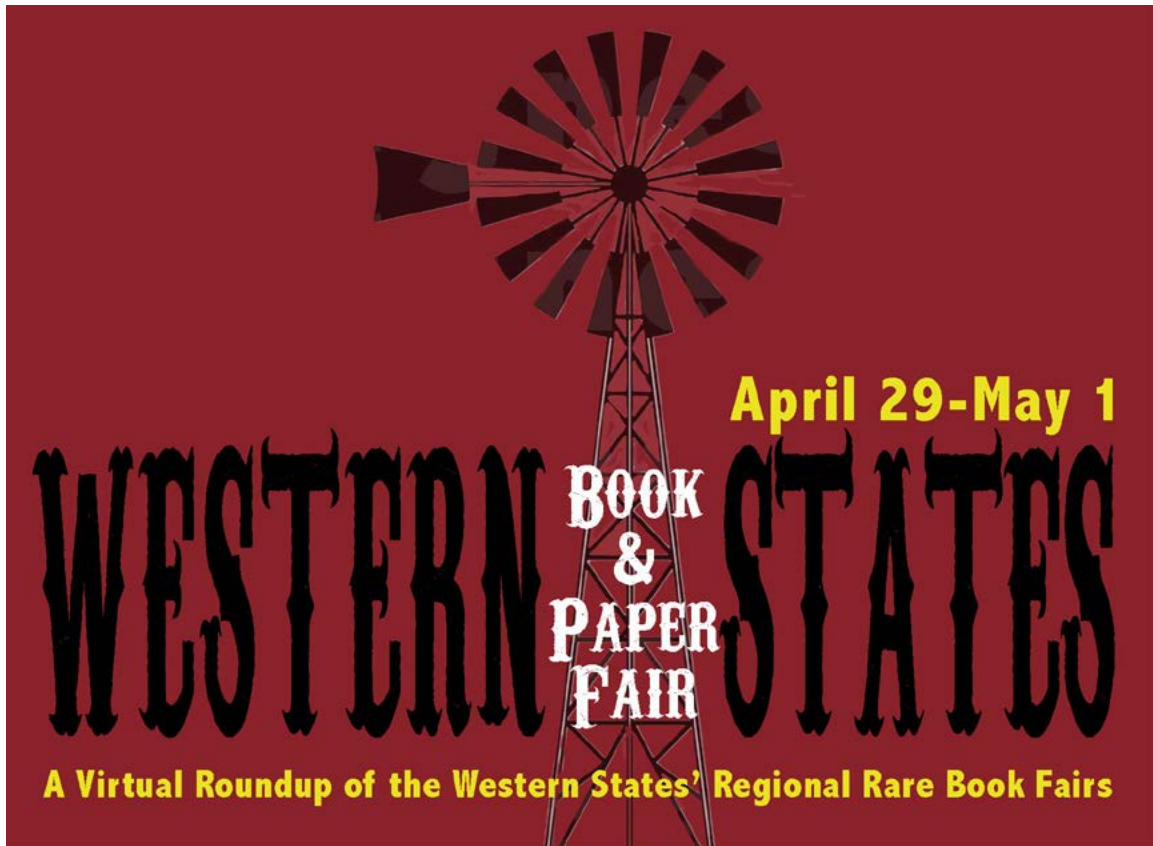


# PHILLIP J. PIRAGES

*Fine Books and Manuscripts*

*A Selection of Items for the*



In Cooperation with:

Sacramento Antiquarian Book Fair



FORT WORTH BOOK FAIR

HOUSTON BOOK SHOW

Produced by:



*Click on the postcard above to go to the fair.*

*Click on the photos or red item number  
to see additional photos on our website.*



**1 VERY LARGE DECORATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY.** FROM AN ANTIPHONER IN LATIN. (Spain: mid-16th century) 508 x 349 mm. (20 x 13 3/4"). Six five-line staves of music with text beneath. Rubrics and staves in red, some tall gothic capitals painted in black with yellow highlights, leaves usually with one or two prominent initials (typically measuring about 60 x 40 mm.) in red or blue with elaborate penwork embellishment in the contrasting color. ♦A bit of light soiling to some leaves, varying degrees of yellowing to the hair side of the leaves, otherwise in excellent condition, generally clean and fresh, and with ample margins. \$165

*These well-preserved leaves come from a manuscript that would have been readily visible by even a large group of singers: in contrast to other Medieval and Renaissance choir books that contain as many as nine staves of music, these have five, and the text is, as a result, quite large and very easy to read even at a considerable distance. The Moorish influence on the arts of Spain is quite pronounced in the way the letters are decorated in the present leaves. For additional leaves at different price points, please check our website. (ST11551B)*

### *An Extremely Charming Miniature Book of Hours with 19 Historiated Initials*



**2 A MINIATURE ILLUMINATED MANUSCRIPT BOOK OF HOURS ON VELLUM IN LATIN AND DUTCH, WITH CHARMING HISTORIATED INITIALS.** USE OF ROME. (Netherlands: ca. 1460) 90 x 63 mm. (3 1/2 x 2 1/2"). [343] leaves, COMPLETE, single column, 17 lines, in a gothic book hand. Contents: blank page (f. 1r); Calendar with two charts and two diagrams in Dutch and Latin (f. 1v); Various prayers to Christ and meditations on the Passion (including the prayer to the Holy Face of Christ and "O Bone Jesu") (f. 17); Hours of the Passion (f. 24r); Hours of the Virgin (f. 45r); three blank leaves (f. 97-99); Various prayers to the Virgin (including "O Intemerata" and "Obsecro te") (f. 100r); Hours of the Holy Spirit, with masses (f. 124r); Weekday Hours, with masses (f. 133r); Seven Penitential Psalms and Litany (f. 188r); Office of the Dead (f. 208r); Suffrages (f. 245r); Various prayers (f. 274r); Seven verses of St. Bernard (f. 310v); blank leaf (f. 312); Reading from 2 John describing the Passion, followed by various prayers (f. 313r); Prayers(?) in an informal hand (f. 328r); Fifteen Paternosters in Dutch (f. 329r); A rubric in Dutch followed by prayers in Dutch (f. 339r). Attractive



17th century dark brown morocco with extensive gilt tooling, covers and spine with a lacy circular motif surrounded by a halo of small flowers, all framed by floral borders and cornerpieces, original straps and brass clasps bearing a shell motif, all edges gilt with a painted (now faded) floral design. Rubrics in red, numerous one-line initials in red and blue, line fillers in red and blue, "KL" of Kalends and numerous two-line initials gilt on blue and pink ground, many three-line initials and several larger initials (at major intervals) in combinations of red, blue, and gold, with floral decoration, 37 LEAVES WITH FULL FLORAL BORDERS of acanthus

leaves, blossoms, gold dots, and vine-stem, and 19 HISTORIATED INITIALS (including one that is more of a half-page miniature). ♦ Leather with general minor wear, but the binding entirely sound and extremely pleasing. Borders with a little smudging and trimmed close at the fore edge (though the decoration grazed in just a few cases), vellum with light soiling here and there (more on the first and last few leaves), other quite minor signs of use, but THE CONTENTS VERY CLEAN OVERALL, AND THE HISTORIATED INITIALS WELL PRESERVED. \$49,000



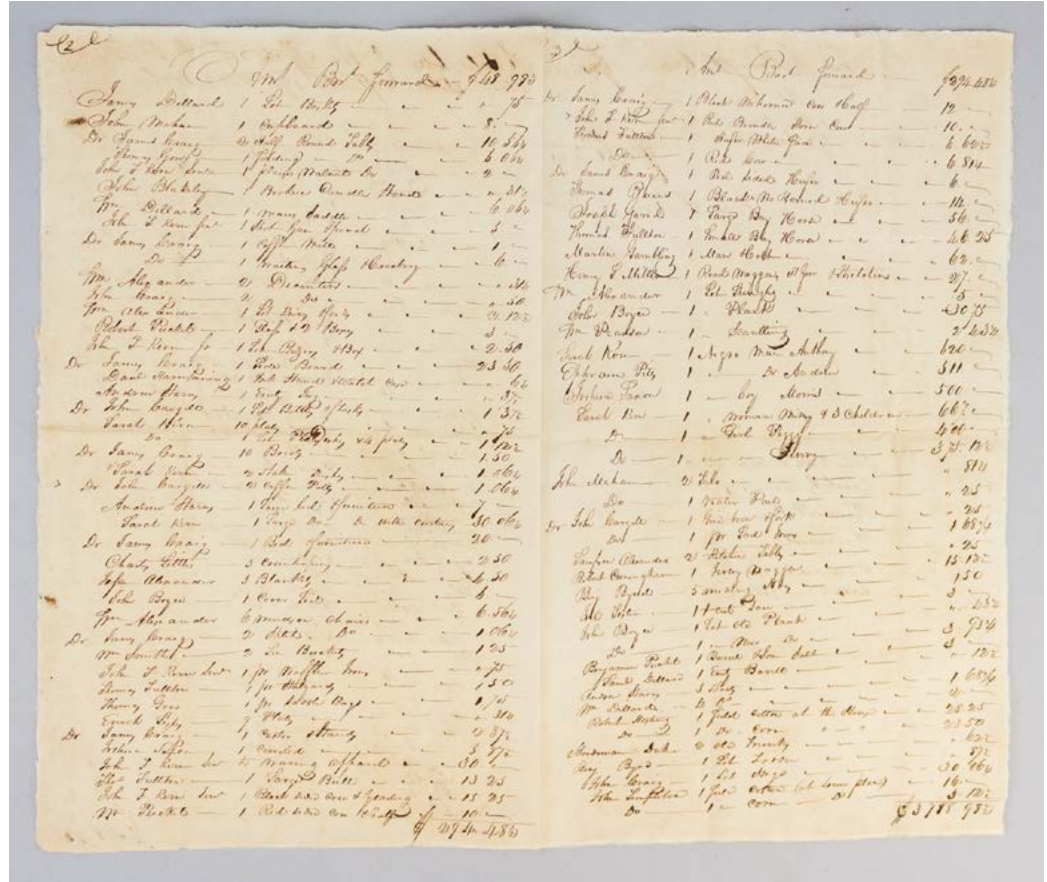
*With small-scale historiation and a large collection of accessory texts and prayers, this diminutive Book of Hours is of special interest for its extensive decorative charm and textual complexity.*

