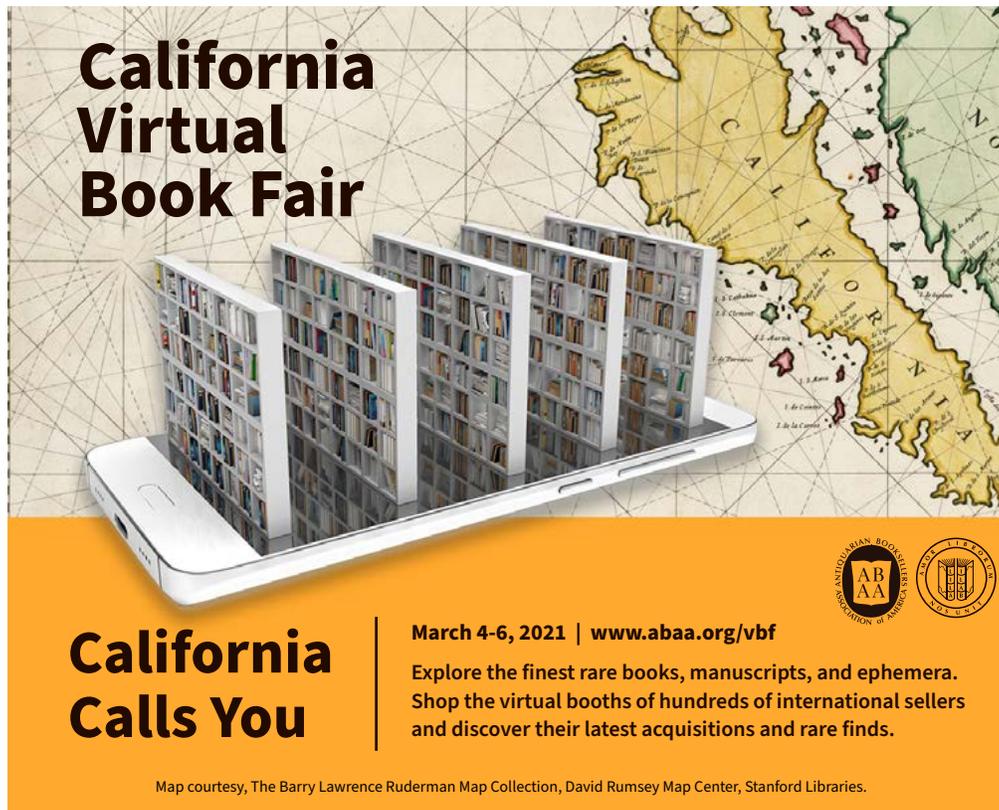


PHILLIP J. PIRAGES

Fine Books and Manuscripts

A Selection of Items for:

A promotional poster for the California Virtual Book Fair. The top half features a historical map of California with a grid of latitude and longitude lines. Overlaid on the map is a white smartphone. From the screen of the phone, several white bookshelves filled with books appear to be rising. The text 'California Virtual Book Fair' is written in a bold, black, sans-serif font in the upper left corner of the map area. The bottom half of the poster has a solid orange background. On the left, the text 'California Calls You' is written in a bold, black, sans-serif font. To the right of this text, the date 'March 4-6, 2021' and the website 'www.abaa.org/vbf' are listed. Below this, a short paragraph describes the event: 'Explore the finest rare books, manuscripts, and ephemera. Shop the virtual booths of hundreds of international sellers and discover their latest acquisitions and rare finds.' In the bottom right corner of the orange section, there are two circular logos: the ABAA (Antiquarian Booksellers Association of America) logo and the Stanford University logo. At the very bottom of the orange section, in small white text, is the credit: 'Map courtesy, The Barry Lawrence Ruderman Map Collection, David Rumsey Map Center, Stanford Libraries.'

Click on the postcard above to go to the California Virtual Book Fair.

Click on any of the images or the large red item number to go to that item on our website, where you will find more images and a link to purchase.

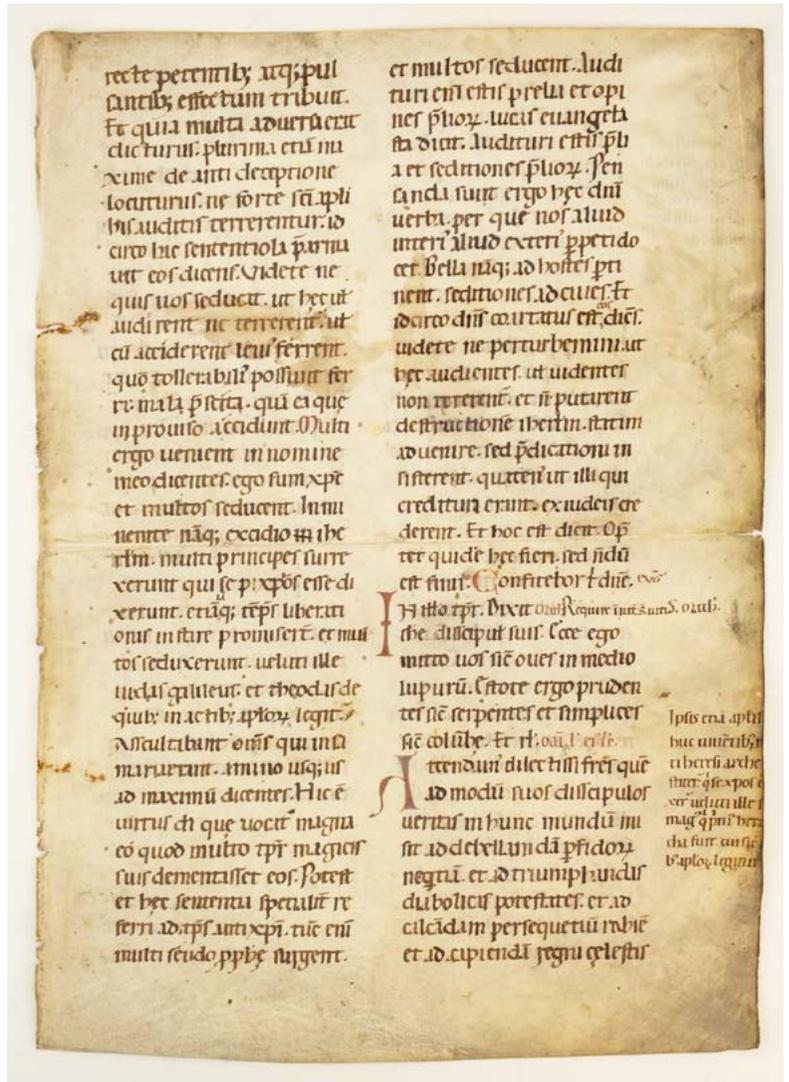
Enjoy!

With a 12th Century Passage from Matthew about Being Sheep among Wolves

1 A VELLUM MANUSCRIPT LEAF FROM A VERY LARGE LECTIONARY IN LATIN. TEXT WITH EXCERPTS FROM MATTHEW 10 AND 24. (Germany: mid-12th century) 425 x 298 mm. (16 3/4 x 11 3/4"). Double column,

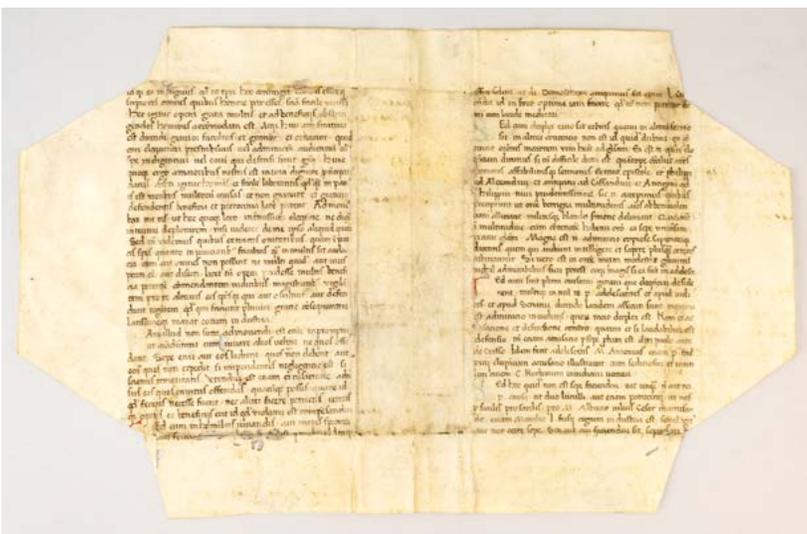
35 lines in a proto-gothic hand. Rubrics in red, three one-line initials and two slightly larger than two-line initials, all in red. With marginal additions in a contemporary hand. ♦ A few letters on each line of marginal notations trimmed away, vellum with a little general soiling, a few light stains in text (no loss of legibility), a sprinkling of tiny wormholes, single horizontal crease down the center of the leaf, a few other trivial spots and stains, but on the whole a very well-preserved specimen, with dark, legible text. \$3,600

Recovered from a binding but with surprisingly little in the way of damage or trimming, this remarkable survival would have once been part of a large-format lectionary—a collection of variable readings to be employed in a liturgical context. Specifically, such a manuscript would comprise a series of "lectiones," or short lessons taken variously from the Bible, patristic writers, or lives of the saints, and arranged according to the ecclesiastical calendar. Identifying the exact text here has proven elusive, but the content and style suggests that it might be a sermon, or perhaps an obscure or abridged passage from one of the Church Fathers. The first large initial here begins Matthew 10:16 ("Behold I send you as sheep in the midst of wolves. Be ye therefore wise as serpents and simple as doves."), with additional lines from chapters 10 and 24 of Matthew incorporated into other parts of the text. There is added interest here in the form of marginal emendations in a contemporary hand, providing multiple lines of text that were left out by the original scribe. (ST15769b)



Written in an Extremely Attractive Humanistic Hand

2 A VELLUM MANUSCRIPT BIFOLIUM FROM CICERO'S "DE OFFICIIS." (Italy: ca. 1450) 355 x 220 mm. (12 3/8 x 8 3/4"). Single column, 31 lines in a humanist hand. Seven two-line initials painted red or blue. ♦ Recovered from a binding and thus with some expected soiling and fold lines, one side quite abraded but with about half the text still readable (the other side entirely legible), painted initials somewhat faded, a handful of wormholes affecting a few words of text, but despite the wear and tear, still a very pleasing leaf in a fine hand. \$4,800



In a very good state of preservation for a recovered specimen, the present leaf comes from a copy of Cicero's "De Officiis," a treatise on one's duties which Cicero wrote shortly before his death to instruct his son, who was dawdling over his studies in Athens. Our leaf contains text from the second book (including parts of sections 47-50 and 65-69), which primarily deals with honorable actions, personal advantages, better living, and usefulness. The humanist hand exhibited here is based on the earlier Caroline minuscule that dominated Western Europe between approximately 800 and 1150. Both styles are highly legible and quite elegant in their simplicity, being characterized by neat lettering and generous spacing between letter forms. Medieval manuscript material containing non-liturgical texts is increasingly hard to come by, and this example is quite desirable as a bifolium, a model of fine humanist script, and an illustration of binding use and re-use. (ST14925)

***With Very Lively Inhabitants, and among
The Most Attractive Small Hours Leaves We've Owned***



3 ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. WITH FINELY EXECUTED PANEL BORDERS FEATURING DELIGHTFUL ZOOMORPHIC INHABITATION. (Northern France [probably Paris]: ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines of text in a very fine gothic book hand. Rubrics in red, leaves with variable numbers of line fillers and one- and two-line capitals in blue with white tracery, the initials on a burnished gold ground and infilled with ivy leaves in blue, orange, and white, ALL OF THE LEAVES WITH A PANEL BORDER ON EACH SIDE, ONE OR BOTH OF THE PANEL BORDERS INHABITED BY AN ANIMAL OR FANCIFUL CREATURE, the remarkably charming residents placed amidst a tangle of acanthus leaves, flowers, buds, thistles, fruit, and other vegetation painted in brushed gold, blue, green, pink, and other colors. ♦A very few minor signs of use, but generally IN EXTRAORDINARILY FINE CONDITION, the gold sparkling, the paint uneroded, and the vellum almost entirely clean and fresh. **\$450 each**

These leaves come from a large fragment of a beautifully executed little Book of Hours done by very sophisticated artists whose illumination in general—and zoomorphic inhabitation in particular—are extremely (and sometimes immensely) charming. The borders here are the source of considerable delight, containing carnations, thistles, roses, daisies, violets, strawberries, grapes, a variety of berries, and featuring either a small animal (such as a dog), a large insect, or a fanciful bird—the latter including a phoenix-like creature, and a fowl with an enormous tail feather. These are certainly among the most attractive and delightful small Book of Hours leaves we have ever offered for sale. Please check our website for additional offerings from this manuscript at various price points. (ST12021aE)



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

4 A COMPLETE VELLUM MANUSCRIPT PROCESSIONAL IN LATIN. (Bavaria or Germany: ca. 1470) 185 x 125 mm. (7 3/8 x 4 7/8"). [56] leaves, single column, with six four-line staves of musical notation and a line of text underneath, or a mixture of staves and several lines of text, all written in an angular gothic book hand. CONTEMPORARY ALUM-TAWED PIGSKIN OVER BEVELLED WOODEN BOARDS BY JOHANNES HAGMAYER, covers with several sets of three-line blind rules and tools consisting of rosettes, roosters, eagles, and owls, central panel on upper cover containing a palmette tool enclosed by a mandorla with a flower tool in each corner, panel on lower cover with an "X" shape surrounded by four owl tools, raised bands, fore edge with single brass clasp and catch plate. Rubrics and staves in red, numerous one-line black and/or red initials at the beginning of verses, first page with a slightly larger than two-line "P" in red and filled with filigree designs. Front pastedown with contemporary manuscript notes in Latin by Franciscan Brother Johannes Dillingen dated 1478 (see below), followed by an additional



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

Still in its original Medieval binding, with endpapers bearing contemporary inscriptions telling us about its early life, this is a fortunate survival and a superb example of a completely unsophisticated manuscript, little changed from the days it was first put to use.

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

second, less educated audience that would need the vernacular to understand how to use the book.) It is also unusual that, in addition to his notes at the front of the volume, Brother Johannes has signed "dillinger" in the margins of several pages where he edited or added content. We know that at some point early on, perhaps even from the time of its creation, this manuscript belonged to the Dominican sisters of Maria Medingen—a convent formally founded in 1246 and located just a few miles from



Dillingen, in a Bavarian town midway between Stuttgart and Munich. It is not entirely clear which owner came first, though perhaps Brother Johannes' editorial changes suggest that he was adapting for subsequent use in his own Franciscan community a processional originally made for Dominican nuns. The binding here is of great interest. We know it was made by Johannes Hagemayer of Ulm (active 1470-87), based on the presence of eight different tools identified in the German database of blind-stamped bindings, Einbanddatenbank [EBDB] (see above), which finds 16 incunabula and one manuscript bound by Hagemayer in German libraries. The Morgan Library holds a 15th century German devotional manuscript on paper bound by him, the catalogue record noting that it "chiefly was purchased for its binding" (Morgan Library MS M.793). In a study of Ulm-area binders of the late 15th century, Husby notes that of the five binderies in Ulm identified by gothic bindings expert Ernst Kyriss, only Hagemayer's stood out for its unique tools. Fortunately, the binding shows no signs of repair and even retains the original clasp and catch plate; it is in especially remarkable condition, given that it seems to have been used on a regular basis. The contents are in an equally impressive state, and the presence of small drops of wax located on the occasional vellum leaf is a palpable and rather charming reminder of the setting in which the manuscript would have been used. Early processionals are quite scarce on the market, especially complete and in well-preserved original bindings. (ST16378)

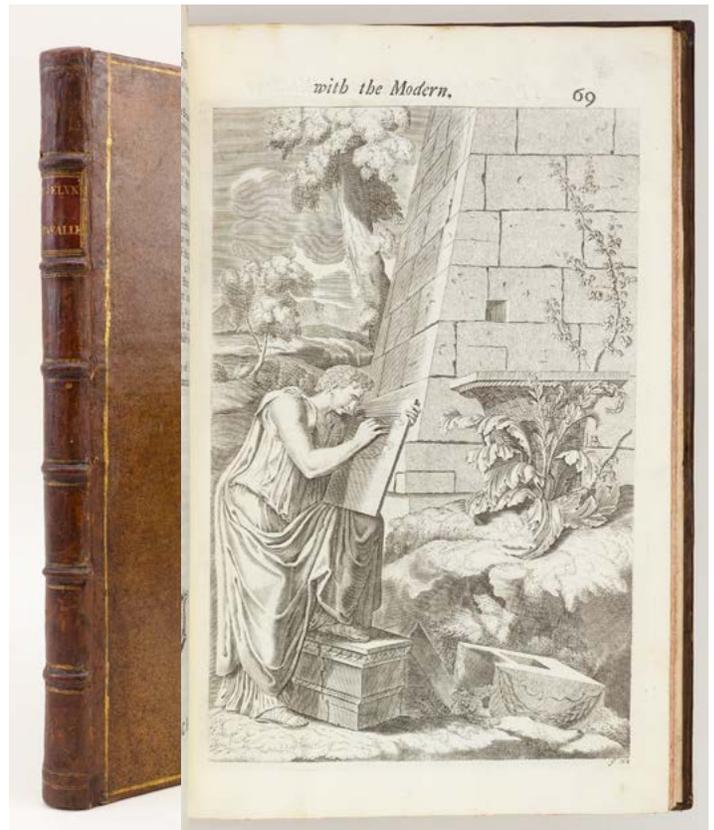
A Particularly Nice Unrestored Contemporary Copy



5 (ARCHITECTURE). FRÉART DE CHAMBRAY, ROLAND. A PARALLEL OF THE ANCIENT ARCHITECTURE WITH THE MODERN. (London: Printed by T. W. for J. Walthoe et al., 1733) 355 x 230 mm. (14 x 9"). 12 p.l., xxxvii, 115, [1] pp.; 3 p.l., 74 pp. Translated and edited by John Evelyn. Fourth Edition, with the addition of "The Elements of Architecture, Collected" by Sir Henry Wotton. Contemporary sprinkled calf, covers with gilt-ruled borders, raised bands, red morocco label (joints expertly repaired). Printer's device on title page, decorative woodcut initials, and 50 engravings in the text (40 full-page, two half-page on pp. 67 and 69 in the second part, and eight head- and tailpiece vignettes). Avery 78; Cicognara 507; Fowler 127; ESTC T117369. ♦A couple small dark stains and half a dozen minor abrasions to boards, one leaf with small hole affecting lower edge of one engraving, occasional minor marginal stains or smudges, other trivial imperfections, but still a fine copy, the text quite fresh and clean, and the binding entirely sound and extremely pleasing. **\$1,600**

First published in French in 1650, this is an important collection of writings on the orders of columns used in ancient buildings—Doric, Ionic, Corinthian, Tuscan, and Composite—and their application in modern architecture. In his preface, the author encourages builders to separate the first three "Greek" styles, which he calls "the very Flower and Perfection of the Orders," from the Roman-derived Tuscan and Composite orders that "seem as though a different species" and ought never to be mixed with the former. According to Avery, this book "launched the Quarrel of the Ancients and

the Moderns in architectural theory. [Fréart's] commentary identified sizable differences among the 'modern' orders, despite the fact that all the Renaissance authors professed to follow the inviolable proportions of antiquity. Leaving his faith in the divine nature of proportion unquestioned, he attacked modern inventions and called for a return to the untainted forms of Greek classicism." Though not an artist himself, Roland Fréart de Chambray (1606-76) was a great lover of the arts whose writings helped shape 18th century tastes and aesthetics. He is also credited with the first complete translation of Palladio's "Quattro Libri" into French, also published in 1650. John Evelyn (1620-1706) published a number of important books (either original works or translations from the French) on architecture, arboriculture, gardening, and navigation. In addition to the present work, Evelyn also translated Fréart's other major book on the perfection of painting ("Idée de la perfection de la peinture"). Added to this edition of Fréart is "Elements of Architecture Collected" by diplomat and writer Henry Wotton (1568-1639), which, according to DNB, "undoubtedly reflected his accumulated insights during two decades in Italy. Among his contemporaries, architecture was not yet a profession, but it was a frequent topic of discussion among his gentry friends." Here, "his purpose was to praise the elegant simplicity of Andrea Palladio's work and the magisterial advice of Vitruvius. Accordingly, he limited himself to explaining the four principles which they approved as norms for architecture. These were harmony, proportion, proper decor, and 'the useful casting of all rooms for office, entertainment or pleasure'." (ST16435)



Based on the Sioux Tradition of History Keeping, One of Just 30 Copies

6 (ARTIST'S BOOK - NATIVE AMERICAN-INSPIRED). GREENWOOD, ANNE. WINTER COUNT. (Portland, Oregon: Printed at Textura Letterpress for the author, 2008) 241 x 216 mm. (9 1/2 x 8 1/2"). [5] leaves of text. No. 16 OF 30 COPIES, SIGNED by the artist. Unbound as issued in original glassine wrapper. Housed in a custom rust-colored linen clamshell box by Moe Snyder, paper label on upper cover. WITH 41 COLOR PLATES reproducing the artist's embroideries. With prospectus laid in. ♦In mint condition. **\$1,600**

