, clean and bright throughout. \$50

*This is a selection of writings by pro-democracy English-American pamphleteer and journalist William Cobbett (1763-1835), who wrote under the nom de plume "Peter Porcupine." As noted in the prospectus, "though passages from the works now presented have been used by his biographers, there has been hitherto no attempt such as this to let Cobbett speak, and speak at length, for himself. . . . The genetic history of his opinions has its own importance and interest; but the general reader will probably take more pleasure in the lively picture of himself which is presented incidentally by this most personal and self-revealing of controversialists." The introduction provided here by G. D. H. Cole is his first association with Nonesuch in a professional context, though he had been made familiar to Francis Meynell through academic and society ties. (ST15053h)*



**40. (NONESUCH PRESS). HAMILTON, G. ROSTREVOR. THE LATIN PORTRAIT: AN ANTHOLOGY.** ([London]: Nonesuch Press, 1929) 160 x 105mm. (6 1/4 x 4 1/4"). xv, [i], 367, [1] pp. No. 7 of 1,550 copies. Original buckram over bevelled boards, gilt titling on spine, top edge gilt on the rough, other edges untrimmed. Three copper-engraved vignettes by Stephen Gooden, two of female nudes and one of frolicking cupids. Dreyfus 59. ♦Spine uniformly darkened, a couple of small marginal stains in the index and one on first page, a hint of browning to untrimmed edges, but a very good copy in excellent condition overall. \$50

*This work contains a collection of classical poetry by Romans as various as Lucretius, Ovid, and the emperor Hadrian, here turned into English by 69 different translators. Our editor, George Rostrevor Hamilton (1888-1967), was a civil servant by profession, knighted in 1951. He had received a classical education and enjoyed translating and editing Greek and Latin texts as an avocation. Hamilton chose each translation for this anthology based on its ability to bring the Latin language to life, containing, in his words, "the vigor and freshness of creation." The translators here*

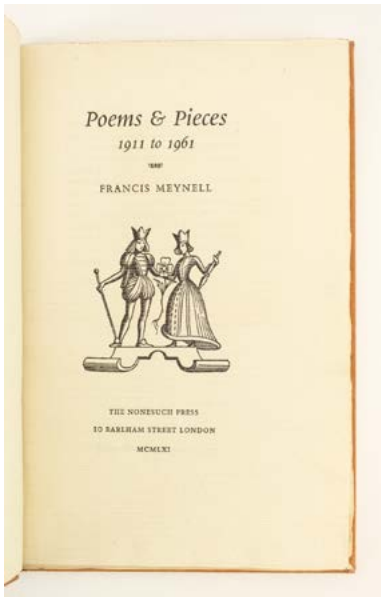
*include famed cartographer John Ogilby, poet laureate Nicholas Rowe, and Patrick Branwell Brontë (brother of the novelists), among others. (ST15053d)*

**41. (NONESUCH PRESS). LAMARTINE, A[LPHONSE]. DE. GRAZIELLA.** (London: Nonesuch Press, 1929) 206 x 125 mm. (8 1/8 x 4 7/8"). [ii], 189, [3] pp. Translated by Ralph Wright. No. 1,460 of 1,600 copies. Original cream cloth with printed pattern of green urns and red flames, smooth spine with printed paper label, top edge gilt on the rough, other edges untrimmed. With original cardboard slipcase (worn at edges). With four headpieces and 30 illustrations in text, 11 of which are colored through stencils at the Curwen Press. Dreyfus 57. ♦Spine label with a small chip at one edge, slight separation between two quires about halfway through, one or two negligible blemishes internally, but an excellent copy, extremely clean inside and out. \$75

*This is a charming edition of the semi-autobiographical novel by the multi-faceted writer and politician Alphonse de Lamartine (1790-*



1869), a man largely recognized as France's first Romantic poet. First appearing in serialized form in 1849 and in book form in 1852, "Graziella" tells the story of a young Frenchman who falls in love with an Italian girl of lower social status. After many carefree months together, the protagonist's passion for the beautiful Graziella cools upon his return to France, and ends tragically when he later learns of her death. The novel is based largely on the author's own amorous experiences in Italy—his real-life Graziella met with a similar fate and left Lamartine full of regret for the rest of his life. (ST15053q)

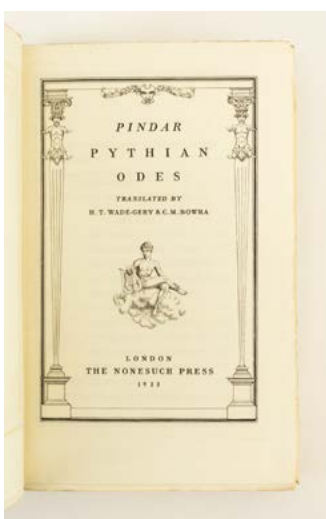
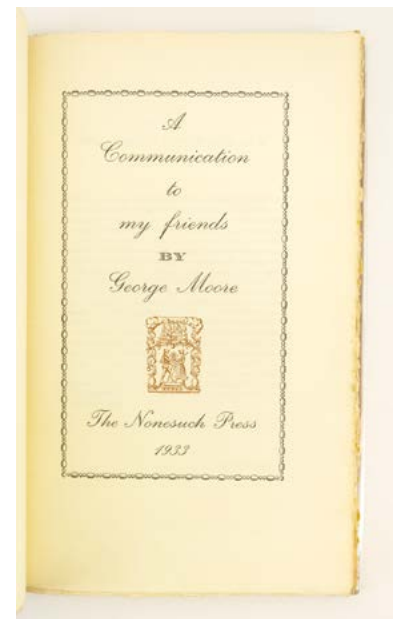