In addition to the Hours of the Virgin integral to every Book of Hours, this volume contains three other major prayer cycles: the Hours of the Passion, the Hours of the Holy Spirit, and the Weekday Hours. The last was a specialty of 15th century Flemish Books of Hours and, as here, was often accompanied by an image cycle. As noted by Wieck in "Time Sanctified," the accompanying images reflect the devotion of that particular day: Sunday Hours of the Holy Trinity, Monday Hours of the Dead, Tuesday Hours of the Holy Spirit, Wednesday Hours of All Saints, Thursday Hours of the Holy Sacrament, Friday Hours of the Cross, and the Saturday Hours of the Virgin. The other major cycle of images here belongs to the Hours of the Virgin, and depicts the usual event for each hour: Annunciation, Visitation, Nativity, Annunciation to the Shepherds, Adoration of the Magi, Presentation in the Temple, Massacre of the Innocents, and the Flight into Egypt. The artist of these initials had very little space to work with, given the small dimensions of the page, but he met the challenge with considerable success; each initial displays a surprising amount of information about the figures and surroundings. The hand is practiced and confident, and the detail work quite clear. The figures make the most of the space they inhabit, and the overall impression is one of great delight and an unexpected degree of character. In addition to the formal cycles mentioned above, the present Book of Hours is further distinguished by an unusually large number of prayers, blessings, and readings, most of which give clues about how this particular book would have been used. Since a Book of Hours like this one would have been highly customizable, further study of these auxiliary texts could reveal much about the identity of the patron. (ST13806)



**3 (AMERICANA - SLAVERY). A MANUSCRIPT BIFOLIUM ON PAPER.** BILL OF SALE OF THE EFFECTS OF P. D. KERN, DECEASED. (Virginia(?): September 19th and 20th, 1826) 337 x 404 mm. (13 1/4 x 15 1/2"). [4] pp. ♦A few creases, central crease with to very small tears, paper lightly toned, but in very good condition overall, with no major defects. \$400

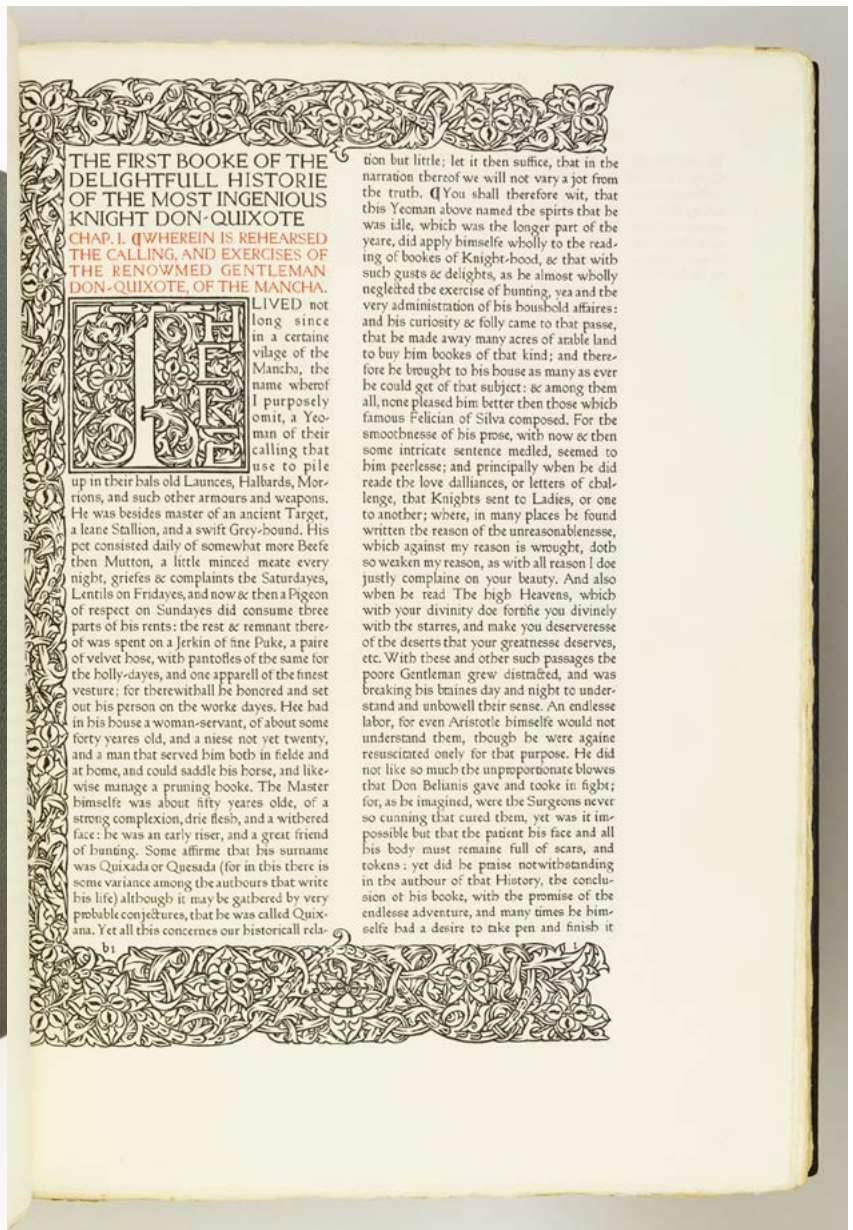
*This sobering document records the sale of the various properties owned by a Mr. P. D. Kern, including several slaves. The majority of the effects listed here are farm equipment, home goods, and livestock; the latter is followed by the names of a total of nine slaves including two men (Anthony and Andrew), three children sold with their mother (Miny), one boy (Morris), and two girls (Peggy and Jenny). To see these names listed among horses and water pails is a grim reminder of our not-so-distant past. We were not able to locate any information on P. D. Kern, but a relation, Sarah Kern, is listed here as the purchaser of several slaves and other effects. Further research into the other names listed here may furnish more fruitful results. (ST12490)*



**A Fine Copy of the Monumental Ashendene Quixote in the Deluxe Morocco Bindings**

**4 (ASHENDENE PRESS). CERVANTES SAAVEDRA, MIGUEL DE. THE FIRST [and SECOND] PART OF THE HISTORY OF THE VALOROUS AND WITTIE KNIGHT-ERRANT DON QUIXOTE OF THE MANCHA.** (Chelsea: Ashendene Press, 1927-28) 432 x 305 mm. (17 x 12"). **Two volumes.** The text in the 1620 English translation of Thomas Shelton. ONE OF 225 COPIES on paper (and 20 on vellum). FINE ORIGINAL DARK GREEN MOROCCO BY W. H. SMITH & SON (stamp-signed inside rear covers), raised bands, gilt titling on spine. Lovely woodcut initials and borders designed by Louise Powell, cut on wood by W. M. Quick and George H. Ford. Printed in red and black in Ptolemy type. Hornby 36; Franklin, pp. 159 ff., 241-42. ♦Two shallow indentations to fore edge of one board, three nearly invisible scratches to leather, the usual offsetting to free endpapers from turn-ins, other trivial imperfections, but A FINE COPY, VIRTUALLY PRISTINE INTERNALLY. \$12,500 (Pictured on next page)

*This is a very appealing copy of a remarkably impressive piece of printing, these two magnificent volumes constituting the longest Ashendene publication and the most expensive one to produce. It is also the first Ashendene book to be printed in the newly designed Ptolemy type, and, as such, it represents a new direction for the press in its final years of activity. In Franklin's eyes, Emery Walker's new typeface, derived from the font used for the 1482 Ptolemy printed in Ulm, was "a much lighter, more elegant letter than the earlier fount," the denser Subiaco. "And with the use of this less dictatorial typeface, the printer could cast away a little of his restraint in planning whatever lay outside it. So in 'Don Quixote' we find at last an alphabet of open and freely drawn decorative initial letters, designed by Louise Powell and shadowing something of Kelmscott Press taste from years before." The Ptolemy face was used just three more times before the Ashendene Press closed. (ST16162)*