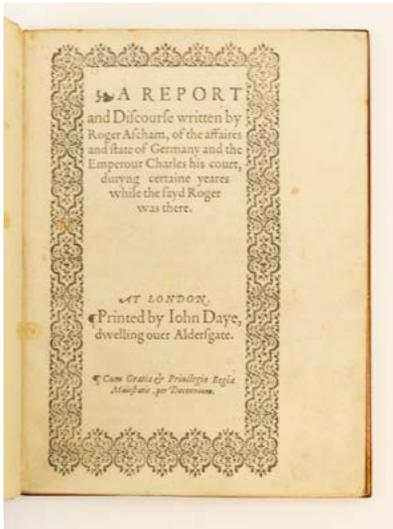


Inspired by Native American tradition, this is a beautifully printed meditation on the art of storytelling, craftsmanship, and the passage of time. The bulk of the strictly limited work is composed of 41 unique images (one for every year of the artist's life), based on original embroideries stitched with cotton floss on reclaimed linen. As Greenwood notes in her introduction, "The following images are pulled from ruminations on my life. I have titled each image with the year of origin and a short phrase to note a major event, place, state of mind, or primary activity of the year." The format is based on the Native American tradition of winter counts, in which the tribe would record their histories and events pictographically on buffalo hide. With that practice as inspiration, the present work "is an artist's interpretation of the Sioux tradition to record a personal history using hand-stitched embroidery and letterpress printing." To transfer the original embroideries into print, the artist worked with Inge Bruggeman at Textura Letterpress Printing to create photopolymer plates to create "a unique translation of each embroidery." Anne Greenwood (b. 1967) is a Portland-based interdisciplinary artist interested in textiles, book arts, and community activism. According to her website, "Anne's artwork explores an interest in folk art and speaks of her kinship with the natural world and how this influences her connection to daily life." The book is probably too recently issued to show up in commerce, but we should note that it sold for \$1,000 when it was published. (ST15523)

*First Printing of an Extensive Commentary on the Affairs of Europe
By one of the Most Learned Men in Elizabethan England*

7 ASCHAM, ROGER. (16TH CENTURY EUROPEAN AFFAIRS). A REPORT AND DISCOURSE WRITTEN BY ROGER ASCHAM, OF THE AFFAIRES AND STATE OF GERMANY AND THE EMPEROUR CHARLES HIS COURT, DURYNG CERTAINE YEARES WHILE THE SAYD ROGER WAS THERE. (London: Printed by Iohn Daye, dwelling over Aldersgate, [1570?]) 186 x 140 mm. (7 1/4 x 5 1/2"). 3 p.l., 33 leaves. FIRST EDITION. Attractive 19th century red morocco by Francis Bedford (stamp-signed on front turn-in), covers framed by gilt and blind rules, gilt acorn and oak leaf tools at corners, raised bands, spine panels with gilt acorn at center, gilt titling, turn-ins ruled in gilt, all edges gilt. Woodcut ornamental border on title page, woodcut initials and tailpiece. Printed in black letter. Pforzheimer 14; STC 830; ESTC S100282. ♦Very thin crack at top of front joint down to first band, one small dark

spot to lower board, leaves pressed and probably washed, endpapers a little foxed, but still AN ATTRACTIVE COPY, the fine decorative binding solid and pretty, and the text quite clean and WITH REMARKABLY WIDE MARGINS. \$4,800



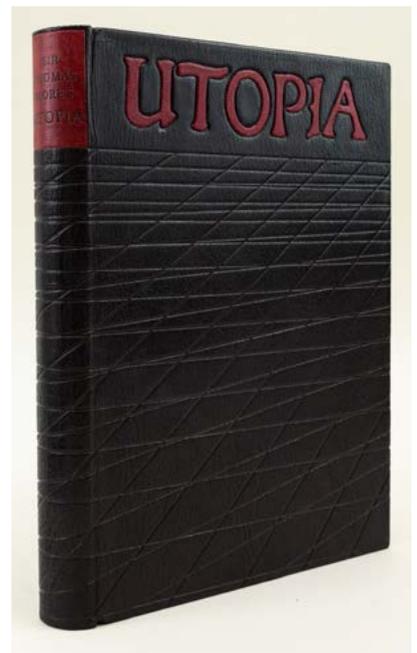
This is a firsthand account of events at the German court during the later years of Emperor Charles V's reign, recorded by one of the most learned Englishmen of the period, Roger Ascham (1515-68), serving at the time as secretary to England's ambassador, Sir Richard Morysin. He reported on his experiences in Germany in the form of a letter to courtier John Astley, shedding intriguing light on the complicated European politics of the day and English perceptions of them. The work further documents Ascham's observations on the state of affairs and the leading personalities of Germany, including Marquis Albert of Brandenburg and Duke Maurice of Saxony, and it discourses on Italian politics, the Turkish menace, and the religious controversies then being aired at the Council of Trent. Known best as the author of "The Scholemaster" (first published in 1570), Ascham was tutor to the future Queen Elizabeth in 1548-50, reading both Latin and Greek authors with her. He desired to travel, however, and was appointed by Elizabeth's brother Edward VI to be secretary to Sir Richard Morysin, ambassador to Emperor Charles V. For two years Ascham was stationed in Augsburg, although he occasionally made side trips, including one to Venice. For the final 15 years of his life, Ascham served as Latin Secretary to Mary and then Elizabeth, a post of considerable importance, since nearly

all of the diplomatic documents of the time were in Latin. Our volume is considered to be one of the best examples of the style of Ascham, whose works were among the first in English to be unencumbered with excess Latinity and Gallicisms. "His native English," said Disraeli, "is critical without pedantry and beautiful without ornament." Francis Bedford was perhaps the most successful London bookbinder of the 19th century, and the execution of his elegantly traditional decorative bindings is consistently of the highest quality. Often, as a concession to the bibliophilic fashion of the age, Bedford bindings contain texts that are washed and/or pressed; sometimes, these texts emerge from the process with an overall grayness and a considerable loss of strength in the leaves, but the ink in the present item still contrasts strongly with the paper, and, although the text cannot be described as especially crisp, neither is it limp. For another Bedford binding and more on the binder, see item #15, below. (ST15630)

One of Just 80 Paper Copies For Sale, in a Dramatic Mowery Binding

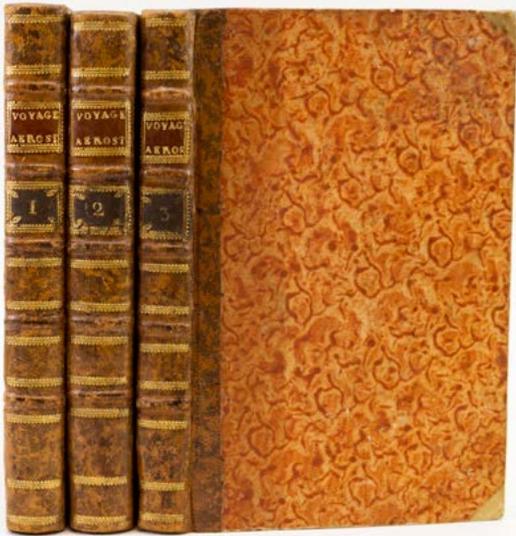
8 (ASHENDENE PRESS). MORE, THOMAS. (BINDINGS - J. FRANKLIN MOWERY). UTOPIA. (Chelsea: Ashendene Press, 1906) 282 x 195 mm. (11 1/4 x 7 3/4"). 161, [1] pp. ONE OF 100 COPIES on paper, of which 80 were for sale (and 20 on vellum, 15 for sale). DRAMATIC BLACK GOATSKIN BY J. FRANKLIN MOWERY (rear doublure gilt-stamped "JFM '94"), cover and smooth spine with wraparound design of blind-tooled crisscrossing lines, upper cover with "UTOPIA" onlaid in red morocco, spine with red morocco label, black suede doublures and endleaves, top edge silver. In matching red morocco-lipped slipcase. Initials designed by Eric Gill. Printed in red and black in Subiaco type. Front flyleaf with bookplate of Jan van der Mark. Hornby 22; Tomkinson, p. 6. For the binding: *The Art of Contemporary Bookbinding*, Bibliotheca Wittrockiana, Brussels; Koninklijke Bibliotheek, The Hague; Bibliotheque historique de la ville de Paris, 1997, p.135. ◆A PRISTINE COPY. \$15,000

In an arresting binding created by a modern master for an avant-garde connoisseur, this is a fine copy of an especially handsome Ashendene production, with elegant initials that constitute one of Eric Gill's earliest commissions. Calling it "a marvellous book," Franklin includes the "Utopia" in a group of five Ashendene productions of medium proportions (mostly small folio) "which in scope and skill have as much appeal as any Ashendene books." This is the first Ashendene with marginal notes in red, and the Subiaco type used here was the first to be produced especially for the Ashendene Press. In consultation with Sidney Cockerell and Emery Walker, our printer C. H. St John Hornby decided to create a typeface based on that employed by Sweynheym and Pannartz, who



had printed the first books in Italy at a monastery in Subiaco (which inspired the type's name). Walker and Cockerell took photographs of the British Museum's copy of their Cicero "De Oratore," and used that as a model for the design. The punches were cut by E. P. Prince and the fount cast in Edinburgh. The fee charged by Walker and Cockerell for creating one of the foremost types of the private press movement was £100—a considerable bargain, as Hornby was the first to acknowledge. Our book was bound by J. Franklin Mowery, retired Head of Conservation at the Folger Shakespeare Library and past president of the Guild of Book Workers. Mowery studied bookbinding under Professor Kurt Londenberg at the Staatliche Hochschule für bildende Künste [Academy of Art] in Hamburg, and trained as a paper conservator under Otto Wächter in Vienna, before returning to the U.S. to work at the Huntington Library. The binding was commissioned by collector and self-described "radical" museum administrator Jan van der Marck (1929-2010), who championed artists that pushed boundaries—often to the consternation of the museum boards who employed him. This binding was part of an exhibit organized by the Bibliotheca Wittockiana in 1997. Devoted to collecting and preserving fine examples of bookbinding and the book arts, Bibliotheca Wittockiana was founded with industrialist Michel Wittock's prestigious collection of decorative bindings documenting the development of styles over five centuries. The small limitation here means that this book is one of the more uncommonly seen and sought-after Ashendene works, and apart from one sale at Bloomsbury in 2009, Mowery bindings have very seldom shown up for sale. (ST16187)

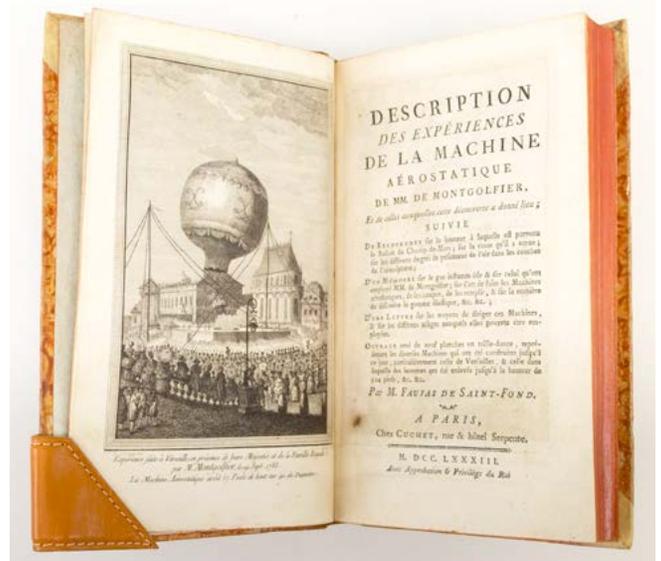
***The Beginning of the History of Manned Flight, a Very Fine Copy,
With a Uniformly Bound Very Rare Book on Creating Static Electricity***



9 (AVIATION - BALLOONS). FAUJAS DE SAINT-FOND, BARTHÉLÉMY. DESCRIPTION DES EXPÉRIENCES DE LA MACHINE AÉROSTATIQUE DE MM. DE MONTGOLFIER. [and] L'ART DE VOYAGER DANS LES AIRS, . . . [bound with] ROULAND. DESCRIPTION DES MACHINES ÉLECTRIQUES À TAFFETAS, DE LEURS EFFETS ET DES DIVERS AVANTAGES QUE PRÉSENTENT CES NOUVEAUX APPAREILS. (Paris: Cuchet, 1783-1784; 1784; Amsterdam and Paris: Gueffier, 1785) 223 x 127 mm. (8 x 5"). **Three separately published works bound as a three-volume set (the first work occupying the first two volumes).** FIRST EDITIONS. Second Issue of the first work, with the four-page "Supplément" at the end. Uniform contemporary orange paste-paper boards backed with marbled sheepskin, corners tipped with vellum, raised bands flanked by decorative gilt rolls, one red and one green morocco label. First work with a folding table and 14 ENGRAVED PLATES (nine numbered plates in first volume, five in second, two of the latter folding); second with three engraved plates; third work with

one folding plate. First work: Darmon 51; PMM 229; Norman I, 769; Maggs Bros., "The History of Flight" 65. ♦ A hint of rubbing to extremities, intermittent minor browning, small rust spots, or offsetting in the text bed (largely due to inferior paper stock), four leaves with one-inch brown stain to text (nothing obscured), a couple of short marginal tears (from rough opening), but QUITE A FINE SET—the text clean, fresh, and well-margined, the plates with excellent impressions, and the binding remarkably well preserved, with few signs of wear. \$5,500

This is the second issue, with the rare "Supplément" (in the second volume), of the earliest account of the first public experiments with hot air balloons, and it is considered to be the first authoritative technical and historical work on aerostation as well as the first serious discussion of balloon travel as a practical possibility. The experiments were conducted by the Montgolfier brothers, Joseph (1740-1810) and Etienne (1745-99), who had been intrigued by the experiments of Cavendish and



Priestly with “inflammable air.” The eminent scientist Faujas (1741-1823), who was the promoter, financier, and chronicler of the Montgolfiers, quickly published this account after the brothers had launched a balloon at Annonay in June of 1783, then a balloon carrying some farm animals in September, and finally a balloon carrying Pilatre de Rozier and the Marquis d’Arlandes in November. This last flight—the first manned aerial voyage in history—covered five-and-one-half miles across Paris and lasted 25 minutes. Plate 8 here shows the two original aeronauts viewed from the terrace of Franklin’s home in Passy. The third volume begins with a discussion of the inflammable gas used to lift the balloons, and gives a summary of Montgolfier’s history of balloon flights. The final work sets forth another scientific innovation, an electrostatic machine that employed sheets of taffeta to create friction that produced static electricity. The Royal Academy of Sciences tested the machine and found it a great improvement—less expensive and less liable to accidents—than earlier machines that had used plates of glass. The work seems to be very rare: we could find no copy sold at auction in either RBH or ABPC. This is a most appealing set, its combination of works on inventions offering a glimpse of the popular fascination with emerging technologies, especially those related to flight, in the late 18th century. (ST15350)

The Most Impressive Form of Any Facsimile of the First Printed Bible

10 BIBLE IN LATIN - GUTENBERG BIBLE, FACSIMILE. [BIBLIA SACRA]. (Munich: Idion Verlag, 1977-78) 457 x 330 mm. (18 x 13”). **Two volumes.** No. XXXVI OF LX SPECIALLY BOUND DELUXE COPIES (of a total of 955 copies printed, 895 of them for sale). VERY ORNATE BLIND-STAMPED CALF OVER THICK WOODEN BOARDS by Ernst Ammering, covers panelled with central diapered field, multiple blind rules forming several compartments on covers and spines containing nearly 500 individual stamps (mostly ornamental, but a charming stamp of a lute player on either side of the central panel on each cover), large brass corner and center bosses, large brass corner and center bosses,





double raised bands, spine panels with decoration in blind similar to the covers, leather thongs with brass clasps, brass catches. Initials, chapter numbers, and headlines printed in red and blue, APPROXIMATELY 100 ILLUMINATED INITIALS, some with marginal extension, the openings of each of the books of the Bible with large illuminated initials (MANY OF THESE CONTAINING MINIATURES) IN SEVERAL COLORS AND GOLD AND WITH ELABORATE FANCIFUL MARGINAL BORDERS incorporating flowers, foliage, animals, etc., the whole reproduced in collotype in as many as 10 colors and gold. ♦ Tiny bump to edge of one board, otherwise in near-mint condition. \$12,500

Printed on a one-time batch of luxurious Van Gelder rag paper, this magnificent facsimile edition was reproduced from the copy of Gutenberg's 42-line Bible in the possession of the Prussian State Library in Berlin, one of the most richly illuminated copies in existence. Our deluxe binding is a copy of the one on the Gutenberg Bible at the Hessian State Library in Fulda. (This facsimile edition was also offered in a simpler calf binding and in a binding of calf-backed wooden boards.) In addition to the Bible itself, this work contains a facsimile of the "Tabula Rubricarum," handwritten additions, of which only two examples are known, in which Gutenberg gave precise directions for the embellishment of the text. In the deluxe binding offered here (in which form, it cost more than \$6,000 at the time of publication two decades ago), this is an arresting production and is certainly the most beautiful replica ever done of the first European book to be printed with movable type. (ST16377)

16th Century Sermons, Bound in a 12th Century Bible Fragment

11 (BINDINGS - 12TH CENTURY MANUSCRIPT FRAGMENT). FLANDINO, AMBROGIO.

QUADRAGESIMALIUM CONCIONUM LIBER (QUI GENTILIS INSCRIBITUR) SUB INCUDE REVERENDI PATRIS, AC DOMINI AMBROSII EREMITAE, SACRAE THEOLOGIAE DOCTORIS EXIMII, EPISCOPISQUE LAMOCENSIS, ET SUFFRAGANEI MANTUANI EDITUS EX ETHNICORUM, CHRISTIANORUMQUE ERUDIMENTIS COLLECTUS. (Venezia [Venice]: [heirs of] Octaviani Scoti, 1523) 165 x 115 mm. (6 1/2 x 4 1/2"). 12 p.l., 505, [1] (blank) leaves. FIRST EDITION. Contemporary binding made from a fragment of a manuscript leaf from a very large Bible (Italy, first half of the 12th century) with text from Deuteronomy in a fine Carolingian minuscule, later ink lettering to front cover and flat spine, endpapers lifted, exposing pigskin laces and sewing guards made of early manuscript fragments; remnants of fore-edge ties.