42. (NONESUCH PRESS). MEYNELL, FRANCIS. *POEMS & PIECES*, 1911-1961. ([London]: Nonesuch Press, 1961) 235 x 150 mm. (9 1/4 x 5 7/8"). 59, [1] pp. No. 591 OF 750 COPIES. Publisher's terra cotta cloth, gilt titling on spine, all edges untrimmed. With original black wrapper lettered in gilt on spine. With printer's device on title page. Front pastedown with bookplate of Ian Rogerson; two newspaper clippings of Meynell's poems laid in. Dreyfus 128. ♦ Wrapper with a touch of wear to edges, offsetting from bookplate and in two places where newspaper clippings were laid into text, otherwise excellent inside and out. \$75

*This attractive printing is the last of the Nonesuch Press' limited editions, containing 37 poems by the poet, printer, and founder of the press, Francis Meynell. According to Dreyfus, "Many of the new verses in this volume . . . had been revised since their appearance in newspaper. FM once called Nonesuch 'a happy synthesis of my two fervours, poetry and print.'" (ST15053g)*

43. (NONESUCH PRESS). MOORE, GEORGE. *A COMMUNICATION TO MY FRIENDS*. ([London]: Nonesuch Press, 1933) 240 x 150 mm. (9 3/8 x 5 3/4"). 86 pp., [1] leaf. No. 426 OF 1,000 COPIES. Publisher's grained quarter suede over paper boards, flat spine with titling in gilt along length, all edges untrimmed. In original (somewhat worn) brown printed dust jacket. Dreyfus 87. ♦ Tiny bump to one corner and insignificant paper tear to another, dust jacket with chip to tail and split along one fold, faint offsetting to free endpapers from binder's glue, otherwise a pristine copy internally. \$40

*This is the third work by Irish novelist, critic, and dramatist George Moore (1852-1933) published by the Nonesuch Press, and according to an advertisement quoted by Dreyfus, it was "originally conceived as a general introduction to his 'works'; but it grew in his mind to the stature of a separate book." (ST15053L)*



44. (NONESUCH PRESS). PINDAR. *PYTHIAN ODES*. (London: Nonesuch Press, 1928) 182 x 100 mm. (6 1/4 x 4"). xlv, [i], 165, [1] pp., [1] leaf. Translated and with a long introduction by H. T. Wade-Gery and C. M. Bowra. No. 1,236 of 1,550 copies. Original white buckram covers, gilt titling on smooth spine, leaves untrimmed, top edge gilt on the rough. In the publisher's (just very slightly worn) brown slipcase with a stencilled black floral design. Three vignettes engraved on copper by Stephen Gooden. Text within double-ruled frame with floral ornament in the corners. Front pastedown with bookplate of T. Livingston; front free endpaper with a warm Christmas gift inscription in pencil, dated 1932. Dreyfus 53. ♦ Spine and small patch of adjacent cover (areas not covered by the slipcase) somewhat browned, one opening with tiny brown spot to tail margins, otherwise A FINE COPY internally, the text entirely clean, fresh, and bright, and the binding covered by the slipcase white and unworn. \$95

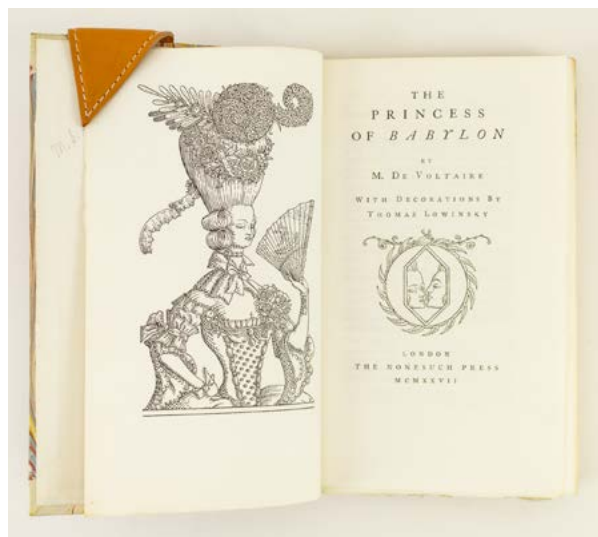
*Pindar, the late archaic poet of Thebes, wrote his Pythian odes to honor athletic victors in the games at the oracle of Delphi. They include his longest and most complex ode, Pythian IV, in honor of a king of Libyan Cyrene, which is an early source for a segment of the legend of the*



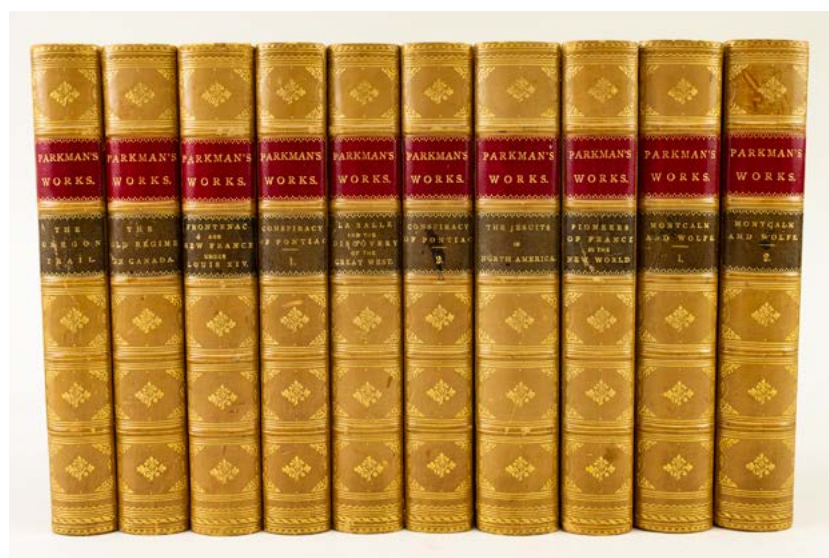
Argonauts. In this charming little volume, the poems are arranged in chronological order of composition, rather than according to their traditional numbering. The translation by our editors, both of whom enjoyed highly distinguished academic careers, is crisp and fresh, and has not lost its appeal through the decades. (ST15053n)