## *Connecting 17th Century European Politics with Eclipses and Other Cosmic Movements*

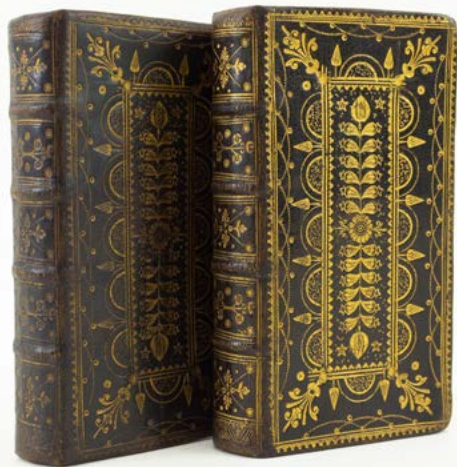
**5 (ASTROLOGY). BEUTEL, TOBIAS.** *ARBORETUM MATHEMATICUM. [and] ASTROLOGIA SANA, LICITA & NATURALIS.* (Dresden: Melchior Bergen, 1669) 192 x 150 mm. (7 1/2 x 5 7/8"). 12 p.l., XXXXVI, [3], 41, [2], 42-311, [4], 312-435, [4], 436-663 pp., [6] leaves. **FIRST EDITION.** HANDSOME CONTEMPORARY CALF, LAVISHLY GILT, covers with multiple frames of decorative rolls enclosing a central panel with complex gilt coat of arms, raised bands, spine panels with wheel medallion flanked by fleurons (joints expertly repaired). With engraved title page depicting astronomers using their instruments and 77 woodcuts. Houzeau-Lancaster 11530 (citing the 1680 edition); Thorndike VIII, 330; Collis, "The Petrine Instauration: Religion, Esotericism and Science at the Court of Peter the Great, 1689-1725," p. 90. ♦ Gilt on lower cover a little rubbed, with minor loss to coat of arms, extremities lightly rubbed, one leaf with small hole affecting a couple of words in a table, minor offsetting in text bed and from woodcuts, occasional mild browning or light dampstains to margins, otherwise an excellent, fresh copy in a sound binding shining with gilt. **\$5,500**

*This is a compendium of astrological information by the court mathematician of the Elector of Saxony, offered here in an appealing, elaborately decorated armorial binding. In this volume, astronomer, astrologer, mathematician, and art historian Tobias Beutel (1627-90) discusses astronomical instruments, solar and lunar eclipses, and the influence of the stars*



and planets on the natural world and human events. As Robert Collis notes in his history of Western esotericism, Beutel “combined geometrical studies on the position of the planets and the moon with astrological remarks on the horoscopes of reigning monarchs” to produce a “unified perspective connecting the microcosm of 17th century European politics with the cosmic movements in an erudite ‘summa’ of German Renaissance astronomical and chronological science.” He also calculates the latitude and longitude of 500 cities. The woodcuts show the zodiac charts for rulers of the Holy Roman Empire, various German duchies and electorates,

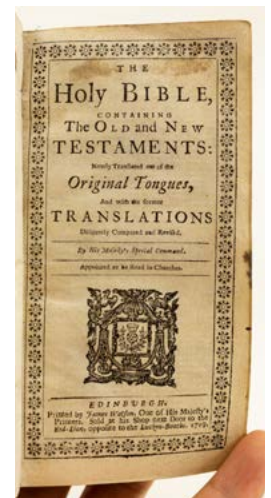
and Scandinavian countries; the stages of lunar and solar eclipses; methods for determining the position of the sun, moon, and stars at various times of day; and other tools to assist in casting natal charts. The elaborately decorated binding no doubt previously graced the library of a 17th century German noble, and it is certainly possible that it was made for a presentation copy. (ST13818)



**6 (BINDINGS - SCOTTISH HERRINGBONE). BIBLE IN ENGLISH.** THE HOLY BIBLE, CONTAINING THE OLD AND NEW TESTAMENTS. [with] THE PSALMS OF DAVID IN METRE. (Edinburgh: Printed by James Watson, One of His Majesty’s Printers, 1719, 1716) 135 x 65 mm. (5 1/4 x 2 5/8”). **Two volumes.** FINE CONTEMPORARY BLACK MOROCCO, ELABORATELY GILT, IN A SCOTTISH HERRINGBONE DESIGN, covers with central panel featuring a herringbone of turnip tools, with buds at either end and a daisy in the center, this enclosed by a frame featuring oblique fleuron cornerpieces and half-circles along the outside of the frame, raised bands, spines gilt in compartments with either a saltire dividing the panel into four triangles containing a pomegranate or palmette tool, or with a “mirrored” floral design, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Front flyleaves with small holes from removal of earlier owner inscription and with (19th century?) ink signature; one volume with pencilled notes on

Scripture to flyleaves. Darlowe & Moule 743. For the binding: Sommerlad, “Scottish ‘Wheel’ and ‘Herring-bone’ Bindings in the Bodleian Library” 16-18; Maggs Catalogue 1212, 122. ♦Boards tending to splay, tiny chip to foot of one joint, slight general wear to the leather, gilt a bit less bright on one of the volumes, but the bindings solid and most attractive; head and fore edges trimmed a little close, occasionally grazing headlines, a couple of quires a little proud, isolated trivial paper defects (never causing loss of text) or small stains, final quire of volume II with a bit of soiling and small chips to margins, but an excellent, clean copy internally. \$2,500

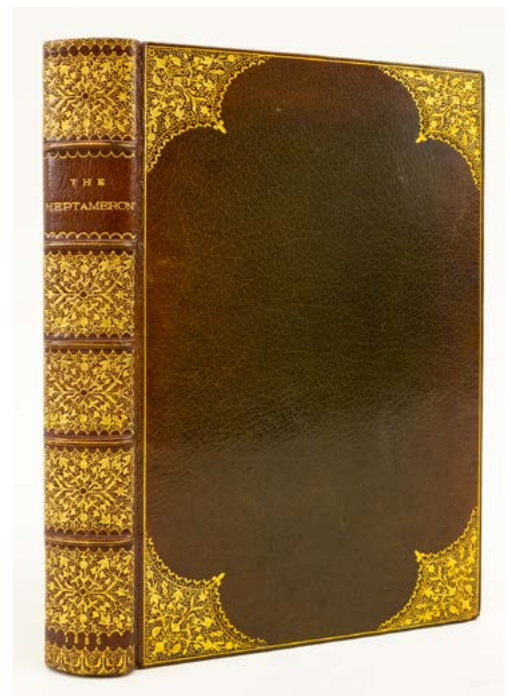
*This charming little Bible provides a wonderful example of the so-called “herringbone” binding, one of the two distinctive national styles (the other being the “wheel” binding) that distinguished the flowering of Scottish bookbinding in the 18th century. Our volume uses the popular turnip tool as the central design element in a way similar to Sommerlad items #16-18, and items #17 and #18 in*



Sommerlad also feature the half-circles surrounding the central frame, a design that appears as well in Maggs Catalogue 1212, #122. Sommerlad notes that “both styles of binding occur mainly on Bibles or on presentation copies of academic dissertations.” Our binding is especially similar to Sommerlad #18, on a Bible and Psalms also printed by Watson in 1716, notably in the bud-like tool at either end of the herringbone and in the use of a pentagram tool, a design feature that Sommerlad observes “occurs only intermittently, and its appearance is possibly to be attributed to its deliberate use as a mystical symbol.” The examples of bindings cited above are all, like ours, on Bibles printed in Edinburgh, but our bindings differ from the majority of known 18th century Scottish bindings in that they have marbled, rather than gilded Dutch, endpapers. Our set is especially desirable for the brightness of its gilt, which on many specimens is unfortunately rubbed from use. (ST15991)

**7 (BINDINGS - SIMON KAUFMANN). MARGUERITE OF NAVARRE. THE HEPTAMERON.** ([London]: Privately printed [by the Dreyden Press], 1886) 212 x 133 mm. (8 1/2 x 5 1/2"). xviii, 392 pp. Translated by Arthur Machen. First Edition of this Translation. GRACEFUL OLIVE BROWN CRUSHED MOROCCO, GILT, BY S. KAUFMANN (stamp-signed on front turn-ins, covers with gilt-rule border and floral spray cornerpieces on a stippled ground, raised bands, spines richly gilt in compartments with large fleuron radiating from central circlet, on a heavily stippled ground, gilt titling, gilt-framed turn-ins, all edges gilt. With frontispiece portrait of the author and eight engraved plates. ♦Spine uniformly faded to a pleasing hazel brown, a touch of sunning to edge of boards, a little rubbing to extremities, but the binding essentially unworn and very lustrous. A couple spots of (marginal) foxing to portrait and title page, faint offsetting from plates, but a fine copy, clean and fresh internally. \$750

*Inspired by Boccaccio's "Decameron" and offered here in an attractively printed, attractively bound edition, this is a collection of tales comprising the most famous work of Margaret of Navarre (1492-1549), author, intellectual, and patron of humanists and reformers. The text was originally intended to contain 100 stories, but the author died before the work could be completed. Characterized by Samuel Putnam as "the first modern woman," Marguerite d'Angoulême, the sister of French king Francis I and the wife of Henri II, king of Navarre, was an intelligent and unusually well-educated woman who could read Latin, Italian, Spanish, and Hebrew. She was very interested in church reform, and corresponded with Erasmus and Calvin, even sheltering the latter at her court for a time. The tales in the "Heptameron" (so called because it covers a seven-day period) are told by travellers stuck at an abbey in the Pyrenees after floods have washed out a bridge. In the words of Oxford Companion, the stories deal with love "as a serious and sometimes a tragic passion. Each tale is followed by a discussion in which views commonly current at the time, e.g., on the nature of love and its manifestations, are advanced, and opposed by the more moral and religious opinions of Marguerite herself. . . . There is no doubt the 'Heptameron' was designed to have an elevating and civilizing influence. The tales throw light on details of life and custom among the upper classes of the day." Our English version was translated by Arthur Machen (1863-1947), who went on to have a lucrative and influential career as the author of horror and fantasy novels. According to Ramsden, binder Simon Kaufmann joined the firm of Lucien Broca in London ca. 1875, and established his own premises in Soho three years later, operating a workshop there until 1889. The British Library Database of Bookbindings contains another copy of this work bound by Kaufmann (shelfmark C188a398); its emerald green morocco is tooled in gilt to a different design, but it features similarly dense decoration to the spine compartments. (ST16145)*



### *The Finest and Most Delightful Examples Of Whimsical Kelliegram Pictorial Bindings We've Ever Seen*

**8 (BINDINGS - KELLIEGRAM). [DODGSON, CHARLES LUTWIDGE.] "LEWIS CARROLL" (Pseudonym). ALICE'S ADVENTURES IN WONDERLAND and THROUGH THE LOOKING-GLASS.** (London: Macmillan and Co., 1872) 185 x 122 mm. (7 1/4 x 4 3/4"). 6 p.l., 192 pp.; 6 p.l., 224 pp. **Two separately published volumes.** First work: Sixth Edition, "Thirty-Seventh Thousand"; Second work: First Edition, "Thirty-Second Thousand" (i.e., a later issue).