With decorative woodcut initials, printer's device in colophon. EDIT16 CNCE 19242; USTC 830015. ♦ Vellum with two tiny wormholes and just slightly soiled, but the inside of the covers clean and bright, with clear script. First six and final two leaves with neat restorations to margins (no text loss), a couple of quires a little browned, isolated

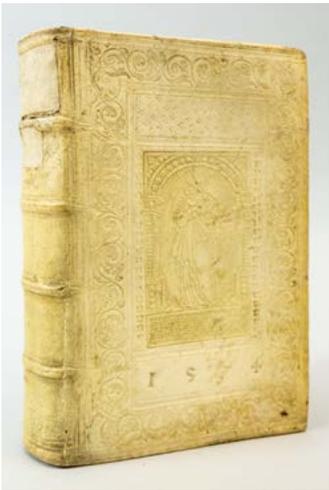


trivial stains, otherwise a fine copy, clean, fresh, and very smooth. An attractive book. **\$2,250**

Filled with references to classical philosophers as well as Fathers and Doctors of the Church, this collection of sermons from a celebrated preacher and religious controversialist printed by a famed Venetian workshop is bound in a manuscript leaf from the 12th century, in an early example of recycling and repurposing. An Augustinian friar who rose to become suffragan bishop of Mantua, Flandino (ca. 1467-1532) was "a rather important voice in several debates of the early sixteenth-century Italian intellectual world, engaging in philosophical and theological disputes with Erasmus, Pietro Pomponazzi, and Martin Luther," according to the *Encyclopedia of Renaissance Philosophy*. In the present work, he cites not only scripture and theological works but Philostratus, Aristotle, Plato, Plotinus, and Pico della Mirandola. His other writings included a commentary on Aristotle. Octavianus Scotus (Ottaviano Scoto) was the patriarch of a distinguished family of Venetian printers. Born in Monza to an aristocratic family, he moved to Venice at age 35 and established a press there

in 1479, which he operated until 1484. At that time, he handed over printing activities to his brothers and nephews, continuing to work as an editor until his death in 1498. His heirs, including his namesake Ottaviano II, continued the press for nearly four more decades. The vellum manuscript leaf used for the binding comes from an "Atlantic Bible," so-named for its immense size (like an Atlas, with both the ocean and the cartographical book deriving their names from Atlas, the Titan of Greek mythology who bore the world on his back). These Bibles were very costly and time consuming to produce, making them among the most prized possessions of the church or monastery in which they resided. The present example features a particularly pretty Caroline script with rounded, regular letterforms that are still quite legible. (ST16379-044)

A Lauingen Binding Stamped "1564" with an Atypically Vernacular Caption beneath its Panel Stamp



12 (BINDINGS - 16TH CENTURY, BALTHASAR WERNHER). KLING, KONRAD. SUMMA DOCTRINAE CHRISTIANAE CATHOLICAE. (Coloniae [Cologne]: Apud Haeredes Arnoldi Birckmanni, 1570) 171 x 114 mm. (6 3/4 x 4 1/2"). 2 p.l., 661, [13] pp., [1] leaf. Second Edition. FINE CONTEMPORARY BLIND-STAMPED PIGSKIN BY BALTHASAR WERNHER OF LAUINGEN, both covers with swirling roll-tooled border enclosing a panel stamp of the Virgin and Child, with a lengthy subscription in German ("Maria vom stamme David . . ."), front cover with date of 1574 stamped at bottom, raised bands. Woodcut printer's device on title and final leaf, decorative and historiated initials in several different styles. Front pastedown with book label of "A. G. T." (Alan G. Thomas). VD 16 K-1309. For the binding: EBDB p002916. ♦ Binding a little splayed, but A FINE COPY, the text remarkably clean and fresh, and THE BINDING ESPECIALLY WELL PRESERVED, its decoration in blind still very sharp, and the pigskin both clean and without any significant wear. **\$2,500**

This uncommonly seen Counter-Reformation text comes in a lovely binding by a known workshop, with an unusual panel stamp. The caption at the bottom of the stamp depicting the Virgin and Child contains 24 words describing the lineage of the Virgin, the Annunciation, and the Dedication of the youthful Christ in the Temple. This is a rather long subscription, and it is atypically in the vernacular, rather than Latin. The Einbanddatenbank (EBDB, "Bookbinding Database") of the German Research Foundation attributes this panel stamp, which also appears on a volume in the Bavarian State Library, to Lauingen binder Balthazar Wernher (ca. 1525-74/75), whose bindery began operations around 1567. The date on our binding indicates it was produced near the end of his life. His widow married Jobst Kalhart in 1576, and he continued to run the bindery until the 1620s. First printed in 1562, the text here is an exposition of Catholic doctrine, partly by means of examining points of difference with "heretics" and "schismatics" and discussing what should be the Catholic



detail of rear cover stamp

attitude toward these two dangerous groups. The Franciscan monk Kling (d. 1556) was one of the most important German Catholic theologians during the Reformation, not only as the author of this and other doctrinal and controversial works from the Catholic point of view, but also as a pastor. Even after the Lutherans took control of Erfurt, Kling, alone, kept up Catholic services there, and when the Cathedral was returned to the Catholics by treaty later on, Kling preached there until his death. This copy was sold at Sotheby's in 1993 for £299, all in. (ST16379-027)

In an Art Deco Binding Resembling a Stained Glass Window

13 (BINDINGS - GEORGES BAUDIN). (POCHOIR). SAMAIN, ALBERT. CONTES: XANTHIS, DIVINE BONTEMPS, HYALIS, ROVÈRE ET ANGISÈLE. (Paris: À l'Image des Trois Colombes, 1926) 258 x 160 mm. (10 1/8 x 6 1/4"). 4 p.l., 140 pp., [2] leaves. Copy "E" OF 20 COPIES (lettered A-T) for bookseller Edouard Champion, from a total run of 236 copies. VIBRANT PAINTED VELLUM BINDING BY GEORGES BAUDIN (signed on rear cover), covers with an Art Deco design reminiscent of a stained glass window, with tiles of blue and green and floral garlands in the same shades enclosing a basket of flowers, all of these elements outlined in raised frames of black or brown, smooth spine with painted panel containing lettering in dark blue and a blue bloom surrounded by leaves, gilt-framed turn-ins, blue watered silk endleaves, marbled flyleaves, all edges gilt on the rough. Original color-illustrated wrappers bound in. With 25 POCHOIR COLOR PLATES by Sylvain Sauvage, and AN ADDITIONAL SUITE OF PLATES printed in sanguine. Front flyleaf with bookplate of Henri Lenseigne. With a handwritten letter from binder Georges Baudin, presenting this volume (to Lenseigne?), tipped onto rear flyleaf. ♦ Naturally occurring variations in the color of the vellum, upper board with a couple of tiny spots of paint loss, isolated faint marginal foxing or small stains, mild offsetting from illustrations, but A FINE COPY, clean and fresh internally, the plates with lovely colors, and the binding extremely well preserved, with none of the splaying that often affects vellum. \$2,500



printed in sanguine. Front flyleaf with bookplate of Henri Lenseigne. With a handwritten letter from binder Georges Baudin, presenting this volume (to Lenseigne?), tipped onto rear flyleaf. ♦ Naturally occurring variations in the color of the vellum, upper board with a couple of tiny spots of paint loss, isolated faint marginal foxing or small stains, mild offsetting from illustrations, but A FINE COPY, clean and fresh internally, the plates with lovely colors, and the binding extremely well preserved, with none of the splaying that often affects vellum. \$2,500



This is an especially pleasing and very rare example of a binding by painter, illustrator, engraver, and decorator Georges Baudin, covering a book of tales by Symbolist writer Albert Samain featuring Sylvain Sauvage's charming pochoir illustrations. Best known for his poems, Samain (1858-1900) examines in the stories here love in its various forms—sweet and sentimental, lustful, devoted and pious, cerebral, and obsessive. Sauvage's Art Deco illustrations are both fanciful and modern, like a fairy tale illustrated in a fashion magazine. Baudin (1882 - ca. 1960) was a serious painter who had exhibited at the Salon d'Automne, but he also turned his hand to illustration and applied arts. Duncan & DeBartha mention him among the "artist-binders" of the 1910s and '20s, who "led the search for new techniques and materials." Baudin used vellum to create "fanciful high-style Art Deco renderings" like those he did for illustrated magazines, and employed a technique of raised borders to give his works the effect of stained glass.

In the letter here, he notes that he had put this volume in the window at the 1927 Salon des Artistes Decorateurs, an annual event established when the Arts & Crafts movement had swept France at the turn of the century. It seems likely the letter was written to former owner Henri Lenseigne, a dedicated collector of modern illustrated books, who had perhaps commissioned the binding. Bindings by Baudin are uncommon, as this was not his primary medium of artistic expression. (ST15086)

***In Extraordinarily Beautiful, Intricately Decorated Bedford Morocco,
The Excessively Rare Version Printed Entirely on India Paper***



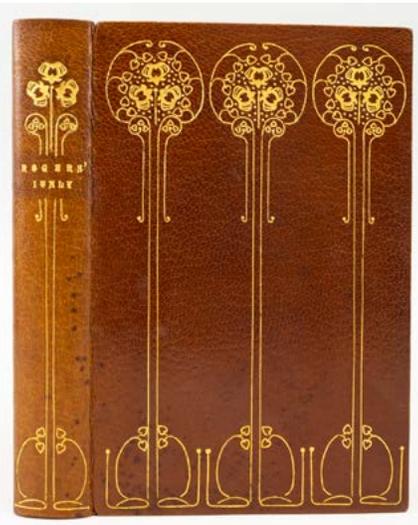
14 (BINDINGS - BEDFORD). (PICKERING IMPRINT). BOCCACCIO, GIOVANNI. DEL DECAMERONE. (London: [Printed by S. & R. Bentley for] Guglielmo [William] Pickering, 1825) 198 x 124 mm. (7 3/4 x 4 7/8"). 2 p.l., cxxxv, [1] (blank), 967 pp. **Three volumes bound in one.** Edited by Ugo Foscolo. First Foscolo Edition. ONE OF "A FEW COPIES" (Keynes) PRINTED ENTIRELY ON INDIA PAPER. DAZZLING TAN MOROCCO, GILT, BY F. BEDFORD (stamp-signed on front turn-in) COVERS AND SMOOTH SPINE ELABORATELY TOOLED IN A GROLIERESQUE DESIGN OF INTERLACING STRAPWORK and azure-leaf vines, gilt-ruled turn-ins, ALL EDGES gilt and INTRICATELY GAUFFERED in a repeating fleur-de-lys pattern. In the original brown morocco pull-off box with complementary gilt

tooling on the back. With engraved frontispiece portrait and 10 plates after Stothard. Front flyleaf with newspaper clipping of Bedford obituary tipped on. Keynes, p. 43. ♦ Leaves a shade less than bright, occasional minor foxing or browning (though more pronounced in a couple of quires), otherwise excellent internally, the leaves fresh and clean, and THE REMARKABLE BINDING IN PRISTINE CONDITION. **\$15,000**

This is a volume with two powerful assets: it is beautifully bound by Francis Bedford to a memorably intricate design, and it is the rarest version of Pickering's excellent edition of a masterpiece of Italian literature, being printed entirely on India paper. It has always been the most expensive and least encountered issue; according to Keynes, there were four variants: on laid paper, three volumes in red cloth for £2 12s. 6d. with engravings and £1 11s 6d without; on large paper with proof impressions of the plates £4 14s. 6d.; and "a few copies" printed entirely on India paper for £6 16s 6d. Today, copies of the basic three-decker are not uncommon, but RBH and ABPC find just half a dozen copies of the large paper edition at auction in the past half century (two of these the Hoe copy), and no other copies of our India paper printing. The Pickering Boccaccio was edited by Italian poet, scholar, and patriot Ugo Foscolo (1778-1827), who added an important critical essay on Boccaccio's influence on Italian language and literature, and was embellished with engravings by the most in-demand book illustrator of the day, Thomas Stothard (1755-1834). Although William Pickering (1796-1854) began his legendary publishing career in 1820, it wasn't until 1825, after a move to larger premises, that he began to produce substantial numbers of high-quality editions. "The Decameron" is praised by Britannica as "[s]tylistically . . . the most perfect example of Italian classical prose," and in his introductory essay here, Foscolo traces its influence on vernacular Italian and its place as a linguistic model for Italian writers. Binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for five years for the latter's widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in the fashionable West End of London, and his firm enjoyed prosperity not only until his death, but for 10 years afterwards, under the ownership of Joseph Shepherd. Bedford bindings are almost always elegantly traditional in their design and intricate in their gilt decoration, as the present example demonstrates. Here, Bedford has taken inspiration from the 16th century entrelac style favored by the great bibliophile Jean Grolier (ca. 1489/90-1565), whose collection was renowned for its richly embellished bindings. (ST16434)



*Designed by a Central Figure in the Guild of Women Binders,
And Executed by One Whose Work Is Little Known*



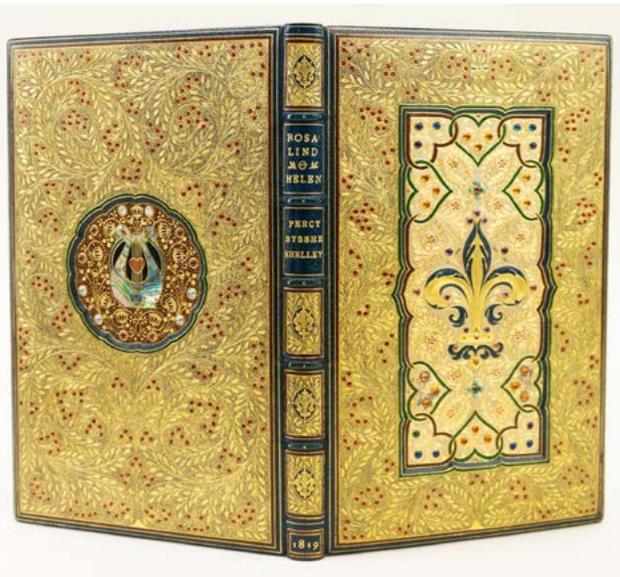
15 (BINDINGS - GUILD OF WOMEN BINDERS). ROGERS, SAMUEL. ITALY, A POEM. (London: Printed for T. Cadell and E. Moxon, 1830) 198 x 130 mm. (7 3/4 x 5 1/8"). vii, 284 pp., [1] leaf. First Illustrated Edition. APPEALING CHESTNUT BROWN MOROCCO, GILT, BY THE GUILD OF WOMEN BINDERS (stamp-signed in gilt on front free endleaf), covers with three stylized and attenuated floral bouquets, smooth spine with similar design and gilt titling, PALE AQUA MOROCCO DOUBLURES surrounded by brown morocco frames tooled with gilt vines, vellum endleaves with tiny gilt hearts at corners, all edges gilt. 55 steel engravings (mostly vignettes, but two full page) after designs by J. M. W. Turner, Thomas Stothard, and others. Front free endleaf with bookplate of Michael Tomkinson. Ray 13. ♦ Spine sunned to a light brown, a sprinkling of small dark spots to spine and to lower quarter of front board, extremities a little rubbed, occasional minor foxing to the (comfortable) margins, isolated faint offsetting from engravings, but still quite an excellent copy, the brightly gilt binding scarcely worn, and the text clean, fresh, and rather bright, with few signs of use. \$3,500

This important illustrated edition of Rogers' verses related to his Italian travels comes in an attractive volume exhibiting characteristic work of the Guild of Women Binders, the binding designed by one of the Guild's central figures and executed by someone whose work is very little known. Here we see the predominate style of decoration used by Guild members, with everything attenuated, curved, blunted, and melted away from the square or jagged, with panelling and more rigorous forms of decoration like diapering carefully avoided. According to Marianne Tidcombe, author of "Women Bookbinders 1880-1920," our binding was designed by Constance Karlake, daughter of Guild founder Frank Karlake, and executed by Ethel Slater. Auction sales record a number of bindings by the former and even some in her "style," but we were able to trace just a single binding done by Slater. The Guild was established in 1898 to give an organizational identity to a group of women already at work binding books in various parts of Britain, often in their own homes. Frank Karlake first became interested in women binders when he visited the Victorian Era Exhibition at Earl's Court in 1897, held to celebrate the Queen's Diamond Jubilee. He was impressed with a number of bookbindings at the Jubilee exhibit, prominent among them being those of Mrs. Annie MacDonald of Edinburgh, and he invited the women to exhibit their work in his shop at 61 Charing Cross Road. The Guild was formed soon thereafter, and operated until 1904. As Tidcombe notes, "because the women were generally unaware of the long history of traditional bookbinding design, they produced designs that were freer and less stereotyped than those of men in the trade." Samuel Rogers (1763-1855) first published "Italy" in 1822, without illustrations and without success. Our later edition, however, achieved considerable popularity, no doubt because of the work of two artists of very different propensities—Stothard, who did demure figure scenes, and Turner, who provided landscape vignettes. Our previous owner, Michael Tomkinson (1841-1921), made a fortune in carpet manufacturing before turning his attention to philanthropy, country sports, and collecting rare books and manuscripts. (ST15008c)



One of the Most Spectacular Bindings We Have Offered

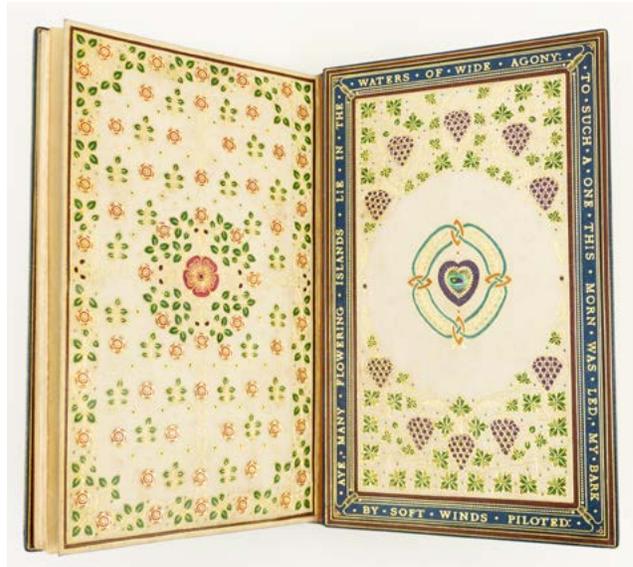
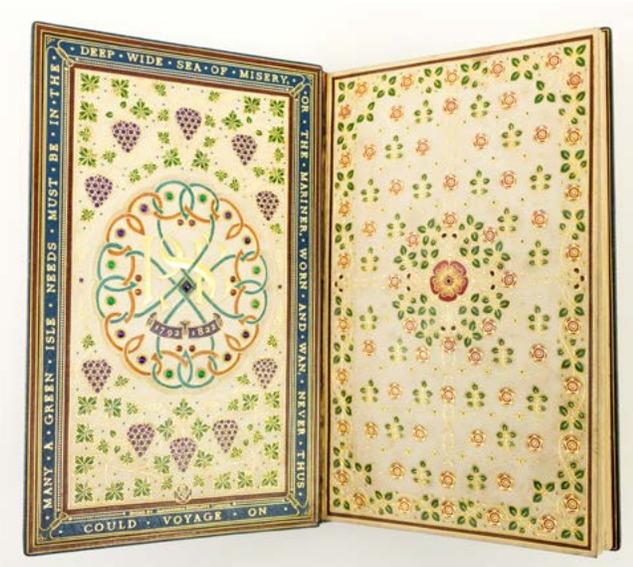
16 (BINDINGS - JEWELLED BINDING). SHELLEY, PERCY BYSSHE. ROSALIND AND HELEN, A MODERN ECLOGUE; WITH OTHER POEMS. (London: C.H. Reynell for C. and J. Ollier, 1819) 225 x 135 mm. (8 7/8 x 5 3/8"). vii, [i], 92 pp., [2] leaves (ads). FIRST EDITION. MAGNIFICENT CADET BLUE MOROCCO, LUXURIANTLY GILT, INLAID, AND BEJWELLED, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in and with firm's



logo on small inlaid lavender morocco medallion at foot of front (doublure) upper cover with frame outlined with thin strip of brown morocco and heavily tooled in gilt, with swirling vines bearing 198 inlaid red morocco berries (each with a tiny gilt "seed" dot) on a densely stippled ground, rectangular recessed central panel of ivory morocco outlined in green morocco, large raised gilt fleur-de-lys of blue morocco enclosed by a frame of inlaid interlocking hearts and brackets of green and brown morocco, each of the hearts containing a spray of three jewelled flowers (12 blue topaz, 18 yellow topaz), the ivory morocco lightly stippled with gilt dots and with curling gilt vines blooming with 12 inlaid red morocco cinquefoils, two cabochon garnets, and two flowers composed of garnet center and four turquoise petals, the fleur-de-lys accented with nine amethysts, three garnets, and two yellow topaz; lower cover repeating the gilt frame design of the upper, recessed scalloped central medallion of brick red morocco, tooled with a wreath

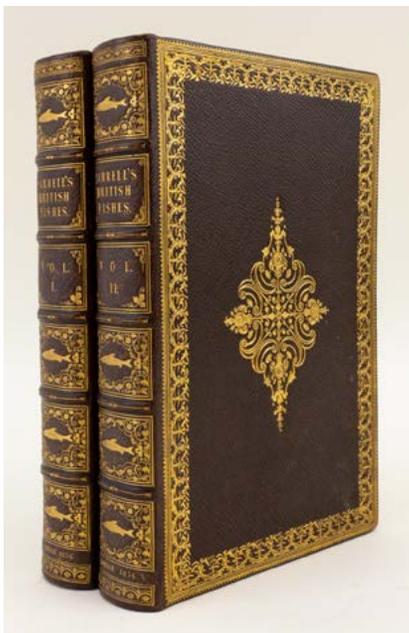
of lotus flowers accented with six moonstones and six garnets surrounding a mother-of-pearl lyre with gilt strings over a circle of black morocco, a red morocco heart at its center; raised bands, spine compartments outlined in brown morocco with stippled gilt and vine frame enclosing a central mandorla containing a fleur-de-lys; IVORY MOROCCO DOUBLURES AND ENDLEAVES, RICHLY INLAID, the doublures framed in brown and blue morocco, the latter lettered in gilt with lines from Shelley's poems, front doublure with large central recessed medallion containing Shelley's monogram in gilt on a background of interlacing turquoise and tan morocco, a purple morocco banner beneath the initials bearing the poet's birth and death dates, a large square blue topaz at the center of the monogram, and the strapwork accented with eight amethysts, eight emeralds, and eight garnets, the medallion surrounded by gilt-tooled grapevine with many inlaid leaves and 10 purple morocco grape clusters, rear doublure with similar grapevine decoration, a heart centerpiece of purple morocco with a mother-of-pearl heart inside it, this framed by inlaid laurel wreath and interlacing strapwork, endleaves elaborately tooled and inlaid with a design of Tudor roses and leaves, verso of endleaves covered in pale blue watered silk, edges untrimmed. In the original dark blue straight-grain morocco clamshell box, simply tooled in gilt, gilt lettering on back, the interior padded in brick red silk and velvet. Granniss 49; Tinker 1897; Wise, p.50; Ashley Library V, 68. ♦ Isolated trivial marginal spots, otherwise A BREATHTAKING COPY, the clean, fresh text in close to original condition, and THE BINDING ABSOLUTELY SPLENDID, almost blinding us with brilliance. \$85,000

This is an especially desirable combination: a lovely bibliophile's copy of a first edition from a major Romantic poet in a dazzling binding that must number among the most beautiful productions of a preeminent English bindery. Written after Shelley (1792-1822) had left England for good and with a preface dated at Naples, December 20, 1818, "Rosalind and