45. (NONESUCH PRESS). VOLTAIRE, FRANÇOIS MARIE AROUET DE. *THE PRINCESS OF BABYLON*. ([London]: Nonesuch Press, 1927) 191 x 121 mm. (7 1/2 x 4 3/4"). 4p.l., 156 pp., [1] leaf. No. 1,328 of 1,500 copies Original boards covered in marbled paper in muted tones of rose, blue, and cream, parchment spine and tips, top edge gilt, other edges untrimmed and UNOPENED. 11 elegant full-page illustrations and three vignettes by Thomas Lowinsky. Dreyfus 48. ♦Tiny dent to head of spine, otherwise A NEAR-MINT COPY, clean, bright, and unread. \$95

Described in its prospectus as "the airiest and most charming of all Voltaire's romances," this fable, set in an exotic land, reveals the frothy, précieux side of Voltaire's complex personality. Lowinsky (1892-1947) has cleverly illustrated the tale with willowy figures sporting the towering hairdos and plunging necklines of Voltaire's own time and place, to suggest that the frivolity of the story reflects homegrown decadence. This was the first of four books he illustrated for Nonesuch; his style is reminiscent of that of Beardsley. (ST15053e)

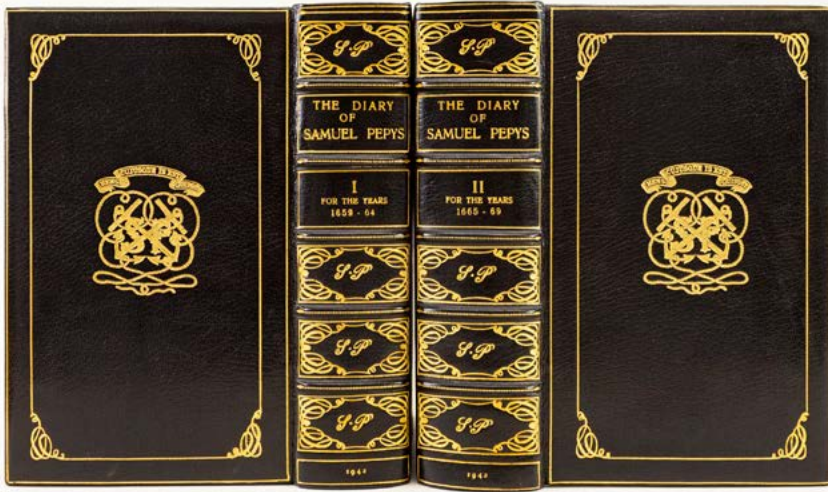


46. PARKMAN, FRANCIS. *THE WORKS*. (Boston: Little, Brown, and Company, 1885-86) 210 x 140 mm. (8 1/4 x 5 1/2"). **10 volumes.** QUITE PLEASING CONTEMPORARY HALF CALF, ATTRACTIVELY GILT, marbled sides, edges, and endpapers, raised bands, gilt spine compartments with cornerpiece volutes and botanical centerpiece, red and olive morocco labels. With two frontispiece portraits, 14 single-page maps, and six double-page maps. ♦Leather at corners variably (sometimes rather) torn and abraded, joints a bit rubbed (but with nothing approaching a crack), a few scuffs and small stains to spines, but still quite a pretty set, the spines especially bright, and the marbled paper boards and text in mint condition. \$750



This is an appealing set of the works of the important American historian Francis Parkman (1823-93), comprising "La Salle and the Discovery of the Great West," "The Jesuits in North America," "The Oregon Trail," "Count Frontenac," "The Old Régime in Canada," "Pioneers of France in the New World," "Montcalm and Wolfe," and "The Conspiracy of Pontiac." A person of independent means, Parkman studied at Harvard, but left without a degree. Pursuing a personal interest in Indians and the wilderness, he set off with his cousin in 1846 on a six-month journey on the Oregon Trail. He lived with the Sioux and met a wide range of hunters, trappers, and other frontier types who would figure in his histories. But then his health degenerated, and he had to stop travelling. For much of his adult life, Parkman was afflicted with a nervous disorder that

allowed work to be done for only very short periods of time, and, on top of that, he became virtually blind. Although unable to see the research materials he had to use, he persevered, sometimes writing only a few lines a day, and always relying on assistants to read aloud to him. Parkman dictated his first book, "The Oregon Trail," to his cousin, and other works, however laboriously produced, followed. DAB says that "in the conception and execution of his work, Parkman was primarily an artist, with the result that his history has an enduring place in literature." (ST15557-20)



47. **PEPYS, SAMUEL.** *THE DIARY OF SAMUEL PEPYS.* (New York: Heritage Press, 1942) 203 x 133 mm. (8 x 5 1/4"). **Two volumes.** Transcribed by the Rev. Mynors Bright from the shorthand manuscript in the Pepysian Library. Edited by Henry B. Wheatley. **VERY FINE BLACK MOROCCO, HANDSOMELY GILT, BY BAYNTUN-RIVIERE,** signed at foot of front pastedown, covers framed with gilt rules connecting interlacing cornerpieces, gilt pictorial centerpiece with Pepys' monogram on crossed anchors and twining rope, the whole surmounted by his motto on a scroll, raised bands, spines gilt in compartments repeating motif of cover frames and with

centered "S P" monogram, wide inner gilt dentelles, marbled endpapers, all edges gilt. More than 200 illustrations by William Sharp (including first and last openings with pictorial endpapers from the original publisher's binding). Front pastedowns with the bookplate of Robert Marceau. ♦ A few trivial imperfections internally, but an extremely fine copy in a most attractive binding. **\$950**