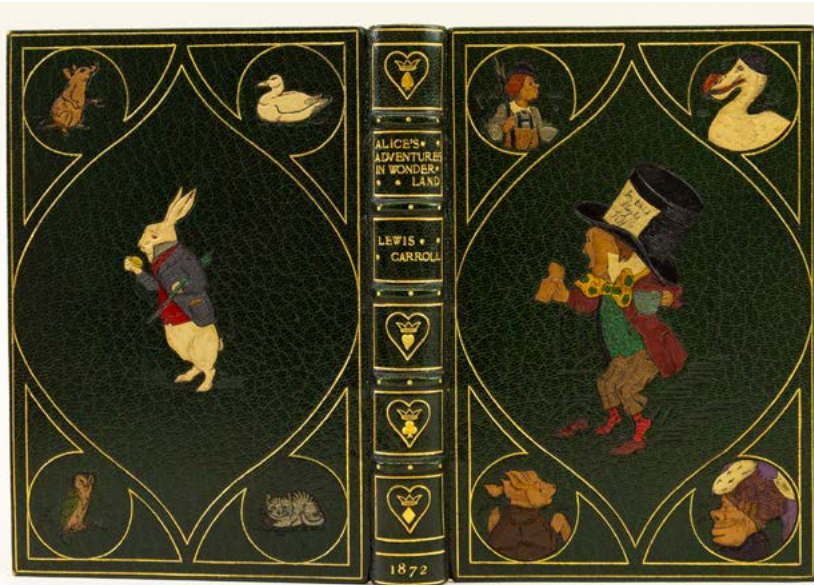


WHIMSICAL INLAID PICTORIAL BINDINGS BY KELLIEGRAM (stamp-signed on rear turn-ins), "Alice" in hunter green crushed morocco, upper cover with large central inlay of the Mad Hatter in various colors of morocco within an ogival gilt frame, corners with gilt roundels inlaid with images of other characters, among them the Mock Turtle and the Dodo; lower cover with central inlay of the White Rabbit, and inlays at corners including the Cheshire Cat and the Dormouse; raised bands, spine gilt in compartments with centerpiece representing the four playing card suits, gilt titling, turn-ins with gilt-ruled borders, endpapers painted saffron yellow; "Looking-Glass" in dark brown crushed morocco, upper cover with central inlay of a (smiling!) Humpty Dumpty teetering on a blind-tooled wall, cornerpiece inlays including

the Red and White Queens; lower cover with central inlay of the walrus attired in country tweeds, corner inlays including Tweedledee and Tweedledum; raised bands, spine gilt in compartments with chess-piece design, gilt titling, turn-ins with multiple gilt rules and leafy sprays at corners, ochre silk endleaves, original red cloth covers and backstrip bound in at rear; all edges of both volumes gilt. Both volumes housed together in a custom dark green crushed morocco solander box, the back designed to look like two volumes with raised bands and gilt lettering. With 92 illustrations in the text (42 in "Alice," 50 in "Looking-Glass") by John Tenniel (including frontispieces). "Alice" with faded ownership inscription dated 1881 on preliminary leaf. Williams & Madan 46d, 84. ♦ "Alice" with occasional small stains or thumbing to text (mostly marginal, never serious), but very good internally; "Looking-Glass" clean and fresh internally; BOTH BINDINGS IN SPARKLING CONDITION, virtually unchanged since the day they left the bindery. **\$19,500**

*These charming, vigorously inlaid bindings are the finest and most delightful examples of whimsical Kelliegram pictorial bindings we've ever seen, and they are perfect for the two well-loved works in children's literature offered here.*

*Originally written to amuse the child of Dodgson's Oxford colleague, "Alice's Adventures in Wonderland" and "Through the Looking-Glass" have been continuously reprinted for well over a century, and have inspired any number of works in other media. Intricate, inventive, absorbing, humorous, and revolutionary, the works differed by miles from most children's literature of the period, which was meant first and last to inculcate. Dodgson's clever tales were brilliantly illustrated by John Tenniel (1820-1914), the principal cartoonist for "Punch Magazine," and the Kelliegram Bindery used his instantly recognizable characters to decorate our bindings.*



*The firm of Kelly & Sons had one of the longest histories in the London binding trade, having been founded in 1770 by John Kellie, as the name was then spelled. The firm was continued by successive members of the family into the 1930s. William Henry Kelly helped to develop the company in the first half of the 19th century, and he was succeeded by William Henry Kelly, Jr., then Henry Kelly, and finally Hubert Kelly, who took control in 1892. Under Hubert's direction, the bindery became known for its fanciful pictorial bindings, of which our set is a notable example. The contents here are in good order, especially given the work's juvenile audience, and the bindings are in perfect condition. (ST16179)*



## 16 Mostly Unopened Volumes with Much Shelf Appeal

**9 (BINDINGS - FINELY BOUND SETS). LOWELL, JAMES RUSSELL. THE COMPLETE WRITINGS.** (Cambridge, Massachusetts: Riverside Press, 1904) 222 x 146 mm. (8 3/4 x 5 3/4"). **16 volumes.** Last three volumes (containing "Letters") edited by Charles Eliot Norton. "Edition de Luxe." ONE OF 1,000 COPIES. VERY HANDSOME DARK GREEN MOROCCO, EXTRAVAGANTLY GILT, covers with a wavy gilt border and charming floral ornaments at corners, central panel (with square-notched corners) formed by six parallel gilt lines; raised bands, spine compartments attractively gilt with scrolling flowers and foliage enclosing a floral fleuron centerpiece, wide turn-ins with elaborate gilt decoration featuring many large and small roses and leaves on stylized lattice work, the turn-ins enclosing SCARLET-COLORED POLISHED MOROCCO DOUBLURES, crimson watered silk free endleaves, top edge gilt, other edges rough trimmed, MOSTLY UNOPENED (six of the volumes entirely unopened, and all but one of the others largely so). With 80 mounted photogravure illustrations on India paper (including frontispieces, one double plate, and one plate with four portraits). Original tissue guards. ♦ Joints of volume I with a hint of wear, (a half dozen other joints with very slight rubbing), spines evenly sunned to an attractive olive brown (though a handful of spines a bit lighter than the others), one small cover scuff, two leaves roughly opened (with no serious consequences), other isolated trivial imperfections, but a nearly fine set in quite attractive bindings, the leather lustrous, and the (mostly unopened) text essentially undisturbed. **\$1,900**