Hellen" tells the story of two lovers—apparently based on Percy and Mary Shelley—whose love is sacred and justified, though unconsecrated by marriage. One of the "Other Poems" included here is the well-known "Ozymandias," a sonnet exploring the impermanence of grandeur, a piece apparently inspired by the British Museum's acquisition of a massive Egyptian statue of Ramesses II. Francis Sangorski (1875-1912) and George Sutcliffe (1878-1943) had learned the craft of binding from Douglas Cockerell before founding their own bindery in 1901. As early as 1905, Sangorski & Sutcliffe began to specialize in custom-made jewelled bindings incorporating elaborately gilt and inlaid designs, and the bindery reached its zenith in the first dozen years of the 20th century, when their most gorgeous jewelled bindings were produced. An intense rivalry between Riviere and Sangorski developed, and the two firms began putting out intricately decorated bindings described by Nixon as having as their main aim the putting of "so much gold and color on the cover that the hue of the original leather could no longer be determined." It seems apparent that our binding came from that period. Ratcliffe estimates that of these special bindings "no more than 300 were ever produced," and given the labor-intensive process required to produce a binding like the present one, this small number is not surprising. Even without the opulent binding, this would be an outstanding copy of this title, complete with oft-lacking half-title and publisher's ads, and with wide, barely trimmed margins, the interior virtually pristine. (ST16348)

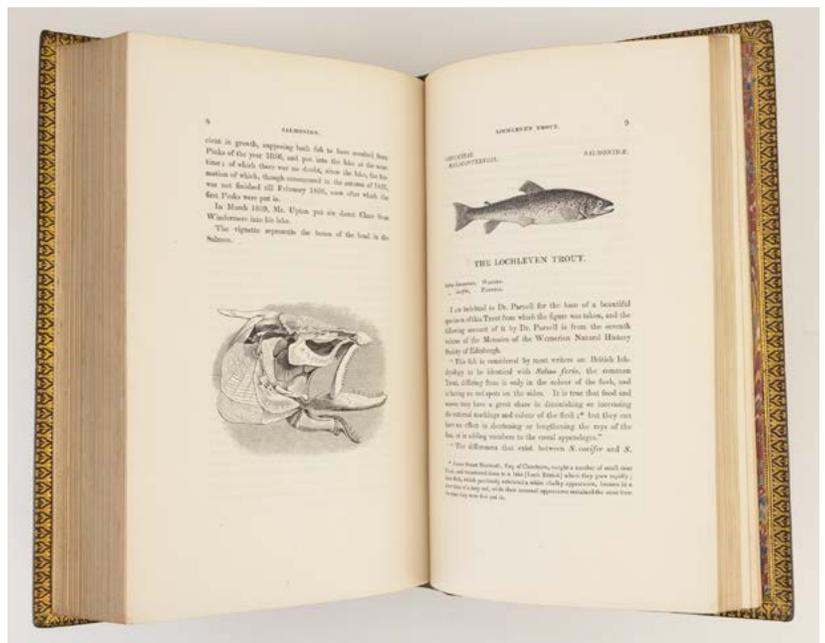
**Game, Set, and Match(ed) Set—in Lovely Morocco by Binder to the King,
Owned by John Murray at his Country Estate, Now Wimbledon Centre Court**

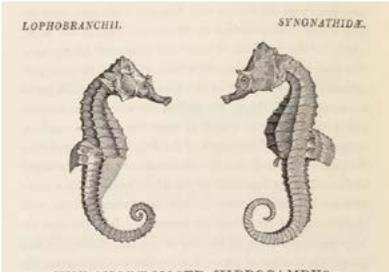


17 (BINDINGS - MACKENZIE & SON). YARRELL, WILLIAM. A HISTORY OF BRITISH FISHES [with SUPPLEMENT]. (London: John Van Vliet, 1836, 1839) 252 x 158 mm. (10 x 6 1/4"). **Two volumes.** FIRST EDITION in book form. HANDSOME BROWN PEBBLE-GRAIN MOROCCO, GILT BY J. MACKENZIE & SON (stamp-signed on verso of front free endpaper), covers framed by dogtooth roll, multiple gilt fillets, and ornate floral garland roll, large central lozenge of fleurons and drawer-handle tools, raised bands, spine compartments with fish centerpiece surrounded by floral vines, gilt titling, turn-ins with floral roll, marbled endpapers, all edges gilt. With nearly 400 woodcuts in the text. Front pastedowns with bookplate of John Murray, Newstead, Wimbledon Park; volume I with contemporary fish-related cartoon laid in. Nissen ZBI 4488; Westwood & Satchell, p. 243. ♦Boards with a couple of faint spots of white residue (from leather preservative), isolated faint foxing, but A BEAUTIFUL SET, clean, fresh, and bright internally, with ample margins, in an unworn binding. **\$1,250**

This is a very attractively bound copy of a standard reference work on the fish of Britain, authored by a zoologist who came to his field via sporting interests rather

than academic pursuits. Yarrell (1784-1856) had little in the way of advanced education, but in his leisure time away from the family book shop he enthusiastically pursued country sports, gaining a reputation as the best shot and best angler in London. He became fascinated with birds and fish, not just as a predator but as a naturalist. He began dissecting, sketching, and preserving specimens; amassed an impressive natural history collection; joined the Linnaean Society; and was a founding member of the Zoological Society. He published several papers before issuing the present work as a series between 1835 and 1836. According to DNB, it was "very favourably reviewed. In this work he paid particular attention to species that were a source of food, and he would often eat the specimens he collected to test whether they might be added to those known to be

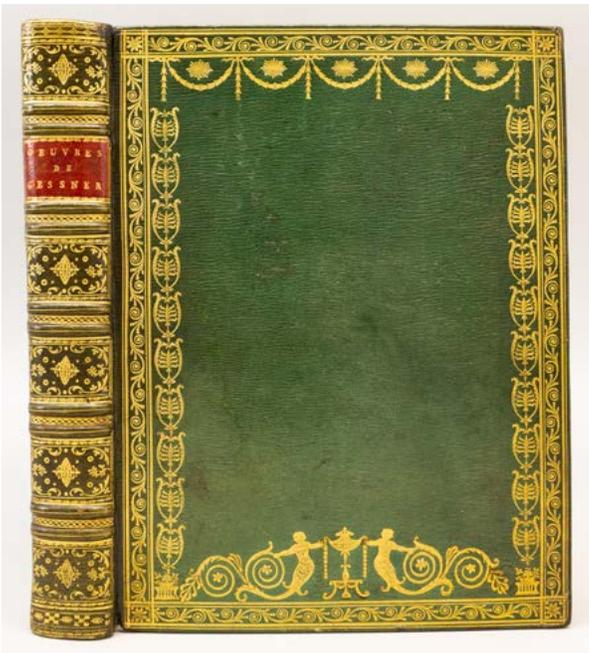




fit for the table." A supplement, bound in here, was issued in 1839. Binder John Mackenzie may have been trained by the firm of Staggemeier & Welcher, and he is known to have employed Joseph Zaehnsdorf from 1840-42. According to Howe, he described himself in a circular issued in 1840 as "Bookbinder to their late Majesties King George IVth & King William IVth," as a binder with 40 years of experience, and as a craftsman with one of the largest collections of brass binding tools in London. His work is of very high quality, as the present volumes attest; the Schiff collection had two of his bindings (see items #65 and 66 in "British Signed Bindings"). Our copy was once owned by legendary London publisher John Murray (1778-1843), who brought us the works of Jane Austen, Walter

Scott, Washington Irving, and Lord Byron. Our volumes resided on the library shelves at Murray's country home, Newstead in Wimbledon, named in honor of Byron's family seat. That property is now Centre Court at the All England Lawn Tennis and Croquet Club. (ST16475)

*An Especially Elegant Production, Inside and Out,
And a Very Good Imitation of a Kalthoeber Binding*



18 (BINDINGS - NEOCLASSICAL). GESSNER, SALOMON. OEUVRES. (Zurich: Chez l'auteur, 1777) 270 x 200 mm. (10 1/2 x 8"). 4 p.l., 184, [12] (subscribers) pp., [1] leaf (advice to binder), [1] leaf (blank), 190 pp., [1] leaf (advice to binder). **Two volumes bound in one.** Translated from the German by H. Huber. First French Quarto Edition. EXCEPTIONALLY ATTRACTIVE EARLY 19TH CENTURY GREEN STRAIGHT-GRAIN MOROCCO, GILT, IN A NEOCLASSICAL STYLE IMITATING THAT OF KALTHOEBER, covers with scrolling vine frame, central panel with sunbursts and swags across the top, palmette tools along the sides, and a variant of Kalthoeber's mermaids-and-urn tool at foot, raised bands, spine compartments with central patera surrounded by small tools, leaf frond and volute cornerpieces, red morocco label, marbled endpapers, all edges gilt. In a modern green morocco-lipped slipcase. With two engraved titles, 40 engraved vignettes, and 20 FINE ENGRAVED PLATES BY GESSNER. Front flyleaf with ink inscription to "Henry S. Pakenham / from his friend / Henry H. Evans" (see below). For the binding: Compare and contrast Foot, Henry Davis Gift II, 189; Maggs 1075, no. 219 and 1212, no. 164; Oldaker Collection 21; British Library Database

of Bookbindings, Shelfmark Davis194. ♦ Spine uniformly sunned to olive brown, joints and extremities very slightly rubbed, a half dozen small indentations to front board, occasional faint foxing to edge of margins, but an excellent copy of an extremely handsome book, clean, fresh, and bright, with ample margins and rich impressions of the engravings, and in a well-preserved binding glistening with gold. \$5,500

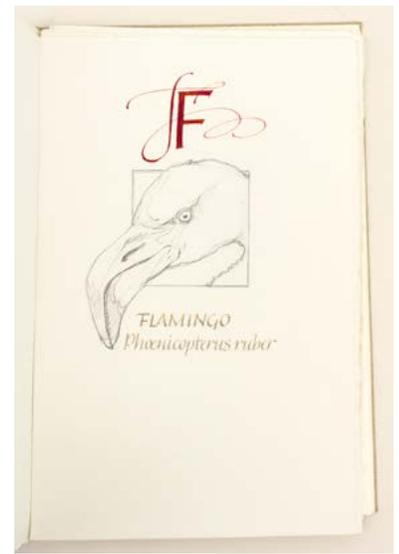
This is a desirable copy of an important late 18th century French illustrated book, a happy marriage of fashionable poetry and beautiful engravings, in a binding that carefully imitates the Neoclassical designs and tools of master binder Christian Kalthoeber. Gessner (1730-88) was a painter and poet from Zurich, who hoped to renew the ancient genre of the eclogue. According to Britannica, he was "the most successful and typical representative of a literary rococo movement. His pastorals were translated into 20 languages, including Welsh, Latin, and Hebrew." He was also an equally talented artist, and the preface to this book is quick to note that all the etchings are of his own imagination and executed by his own hand. Gessner's close attention to detail and liberal use of dense crosshatching give each plate an intensity that is almost tactile, with the pale figures in high relief against the deeply etched, dark backgrounds. The binding is an excellent imitation of the work of German émigré binder Christian Kalthoeber, "considered during his day to be



the finest binder in the world," according to Maggs Catalogue 966. One of Kalthoeber's most recognizable designs, used on at least seven bindings, employed a roll-tool border enclosing a central panel with garlands and pateras across the top, palmettes along the sides, and at the foot, two mermaids with curling tails flanking an urn. Examples of this can be seen in the sources cited above. Here, the mermaids are thicker and less refined in form, and the tool has been applied at a very slight angle, rather than with the precision characteristic of the master. The urn and palmettes, too, are less expertly engraved and applied, and the complex pateras of varying sizes are replaced with simpler, one-size starburst ornaments. Our binder was talented enough to produce an imitation that would stand up to all but the most careful scrutiny; until one sees the binding side-by-side with a genuine Kalthoeber, it is hard to register the differences. Perhaps our binder had apprenticed with Kalthoeber, for he had certainly had the opportunity to study the tools very closely, and he had been trained in a workshop that schooled its apprentices in fine workmanship—if not in professional ethics. The inscription notes that this copy once belonged to Henry H. Evans (1836-1917), a member of the Illinois House and Senate, who made a name for himself in the ice cream and restaurant business and eventually went on to found two railways following the Civil War. The present item is appealing for its internal and external aesthetics, and for the light it sheds on the binding industry and its practices at the turn of the 19th century. (ST14864)

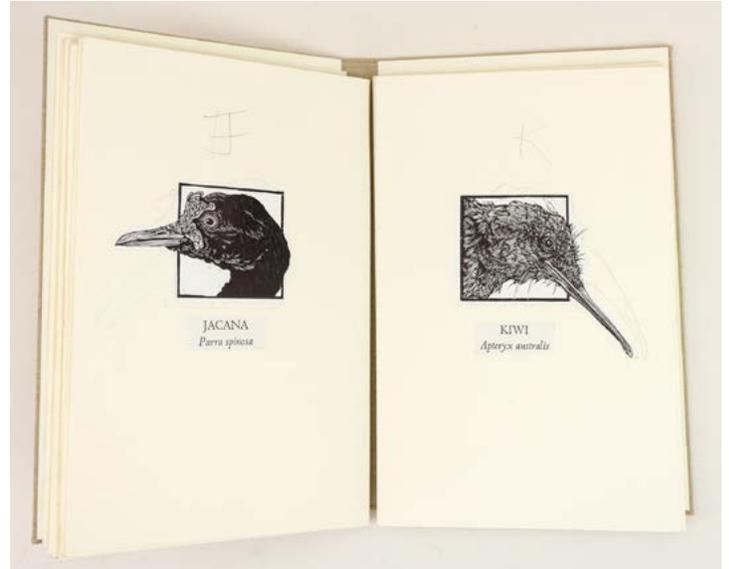
***Very Probably the Most Desirable Copy of this Work,
With its Original Paste-up and other Unique Archival Material***

19 (CHELONIIDAE PRESS). ROBINSON, ALAN JAMES. A FOWL ALPHABET. (Easthampton, Massachusetts: Cheloniidae Press, 1986) 212 x 138 mm. (8 1/2 x 5 1/2"). Portfolio: 255 x 205 mm. (10 1/8 x 8 1/8). [23] French fold leaves. No. A/2 OF FIVE SPECIAL ARTIST'S PROOFS accompanied by a small archive of special material, some of it unique (from a total edition of 231 copies). Original full vellum by Grey Parrot (his ticket on rear pastedown), flat spine with gilt titling. Additional plates and archival material loose as issued in linen chemises, one of these vellum-backed. The volume and additional materials in two linen clamshell boxes, one backed with gilt-lettered vellum, the other with hand-lettered paper label on back. Bound volume with 26 wood engravings by Alan Robinson with hand-lettering in colors by Suzanne Moore. With an additional set of plates, each numbered A/2 and signed by the artist, and with 26 impressions of the letter forms. Accompanied by THE ARTIST'S ORIGINAL DRAWINGS used by Moore to design the letters, and by 26 ORIGINAL WATERCOLORS BY ROBINSON, depicting the fowl from the book in vibrant colors. With two copies of the prospectus, one containing a proof of the toucan illustration used therein, printed on vellum and hand-colored; THE FIRST

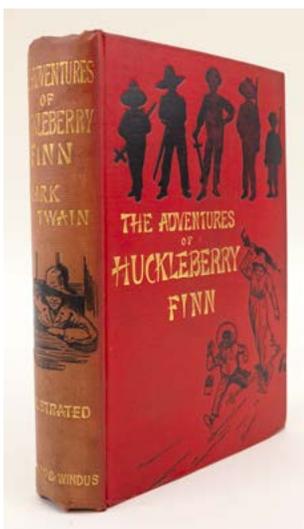


COMPLETE PASTE-UP OF THE BOOK, with notes and placements, A UNIQUE PIECE; and a typed letter, signed, from Robinson, presenting this special edition to "Joan and Daryl," early financial backers of the project. ♦ In mint condition. **\$10,000**

This is a very desirable production from one of America's most respected contemporary private presses, and our copy has unique archival material that allows us to appreciate the printer/illustrator's work process and the building of the book. The Cheloniidae Press (renamed The Press of the Sea Turtle in 1992) was founded by Alan James Robinson (b. 1950) and Joel Ginsburg in 1979, and it quickly established a reputation for producing books that are uniformly tasteful and charming, that are always composed of the highest quality materials, that involve the work of various highly skilled collaborators, and that are generally in some way about animals. Robinson received an MFA in printmaking from the University of Massachusetts, Amherst, and has spent his adult career within the well-developed book-arts community in western Massachusetts. He designs and illustrates all of the Cheloniidae books in collaboration with numerous artisans and craftsmen, and all of Robinson's works are printed by Harold P. McGrath, the celebrated master printer. The calligraphic introduction that prefaces the plates here says: "In the arrangement of the various species of living creatures which possess a visible organization, the greater or less perfection of the structure has formed the basis of systematic classification. A classification of birds depends largely on the shapes of their beaks or bills. There are many other curious and interesting details of their anatomy, but this volume will consider the more bizarre and diverse examples of the beaks through bird portraiture." The present copy includes Robinson's drawings of the creatures and brightly colored watercolors of his subjects in full plumage—both beautiful in their own right and interesting to contrast with the woodcuts in the printed version. But the most intriguing artifact is the original paste-up of the book, the very earliest form in which it appeared as a whole concept. In the three-page letter to his patrons included with the archive, we get Robinson's explanation and insight into his process. (ST16417)



A Particularly Well-Preserved Copy of the True First of "Huck"

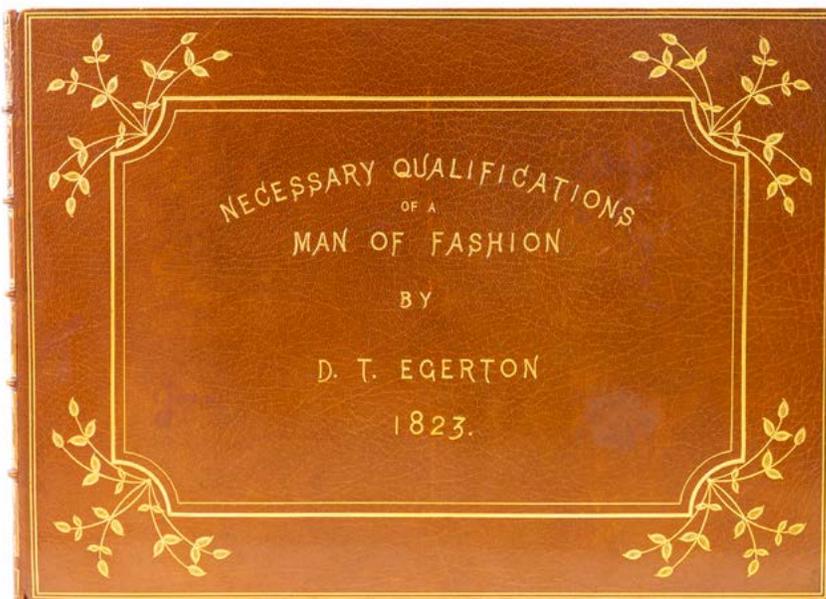


20 [CLEMENS, SAMUEL L.]. "MARK TWAIN" (Pseudonym). *THE ADVENTURES OF HUCKLEBERRY FINN*. (London: Chatto & Windus, 1884) 191 x 133 mm. (7 1/2 x 5 1/4"). xvi, 438 pp., [1] leaf, 32 pp. publisher's catalogue dated October 1884. FIRST EDITION. Publisher's red pictorial cloth, gilt titling to upper cover and flat spine. With frontispiece and many illustrations in the text. BAL 3414B (gatherings saddle-stitched with wire staples, one of two states of unknown sequence). ♦ Spine a bit faded and slightly cocked, lower corners of rear board gently bumped, a touch of soiling to edges, one leaf with torn corner (not affecting text), isolated mild thumbing or trivial marginal stains, but an excellent copy, clean and fresh internally, the unrestored original binding quite solid. **\$4,500**

This is the true first printing of the great American novel, preceding the U.S. issue by three months, in the original cloth. Twain's most acclaimed novel, and perhaps the greatest novel of the 19th century, it is the classic tale of the American rite of passage, set on the Mississippi. Copies are rarely found as well preserved as this one. (ST16466)

*A Handsomely Bound Large-Format Satirical Guide with Color Plates
Showing How to Be Offensive in Regency England*

21 (COLOR PLATE BOOKS). (BINDINGS - MORRELL). EGERTON, D. T. NECESSARY QUALIFICATIONS OF A MAN OF FASHION. (London: Thomas M'Lean, 1823) 270 x 370 mm. (10 1/2 x 14 1/2"). Title page, followed by plates. FIRST EDITION, with pre-publication watermarks. FINE HONEY BROWN MOROCCO BY MORRELL (stamp-signed on front turn-in), covers with large frame of thick and thin gilt rules with sprays of leafy branches emanating from each corner, upper cover with gilt titling within the frame, raised bands, spine gilt in compartments with acorn centerpiece and leafy sprays at corners, gilt titling, turn-ins with ornate gilt roll, marbled yellow endpapers, top edge gilt. In a modern brown buckram slipcase. WITH 12 FINE HAND-COLORED PLATES by Egerton on paper with 1822 watermarks, all with guards. Front pastedown with bookplate of Maxine and Joel Spitz; verso of front free endpaper with book label of Thomas Kelly. Abbey, "Life" 286 (with 1824-25 watermarks); Tooley 204. ♦A touch of chafing (from slipcase?) to covers, just a hint of rubbing to joints and extremities (now scarcely noticeable after refurbishing), three small spots to title page, otherwise A VERY FINE COPY, the plates very clean and fresh with brilliant colors, and the binding lustrous, with few signs of wear. \$8,500