*In a handsome binding by a leading English workshop, this is the famous diary of Pepys (1633-1703), a work that gives us important historical detail at a time of momentous events in London—including the Great Fire and the plague—and also reveals (though not until its encoded language was deciphered in 1825) an uninhibited account of the author's private affairs. (ST15557-26)*

48. **POZZATTI, RUDY,** Illustrator. *PHYSIOLOGUS THEOBALDI EPISCOPI DE NATURIS DUODECIM ANIMALIUM.* (Bloomington: Indiana University Press, 1964) 510 x 350 mm. (20 x 13 3/4"). [1] p.l., 44 pp. Designed by George



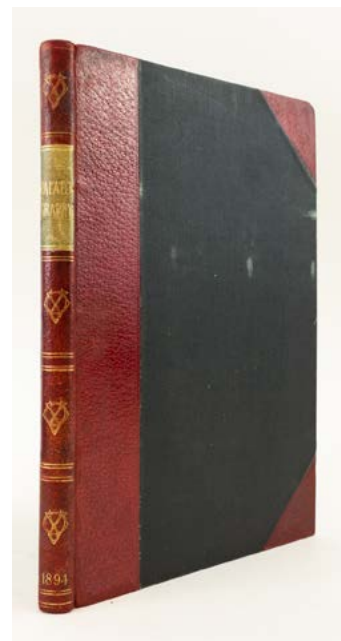


Sadek and translated by Willis Barnstone. No. 66 OF 325 COPIES (and 25 unnumbered copies for presentation), signed by the artist. Loose as issued in gray-blue buckram clamshell box, paper label with woodcut on upper cover, gilt titling on spine. With 10 in-text woodcuts printed in gray-blue ink and 12 lithographs, 10 of which are double-page, all but one with tissue guards. With four-page prospectus and a scaled-down lithograph laid in. See: Norman Geske, "Rudy Pozzatti: A Printmaker's Odyssey." ♦In mint condition. \$475

*This special collaborative project offers a fresh interpretation of the Medieval Bestiary, combining great design with a new translation, and featuring animated illustrations by an internationally recognized painter and printmaker. As a genre, Bestiaries have been in existence since at least the second or third century A.D., often including illustrations as well descriptions of both real and imagined creatures and their allegorical significance in the Christian context. The present work is based on a popular Bestiary text attributed to Bishop Theobald of Monte Cassino (fl. 1022-35), reproduced many times in manuscript form and first printed in 1492. According to the prospectus, it is "a superb example of the book as an integrated work of art," combining the talents of three prominent Indiana University professors: graphic artist George Sadek (1928-2007), poet and religious scholar Willis Barnstone (b. 1927), and artist Rudy Pozzatti (b. 1925). Geske calls this work "One of Pozzatti's major accomplishments," describing the illustrations as being "depicted with veracity . . . that is made certain in the virtuoso handling of the lithographic medium." Originally from Telluride, Colorado, Pozzatti has spent the majority of his long career at Indiana University, where he put their printmaking department on the map and co-founded the Echo Press. His work has been exhibited in numerous solo and group exhibitions worldwide, and can be seen in the permanent collections of dozens of prominent museums in the U.S. and abroad. (ST15816-21)*

### Limited Printing and Inscribed by Bernard Quaritch

49. **QUARITCH, BERNARD.** *PALAEOGRAPHY. NOTES UPON THE HISTORY OF WRITING AND THE MEDIEVAL ART OF ILLUMINATION.* (London: Privately Printed, 1894) 282 x 188 mm. (11 1/8 x 7 1/2"). [2] p.l., 96 pp. NO. 42 OF 199 COPIES, INSCRIBED BY THE AUTHOR. Contemporary red half morocco over dark blue cloth boards, flat spine, gilt, with light green morocco label, top edge gilt. With 22 plates, most printed in color. Front free endpaper with inscription from Bernard Quaritch to Brother Walter Hamilton dated April 12, 1894; with Hamilton's bookplate on front pastedown; one text correction in ink. ♦A little rubbing to joints and extremities, top corners worn to boards, covers with a few light scuffs, but the binding sturdy and the contents in pristine condition. \$750



*Penned by the venerable bookseller Bernard Quaritch and printed for the London bibliophile's club known as "Ye Old Sette of Odd Volumes," this work contains a brief history of writing from its earliest origins through the Middle Ages. Quaritch founded the playfully named "Sette" in 1878 with the motto "There is Divinity in Odd Numbers." Included in the membership (or "Odd Volumes," as they called themselves) were prominent authors, artists, publishers, and other like-minded gentlemen, while invited guests included luminaries like Oscar Wilde, Charles Dickens, and Aubrey Beardsley. The club would meet monthly to dine and hear lectures from members on their particular areas of interest and proficiency, often scholarly or eccentric in nature. These addresses would then be printed as limited, signed editions for private circulation among members, with titles as varied as the Odd Volumes themselves, including "Automata Old and New," and "Cocaine." This is not only a charming piece of bibliophilic history with an excellent association, but also a rare book: the last two copies we can trace in the marketplace were one at auction in 1979 and one offered by Maggs in 1986 (for £150). (ST15198c)*