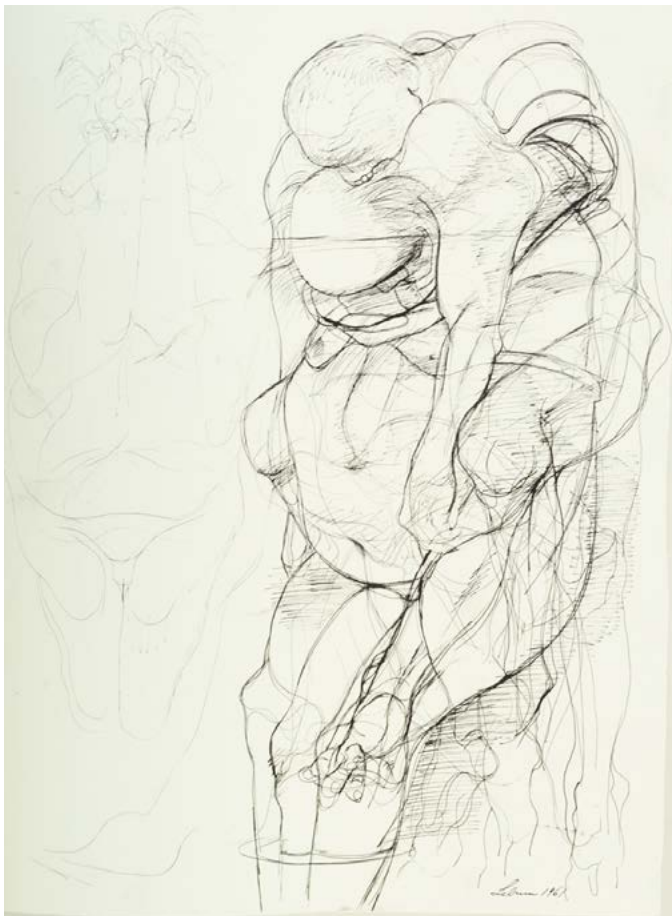
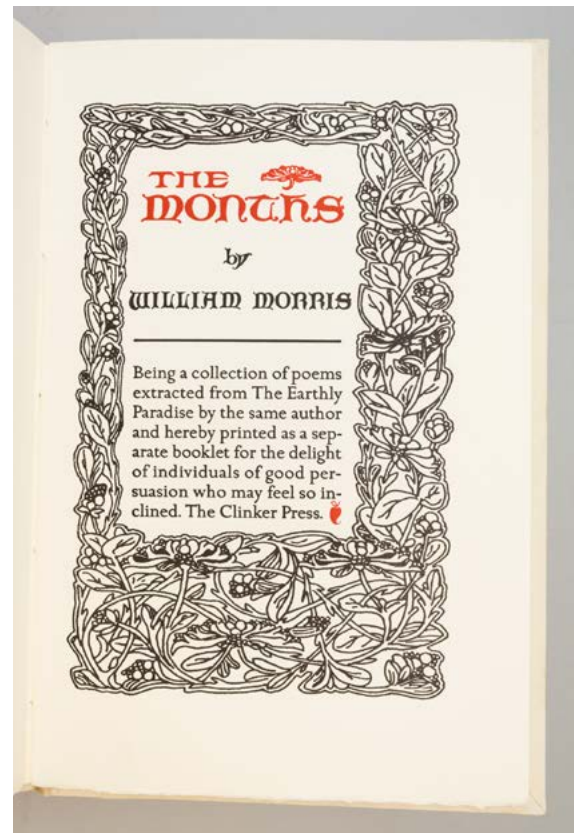


*Though not to be found atop the Mt. Olympus of American literature, James Russell Lowell (1819-91) made significant contributions over a long period of time as a journalist, editor, critic, poet, philosopher, and essayist. He was the first editor of the "Atlantic Monthly" and later co-editor of the "North American Review"; he was the second president of the Modern Languages Association; and he achieved literary prominence not only in America, but abroad, where he enjoyed a triumphal European tour from 1872-74. He was at his best when dispensing folk wit and wisdom, something that obviously informs his first significant work, "The Biglow Papers," which Day describes as "a masterpiece in the genre of folksy philosophizing in American dialect." Among other important contributions is his long poem "A Fable for Critics," which includes—in not always laudatory terms—his personal characterizations of major contemporaneous American writers and his reviews of their work. These bindings look extremely good on the shelf, and the doublures of scarlet—especially as they face crimson-colored watered silk—are a bold highlight of the flamboyant decoration. (ST11374)*



**10 (CLINKER PRESS). MORRIS, WILLIAM. THE MONTHS.** ([Pasadena, California]: Printed by André Chaves at the Clinker Press, 2003) 277 x 180 mm. (11 x 7"). [20] pp. ONE OF 30 COPIES (this copy unnumbered). Original vellum-backed white paper boards by David Weinstein. Each page with floral border inspired by Morris designs. ♦ A handful of tiny, faint spots to front board, otherwise very fine. \$195

*This is a lovely tribute to Morris and the private press movement from a hand press for the new millennium.* Clinker Press was founded in 1996 by André Chaves, with the support of bookseller Peter Hays, paper purveyor Helen Driscoll, and professor of design Carl Heinz. The hand press was set up in Chaves' garage, with walls of clinker brick. The printer states on his website, "The name was derived not only from the clinker brick of the garage but also because clinker also implies something not very important and keeps things in perspective. I often remind visitors that printing is a trade and a craft; it is true that one may print artistically but the process is still ink and pressure." The press specializes in works on the art of printing and the Arts & Crafts Movement. These 12 short poems were part of Morris' "Earthly Paradise," but stand alone on their own merit. Chaves notes that the melancholy tone in the verses betrays Morris' personal anguish over his wife Jane's affair with their friend Dante Gabriel Rossetti. (ST13862)

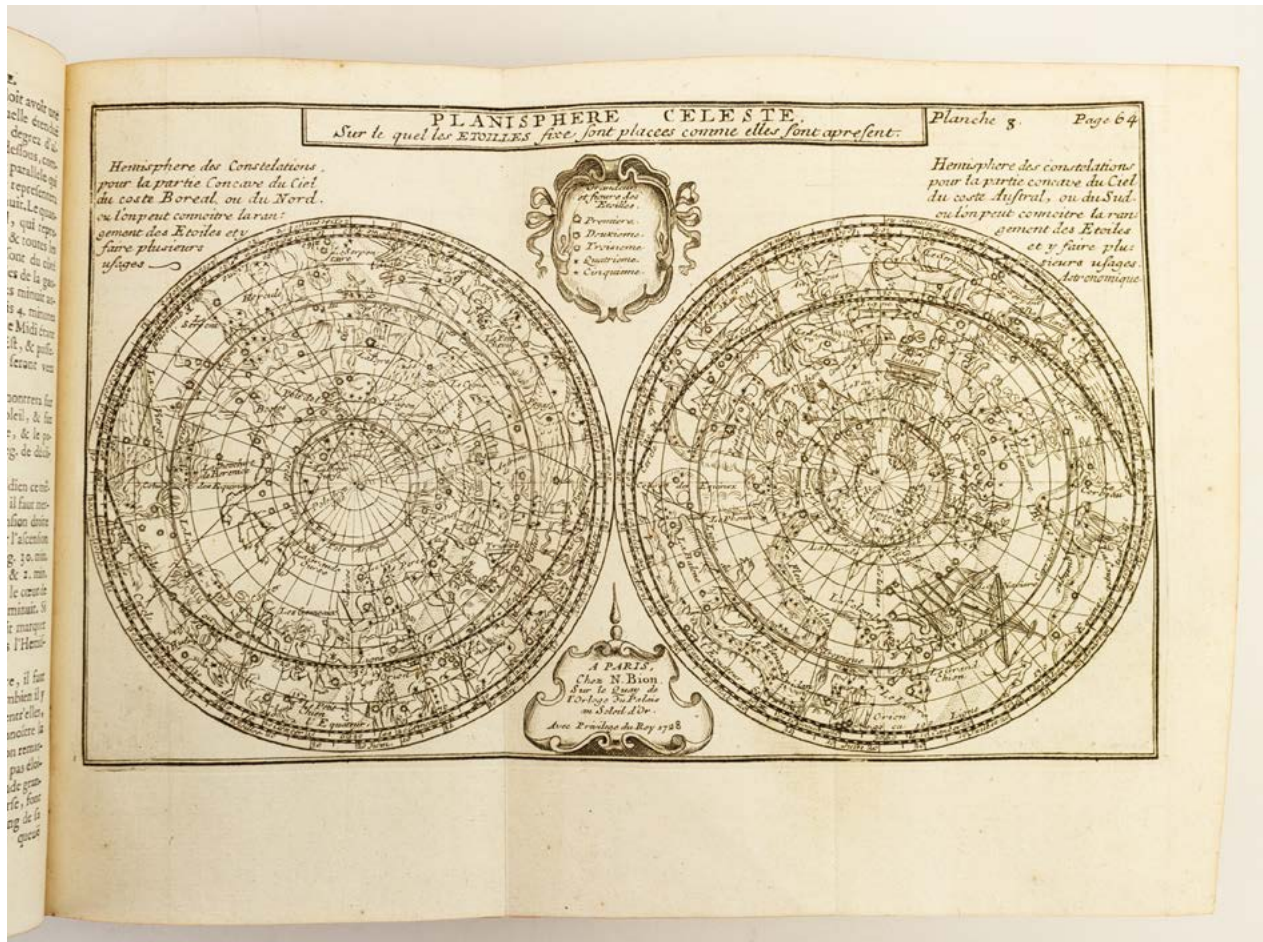


**11 (DANTE). (KANTHOS PRESS). LEBRUN, RICO, Illustrator. DRAWINGS FOR DANTE'S INFERNO.** ([Los Angeles]: Kanthos Press, 1963) 430 x 320 mm. (17 1/4 x 12 3/4"). [46] leaves. Edited and translated by John Ciardi. Book designed by Leonard Baskin. One of 2,000 copies. Publisher's black buckram, gilt lettering on upper cover and flat spine. In the original gray cardboard slipcase. With 36 lithographs in black & white by Rico Lebrun, and FOUR ORIGINAL, SIGNED LITHOGRAPHS laid in at front. List of plates also laid in at front. ♦ In mint condition. \$200

*In this series of lithographs, Italian-American artist Rico Lebrun captures the essence of souls in torment: distorted, faceless human bodies writhing in misery, trapped in their own sins, eternally distanced from God, forever without hope.* Born in Naples, Lebrun (1900-64) immigrated to the United States at age 24, and built a successful but unsatisfying career as a commercial artist. In 1938 he gave up business and moved to Southern California to create and teach art. His artistic influences include the Italian Renaissance masters, particularly Michelangelo, and the darker, tragic vision of Spanish artists, particularly Goya and Picasso. Strains of both can be seen here, in the sculptural quality of the bodies and the overall sense of foreboding. This series was among the last works Lebrun completed before his death from cancer, perhaps intensifying the awareness of mortality in the work. The Kanthos Press was founded by printmaker Joe Funk (1917-81) in 1962, at a time