This is a handsomely bound large-format series of amusing illustrations offering satirical advice to the would-be Man of Fashion, with watermarks (Whatman 1822) that indicate the plates here were among the first to be printed. The text and caricatures outline 12 essential traits for the man-about-town: Negligence, Assurance, Confidence, Impudence, Intemperance, Indifference, Unfeelingness, Forgetfulness, Selfishness, Intrigue, Eccentricity, and Inconsistency—in short, the exact opposite of the desirable traits in a gentleman. Ruthlessly mocking the obnoxious manners of a certain type of young swell, the artist encourages drunkenness (“become a four bottle man . . . a walking wine cellar”), gambling, forcing one’s attentions on young ladies, and attempting to seduce the wives of one’s friends, all while being rude, vicious, and without empathy. Artist Daniel Thomas Egerton

(1797-1842) was primarily known for his landscapes and illustrated travel books, and was an original member of the Society of British Artists. Egerton certainly knew something about cads and clearly possessed some of the “Qualifications” listed here, as he ran off to Mexico with the teenaged daughter of a fellow painter. The unfortunate couple was murdered in Mexico City, supposedly by a “robber,” but one who neglected to take with him large amounts of money and jewelry. The London bindery of W. T. Morrell was established about 1861 as successor to the firm begun by Francis Bedford (see item #15, above). This work continued for some years to be issued (with the 1823 date on the title), but it is not well represented in institutional holdings, and copies like ours with pre-publication watermarks are uncommonly seen. (ST15122)



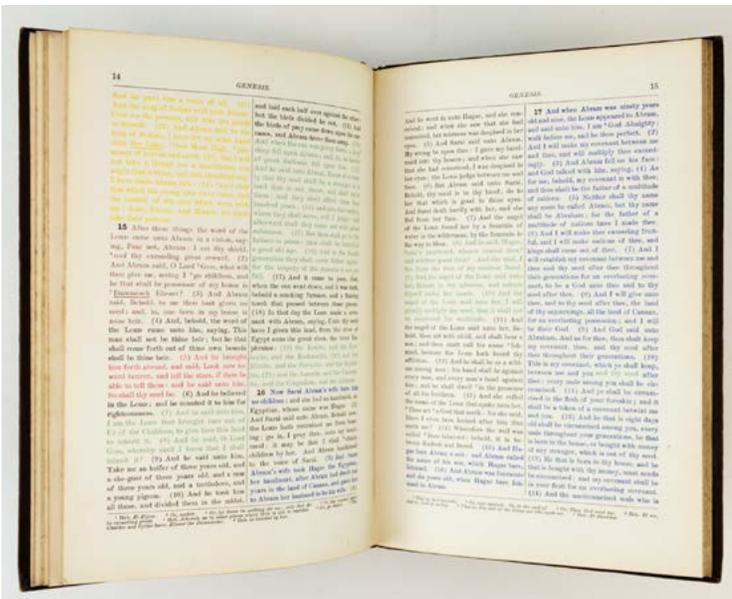
Henri Beraldi's Untrimmed Copy

22 (COLOR PLATE BOOKS). VADÉ, JEAN JOSEPH [and] HENRY DE LÉCLUSE. OEUVRES POISSARDES. (Paris: l'Imprimerie de Didot jeune, l'An IV [1796]) 362 x 268 mm. (14 1/4 x 10 1/2"). 4 p.l., 167 pp. ONE OF 100 LARGE PAPER COPIES with color plates (from a total edition of 300). Contemporary brown half calf over marbled boards, smooth spine with blind-ruled panels, tan morocco label, edges untrimmed. WITH FOUR ANIMATED COLOR PLATES after Nicolas André Monsiau, three with original tissue guards. Front pastedown with armorial bookplate, front free endpaper with red morocco ex-libris of Henri Beraldi. Cohen-de Ricci 1005; Ray 87; Graesse VI, 233. ♦ Spine, boards, and extremities variably rubbed, shallow chip to head of spine, but the binding entirely solid. Isolated trivial marginal spots or smudges, but A VERY FINE COPY INTERNALLY, quite clean, fresh, and bright with vast margins, and the plates with rich colors. \$2,500

This is the attractive Large Paper Copy, with distinguished provenance, of a collection of farces set among the market vendors of Paris. It was written by French playwright Jean-Joseph Vadé (1720-57), the author credited with inventing the "poissard" genre, which takes its name from the fishwives who are frequent characters in the sketches that take place in the main food market of Paris, Les Halles. After failing to produce a successful serious drama, Vadé turned to comedy, where his natural wit and verve gave him a great advantage. A sly sense of humor and a talent for observing people led to a series of short plays featuring realistic characters very different from the stylized roles that were then the vogue in French drama. His empathetic characterizations of life among the lowly brought him the nickname "the Corneille of Les Halles." The other poissards in this volume are the work of Vadé's friend Louis de Tilloy (1711-92), who wrote under the name Lécuse. In addition to writing plays, this intriguing artist was an actor, a friend of Voltaire, and dentist(!) to the king of Poland. A noted painter of both classical and modern subjects, Monsiau (1754-1837) was also an illustrator whose "abundant and interesting work in this line" is, in Ray's opinion, underrated, even though it has the merits of being simple, natural, lively, and piquant. Those traits are well employed in these amusing illustrations depicting the characters who inhabit these tales. Former owner Henri Beraldi (1849-1931) was perhaps the most distinguished and knowledgeable writer on French bindings of the 19th century. His collection of French illustrated books and French bindings was considered to be among the very best in the world. One can see how the present volume would have attracted such a discerning bibliophile: the vast margins of the untrimmed Large Paper Copy lend a spaciousness to the text, the coloring is beautiful, and the condition beyond reproach. (ST16484)



Genesis Printed in Seven Colors as a Clue to its Various Textual Sources



23 (COLOR PRINTING). BIBLE IN ENGLISH. BISSELL, EDWIN CONE. GENESIS PRINTED IN COLORS. SHOWING THE ORIGINAL SOURCES FROM WHICH IT IS SUPPOSED TO HAVE BEEN COMPILED. (Hartford, Conn.: Belknap & Warfield, 1892) 248 x 168 mm. (9 3/4 x 6 1/2"). xv, [1], 59 pp. FIRST EDITION. Publisher's brown cloth, covers with blind-stamped borders, gilt titling, smooth spine. Text printed in black, blue, green, orange, yellow, brown, and red. ♦ Extremities lightly rubbed, two small stains to lower cover, a touch of browning to edges of leaves, isolated faint foxing, but a fine copy, clean and fresh internally with colors undimmed by time, in a well-preserved binding. \$850

This curious volume represents an effort by Congregational minister and biblical scholar Edwin Bissell (1832-94) to make the multiple sources of the Book of Genesis clear to readers at a glance. In the introduction, he explains the various documents from which the text was compiled, and assigns them colors. For example, the two sources that used the name "Jehovah" for God are in black and orange, while the one that used the name "Elohim" is in red. Chapter 14 of Genesis, which appears in only one source, is in yellow, editorial additions are in green, and materials from the laws of Moses known as the Priests' Code are in blue. The text of the volume is limited to Genesis due to cost considerations; color printing was not a cheap undertaking at this time. (ST15598)

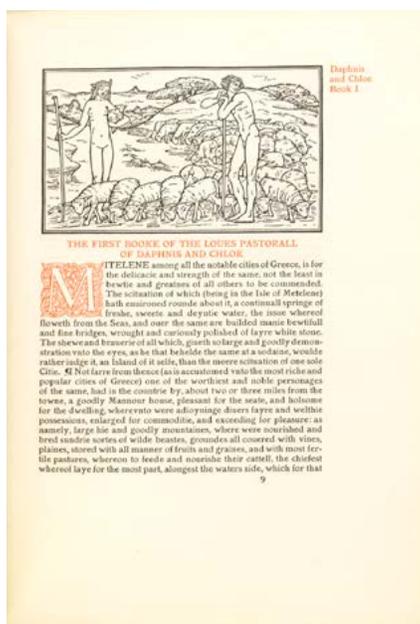
With 100 Charming Hand-Colored Costume Plates

24 (COSTUMES). SCHARF, GEORGE, Illustrator. COSTUMES FRANÇAIS DE 1200 À 1715. (London: Printed by C. Hullmandel for Rodwell & Martin, ca. 1830) 145 x 110 mm. (5 3/4 x 4 1/4"). 100 leaves, printed on recto only. Pleasing dark red crushed morocco by Bayntun for C. E. Lauriat (stamp-signed on front turn-in), covers with gilt-rule border, three gilt dots at corners, blind-tooled lances extending onto boards from raised bands, spine gilt in frames like the cover design, gilt titling, gilt-ruled turn-ins, marbled endpapers, all edges gilt. With a total of 100 PLATES (including title page vignette), drawn on stone by George Scharf and HAND-COLORED. Colas 1808; Hiler, p. 533; Lipperheide 1080. ♦A hint of rubbing to head of front joint, isolated mild thumbing or small rust spots, but A FINE COPY, clean and fresh internally with vivid coloring, in a lustrous binding with few signs of wear. \$900



This is a delightful little book of historical French costume, composed entirely of hand-colored lithographs and tastefully presented in a lovely binding. According to Hiler, these "plates are reduced and reversed copies of those in [Hippolyte Lecomte's] 'Costumes civils et militaires de la monarchie française,'" first published in 1820 in four volumes. The present work was published as a single volume and in a smaller format by the renowned London-based printer and lithographer Charles Hullmandel (1789-1850). According to DNB, "Most of the major improvements made to lithography in Britain in the 1820s and 1830s can be attributed to Hullmandel, and in this period he was also the most prolific printer of pictorial lithographs in the country." In addition to his artistic endeavors and later running his own printing shop, Hullmandel also worked with scientists like Michael Faraday in search of new ways to perfect the art. Lithographs for the present work were actually executed by Hullmandel's friend George Scharf (1788-1860), a Bavarian-born artist who was among the vanguard of lithographers operating in London. We do not know who did the hand coloring here, but the work is refined and delicate, adding a great deal of appeal to an already charming book. (ST16372c)

From one of the "Truly Fine" American Presses of the Early 20th Century



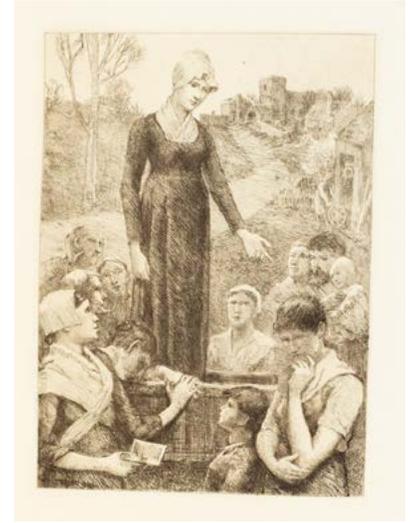
25 (ELSTON PRESS). LONGUS. DAPHNIS AND CHLOE. ([New Rochelle, NY]: Elston Press, 1904) 282 x 200 mm. (11 x 8"). 99 pp. Translated into English from the French of Amyot by Angell Daye. ONE OF 160 COPIES. Publisher's flexible vellum, flat spine with gilt titling, yapp edges, four green silk ties. With four vignettes engraved in wood after designs by H. M. O'Kane. Printed in red and black. Front pastedown with armorial bookplate of Henry Gardner Avery. Franklin, p. 159 ("very finely printed"). ♦Just a hint of soiling to the vellum, boards tending to splay slightly, but a very fine copy inside and out. \$1,250

From a very respected American private press, this is a superb copy of an edition of Longus' pastoral novel of awakening love, written in Greek in the second or third century. The text here is the 1587 English translation of Amyot's perennially popular French version. The Elston Press printed some 20 books between 1900-04, and, in doing so, helped to re-establish the hand-printing press in America. At first showing the influence of William Morris, the press soon took on its own distinctive appearance and became the most successful of the private American presses that emerged at the turn of the century. Franklin describes Elston as "one of the truly fine . . . American

presses from the first years of [the 20th] century." He says that "the work there of Clarke Conwell as printer, and H. M. O'Kane as designer showed . . . influence from Morris or Beardsley along with the skill and taste which make good books." (ST15799)

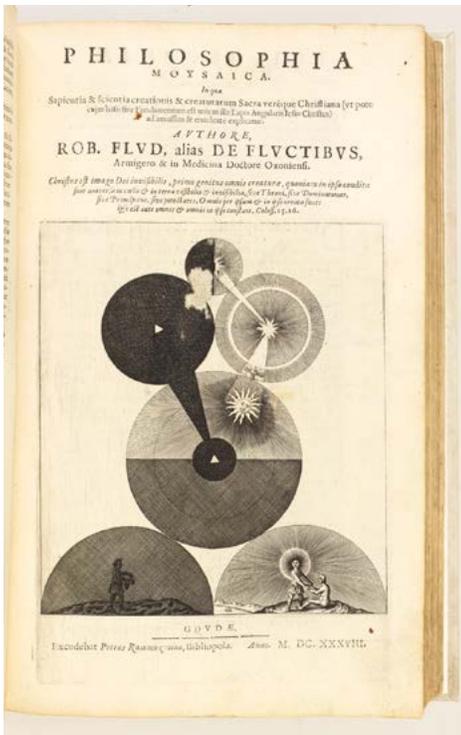
Fine Images Prepared for the Works of George Eliot

26 [ELIOT, GEORGE]. THE GEORGE ELIOT PORTFOLIO, BEING A SERIES OF SIXTY JAPANESE PAPER PROOFS FROM ORIGINAL ETCHINGS AND PHOTO-ETCHINGS ILLUSTRATING GEORGE ELIOT'S WORKS. (Paris: Estes and Lauriat, 1888) 435 x 300 mm. (17 1/4 x 11 3/4"). [2] leaves of text followed by plates. No. 17 OF 50 COPIES of the Edition de Luxe, printed for the Continent. Publisher's ivory cloth, upper cover with two bands of gilt knotwork on a red background, gilt lettering, smooth spine with gilt titling and publisher's device, blue printed endpapers, all edges gilt. 60 ETCHINGS AND PHOTO-ETCHINGS ON JAPON tipped onto lettered cardstock. Baker & Ross F8 (prospectus for deluxe edition). ♦A sprinkling of very faint brown spots to tail edge of upper board, a couple of plates with trivial wrinkles or creases, but AN EXTREMELY FINE COPY, quite clean, fresh, and bright inside and out, with excellent impressions of the plates. **\$1,900**



This is an outstanding copy of an attractive portfolio containing a suite of plates created for a deluxe edition of the works of George Eliot produced by Estes and Lauriat. In addition to Eliot's eight novels, that edition included collected essays, poems, and a life of Eliot by George Willis Cooke. The plates here depict scenes from "Adam Bede" (six plates), "Mill on the Floss" (three), "Felix Holt, the Radical" (four), "Scenes of Clerical Life" (four), "Middlemarch" (seven), "Daniel Deronda" (seven), "Romola" (seven), "Silas Marner" (one), "Poems" (13), "Essays" (four), and Cooke's "Life" (four). While copies of this portfolio appear on the market from time to time, they are almost always soiled and worn. A pristine copy like the present one, with vellum nearly immaculate and without any splaying, is hard to find. (ST15050)

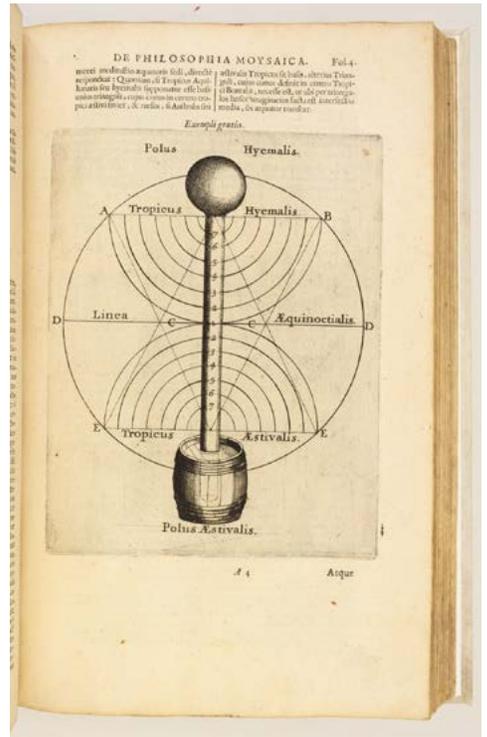
Healing Wounds at a Distance (with Moss from Rotted Human Skulls) and Other Pseudo-Scientific Theories Espoused by an Occultist on the Fringes of Scientific Advance



27 FLUDD, ROBERT. PHILOSOPHIA MOYSAICA. [bound with] RESPONSUM AD HOPLOCRISMA-SPONGUM. (Gouda: P. Rammazenus, 1638) 318 x 196 mm. (12 5/8 x 7 3/4"). 4 p.l., 96 leaves, 97- [112] pp., 113-152 leaves; 30, [1] leaves. FIRST EDITION of the "Philosophia Moysaica," bound with the First Latin Edition of the "Responsum." Modern binding using part of a 16th century antiphonary leaf, flat spine. With two large copper-plate engravings, four copper-plates in text, and 26 woodcut figures in the text. Gardner 237; Wheeler Gift 112; Ferguson I, p. 284; Wellcome I, 2331-32; Caillet 4036. See also: DSB, pp. 47-49. ♦Leaves lightly browned, occasional minor marginal stains or smudges, a few tiny rust spots, but an excellent copy, generally clean and very fresh, in an unworn binding. **\$9,500**

This book contains two separate works by an author who, while nominally part of the scientific community, had his feet firmly planted in the realm of the metaphysical. The bulk of the present book consists of Fludd's posthumously published final work, in which he expounds his "Mosaic Philosophy" of the world based on the Pentateuch (the first five books of the Bible, traditionally believed to have been dictated to Moses by God). Though the work consists mostly of Fludd's mystical interpretations of the divine "truths" which these books supposedly reveal, it also contains a few points of true scientific interest, including an early diagram of a thermometer (which he claims to have seen in a 500-year-old manuscript). The

instrument shown here is quite similar to a thermoscope (a very basic set-up in which water rises and falls within a vertical tube), but it is distinguished by the addition of a scale of measurement—an important development toward the modern thermometer. Fludd’s work was often criticized for its lack of empirical evidence, but this diagram supports DSB’s assertion that “Although Fludd was quite willing to use observational and experimental evidence, he thought that the eternal truths of Scripture and the mysteries of the ancient occultists carried far more weight than the evidence of the senses.” As perhaps the most important scientific content in the volume, Fludd, like William Gilbert before him, explores the concept of magnetism—though in his own occultist way. For him, the observable phenomenon of attraction and repulsion between two objects works on an invisible, cosmic level, arousing “sympathetic” energies that could unite objects even at a distance. He applies this concept in the second work (often found bound with “Philosophia,” as here), where he supports the efficacy of so-called “weapon-salve.” This salve is a recipe of blood, moss, and flesh from a human corpse said to cure a wound when applied to the weapon that had caused the harm. First put forth by the 16th century physician Paracelsus, the weapon-salve is based on the belief that the like qualities of wound and weapon would “sympathize” with each other, and work together to overcome the injury. Fludd here draws on Gilbert’s work on magnetism to bolster his hypothesis, saying that the “weapon-salve” process was rooted in the same magnetic forces that could be observed in nature. The works of the English physician Fludd (1574-1637) often include abstruse and mysterious diagrams to illustrate his pseudo-scientific theories. According to Britannica, “Most of Fludd’s writings represent the culmination of the occult, as distinct from the scientific, tendencies of the 17th century. Deriving his ideas from such diverse sources as the Old Testament, the Jewish Kabbala, alchemy, astrology, sympathetic magic, and chiromancy, Fludd was primarily interested in establishing parallelisms between man and the world, both of which he viewed as images of God.” The present work is important not only because it is the author’s final piece of writing, but also, as Gardner says, because it “fitly represents his matured opinions,” and is perhaps the best expression of Fludd’s unique and elaborate worldview in his entire oeuvre. (ST16486)



A Skillful Fore-Edge Painting Tied to the Book’s Content

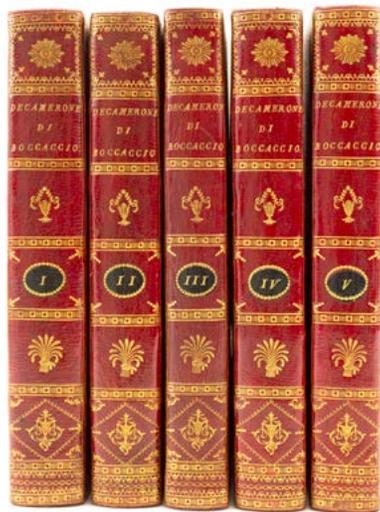
28 (FORE-EDGE PAINTINGS). [MARJORIBANKS, ALEXANDER]. TOUR TO THE LOIRE AND LA VENDÉE, IN 1835. (London: Effingham Wilson, 1836) 165 x 108 mm. (6 1/2 x 4 1/4”). viii, 254 pp., [1] leaf. Second Edition. Contemporary or slightly later polished calf, ornamental gilt border on covers and turn-ins, raised bands, spine compartments featuring central floral lozenges and corner scrolls, burgundy spine label, all edges gilt. WITH A PLEASING FORE-EDGE PAINTING SHOWING A LOIRE CHATEAU and surrounding estate in a forest setting. Frontispiece showing St. Florent on the Loire. Front pastedown with the bookplate of Dudley C. Marjoribanks, and with an inscription on preliminary page in his hand saying that this volume was given to him by someone from Inverness (whose name is illegible here) on the presumption that Dudley was a relative of the author. ♦ Joints cracked (rear joint not serious, front joint deeper, with the upper cover slightly wobbly), corners bumped, frontispiece and first few leaves lightly foxed, additional very minor defects internally, otherwise an excellent copy, with the covers and the painting quite bright. \$650