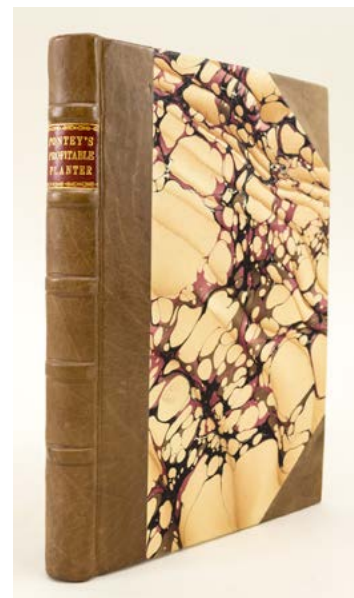
50. **THOREAU, HENRY DAVID. AMELIA M. WATSON,** Illustrator. *CAPE COD.* (Boston and New York: The Riverside Press, 1896) 195 x 130 mm. (7 3/4 x 5 1/8"). **Two volumes.** First Illustrated Edition. Very pretty early 20th century blue three-quarter morocco over blue marbled boards, raised bands, compartments with gilt lettering and pleasing gilt garlands framed with gilt rules, top edges gilt, others untrimmed. Each volume with color frontispiece and numerous marginal color illustrations, all chromolithographs, by Amelia Watson. Front free endpaper of first volume INSCRIBED AND SIGNED BY THE ILLUSTRATOR; verso of pastedown with ink ownership signature. ♦Spines slightly sunned, but in very fine condition inside and out. \$450  
*Sensitively illustrated by an artist intimately connected with New England and renowned for her watercolors, the present work*



combines a classic piece of literature with the turn-of-the-century fashion for decorative and extra-illustrated books. Transcendentalist poet and philosopher Henry David Thoreau (1817-62) began visiting Cape Cod in 1849, making numerous walking trips along the coast and observing the dynamic and sometimes violent relationship between shore and sea. Based series of articles and first published posthumously in 1865, this work contains the characteristically perceptive descriptions of nature one would expect from the writer of "Walden," expressing the author's awe of the coastline and the truths and discoveries that he finds there. Amelia Watson (1856-1934) worked as a professional artist from an early age. A lifelong Connecticut resident, she was an instructor at the Hartford Art School and also taught at the Martha's Vineyard Summer Institute for more than 20 years. The illustrations here were inspired and informed by a trip to Cape Cod, and include delicate depictions of the area's flora, landscapes, and homes, all drawn from direct experience. When we buy finely bound volumes, we generally shy away from half or quarter bindings, but these are so appealing and in such fine condition that we happily made an exception. (ST15198f)

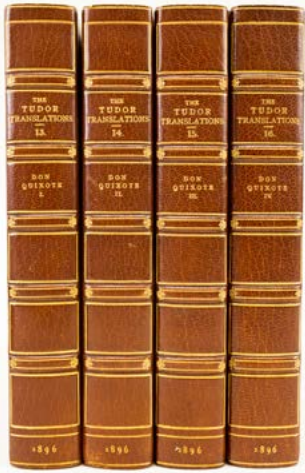
**51. (TREES). PONTEY, WILLIAM. THE PROFITABLE PLANTER: A TREATISE ON THE THEORY AND PRACTICE OF PLANTING FOREST TREES.** (London: James Ridgway, 1828) 229 x 152 mm. (9 x 6"). viii pp, [2] leaves (ads), 267, [1] pp, [4] leaves (index and ads). Designated on the title page as "Fourth Edition, Enlarged" (but presumably a reprint of the fourth edition of 1814). Recent very pleasing retrospective half calf over marbled paper boards, raised bands, maroon label, top edge rough trimmed, other edges untrimmed. Two geometric illustrations in text and one engraved plate of tools. Massachusetts Horticultural Society, p. 252; Oak Spring Sylva 42 (citing earlier editions). ♦Title page with small paper flaw in upper corner expertly reinforced on verso, one leaf with two-inch diagonal tear in the upper margin (well away from the text), faint offsetting throughout, otherwise quite a fine copy, the leaves clean and fresh, and the sympathetic binding without fault. \$350

This is a practical manual covering the planting of forest trees "in every description of soil and situation; more particularly on elevated sites, barren heaths, rocky soils, etc., including directions for the planting and management of permanent screens; with useful hints on shelter and ornament," according to the extended title. The work is designed in particular for those who intend to plant and cultivate trees such as Scotch firs, larches, and others suitable to the soil and terrain of Yorkshire and Scotland. The author has in mind both those in the lumber business and those who wish to ornament their estates with a noble plantation. All aspects of the subject are discussed, from preparing the soil and digging holes to enjoying shady groves and making a profit in fir flooring. The work first appeared in 1800, and this reprint of the fourth edition contains some material, such as a discussion of Italian black poplars, not included in the original publication. Born into a Yorkshire family of tree farmers, William Pontey (d. 1831) operated a tree nursery in the north of England. He describes himself on the title page as forest pruner to the duke of Bedford; earlier he had served as head gardener to the Grimstons on their estate near Beverley. The book is uncommon on the market. (ST15557-28)



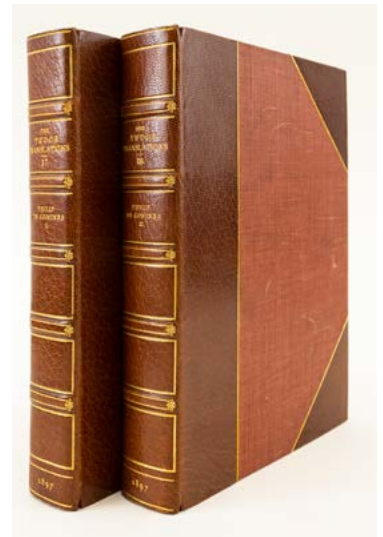
**52. (TUDOR TRANSLATIONS). CERVANTES SAAVEDRA, MIGUEL DE. THE HISTORY OF DON QUIXOTE OF THE MANCHA.** (London: Published by David Nutt, 1896) 210 x 152 mm. (8 1/4 x 6"). **Four volumes.** Translated by Thomas Shelton. Introduction by James Fitzmaurice-Kelly. VERY ATTRACTIVE BROWN CRUSHED HALF MOROCCO BY BICKERS & SON (stamp-signed on verso of front endpaper), smooth russet linen sides, spines gilt in ruled compartments, raised bands decorated with double rules and small tool at either end, top edge gilt, other edges untrimmed. Publisher's original buckram covers bound in at rear. Decorated title pages, initials, printer's devices. Title pages printed in red and black; front pastedowns with bookplate from the library of Sir James Dunn. Ford and Lansing, p. 55; Ackerman, "Linn Collection," 59. ♦A touch of rubbing to lower edges and a few corners, one corner just slightly bumped, a tiny nick on one board, but the bindings in excellent condition, and the contents pristine—obviously never read. \$950