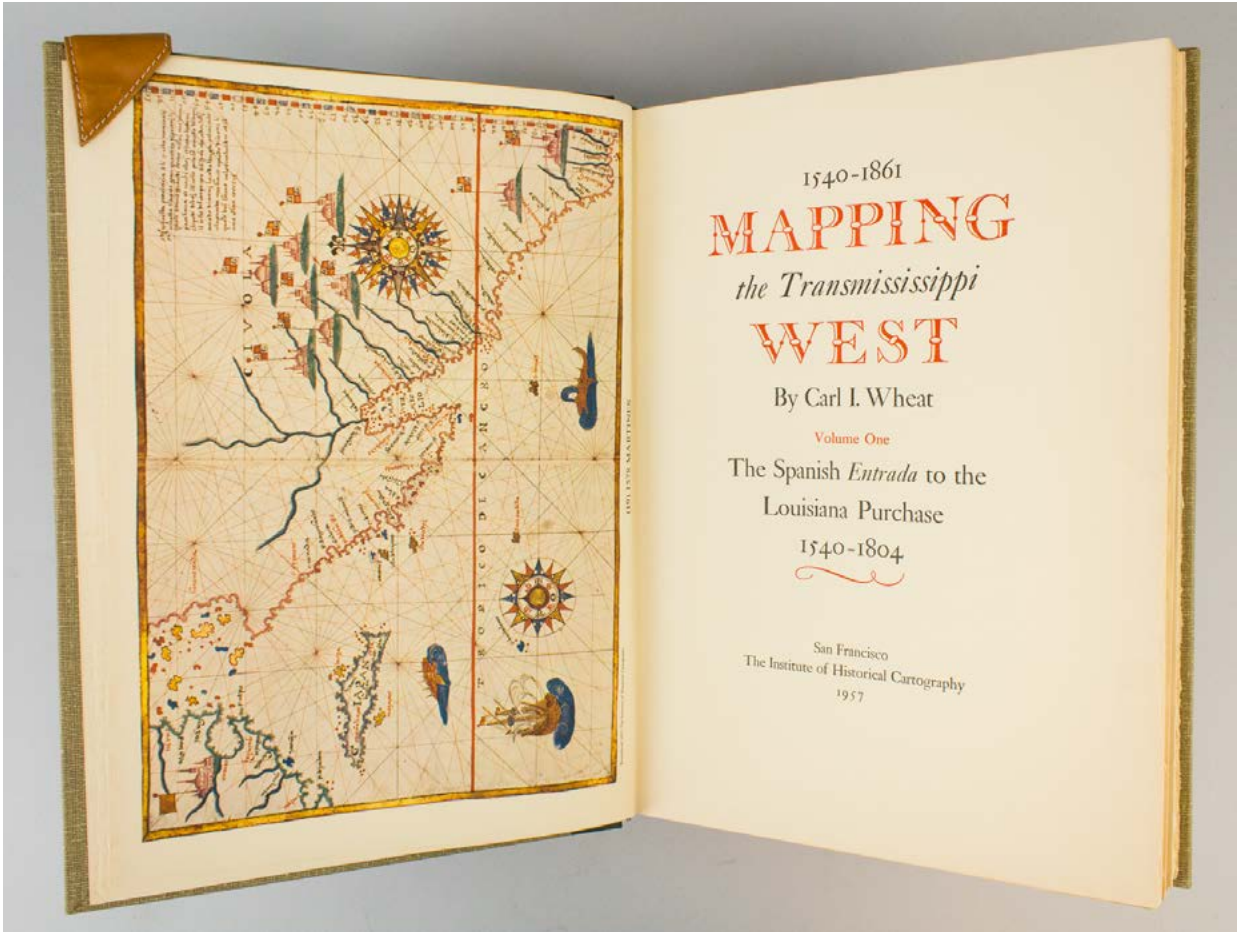
when there were few lithographers operating in the U.S. He is credited with helping to preserve and promote that medium, which was in danger of dying out in mid-20th century America. (ST15816-24)

**12 (GLOBES). BION, NICOLAS.** *L'USAGE DES GLOBES CELESTE ET TERRESTRE, ET DES SPHERES SUIVANT LES DIFFÉRENTS SYSTEMES DU MONDE.* (Paris: Chez Michel Brunet, Etienne Ganeau, Claude Robustel, 1728) 215 x 143 mm. (8 1/2 x 5 5/8"). 4 p.l., 372 pp. (with pp. 341-44 bound as large folding table), [5] leaves. Fifth Edition. Contemporary speckled calf, covers with gilt-rolled edges, raised bands, compartments with central gilt flower motif framed with gilt rolls and tools, all edges red. With 48 engraved plates (22 folding) depicting maps and globes, and one large folding chart. Verso of front free endpaper with ink stamp of M. Alen Goudart. DSB II, 132-33. For the first edition, see: Stevenson, "Terrestrial and Celestial Globes" II, 173; Graesse I, p. 429. ♦Upper joint a little worn but entirely secure, spine with a few small holes due to insect activity, edges and corners worn to boards in a few places, some minor abrasions to covers, but the binding perfectly serviceable and not unpleasing; a couple of tiny rust spots internally, but THE CONTENTS CLOSE TO PRISTINE, especially fresh and clean throughout. \$950



*In immaculate condition internally, this is a desirable copy of Bion's most important work, a theoretical and practical treatise on the construction and use of globes.* Nicolas Bion (1652-1733) was appointed Engineer of the King for Mathematical Instruments by Louis XIV, and according to DSB he "seems to have made globes, sundials, mathematical instruments, and mechanical machines with equal accuracy" and "was extremely clever and had excellent manufacturing facilities at his disposal." Bion also distinguished himself from his contemporaries in the field by actually publishing books on the subjects of his expertise. The present work, according to Stevenson, makes him "entitled to rank with the leaders of the century in this particular field of scientific endeavor." The book was originally published in 1699, when it appeared with 26 plates; our edition contains 22 more plates, including attractively rendered illustrations of instruments, celestial atlases, heavenly spheres and their orbits, and maps of Europe, Asia, Africa, and the globe. The handsome engravings are all the more appealing in the spotless condition seen here. (ST15729)

**13 (GRABHORN PRESS). WHEAT, CARL.** *MAPPING THE TRANSMISSISSIPPI WEST.* (Published in San Francisco by the Institute of Historical Cartography; volume I printed by the Grabhorn Press, volumes II-V printed by Taylor & Taylor and James Printing using the designs of Edwin and Robert



Grabhorn, 1957-63) 368 x 264 mm. (14 1/2 x 10 3/8"). **Five volumes bound in six.** ONE OF 1,000 COPIES. Publisher's gray linen boards backed with textured buckram, flat spine. In apparently original plain brown dust jackets with ink titling on spines. WITH 374 MAPS, as called for, five in color, 27 folding. Front free endpaper of first volume INSCRIBED TO IRVING W. ROBBINS, JR. AND SIGNED BY THE AUTHOR; front pastedown with Robbins' bookplate; prospectus and envelope containing obituaries of Wheat laid in at front of volume I. ♦Dust jackets a bit creased and frayed, but mostly quite smooth, one minor corner crease to a map, otherwise the volumes themselves IN EXTREMELY FINE CONDITION, clean, fresh, and bright inside and out. **\$850**

*This is a monumental work tracing the cartography of the American West from Coronado's "entrada" in 1540 through the U.S. Geological Survey in 1860. San Francisco lawyer Carl Wheat (1893-1966) pursued the history of the American West as an avocation, and in the process became a respected expert in Californiana. In preparing this work, he spent years seeking out every map—manuscript or printed—documenting the exploration of the American West, and the most significant and interesting specimens have been reproduced here, with discussions of their origins, accuracy, and contribution to knowledge. Volume I covers "The Spanish Entrada to the Louisiana Purchase, 1540-1804"; volume II "From Lewis and Clark to Fremont, 1804-1845"; volume III "From the Mexican War to the Boundary Surveys, 1846-1854"; volume IV "From the Pacific Railroad Surveys to the Onset of the Civil War, 1855-1860"; and volume V "From the Civil War to the Geological Survey." Our set has the bonus of an inscription from one bibliophile to another. Noted California collector Irving W. Robbins, Jr. (1919-95) had two main focuses: fine press books and Western Americana, obviously combined in this item. Robbins served as honorary curator of rare books and manuscripts at Stanford, and donated his Ashendene collection to the university library. He received the prestigious Warren R. Howell Award for distinguished service and exceptional contributions to the development of libraries and special collections at Stanford in 1986. (ST15753m)*

**14 GRAY, THOMAS. BENTLEY, RICHARD, Illustrator.** DESIGNS BY MR. R. BENTLEY, FOR SIX POEMS. (London: R. Dodsley, 1753) 390 x 275 mm. (15 1/4 x 10 7/8"). 2 p.l., 35, [1] leaves printed on recto only, [4] pp. Second Edition (half title reading "Designs, &c."; with an exclamation mark [!] in the row of printer's flowers dividing text on pp. 3 and 4 of the "Explanation of the Prints"; inverted "p" used in place of lower case "d" in last seven occurrences on p. 26). EXTREMELY ATTRACTIVE DARK GREEN STRAIGHT-GRAIN MOROCCO, GILT, BY CLARK & BEDFORD (stamp-signed on verso of front free endpaper), gilt, covers with gilt-rule frame, floral cornerpieces, raised bands, spine panels gilt with large fleuron centerpiece on stippled ground, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. With 25 LIVELY ENGRAVINGS, consisting of title page vignette, six historiated initials, six headpieces, six tailpieces, and SIX FULL-PAGE PLATES, all by Richard Bentley. Hazen 42; Hammelmann, p. 14; Ray, English, p. 4; Rothschild 1061; ESTC T75219. ♦Corners a bit worn, light wear to joints, a couple of shallow scratches on covers, persistent but always very minor marginal foxing, but still a very appealing copy, clean and fresh internally, with sharp impressions of the engravings, and in a stately binding with nothing approaching a serious condition problem. **\$1,900**