Written by a popular author of travel books, this work has an extended title indicating that the tour to the Loire must have prompted considerable pondering, because the book is “interspersed with novel and interesting remarks, addressed to the judgment, not to the prejudices of mankind.” The painting, which is probably 20th century, is representational without being realistic, adding to the charm of the piece. The scene has a touch of fancy to it, with the chateau and the forest looking almost the way they might appear in a children’s book. (ST14310c)

*One of the Most Famous and Charming Illustrated Books of the 18th Century,
In Exceptionally Fine Contemporary Morocco*

29 (FRENCH ILLUSTRATED BOOKS). (BINDINGS - NEOCLASSICAL). BOCCACCIO, GIOVANNI. IL DECAMERONE. ("Londra" [i.e., Paris]: [Ranieri & Giovanni Antonio de' Calzabigi and François Gerbault], 1757) 214 x 130 mm. (8 3/8 x 5 1/8"). **Five volumes.** Edited by Filippo di Matteo Villani. First Edition with these Illustrations. EXCELLENT CONTEMPORARY FRENCH RED STRAIGHT-GRAIN MOROCCO, covers with gilt French fillet border, smooth spines gilt in Neoclassical style, with six panels divided by pentaglyph-and-metope roll, one with gilt titling, one with inlaid green morocco volume label, four with wheat sheaf, calligraphic flourish, sunburst, or elaborate urn ornament at center, turn-ins with two gilt decorative rolls, marbled endpapers, all edges gilt. Volumes housed in two fine modern blue buckram drop-back boxes lined with felt, red morocco labels on backs. Engraved title in each volume, many engraved vignette head- and tailpieces, and 111 VERY FINE ENGRAVED PLATES (including frontispiece portrait in first volume), primarily AFTER DRAWINGS BY GRAVELOT, but also after EISEN, BOUCHER, and COCHIN. Front pastedown of first volume with letterpress label of contemporary Lyon bookseller Maire; final page of fifth volume with a flourished "M" written in ink by a contemporary hand. Cohen-de Ricci 158 ("un des livres illustrés de plus réusis de tout le XVIIIe siècle"); Ray 15; Brunet I, 1003. ♦ Tiny wormhole to one joint, faint smudge to one board, trivial rubbing to extremities, faint foxing



to first and last leaves of each volume, but A SPLENDID SET, the interior near-pristine, with generous margins and crisp impressions of the engravings, the bindings lustrous, with minimal wear. \$9,500

to first and last leaves of each volume, but A SPLENDID SET, the interior near-pristine, with generous margins and crisp impressions of the engravings, the bindings lustrous, with minimal wear. \$9,500

This is a lovely copy in stylish period morocco of one of the most famous and charming illustrated books of the 18th century, and it may be the supreme example of refined libertine illustration of the period. Owen Holloway calls it one of the four masterpieces of book illustration at the end of the Rococo period. And Ray is expansive in his praise, calling the work simply "one of the masterpieces of the illustrated book." Although he had as collaborators on this work some of the outstanding French artists of the 18th century, Gravelot (born Hubert-François-Bourguignon, 1699-1773) was chiefly responsible for its production, designing 89 of its 111 plates and all 97 of its immensely delightful tailpieces. In this, the most ambitious undertaking of his career, Gravelot gave Boccaccio's narrative the settings and costumes of 18th century France, and this transposition "made it possible for him to exercise his special talent for depicting the social world around him. For the most part, his figures are young, the women graceful and pretty, the men lithe and handsome . . . All levels of life are presented, from the peasant in his hovel to the king in his palace. Every variety of interior is there, from boudoirs and bedrooms to dining rooms and salons. Animated street scenes alternate with glimpses of gardens and farms, forests and river banks. The human condition has rarely been so attractively displayed. Yet this is only the beginning . . . Gravelot's tailpieces complete what his plates have begun. They are peopled by amusing children, who . . . usually play their parts in interpreting Boccaccio's text." (Ray) Ours is the preferred printing of this edition: although the same publishers issued a French translation the same year, Ray declares, "the earlier Italian text has better impressions of the illustrations." (ST16511)



*An Enchanting Meditation on the Delights of the Garden,
Illustrated by Leading Artists and in a Handsome Binding*

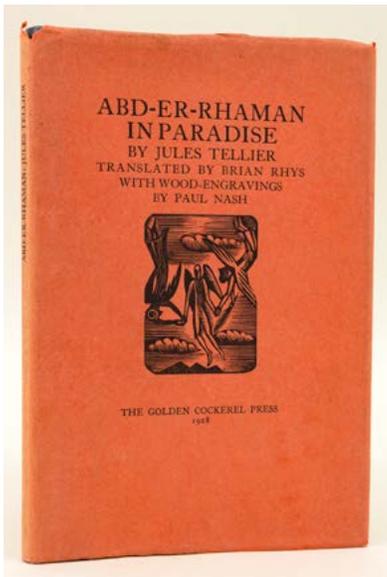
30 (GARDENS, ILLUSTRATED WORKS ON). KARR, ALPHONSE. VOYAGE AUTOUR DE MON JARDIN. (Paris: L. Curmer & V. Lecou, 1851) 280 x 185 mm. (11 x 7 1/4"). [iv], 416 pp. First Illustrated Edition. EXTREMELY ATTRACTIVE CONTEMPORARY CAT'S-PAW CALF, covers with triple gilt fillet borders and floral cornerpieces, raised bands, spine gilt in compartments with floral centerpiece and fleuron cornerpieces, tan morocco label, gilt turn-ins, all edges gilt. With numerous in-text black & white illustrations, seven of which are full-page, and eight botanical color plates, including frontispiece, all with light pink titled tissue guards. Front pastedown

with armorial bookplate of Edward Nicholas Hurt. Vicaire IV, 639-40. ♦Light scattered patches of foxing (occasionally found on plates, though not affecting the image), but overall a beautiful copy, the binding lustrous and wonderfully well preserved, and the pages especially fresh, very white, and entirely clean. \$1,250

Penned by a former editor of "Le Figaro" who had a passion for flora, this is an enchanting meditation on the delights of the garden, illustrated here for the first time by some of the leading artists of the period. Writing a series of letters to a friend who had left to travel abroad, the author decides to do some travelling of his own within the confines of his garden. On his botanical sojourn, he lovingly describes the minutiae and changes that occur within this world, which contains more than 200 species of flora and fauna. The narrative often includes the history of the various plants and flowers, while adding the author's own memories and colorful lyricism. The work first appeared in 1845, but in this edition, Karr's garden is brought to life with a great many illustrations, including eight full-page color botanical images. The author of several autobiographical romances, Jean-Baptiste Alphonse Karr (1808-90) moved to Nice in 1855, where he devoted himself entirely to horticulture, and, according to Britannica, "practically founded the trade in cut flowers on the Riviera." Though the book is not uncommon on the market, it would be impossible to find a copy in better condition than the present one. (ST15472)



Especially Fine in Fine Jacket



31 (GOLDEN COCKEREL PRESS). NASH, PAUL, Illustrator. TELLIER, JULES. ABD-ER-RHAMAN IN PARADISE. (Waltham St. Lawrence: Golden Cockerel Press, 1928) 230 x 153 mm. (9 x 6"). 2 p.l., 34 pp., [1] leaf (colophon). Translated by Brian Rhys. No. 94 OF 400 COPIES. First Edition in English. Publisher's red marbled paper boards backed with blue buckram, flat spine with gilt titling. In the original red dust jacket with lettering and vignette by Nash on front cover. With title page vignette and four full-page woodcuts by Paul Nash. Chanticleer 60. For the illustrator: Colvin, "Paul Nash Book Designs." ♦Dust jacket with small chip to head of spine and tiny snag to one corner, but a NEAR-MINT COPY—clean, fresh, and bright internally, in an unworn binding and fine dust jacket. \$425

With illustrations that, according to Colvin, "stylistically . . . mark the climax of Nash's representational wood engravings," this is the first appearance in English of Jules Tellier's "Les Deux Paradis," the story of a man offered the choice

between the Muslim and the Christian heaven. On his deathbed, Abd-er-Rhaman embraces Christianity, but he clings at the same time to his strong belief in Mohammed. Thus, his soul is offered the choice of two heavens, and in this parable, he learns that the wisest are often those who dream no dreams. Little known today, Tellier (1863-89) was a French language poet, essayist, and novelist of considerable promise before his untimely death at age 26. The illustrations here are among the relatively few wood engravings done by artist Paul Nash (1889-1946), considered one of the great landscape painters of the first half of the 20th century, and a leading figure in British Modernism. Nash had been a soldier and official War Artist during World War I, and like many survivors of the Great War, suffered from post-traumatic stress and had trouble readjusting to life after the war. He spent the next decade at a variety of endeavors, including teaching at the Royal College of Art and illustrating books, before turning his attention to painting full-time. His woodcuts have a distinctive style that was influential on his former pupil Eric Ravilious and other illustrators of private press



books. This title is not especially rare in the marketplace, but it is difficult to find a copy as well preserved as the present one. (ST12683-312)

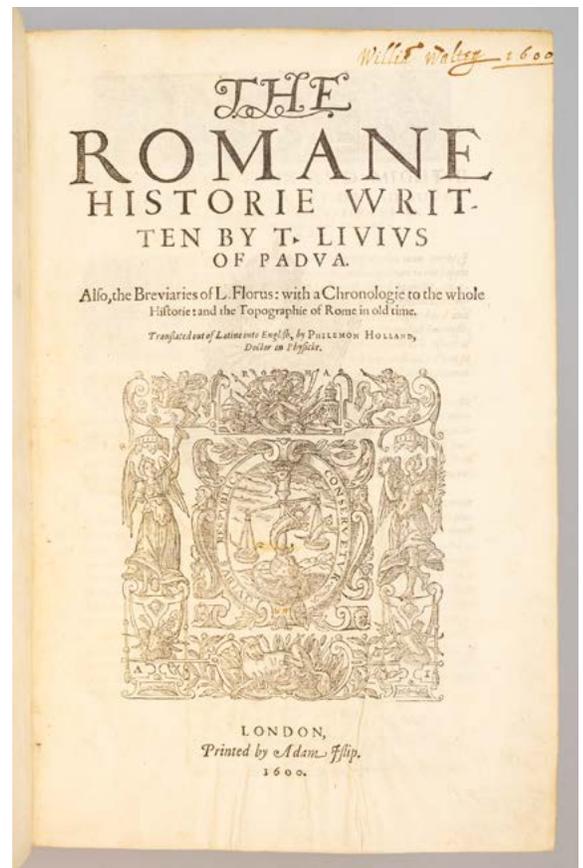
A Very Appealing Copy, with Distinguished Provenance, of the First Livy in English



32 HOLLAND, PHILEMON, Translator. LIVIUS, TITUS. [LIVY]. THE ROMANE HISTORIE . . . ALSO, THE BREVIARIES OF L. FLORUS . . . AND THE TOPOGRAPHIES OF ROME IN OLD TIME. (London: Adam Islip, 1600) 330 x 220 mm. (13 x 8 3/4"). 6 p.l., 1403, [1] pp., [21] leaves (first and last leaves blank). Translated from the Latin by Philemon Holland. FIRST COMPLETE EDITION IN ENGLISH. Early 18th century mottled calf, raised bands, spine gilt in compartments with large central fleuron and complex scrolling cornerpieces, one compartment with gilt lettering "G / 2 * II," another with small inlaid red morocco label of the Earl of Essex, with gilt "SX" and a coronet, red morocco title label, edges marbled (expertly—almost invisibly—rebacked and recornered). Title page with printer's elaborate device (McKerrow 324), verso of title with woodcut portrait of Queen Elizabeth I, dedication to the queen with woodcut headpiece and armorial initial, verso of fourth leaf with portrait of Livy within a laurel wreath, verso of sixth leaf with epitaph of Livy within a laurel wreath. Front pastedown with 18th(?) century ink notation "D : 2. / 9."; also with engraved armorial bookplate of James Heron Watson dated 1930 and bookplate of the Fox Pointe Collection Library of Dr. & Mrs. H. R. Knohl; title page with ink signature of William Walter dated 1600 and with the initials "W W" inked into the printer's device; verso of title page with engraved armorial bookplate of Algernon Capell, Earl of Essex, dated 1701. Pforzheimer 495; STC 16613. ♦ A little wear to extremities, gilt on spine a bit rubbed, isolated small rust spots and minor marginal smudges or stains, other trivial imperfections in the text, but A FINE COPY INTERNALLY, quite clean and crisp, in a pleasant, sturdy, carefully restored binding. \$17,500

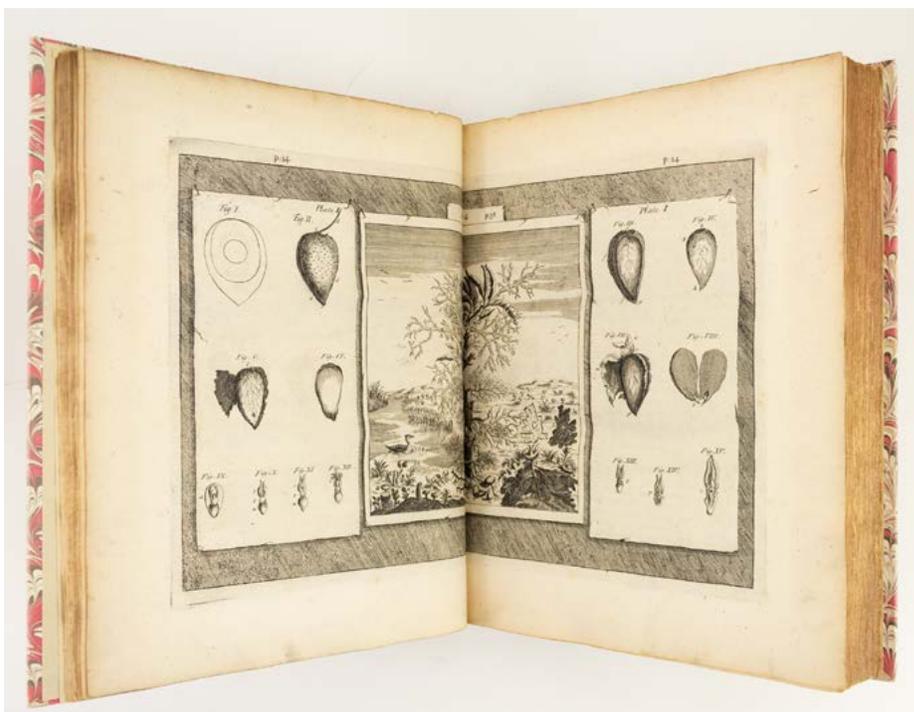
This edition of Livy's history of Rome is, in Pforzheimer's words, "the first of that stately array of folio translations of the classics which issued from the pens of the 'translator general in his age.'" It is described by DNB as "a work of great importance" that "set out to be lucid and unpretentious, and achieved its aim

with marked success," all the while being "accurate, and often lively." Throughout the Renaissance, Livy (first century B.C.) was revered as the premier source for Roman history, and his account of the rise of Rome from humble beginnings and its triumphs in the Punic Wars was central to historical and political thought. Although the British had access to English excerpts of Livy, they could not read his complete text in their own language until the present edition was published. Holland (1552-1637) was a physician whose love of the classics prompted a devotion to rendering ancient authors (including Pliny, Plutarch, and others) into the language of Shakespeare. Besides the complete text of Livy's history, our volume contains an essay on the topography of Rome by J. Bartholomew Marlian of Milan, as well as the "Breviaries" of Florus, a useful chronology that summarizes the lost books of Livy, also appearing here for the first time in English. This copy has graced the libraries of important collectors, including that of Algernon Capell, 2nd Earl of Essex (1670-1710), and Dr. H. R. Knohl. A colonel in the 4th Dragoons, Capell was Gentleman of the Bedchamber to King William III between 1691 and 1702 and on the Privy Council to Queen Anne. Knohl assembled an outstanding collection of early English imprints. The William Walter who originally owned the volume may have been Sir William Walter of Wimbledon, MP (1574-1632). (ST14948)



The First Printing in English of the First Book on Cuttings and Grafting

33 (HORTICULTURE - 18TH CENTURY). AGRICOLA, GEORG ANDREAS. A PHILOSOPHICAL TREATISE OF HUSBANDRY AND GARDENING: BEING A NEW METHOD OF CULTIVATING AND INCREASING ALL SORTS OF TREES, SHRUBS, AND FLOWERS. (London: Printed for P. Vaillant in the Strand, and W. Mears and F. Clay without Temple-Bar, 1721) 290 x 226 mm. (11 7/8 x 8 3/4"). 12 p.l., 300 pp., [2] leaves (index). Edited and with a preface by Richard Bradley, F. R. S. Translated from "High-Dutch" [i.e., German]. First Edition in English. Recent calf-backed marbled boards, raised bands, red morocco label. WITH 33 ENGRAVED PLATES of agricultural practices (numbered I-XXXI, with the numbers XXIII and XXVIII used twice each) printed on 12 folding sheets and nine leaves. Title printed in red and black. Henry II, 443-46 & III, 41; Hunt II, 452; ESTC T42266. ♦Leaves a little yellowed or slightly browned at edges, one folding plate with small light stains touching corner of image frame, other insignificant defects, but an excellent copy internally nevertheless—clean, fresh, and well margined, with fine impressions of the engravings—and in a pleasant new binding. **\$1,600**



First published in German in 1716, this is an extremely important book in the history of gardening as the "first treatise on cuttings and graftings." (Hunt) Regensburg physician and avid gardener Georg Andreas Agricola (1672-1738) developed a new method of propagating plants, by grafting twigs to roots of the same specimen and sealing the attachment with a turpentine and pitch plaster he christened "vegetable mummy." He explains the process here, adding "many Useful Secrets in Nature, for helping the Vegetation of Trees and Plants, and for fertilizing the most Stubborn Soils," as the extended title says. The plates here, reproduced from the German first edition, illustrate the steps in his procedure. A popular work from the moment it was issued, the text was soon translated into French (1720), Dutch (1719), and this English edition, and it made its author famous. His propagation technique was used by fruit growers for years. Editor Richard Bradley (1688?-1732) was appointed the first professor of botany at the University of Cambridge in 1724, and published collections of his lectures on practical botany and materia medica. (ST15736b)

*Issued by the First Printer in Cologne, Covered by a Major Cologne Binder,
A Fine, Fresh Copy Internally, with the Rubricator's Collation Signatures Throughout*

34 (INCUNABULA). ANTONINUS FLORENTINUS. (BINDINGS-MASTER OF THE ROSE). CONFESSIO NALE: DEFECERUNT SCRUTANTER SCRUTINIO. [with] JOHANNES CHRYSOSTOMUS. SERMO DE POENITENTIA. (Cologne: Ulrich Zel, ca. 1470) 217 x 144 mm. (8 1/2 x 5 3/4"). [144] leaves (last blank). Single column, 27 lines to the page, gothic type. Second Edition. ATTRACTIVE CONTEMPORARY BLIND-STAMPED CALF over thick wooden boards BY THE COLOGNE WORKSHOP OF THE MASTER OF THE ROSE (Kyriss 100), covers with blind-ruled frames, the outer one stamped with rosettes (Kyriss 100.01, 100.03) and rampant lion lozenges (Kyriss 100.06), inner frame with leaf-and-branch roll, central panel in diapered compartments decorated with either a rosette or a lozenge containing a rampant lion or unicorn (Kyriss 100.02), upper cover with inked vellum title label and two brass catch plates, raised bands, spine panels stamped with rosettes and lozenges, lower cover with brass anchor plates and part of triangular iron plate at head (for chaining?). Rubricated throughout, hand-painted initials in red, many with



extensions into the margin. Pastedown with early ink inscription in Latin and Greek, evidence of bookplate removal; front free endpaper inscribed in ink with publication place and printer; rear pastedown with later pencilled bibliographic citations. Leaves signed at bottom throughout in red in a contemporaneous hand. Goff A-787; BMC I, 182; ISTC ia00787000. For the binding: Kyriss 100, stamps 1, 2, 3, 6; EBDB w000169. ♦Half a dozen small stains to covers, a third of head spine compartment and all of tail compartment leather lacking, leather separating in places at joints, a handful of small wormtrails to pastedowns, margins of leaves with mild intermittent foxing and isolated minor smudges, otherwise a fine copy, clean and remarkably fresh internally, the thick paper with very ample margins (see below), and the binding solid and quite pleasing despite its defects. **\$16,000**

This is a very desirable copy of an influential text on confession printed by the first press in Cologne and bound by the workshop considered by Kyriss to be the leading secular bindery in that city. Ulrich Zel (d. ca. 1507) served an apprenticeship with Johann Fust and Peter Schoeffer before matriculating at the University of Cologne in 1464. He became the first printer in the city when he issued an edition of Cicero's "De