*This is a pleasing set containing the 17th-century first English translation of the story of the famed knight-errant. The original "Don Quixote" (i.e., the first of its two parts) was published in 1605, and it has been one of the world's great books ever since. It was translated quickly into several languages, including English, Thomas Shelton translating Part I in 1612 and Part II in 1620. His versions are used in this "Tudor Translations" edition (which bases the text of Part I on the rare 1612 version instead of the more commonly reprinted 1620 edition). Almost nothing is known of Shelton, who boasted that he translated Part I in a space of 40 days. Hasty or not, his translation conveyed the charm of the original and has deeply influenced subsequent English versions. Our re-publication has separate introductions to Part I and Part II, each about 40 pages long, describing the life of Cervantes and analyzing his work, the commentary written by James Fitzmaurice-Kelly (1857-1923). This Scotch-Irish scholar learned the rudiments of Spanish from a schoolmate and continued to study the language through reading "Don Quixote," which ever remained his favorite book. As a young man, he served as a tutor in Spain, and he later became a professor of Spanish literature, holding, appropriately, the Cervantes chair at King's College, London. In his day, he was the leading English authority in his field. (ST15557-16)*

**53. (TUDOR TRANSLATIONS). COMINES, PHILIPPE DE. THE HISTORY OF COMINES.** (London: Published by David Nutt, 1897) 210 x 152 mm. (8 1/4 x 6"). **Two volumes.** Englished by Thomas Danett. **VERY ATTRACTIVE BROWN CRUSHED HALF MOROCCO BY BICKERS & SON** (stamp-signed on verso of front endpaper), smooth russet linen sides, spines gilt in ruled compartments, raised bands decorated with double rules and small tool at either end, top edge gilt, other edges untrimmed. Publisher's original buckram covers bound in at rear. Decorated title page, initials, printer's devices. Title pages printed in red and black; front pastedowns with bookplate of Sir James Dunn. ♦ Hint of rubbing to bottom edges, upper covers with a handful of small, lights scratches and tiny nicks, half-title in volume I a little loose, but in excellent condition, the contents pristine and obviously never read. **\$475**

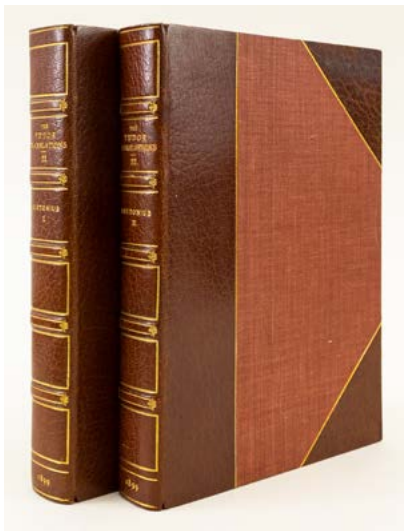
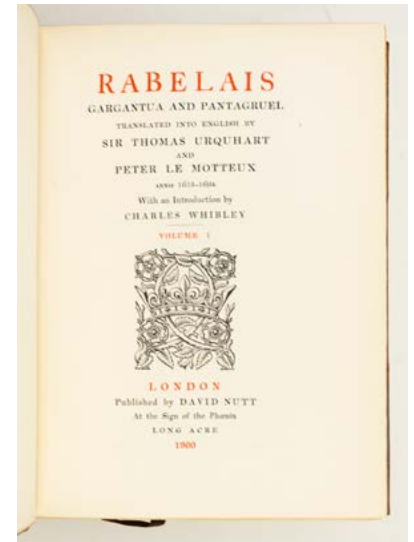


*In the introduction to the present edition, Whibley says that the translation "is a masterpiece untouched by age"—a description equally applicable to the book itself, whose contents have scarcely been touched. The French courtier Comines (ca. 1445 - ca. 1511) chronicles the reign of Louis XI and the Italian expedition of Charles VIII, covering most of the three decades beginning in 1464. The work comprises the first critical and philosophical history to be written after antiquity, and it earned for Comines the appellation of "father of modern history." Britannica says that "the graphic style of his narrative and above all the keenness of his insight into the motives of his contemporaries, an insight undimmed by undue regard for principles of right and wrong, make this work one of the great classics of history." Our translation by Danett, the first in English, was originally published in 1596, and the present edition uses the 1601 version, which includes a life of Comines. The introduction by Charles Whibley gives a biography of Comines and an analysis of his style and ideas. Danett (fl. 1566-1601) also translated from various authors a sequel to Comines' work, and an epitome of descriptions of the Low Countries drawn from the works of Guicciardini. (ST15557-17)*