*Declared by Hammelmann to be "a turning-point in British decorative art," the splendid illustrations here accompany the first anthology of poems by Thomas Gray, considered to be the foremost English poet of the mid-18th century. Although he was primarily a scholar, and although he never became a professional or even a dedicated poet, Gray (1716-71) was offered the laureateship in 1757, but refused the honor. Known to be highly self-critical, Gray published a total of only 13 poems in his lifetime, six of which appear here: "Ode on the Spring," "Ode on the Death of a Favourite Cat," "Ode on the Distant Prospect of Eton," "The Long Story" (making its first appearance in print), "Hymn to Adversity," and, perhaps his best known piece, "Elegy Written in a Country Church-yard." According to Hazen, there were three distinct editions of this work dated 1753, of which ours is the second. Gray's poetry, while clearly an integral part of this work, is arguably eclipsed in this edition by the magnificent illustrations provided by Richard Bentley (ca. 1708-82). Precociously talented (he entered Trinity College at the age of 10 and became a fellow by 15) but hapless with money, Bentley found at least a modicum of stability when he became friends with Horace Walpole. He produced illustrations for several works published at Strawberry Hill—and even provided architectural drawings for the renovation of Walpole's great estate—but the present work remains his finest. DNB calls his illustrations here "ingenious," saying that his "unique pictorial enrichment of the poems enlarges yet refines traditional articulations of 'ut pictura poesis' ["as the picture so is poetry"] and anticipates the book illustrations of William Blake." Gray himself "felt embarrassed over his small output of poetry and asserted that his verses were "only subordinate, & explanatory to the Drawings." In what Hammelmann calls a "skilful combination of classical river gods, rococo lightness, and Strawberry Hill Gothic," Bentley achieves a sublime fusion of the mythic and the familiar, wrangling a medley of motifs and allusions into a*



HYMN to ADVERSITY.

**D**AUGHTER of Jove, relentless Power,  
 Thou Tamer of the human breed,  
 Whose iron scourge and tort'ring hour  
 The Bad affright, afflict the Best!

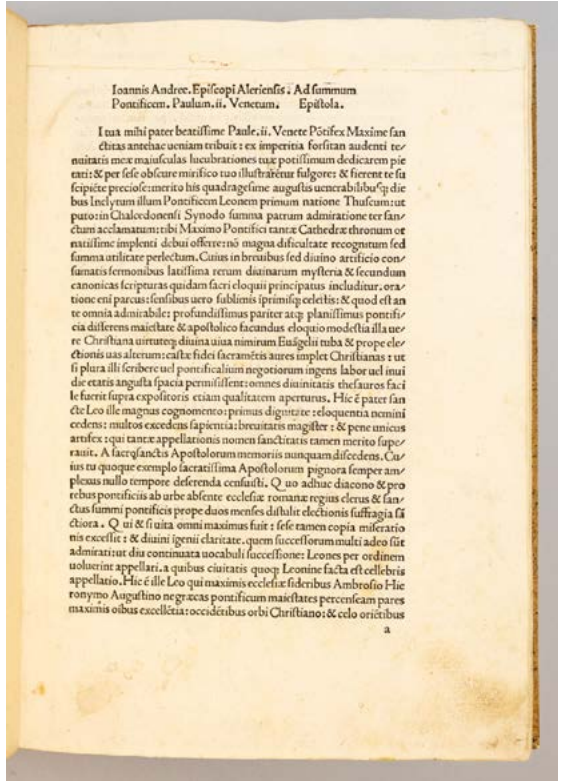
Bound in thy adamantine chain  
 The Proud are taught to taste of pain,  
 And purple Tyrants vainly groan  
 With pangs unfelt before, unpitied and alone.

When

cohesive aesthetic. Playful, detailed, and brilliantly executed, these scenes are a visual delight, and it is easy to see why viewers both then and now regard them as at least equal to—if not surpassing—the estimable poems that they accompany. (ST15925a)

**15 (INCUNABULA). LEO I, POPE. [ST. LEO THE GREAT].**  
 SERMONES. (Venetiis [Venice]: Lucas Dominici filius, 7  
 August 1482) 300 x 210 mm. (11 3/4 x 8 1/4"). [126] leaves (of 128;  
 missing first and last blanks). Single column, 38 lines of text in  
 roman type. Edited by Joannes Andreae, Bishop of Aleria. Modern  
 quarter sheepskin over speckled paper boards, raised bands. Neat ink  
 marginalia in a contemporary hand. BMC V, 281; Goff L-134; ISTC  
 il00134000. ♦Extremities a little rubbed, repair to head margin of  
 first leaf (no loss to text), occasional thumbing, small stains, or other  
 trivial imperfections, otherwise A FINE COPY, clean, fresh, and rather  
 bright with ample margins, in a sound, sympathetic binding. \$5,000

*This is an excellent incunabular edition of the writings of Pope Leo the Great, saint and Doctor of the Church, in which he expounds upon the Church's position on the dual nature of Christ and the papal succession from the Apostle Peter, among other subjects. Ever vigilant in his efforts to prevent schism and promote unity, Leo I (390?-461) was the greatest administrator of the ancient church, and second only to Gregory the Great in the impact of his papacy. During his term as pope (440-61), he acted decisively to suppress heresy, to come to terms on doctrine with the Eastern wing of Christianity, and to consolidate the institution of the*



papacy. Today, Leo I is best remembered for going unarmed to meet Attila the Hun in 452 and persuading him to turn back from his invasion of Italy. As a writer, Leo has been recognized as one of the last great stylists of antiquity. This volume contains all of the 96 surviving sermons, plus letters to Bishops Maximus of Antioch and Anatoly of Constantinople, Emperor Leo I of the Eastern Roman Empire, and the famous letter to Flavian, Bishop of Constantinople—a work known as “Leo’s Tome”—explaining the fully human and fully divine nature of Christ. ISTC finds 21 works printed by Lucas Dominici between 1480 and 1485, the bulk of these issued in 1481 and 1482. Our volume bears evidence of careful study by a contemporary scholar, who has marked key passages—including those on the Manichean and Arian heresies—with neat shoulder notes and elegantly drawn manicles, giving us a glimpse of Leo’s impact in his own time. (ST14791)