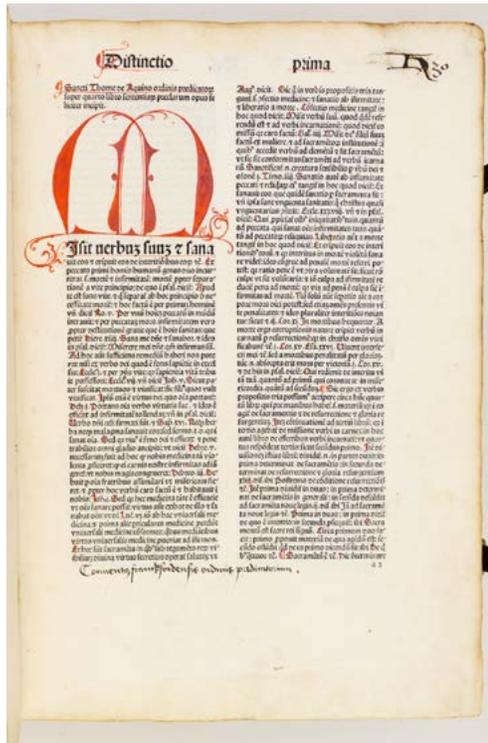
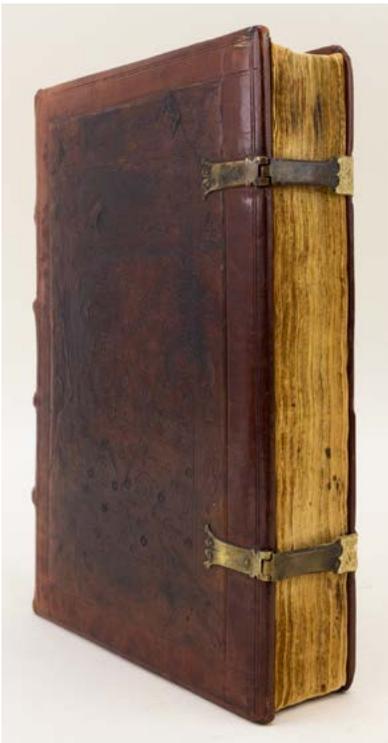
Officiis" sometime in 1465 (his first dated work was in 1466), and he printed approximately 200 books on various subjects before the end of the century. The text here is the first of three treatises on the rite of confession by Florentine archbishop St. Antoninus (1389-1459), collectively known as the "Confessionale" or "Summa Confessionalis." Our volume deals with the powers of the confessor, the Seven Deadly Sins, methods of interrogating persons of varying social classes, absolution, and the imposition of penance. The final nine pages of the volume contain a sermon on repentance attributed (probably erroneously) to the fifth century bishop of Antioch, St. John Chrysostom. The binder here was dubbed by Kyriss the "Rose Master" for his most frequently used tool. The Rose Master's bindery was active from 1470-91, and Kyriss has identified 72 bindings produced there, using 42 tools. All of the tools that appear on our binding may be found in EBDB, and the design on the covers here is quite similar to that pictured in Kyriss plate 204. The iron plate on the rear cover indicates that our volume was likely chained in a monastic or ecclesiastical library, and the Latin inscription on the front pastedown, "Sufficiat mihi gratia Domini" ("The grace of the Lord is sufficient for me") is most appropriate for a work dealing with confession and absolution. The size of the margins here is demonstrated by the presence of hand-written signatures at the time of rubrication in the bottom margins throughout. (ST15127)



Aquinas on Peter Lombard in a 1481 Printing Using Jenson Types

35 (INCUNABULA). THOMAS AQUINAS. SUPER QUARTO LIBRO SENTENTIARUM PETRI LOMBARDI. ([Venice]: [Johannes Herbort, de Seligenstadt], for Johannes de Colonia, Nicolaus Jenson et Socii, 24 June 1481) 316 x 205 mm. (12 1/2 x 8"). [310] leaves (first blank). Double column, 56 lines in Jenson's gothic type. Fourth Edition. Modern retrospective calf, 15th century blind-stamped panels mounted on front covers, early brass clasps, new endpapers. Handsomely rubricated in red, with handwritten, flourished initial capitals; colophon with printer's device of Jenson and de Colonia. Recto of each leaf with headline inked in an early hand. Front pastedown with embossed armorial ex-libris of "Adm. Rev. Ricardi G. S. King M.A., Decani Derensis." Goff T-171; BMC V, 301; ISTC it00171000. ♦One leaf (c7) with two two- to four-inch ink stains extending from head edge into text (nothing obscured), occasional trivial marginal stains or smudges, but AN ESPECIALLY FINE COPY, clean and bright with generous margins, the fresh leaves crackling when turned, and the binding unworn. **\$12,500**

Set in the stately types of the great Venetian printer Nicolaus Jenson, this is a beautifully printed edition of a foundational theological work by two of the greatest scholars of the Medieval Church: the commentary of St. Thomas Aquinas on the "Sentences" of Peter Lombard. Written ca. 1150 and used as the standard textbook of theology in the Middle Ages, Lombard's four books of "Sentences" attracted multiple commentaries, but those of Aquinas (ca. 1227-74) are by far the most important. Considered, with Augustine, the most influential theologian in the history of the Western Church, Aquinas always sought in his writings to demonstrate that reason and revelation are compatible sources of truth, and his books



are no less important to philosophy than to theology. His first substantial works grew out of his study of Lombard (ca. 1096-1160), whose "Sentences" had reduced to theological order the various official doctrinal statements made by the church. The present volume reflects on the fourth and final book of the "Sentences," dealing with sacraments through which God's grace is bestowed on mankind. Printer Johannes Herbolt ran one of the largest workshops of the period in Europe, and during 1480-81 he printed books for publisher Johannes de Colonia and Nicolaus Jenson & Co, using the types that firm had inherited upon the death of Jenson. Herbolt's last book for that imprint was the 1481 Duns Scotus, after which the Jenson types were returned to Colonia. Former owner Richard George Salmon King (1871-1958) was the Dean of Derry in the Anglican Church of Ireland from 1921 to 1946. (ST16379-059)

With a Leaf Thought To Be from the First Book Printed in Rome

36 (LEAF BOOK - SIXTUS REISSINGER). ADAMS, JEREMY DUQUESNAY and JOHN L. SHARPE III. A LEAF FROM THE LETTERS OF ST. JEROME, FIRST PRINTED BY SIXTUS REISSINGER, ROME, ca. 1466-1467.

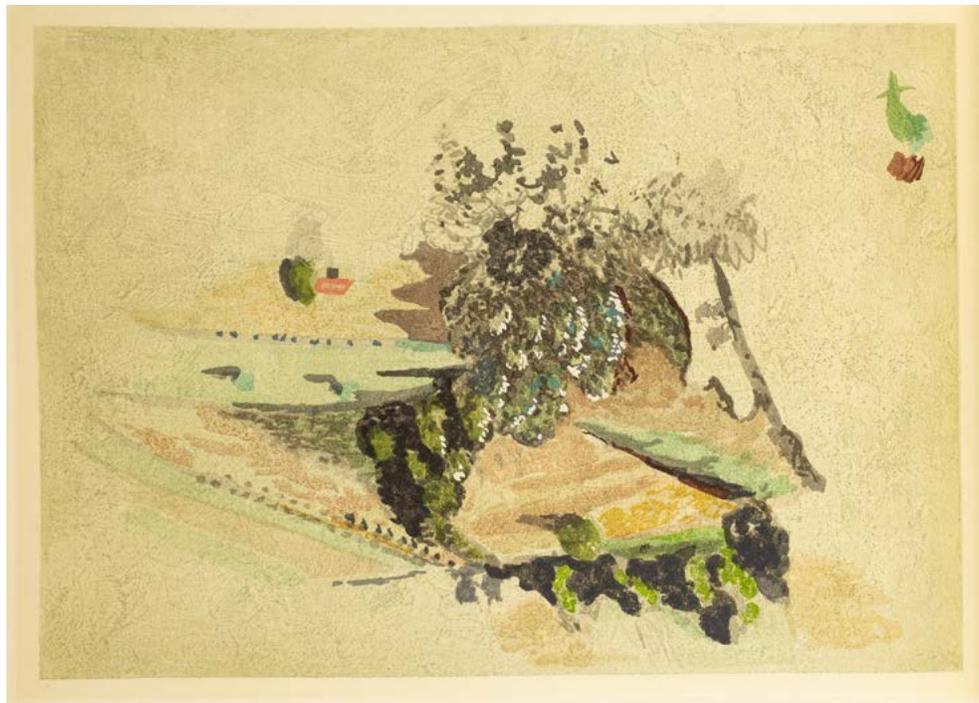
(Los Angeles: Zeitlin & Ver Brugge; London: H. M. Fletcher, 1981) 390 x 280 mm. (15 3/8 x 11"). 2 p.l., 30 pp., [3] leaves. Leaf with double column, 50 lines in roman type. Edited by Bennett Gilbert. No. 49 OF 300 COPIES. Original vellum-backed marbled paper boards, gilt titling on spine. Title page with woodcut vignette of Jerome and his lion printed in red. WITH AN ORIGINAL LEAF FROM THE LETTERS OF ST. JEROME, PRINTED BY SIXTUS REISSINGER, secured in a pocket at front. Prospectus and letter from publisher laid in at front. De Hamel and Silver, "Disbound & Dispersed" 170. ♦Lower corners slightly bumped, naturally occurring variations in the color of the vellum, the Jerome leaf with minor dampstaining along one edge, but a fine copy and a fresh, bright leaf with generous margins. \$750

This attractively printed and designed leaf book features a fine leaf from the editio princeps of the letters of St. Jerome, believed by some scholars to be the first book printed at Rome. After much debate, Sixtus Reissinger was agreed upon as the printer, and the Jerome was determined to be the first of four books the German printed at Rome before he established the first printing press in Naples in 1471. The leaf book contains two essays, "Jerome, The Classic Correspondent" by Adams, and "Impressum apud Ruessinger" by Sharpe, and is set in Monotype Janson and letterpress-printed on Frankfurt Cream Paper by Patrick Reagh and Vance Gerry. (ST16379-160)



A Massive LEC Production by the Mexican Paz and the Franco-Pole Balthus

37 (LIMITED EDITIONS CLUB). PAZ, OCTAVIO. BALTHUS, *Illustrator*. SIGHT AND TOUCH. ([New York]: Limited Editions Club, 1994) 600 x 570 mm. (23 1/2 x 22 3/8"). [15] pp. No. 67 OF 300 COPIES, SIGNED by the author and illustrator. Tan morocco-backed linen, cover with paper label. In a linen clamshell box with paper label on spine. With three colored woodcuts designed by Balthus. Text in Spanish, English, and French. With prospectus laid in at rear. ♦ In mint condition. \$1,100



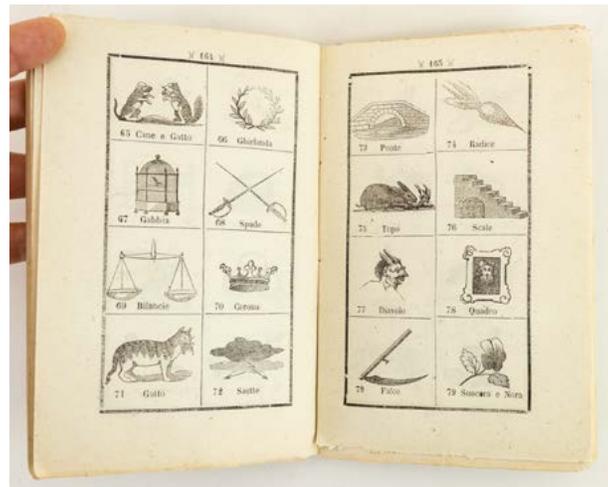
This impressive production pairs a poem written for a major artist by a Nobel laureate with the illustrations that artist created in response. Mexican poet Octavio Paz (1914-98) and the Franco-Polish artist Balthus (1908-2001) were great friends, and both found inspiration in the medium of the other's creative expression. Balthus cited among his inspirations Emily Dickinson and Lewis Carroll, while Paz also dedicated poems to Miró, Duchamp, and Rauschenberg. In the citation for Paz's 1990 Nobel Prize for Literature, the Swedish Academy praised his ability "to incorporate, interpret, and reconstrue major existential questions—death, time, love, and reality," and here he describes light as "a wavering river that sketches its doubts and turns them to certainties"; "Light is time thinking about itself." In his illustrations, Balthus plays with light and color, creating images more impressionistic than his usual work. This work is a happy marriage of their gifts. Our price suggests that this copy can't be as fine as we say it is, but circumstances allow us to offer it at a figure below what would normally be expected. (ST15816-10)

*An Extremely Rare Survival of a Book Using
Dream Interpretation To Win the Lottery*

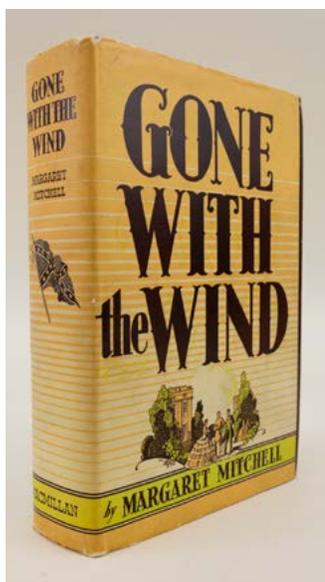
38 (LOTTERY AND DREAM INTERPRETATION). CAPACELLI, GEROLAMO. ANTICO LIBRO DEI SOGNI. ["ANCIENT BOOK OF DREAMS"]. (Roma: Libreria Sciommer, ca. 1880) 172 x 112 mm. (6 3/4 x 4 3/8"). 232 pp. Original blue paper wrappers, spine reinforced with thick modern blue paper, pp. 1-152 and 177-232 UNOPENED. With 90 small (1 1/4 x 1 1/2") numbered wood engravings of animals and common objects displayed in a grid format, and three additional small images preceding the first page of illustrations. ♦ Paper covers lightly soiled, head edge of rear cover slightly frayed, corners curling a little, but the strengthened binding sound, and A FINE COPY INTERNALLY, the mostly unread contents clean and fresh, with no indications of use. \$1,900



This is a rarely seen “smorfia,” a book used in the longtime Neapolitan tradition of interpreting dreams in order to win the state lottery. In the text, images or themes in dreams are assigned numbers, and the dreamer then chooses these numbers in the lottery. If, say, a lottery player has a dream about chickens swept away in a flood, he or she finds the images among the illustrations for (a) poultry and (b) bodies of water, selects the numbers assigned to those images, enters the numbers in one or another sequence or combination, and hopes for the best. (Buona fortuna with that!) The word “smorfia” likely derives from Morpheus, the god of dreams in Greek mythology, and the process may be linked to the ancient Greek practice of dream interpretation. The method also incorporates the mystic number and word associations of the Jewish Kabbalah, which were used by believers to find hidden meanings in the Hebrew Bible. Smorfia have been used for centuries, with the first printed versions appearing shortly after the arrival of the printing press in Italy, and the practice continues today with online versions. Because the books were insubstantial to begin with and were subjected to heavy use, not many copies survive, and certainly not in the unopened state found here. In our copy, most important leaves remain unopened, including the text pages containing the alphabetical lists of people, places, things, and topics that might appear in dreams with their corresponding numbers, as well as the leaves of tables and tariffs; our previous owner only looked at the pages of images, perhaps because (s)he did not find reading to be a comfortable skill. OCLC, KVK, and LibHub [COPAC] find no copies of this title, though there are a few copies of a Milan edition of a Capacelli work entitled “Il Vero Libro dei Sogni” [“The True Book of Dreams”]. No copies of either “Dei Sogni” are listed at auction by ABPC or RBH. Finding a complete, intact copy of a work like this with unopened leaves is almost like winning the lottery. (ST15654b)



***Probably “the Most Famous Novel in the English Language,”
A First-Rate Copy of the First Edition, First Issue, in a First Issue Jacket***



39 MITCHELL, MARGARET. GONE WITH THE WIND. (New York: The Macmillan Company, 1936) 224 x 148 mm. (8 3/4 x 5 3/4”). 4 p.l., 1,037 pp. FIRST EDITION, FIRST ISSUE (with “published May, 1936” on the copyright page and no note of further printing), IN FIRST ISSUE DUST JACKET (this work listed in second column on back panel). Original gray cloth, in unrestored (clipped) dust jacket. Housed in a (soiled and worn) red morocco-backed clamshell box with gilt spine and “The Poe House” lettered in gilt on (detached) upper cover. ♦ Jacket with trivial wear at edges, faint soiling to back panel, a little thumbing to front free endpaper and half title, but A FINE COPY, clean, fresh, and bright internally, in an unworn binding and a nearly fine dust jacket. **\$8,500**

This is the desirable first state of the first printing, in the first-issue dust jacket, of Mitchell’s perennially popular epic romance, the best-known American novel of the 20th century. The sweeping saga of the South before and after the Civil War won the Pulitzer Prize in 1937, spawned a classic, Oscar-winning film, and reappeared on the New York Times bestseller list twice after publication, in 1986 and 1991. According to ANB, “in all probability it is the most popular and widely read novel in the world and the most famous novel in the English language.” (ST16458)

The Scarce German Edition of Gould’s “Toucans” in Publisher’s Wrappers

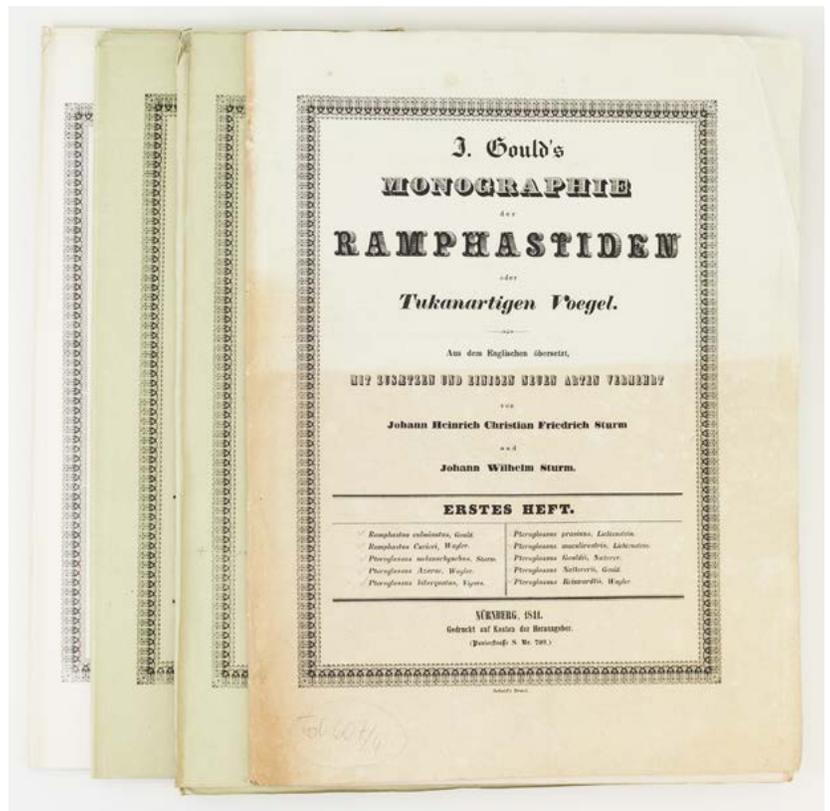
40 (ORNITHOLOGY). (COLOR PLATE BOOKS). GOULD, JOHN. MONOGRAPHIE DER RAMPHASTIDEN ODER TUKANARTIGEN VOEGEL. [MONOGRAPH OF THE RAMPHASTIDAE, OR FAMILY OF TOUCANS]. (Nuremberg: Published by the Translators, 1841-47) 343 x 255 mm. (13 1/2 x 10”). 41 (of 42) leaves of text (see below). **Four fascicles.** Translated by Johann Heinrich Christian Friedrich Sturm and Johann Wilhelm Sturm. First German Edition. PUBLISHER’S PRINTED PAPER WRAPPERS, that of second issue lacking back wrapper (but with two states of the front wrapper), that of fourth issue apparently in facsimile. Housed together in a modern



brown buckram clamshell box backed with cream-colored linen. 40 LITHOGRAPHIC PLATES, including 36 HAND-COLORED PLATES OF TOUCANS, two black & white anatomical plates of toucan bills and skeleton, and an additional three black & white states of colored plates, not called for by the bibliographies consulted. The three additional uncolored plates with pencilled notations and stamp of the Nuremberg Natural History Library on verso. Anker 169; Nissen IVB 379; Zimmer, p. 256. ♦ Minor stains to paper wrappers, occasional mild offsetting, other trivial imperfections, but A FINE COPY, clean, fresh, and brightly colored. \$12,500