**54. (TUDOR TRANSLATIONS). RABELAIS, FRANÇOIS. GARGANTUA AND PANTAGRUEL.** (London: Published by David Nutt, 1900) 210 x 152 mm. (8 1/4 x 6"). **Three volumes.** Translated by Sir Thomas Urquhart and Peter Le Motteux. Introduction by Charles Whibley. **VERY ATTRACTIVE BROWN CRUSHED HALF MOROCCO BY BICKERS & SON** (stamp-signed on verso of front endpaper), smooth russet linen boards, spines gilt in ruled compartments, raised bands decorated with double rules and small tool at either end, top edge gilt, other edges untrimmed. Publisher's original buckram covers bound in at rear. Decorated title page, initials, printer's device on verso of last leaf. Title pages printed in red and black; pastedowns with bookplate of Sir James Dunn. ♦ A couple of tiny scratches to leather on lower cover of volume I, a hint of soiling to lower board of volume II, just a touch of rubbing to bottom edges and corners, a couple of tiny blemishes internally, but these faults all very minor, and the set in excellent condition overall. **\$650**

*This is a pleasing edition of the first English translations of Rabelais' masterpiece, originally published in two parts by two different translators, nearly 40 years apart. Britain had to wait a century from the time of Rabelais' death until Sir Thomas*

Urquhart (or Urchard, 1611-60) published in 1653 a translation of the first two books of Rabelais' oeuvre, comprising "Gargantua" and the first episodes of "Pantagruel." Four decades more passed until, in 1693, Urquhart's version of the third book, continuing the adventures of Pantagruel and Panurge, appeared in print (although the translation itself had been completed much earlier). The English Rabelais was at last completed in 1694 with publication by Peter Le Motteux of the final two books, containing further escapades of Pantagruel and Panurge, as well as the "Pantagruelian Prognostication" and 16 letters of Rabelais. Urquhart, an eccentric Scotsman whose home was the castle of Cromarty, possessed the requisite passionate and saucy temperament to translate Rabelais, and this translation is considered his best work. Our editor Whibley says that "to turn from Urquhart to Motteux is to travel at a page from the old world to the new, to exchange the fastness of Cromarty for the tobacco and the spilt wine of the tavern." Peter Le Motteux (1660-1718) was born in Rouen but migrated in 1685 to England because of the persecution of French Protestants. Although best known today for his translations of Rabelais and Cervantes, Motteux was a person with manifold interests and occupations, importing goods from India and China, composing plays and operas, and holding a position in the post office. His racy translation of Rabelais is equal in verve to that of Urquhart, if less quaint. (ST15557-18)



**55. (TUDOR TRANSLATIONS). SUETONIUS. HISTORY OF TWELVE CAESARS.** (London: Published by David Nutt, 1899) 210 x 152 mm. (8 1/4 x 6"). **Two volumes.** Translated by Philemon Holland. Edited by Charles Whibley. VERY ATTRACTIVE BROWN CRUSHED HALF MOROCCO BY BICKERS & SON (signed on verso of front endpaper), smooth russet linen sides, spines gilt in ruled compartments, raised bands decorated with double rules and small tool at either end, top edge gilt, other edges untrimmed. Publisher's original buckram covers bound in at rear. Decorated title page, initials, printer's device on verso of last leaf. Title pages printed in red and black; pastedown with bookplate of James Dunn; titles with blind-stamped seal of the Library of Robert Rutherford. ♦ Volume II with a unobtrusive scratch to leather on upper cover, otherwise just a couple of negligible blemishes to linen boards, and the contents pristine, with little to suggest they have ever been read. \$375

*This version of the classic biography of 12 Roman emperors is the work of the great Elizabethan translator Philemon Holland (1552-1637), a physician whose love of the classics prompted a devotion to rendering ancient authors into the language of Shakespeare. The history of Livy was his first project; the next year, Holland tackled Pliny's massive "Natural History," also, like Holland's version of Ammianus Marcellinus (1609), published by Islip. Holland's Suetonius, however, was done in 1606 for Matthew Lownes. Our "Tudor Translations" re-publication of this edition includes an introduction by Charles Whibley, giving extensive coverage of Holland and a briefer introduction to the biographical art of Suetonius. (ST15557-29)*

## A Wide Range of Vellum Leaves from a Printed Book of Hours, Including Exquisitely Painted Full-Page Miniatures

**56. (VELLUM PRINTING). LEAVES, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS PRINTED ON VELLUM, SOME OF THEM WITH FINELY HAND-COLORED MINIATURES.** (Paris: Simon Vostre, ca. 1502 [calendar 1502-20]) 177 x 112 mm. (7 x 4 3/8"). Each leaf with at least a few (and some with many) one-line initials painted in gold on a red or blue ground, occasional two-line initial similarly painted, rectos and versos with FULL METALCUT BORDERS incorporating various floral motifs, acanthus, animals, putti, grotesques, biblical scenes, and imagery from the Dance of Death, SOME LEAVES WITH ONE, TWO, OR THREE EIGHT-LINE MINIATURES FROM THE SUFFRAGES, AND OTHER LEAVES WITH A FULL-PAGE MINIATURE, MOST FROM THE LIFE OF THE VIRGIN OR KING DAVID, set within a gold architectural frame, ALL MINIATURES AND INITIALS BEAUTIFULLY PAINTED BY HAND, the miniatures painted, with some liberties taken, over printed metalcuts. Bohatta 745; Van