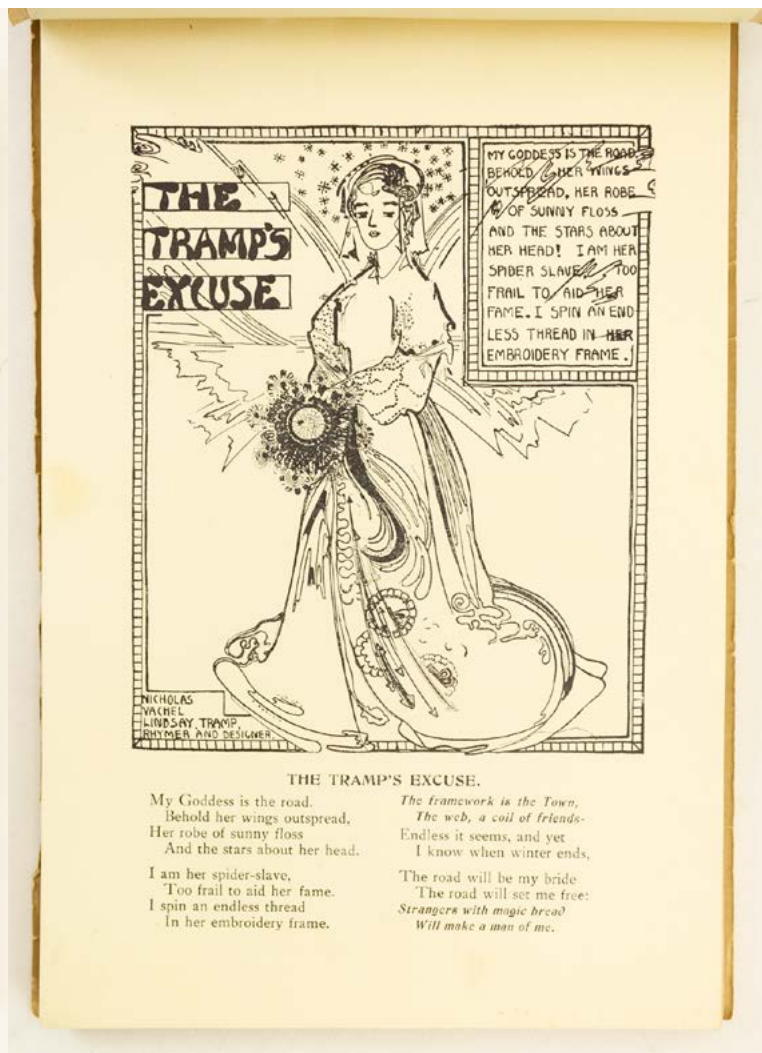
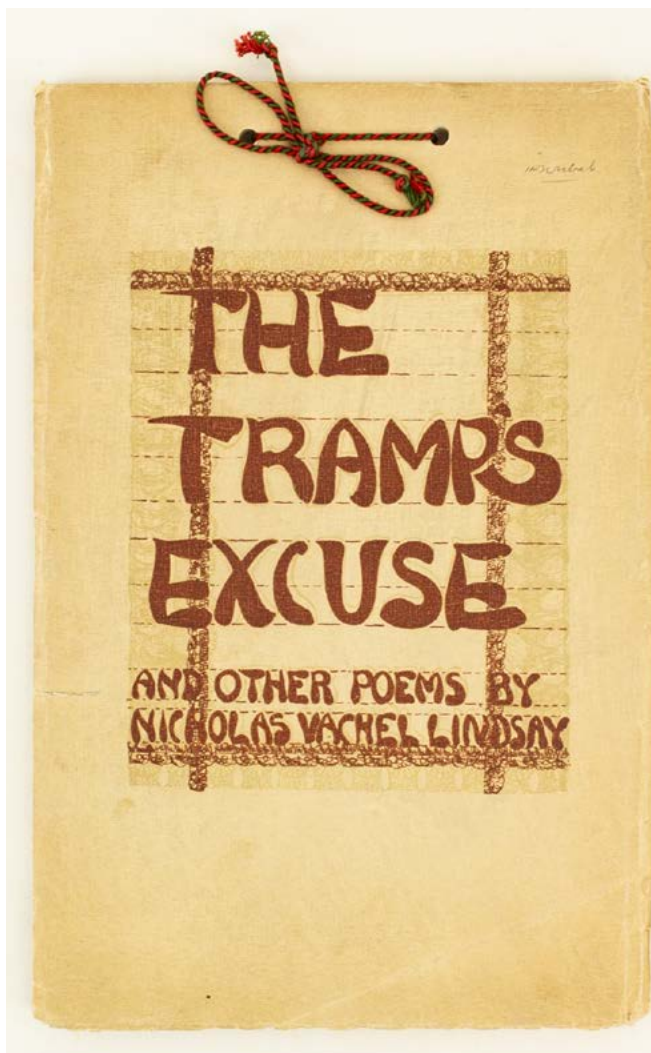
**16 (INCUNABULAR LEAF). FROM A BIBLE IN GERMAN. TEXT FROM REVELATION.** (Augsburg: Johann Schönsperger, 25 May 1487) 285 x 200 mm. (11 1/2 x 7 7/8"). Double column, 29 lines plus headline in gothic type. Matted. EACH SIDE WITH a four-line woodcut initial and A LARGE APOCALYPTIC WOODCUT, COLORED BY A CONTEMPORARY HAND. Goff B-634; ISTC ib00634000; not in BMC. ♦A little thumbing and a couple of trivial stains to margins, but a fresh, pleasing specimen, the woodcuts attractively colored. **\$850**

(ST15096d)

### *Vachel Lindsay's Very Rare Messianic First Book, Inscribed to Vincent Starrett*

**17 LINDSAY, NICHOLAS VACHEL. THE TRAMP'S EXCUSE.** ([Springfield, Illinois: Vachel Lindsay, 1909]) 240 x 158. (9 3/8 x 6 3/4"). [84] leaves, printed on rectos only. FIRST EDITION. ONE OF 300 COPIES, according to Lindsay's "War Bulletin No. 5" (Nov. 1909). Original printed tan wrappers, assembled like a stenographer's notebook and tied with red and green cord through two holes at the top. With 12 illustrations by Lindsay, many full-page. Verso of upper wrapper with ex-libris of Josephine B. Crane; title page INSCRIBED TO VINCENT STARRETT AND SIGNED BY THE AUTHOR, dated 1 November 1909 at Springfield, Illinois. Byrd, "Check List of the Melcher Lindsay Collection" no. 9, in *The Indiana University Bookman*, No. 5, December 1960, pp. 71-72. ♦Wrappers slightly worn around edges, with a few nicks, a couple light stains, and a short closed tear, a faint crease to one corner, but AN OUTSTANDING COPY OF THIS FRAGILE ITEM, with the contents in pristine condition. **\$7,500**

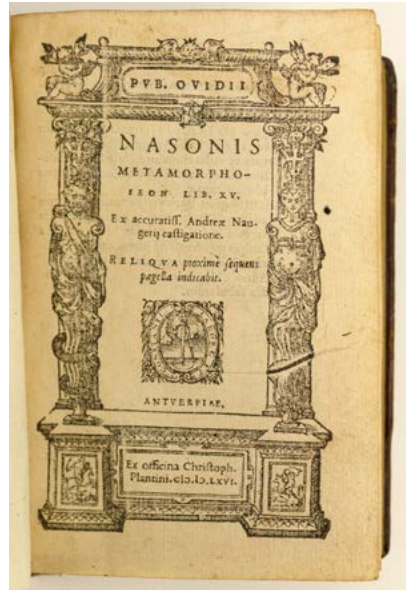
*Preceded only by some leaflets and broadsides and printed at the poet's own expense, this is the rare first book published by modern troubadour Vachel Lindsay (1879-1931), who tramped around America in the early decades of the 20th century performing his poems for audiences and trading his poetic broadsides for food and lodging. Raised in a religious household in Springfield, Illinois, Lindsay originally set out to be an artist, studying at the Chicago Art Institute and the New York School of Art, before turning to poetry. He continued to draw, illustrating his poems in a style influenced by William Blake and the Pre-Raphaelites. In 1904, Lindsay began to have religious visions and to write mystical poems based on these revelations. He also drew a map of his moral universe, found on p. 70 in this work, along with an explanation of its symbols—such as the Spider representing Mammon and the Butterfly representing Beauty—used in many of his verses. According to Byrd, Lindsay did not sell this book as he did his pamphlets and broadsides but said, "I will give [it] with both hands to anyone who will write to me and confess that he reads poetry, who will try to read it through twice, who will send me a brief letter when he is done. . . . I want to plant 'The Tramp's Excuse' where it will take root and grow." While it did not*



bring in money, the book did boost Lindsay's reputation by attracting what was perhaps the first critical notice of his career. A review in the Chicago "Evening Post" of 29 October 1909 proclaimed that "Nicholas Vachel Lindsay is something of an artist; after a fashion, a socialist; more certainly, a religious mystic; and for present purposes it must be added that he is indubitably a poet!" Lindsay's first trade publication appeared in 1914, and he enjoyed more than a decade of success in his field before his health—mental and physical—began to deteriorate and he was beset with financial difficulties. Tragically, he took his own life by drinking lye. An entry in a 1978 Randall and Windle catalogue (describing a different item) says that our work represents "the birth of an entirely new literary form in America—the itinerant troubadour well known in Europe in medieval times but whose like has not been seen here before or since. An early 'hippie,' his messianic chanting predates Ginsberg by half a century and he briefly enjoyed international acclaim before dying in virtual oblivion in his native town." The present copy is signed by Lindsay as the "Rhymer & Designer," and is warmly inscribed to the journalist and writer of supernatural fiction and mysteries, Charles Vincent Emerson Starrett (1886-1974), whom Lindsay describes here as "fond adventurer / boldest man in Chicago." Because of its strictly limited printing, ephemeral nature, and insubstantial binding, this work is very rare in the marketplace: since 1958, just two copies have been sold (a copy in very poor condition in 1991 and the Dannay copy in 1983, knocked down for an all-in price of \$1,870). (ST15976b)

**18** (PLANTIN IMPRINT). OVIDIUS NASO, PUBLIUS [OVID]. METAMORPHOSEON LIB. XV. (Antwerp: Ex officina Christoph. Plantini, 1566) 125 x 85 mm. (5 x 3 1/4"). 449, [1] pp., [6] leaves. Edited by Victor Giselinus. Contemporary calf, covers with gilt fillet border and oval gilt medallion centerpiece with arabesque design, rebacked preserving most of original backstrip, raised bands, spine panels with gilt quatrefoil at center, all edges gilt. Title page with woodcut architectural frame and printer's device. Front pastedown with ink (18th century?) initials and with book label of attorney P. Faulcon; front free endpaper with ink inscription related to the purchase of the volume,





dated 1579. Voet IV, 1845. ♦A bit of spotting and crackling to leather, but the binding firm and lustrous; first four quires with faint dampstain to top inch of leaves, a couple of trivial marginal rust spots, but a fine copy internally, quite clean and fresh. \$1,250

*Containing the great Roman poet's major work, this is the first in a pocket-sized series of Ovid's works, issued in 1566-67 by one of the leading printers of the period. The text here was revised by Victor Giselinus from the 1533-34 Aldine edition, edited by Andreas Naugerius and Paulus Manutius. In the dedication, Giselinus imparts interesting information about his editing process and enumerates the manuscripts he consulted. Christopher Plantin (1520-89) set up shop in Antwerp as a bookbinder in 1549, but he turned to printing in 1555 and soon rose*

*to the top of his trade, both as a printer and type designer. He produced, among a great many things, the celebrated Antwerp Polyglot Bible of 1569-72 and a steady stream of emblem books. In 1575, he employed nearly 150 workers, who helped to keep more than 20 presses going, and for a time, he established premises in Paris and Leyden. This edition is rarely seen for sale. (ST16215m)*