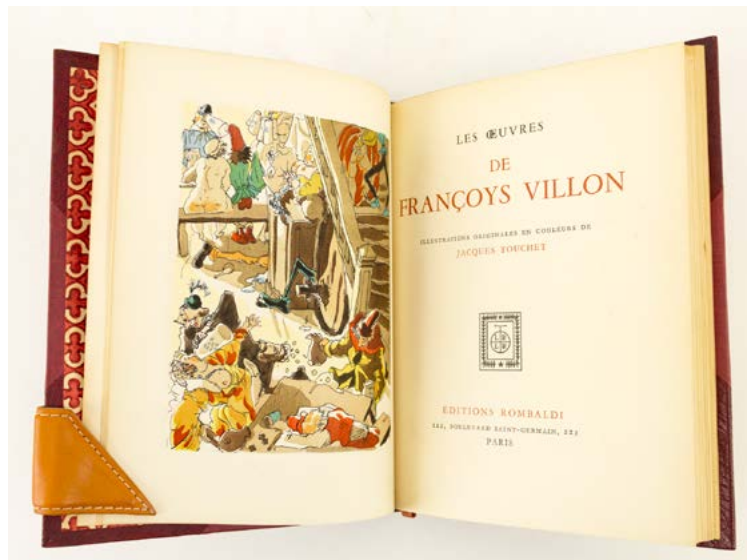
Praet I, 161. ♦ Full-page miniatures trimmed close at top and fore edges (just barely grazing the gold frame in a few cases), paint on a few miniatures with a hint of rubbing here and there, a touch of yellowing to edges of vellum, occasional marginal blemishes, but the vast majority of leaves IN BEAUTIFUL CONDITION, THE MINIATURES EXQUISITELY PAINTED and on the whole very fresh and deeply hued. \$75-\$300 for leaves without miniatures; \$500-\$1,600 for leaves with small miniatures; \$2,500-\$3,750 for leaves with full-page miniatures.

These leaves offer an array of lively and highly detailed metalcut scenes, from their border vignettes with a myriad of interesting images to the several splendid hand-painted miniatures, and taken as a whole, they comprise some of the finest examples from a printed Book of Hours that we have offered for sale. The uncolored borders, appearing on each recto and verso (except those pages with full-page miniatures), contain scenes that range from the delightful to the disturbing: jolly hunting parties and mischievous putti give way to apocalyptic scenes showing stacks of dead bodies and the gates of Hell, while in images from the Dance of Death, a skeleton sidles up to and claims members from all strata of society. Simon Vostre, a publisher and bookseller with premises on the rue Neuve near Notre Dame de Paris, was described by Fairfax Murray as “pre-eminent” among those who produced Books of Hours in this period, and it is easy to see why: the present leaves reflect both a refined sense of design in typographic terms and an obvious commitment to careful presswork. Vostre also collaborated with illuminators, and the quality of the hand-painted miniatures here reveals that the original work would have been an expensive endeavor. The artists at work here prove their skill with an harmonious palette (mostly red, blue, and gold, often offset by green) and notable achievement in detail—garments and hair highlighted with gold, faces carefully molded and delicately rouged—to create balance, depth, and



allure. Taken from a very defective Book of Hours, our miniatures feature scenes from the life of the Virgin, the life of King David, and the Passion Cycle, but also include two that are more unusual: the Feast of Dives, and Augustus and the Tiburtine Sybil. Besides their obvious aesthetic appeal, these leaves also help to tell the story of the gradual shift from manuscript to print and encourage further study of the iconography, typography, and artistic processes that brought them to life. (ST15778)

57. **VILLON, FRANÇOIS. LES OEUVRES.** (Paris: [Printed by Arrault in Tours for] Editions Rombaldi, 1952) 203 x 159 mm. (8 x 6 1/4"). xii, 155, [1] pp, [1] leaf. No. 496 of a limited edition (but the limitation unspecified). Maroon crushed half morocco over red buckram boards, raised bands, spine gilt in compartments featuring dashed rules, scrolling floral cornerpieces and floral centerpiece, top edge gilt. Original wrapper bound in at front. Five risqué pochoir plates (including frontispiece) by Jacques Touchet. Title page printed in red and black. Front pastedown with bookplate of Robert Marceau. ♦The colored plates quite bright, the leaves with ample margins, and both the binding and leaves in fine condition. **\$100**



The extant works of the 15th century poet Villon (b. 1431) amount to no more than 3,000 lines, and he was an obscure figure for more than 300 years before being rediscovered by Rossetti and Swinburne in the latter part of the 19th century. But his most substantial work, "Testament" (a poem of some 2,000 lines in which he makes bequests, variously pathetic, ironical, and facetious, to many persons he has known) is a lasting achievement that "by its mingled bitterness, melancholy, and humor, its sincerity and deep feeling . . . contrasts strikingly with the insipid lyrics of his predecessors and with the moralizings of the 'rhétoriciens' who followed him." (Oxford Companion) The cartoon-like illustrations by popular illustrator Jacques Touchet accent the saucy wit of some of the verses. (ST15557-33)

58. **WHITTIER, LEROY ADAMS. A PRINTER'S HINTS TO AUTHORS.** (Cambridge, MA: Riverside Press, 1884) 175 x 108 mm. (6 3/4 x 4 1/4"). 40 pp. FIRST EDITION. Pretty contemporary hazel brown crushed morocco, gilt, cover with gilt rule frame, intricate cornerpieces, raised bands, spine compartments densely gilt, gilt titling, MATCHING BROWN MOROCCO DOUBLURES with elaborate gilt frame, floral cornerpieces, ivory watered silk endleaves, top edge gilt, other edges untrimmed. ♦Tiny black (ink?) dot to rear board, otherwise AN ESPECIALLY FINE COPY, pristine internally in an unworn binding. **\$500**

This handsome little binding contains a style manual from the publisher's point of view, meant specifically for authors who wish to submit their work to the Riverside Press. The contents—sometimes amusingly exasperated in tone—cover proper preparation of copy, elements of a "bad manuscript," proofreading, and corrections, with the express purpose of communicating best practices and creating smooth interactions between author, publisher, and printer. Annoyances are myriad and include poor handwriting, late corrections by the author, and the "unpardonable sin" of misspelling names, figures, and foreign words. Though unsigned, the binding is surprisingly lavish for such an unassuming book, and suggests that it may have been bound as a gift. (ST15164)