This is a very appealing copy of the German version of Gould's work on Toucans, with beautifully colored plates, and with the unusual opportunity to appreciate the degree to which hand coloring enhances the reader's experience. Our copy has three additional plates in black & white (like the plates in the online BSB copy), allowing one to contrast the difference between colored and uncolored plates, and the extent to which the artful hand coloring brings the exotic birds to life. Zimmer notes that "the principal part

of the general text is based on Gould's 'Monograph of the Ramphastidae,' 1833-35, of which it is, in places, a literal translation; but considerable [sic] of the matter is rewritten or revised and there are additional species described here for the first time. The plates are sometimes redrawn and reduced from Gould, but often altered or designed afresh, while the illustrations of the new species are entirely new." Added to the Gould text is a translation of Richard Owen's article on toucan anatomy, with additional comments by Rudolph Wagner, accompanied by two plates of toucan skeletons and bills. The German edition is scarcer than the English version, with ABPC and RBH finding five copies at auction since at least 1975, as opposed to more than 70 copies of the English edition. Because this work was issued in parts over several years, collations vary. While Zimmer calls for 42 leaves, he also reports that the Ayer Library copy included the prospectus, not present here; perhaps that was included in his count. (ST15085)



A Striking Engraved View of Burial Chambers of the Roman Imperial Family, Featuring a Metaphorical Depiction of the Imperfection and Transience of Human Life

41 PIRANESI, GIOVANNI BATTISTA. "VEDUTA ESTERNA DELLE TRE SALE SEPOLCRALI, CREDUTE DELLA FAMIGLIA D 'AUGUSTO" from LE ANTICITÀ ROMANE. ["EXTERNAL VIEW OF THE THREE ROOMS OF SEPULCHRES, BELIEVED TO BE FOR THE FAMILY OF AUGUSTUS" from ROMAN ANTIQUITIES]. (Paris: ca. 1835) 505 x 720 mm. (20 x 28 1/4"). Second Paris Edition. Plate 39 from volume II of "Le Antichità Romane," with a 375 x 500

mm. (14 3/4 x 19 1/2") etching of an external view of the remains of a columbarium tomb which possibly belonged to the Augusto family. Focillon 263; Wilton-Ely 398. ♦ Scattered mild foxing to the (generous) margins, faint vertical crease to center, but a fine specimen, clean, fresh, and rather bright, with a rich impression of the plate. \$1,500



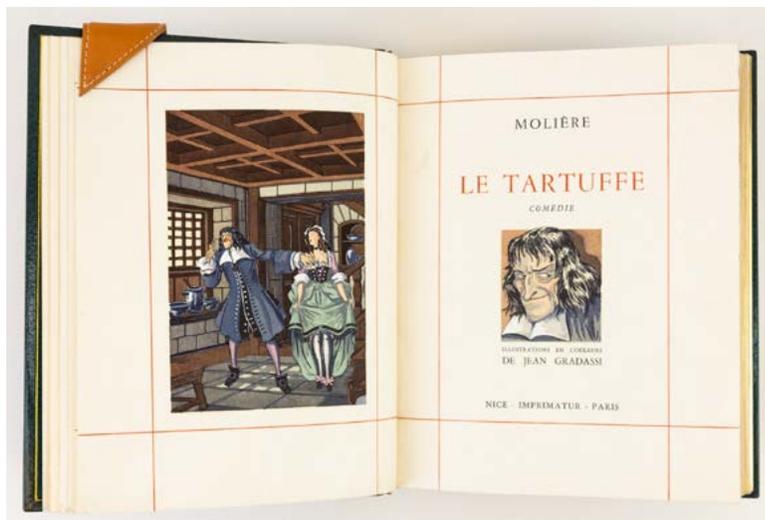
This is a handsome etching showing an external view of burial chambers within a mausoleum believed to belong to the family of the Roman emperor Augustus, from the second Paris edition of Piranesi's masterful "Roman Antiquities." Gaius Octavius Augustus (63 B.C. - 14 A.D.) became the first emperor of Rome in 27 B.C. and soon undertook an ambitious building program, constructing a forum, temples, a mausoleum, triumphal arches, and other monuments. Many of these buildings, including the mausoleum, were ransacked and damaged by the pillaging Visigoths in 410, and by the time our artist came to the city, they had fallen into ruin. Italian artist Giovanni Battista (or Giambattista) Piranesi (1720-78) studied in Venice, where he was influenced by Tiepolo's topographical and antiquarian engravings, before opening a print shop in Rome. There, he produced the etchings of Roman views, buildings, and ruins that made him famous. Informed by his experience in Venice and his study of the works of Marco Ricci and particularly Giovanni Paolo Panini, he appreciated not only the engineering of the ancient buildings but also the poetic aspects of the ruins. His manipulations of scale and his scientific distribution of light and shade helped to create a striking effect. A number of the Views are notable for depicting human figures whose poverty, lameness, apparent drunkenness, and other visible flaws appear to echo the decay of the ruins; we see such an instance in the present plate, where a well-dressed young tourist is besieged by three beggars. This is consistent with a familiar trope of Renaissance literature, in which the ruins of Rome are lamented as a metaphor for the imperfection and transience of human existence. Throughout his lifetime, Piranesi created numerous prints depicting the Eternal City that were widely collected, including by gentlemen on the Grand Tour. (ST15647)

One of 25 Specials, with an Extra Suite of the Plates and an Original Watercolor



42 (POCHOIR). MOLIÈRE [JEAN-BAPTISTE POQUELIN, known as]. *LE TARTUFFE [and] DON JUAN.* (Nice and Paris: l'Imprimerie Nationale de Monaco, 1954) 241 x 191 mm. (9 1/2 x 7 1/2"). 4 p.l. 11-247, [1] pp., [1] leaf (colophon). No. IX of XXV COPIES reserved for the collaborators and the friends of the artist (in addition to 700 regular copies). Contemporary green crushed morocco by Jean Santin (stamp-signed on front turn-in), smooth spine with gilt titling, gilt-ruled turn-ins, pale green watered silk endleaves, all edges gilt. With title page vignettes, frontispiece at the beginning of each work, and numerous illustrations in the text by Jean Gradassi, all hand-colored by the atelier of Edmond Vairel using the pochoir technique, WITH AN EXTRA SUITE OF THE 45 ILLUSTRATIONS bound after the text, and with AN ORIGINAL VERSION of an illustration from Don Juan INSCRIBED BY THE ARTIST to "Madame Hicks" and identified by him on the verso, bound in at front. Pages ruled in red, two half titles printed in red. ♦ Joints a little rubbed, spine uniformly sunned, just a hint of soiling to the covers, otherwise very fine, the binding lustrous and the text immaculate. **\$850**

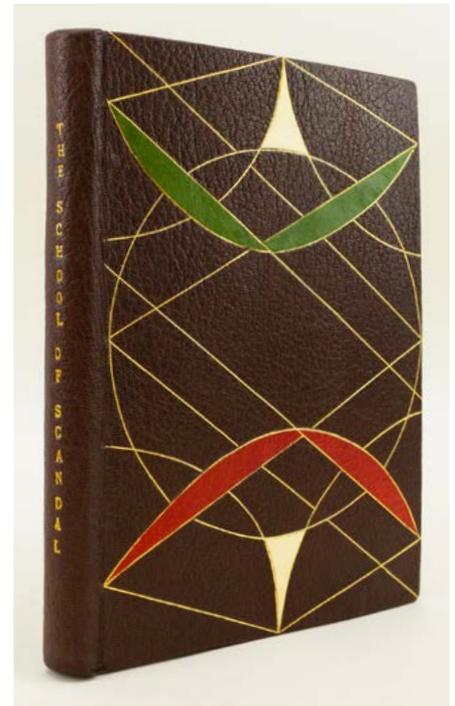
Done on high quality Japanese vellum, this is an especially pleasing deluxe edition—with richly colored pochoir illustrations—of two of Molière's great comedies. Jean-Baptiste Poquelin, known as Molière (1622-73), is generally credited with having "created modern French comedy by giving it a serious basis, where there had previously been little but farces and comedies of intrigue on Italian or Spanish models." ("Oxford Companion") Both works here caused great controversy upon their theatrical premieres. "Le Tartuffe" is one of the playwright's great masterpieces, telling the story of a religious hypocrite who uses his false piety to insinuate himself into the home of a benefactor and take over all of his property. It was decried for its calumnies against religion and was banned by the king from public performance in 1664. The libertine title character in "Don Juan" also mocks religion, primarily by his promiscuity and adultery, and this play, though popular, was suppressed by the authorities as well. The illustrations by Jean Gradassi (1907-89) capture the lascivious Tartuffe and swashbuckling Don Juan perfectly. The rich coloring was done by Edmond Vairel, known for the pochoir stencilling of one of the great livres d'artistes of the 20th century, Henri Matisse's "Jazz." (ST12683-024)



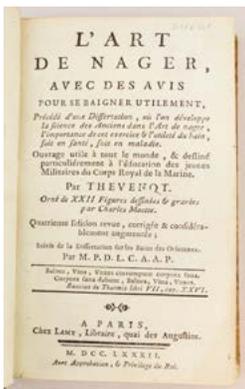
Sheridan's Enduring Comedy of Manners, Finely Bound and Privately Printed

43 (SHAKESPEARE HEAD PRESS). (BINDINGS - ANDRÉE M. CLARKE). SHERIDAN, RICHARD BRINSLEY. *THE SCHOOL FOR SCANDAL.* (Stratford-upon-Avon: Shakespeare Head Press, 1930) 293 x 204 mm. (11 1/2 x 8"). xxvii, [1], 145 pp. Edited and with an Introduction by R. Crompton Rhodes. ONE OF 475 COPIES (450 of which were for sale). ORNAMENTAL MODERN DARK BROWN CRUSHED MOROCCO, GILT AND ONLAID, BY ANDRÉE M. CLARKE (stamp-signed on rear turn-in), covers with geometric design formed by thin gilt fillets, red, green, or ivory morocco onlays to six of these shapes, smooth spine with vertical gilt titling, gilt-ruled turn-ins with red or green morocco circles onlaid at corners, marbled endpapers, edges untrimmed. Housed in a tan morocco-backed linen clamshell box, red morocco label on the back. With title page vignette, headpieces, and quarter panel illustrations by Thomas Lowinsky. Half title with embossed stamp of Andrée M. Clarke. Franklin, p. 236; Ransom, p. 17. ♦ A couple of faint marginal smudges or tiny spots, but a very fine, fresh copy in an unworn binding. **\$1,950**

Offered here in an attractive binding by a talented amateur, this is a very pleasing large-format item produced precisely in the middle of the 20-year period during which Franklin says that *Shakespeare Head* was “the most mature and sophisticated of the private presses.” Founded in 1904 by A. H. Bullen, the Shakespeare Head Press was taken over, upon Bullen’s death in 1920, by Basil Blackwell and his partner. Bernard Newdigate was engaged as designer for the press, and for the next two decades Shakespeare Head became a leading producer of English privately printed books. First performed in 1777, this play attacking sentimentalism and scandal-mongers is called by Hazlitt “perhaps the most finished and faultless comedy which we have,” and Day praises its “verbal ingenuity and sparkling prose.” It is one of the few 18th century plays that remains popular to the present day. As DNB observes, Sheridan’s “comic invention exposes folly and hypocrisy through dramatic crises in a timeless way, and this has meant the plays remain alive.” After a brilliant career as playwright and theatrical manager at Drury Lane, Sheridan (1751-1816) occupied a major place in the political landscape of the day in Parliament and later as Undersecretary of State and Secretary of the Treasury. Day tells us that he “was an intimate of the Prince of Wales, even composing the love letters dispatched by his royal highness.” Born in French Indochina, binder Andrée M. Clarke lived in France and in New York City, where she studied French-style binding with master bookbinders Catherine Stanescu and Deborah Evetts. (ST15522)



A History of Swimming and Bathing, as well as Useful Things To Do in the Water, like Dog Paddling and Cutting one’s Toenails(!)



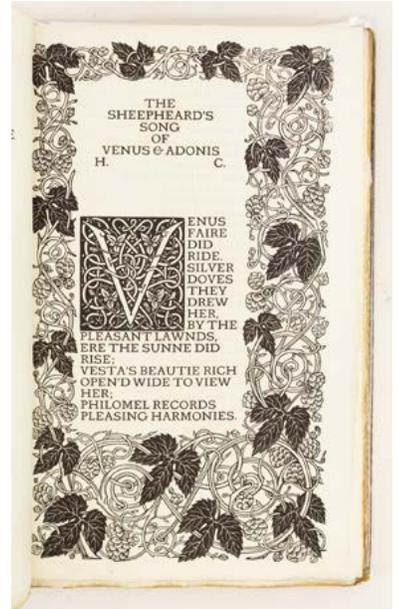
44 (SWIMMING). THÉVENOT, MELCHISÉDECH. *L'ART DE NAGER*. [bound with] SUPPLÉMENT A LA IVÈME EDITION. (Paris: Chez Lamy, 1782) 145 x 88 mm. (5 3/4 x 3”). 1 p.l., 363, [5], 12 pp. Fourth Edition. Modern quarter calf over older marbled paper boards, flat spine gilt in compartments with intricate central fleuron, gilt titling, marbled endpapers. With 23 engravings, 22 by Charles Moette showing proper swimming technique, and one of a plan of a swimming school by Martinet in the supplement. Brunet V, 813; Graesse VII, 133. ♦ A little light wear to the boards, corners rubbed, but a perfectly sound binding. A few plates with some light marginal dampstaining (more noticeable on one plate), a touch of dampstain along the lower edge of a few pages, the odd negligible blemish, but still a bright, fresh copy. **\$1,100**

First printed in 1696, this is an early work on swimming with charming illustrations. In the history of swimming publications, it was preceded by the 1538 “Colymbetes” by the German professor of languages Nicolaus Winmann, the 1587 “De Arte Natandi” by the Englishman Everard Digby, and the 1595 English translation and adaptation of that work by Christopher Middleton. Thévenot essentially copied Digby’s work, and for good reason. Whereas Digby was reputed to be a master swimmer, Thévenot was said to be entirely unable to swim. That put him in good company, as an ability to swim was not common at the time, and swimming was generally viewed as a skill cultivated only by working-class sailors. Thévenot pointed out its usefulness to trade and to the military, at a time when ships were essential in both of those spheres. He also observes that everyone—whether a world traveller or a cautious soul who never leaves his hometown—runs the risk of falling into a river or pond, in which case a knowledge of swimming could mean the difference between life and death. Much of the volume is given over to descriptions of various strokes and maneuvers, ranging from the inarguably useful—dog paddling and treading water—to those of somewhat dubious utility, like the cutting of one’s toenails while floating in water. Also given here is a history of swimming and bathing, an account of attire and paraphernalia, directions for resuscitating a drowning person, and the health benefits of swimming. (ST14270)



*An Unopened Copy of the Works of an
Almost Exact Contemporary of Shakespeare*

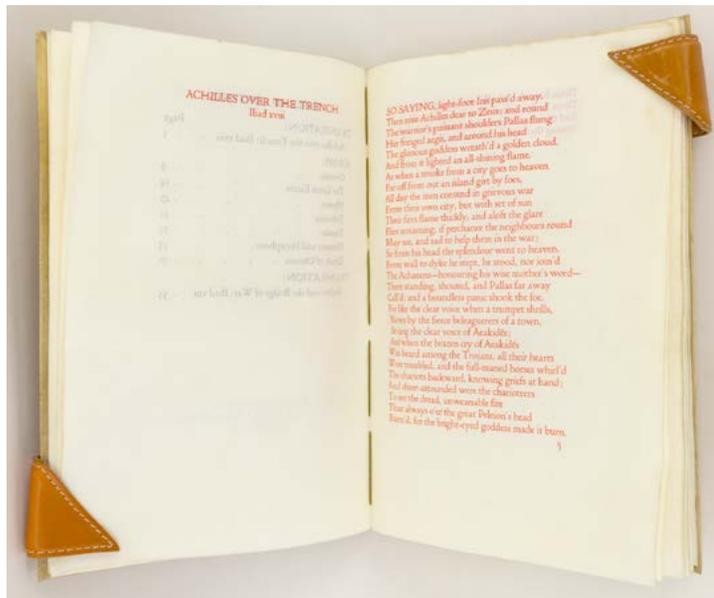
45 (VALE PRESS). CONSTABLE, HENRY. POEMS AND SONNETS. (London: Hacon & Ricketts, 1897) 235 x 148 mm. (9 1/4 x 5 3/4"). ci, [1] pp., [1] leaf (colophon, limitation). ONE OF 210 COPIES. Original maroon patterned paper boards, gray paper spine, printed label, untrimmed and ENTIRELY UNOPENED. Elaborate woodcut vine border on first page of text as well as fine decorative woodcut initials by Charles Ricketts. Tomkinson, p. 165. ♦Corners rubbed to boards, edges and head and tail of spine a little worn, label chipped in a few places, edges of text block just slightly toned, but THE CONTENTS PRISTINE, the pages crisp, fresh, and showing no signs of use. \$800



Considered by his contemporaries to be one of the greatest of all lyric poets, Constable (1562-1613) produced a sequence of 23 sonnets called "Diana" in 1592 (later augmented) as well as some highly regarded pastoral verse in "England's Helicon," published in 1600. He also wrote a number of intensely religious sonnets, which remained in manuscript until the 19th century. The present item contains representative samples of these various categories of his work in a limited edition, handsomely printed format. The Vale Press books, which Cave says were "far truer to the spirit of fifteenth-century printing than Kelmscott work," included nearly 50 titles issued during the eight-year life of the press (beginning in 1894), and both its impressive output and considerable artistic success can be attributed to the fact that Charles Ricketts (1866-1931), who was remarkably skilled as a designer, painter, and illustrator, was in control of every facet of the operation. (ST13354)

One of 25 Printed on Vellum, the Garden Copy

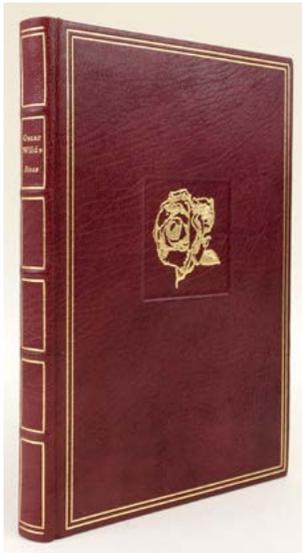
46 (VELLUM PRINTING). (DOVES PRESS). TENNYSON, ALFRED, LORD. SEVEN POEMS & TWO TRANSLATIONS. (Hammersmith: Doves Press, 1902) 234 x 165 mm. (9 1/4 x 6 1/2"). 55, [1] pp. ONE OF 25 COPIES ON VELLUM (and 325 on paper). Publisher's limp vellum by the Doves Bindery, flat spine with gilt titling. In fine, fleece-lined blue buckram clamshell box by Sangorski & Sutcliffe, gray morocco label on the back. Printed in red and black. Front pastedown with morocco Garden Collection bookplate of Haven O'More. Tidcombe DP-4. ♦Gutter open at quire f, offering an intriguing glimpse of stitching and construction (nothing loose), but A FINE COPY, the vellum leaves smooth, creamy, and bright, and the binding unworn. \$16,000



This is the luminous vellum printing of the fourth publication of the Doves Press, gathering a number of poems by Tennyson written at various times in his long life, all of them reflecting his abiding interest in Homer and Greek myth. In contrast to Kelmscott Press founder William Morris' proclivity toward the Baroque, Thomas J. Cobden-Sanderson, the Doves Press founder (along with Emery Walker), demonstrated that printing with plain type (designed by Walker) that is well set and with good margins could produce notable work. As Cave says, the Doves Press books, "completely without ornament or illustration, . . . depended for their beauty almost entirely on the clarity of the type, the excellence of the layout, and the perfection of the presswork." For Cobden-Sanderson, who took up printing late in life, the elegant simplicity of the Doves books was intended to be in harmony with the works of God in creating the beauty and mystery of the universe. Nowhere does the simple splendor of Walker's typography appear to more perfection than in the sought-after vellum printings of Doves

books. As with all other aspects of production, Cobden-Sanderson was fastidious about the quality of the vellum used, as can be seen in the bright, buttery-soft leaves here. The selections in this volume are framed by two short translations of passages from Homer's "Iliad," both featuring images of fire and, appropriately, printed in red. Two other poems concern the tragic figure of Oenone, the first love of Paris; two are inspired by the "Odyssey"; and the other three treat, in turn, the figure of the Theban seer Tiresias; Tithonus, lover of the goddess of Dawn; and the myth of the theft of Persephone by Death. The provenance here is especially illustrious: the volume was part of the renowned Garden Collection, described in item #34, above. (ST16357)

The Third Bear Press Book, One of 10 on Vellum

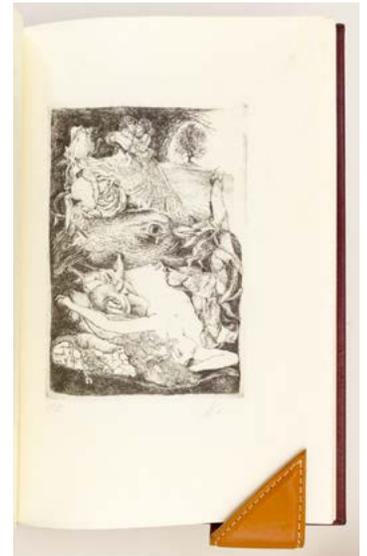


47 (VELLUM PRINTING). WILDE, OSCAR. DIE NACHTIGALL UND DIE ROSE. DREI MÄRCHEN. [THE NIGHTINGALE AND THE ROSE. THREE FAIRY TALES]. (Bayreuth: [Printed by Chr. Scheufele Offizin, Stuttgart, for] Bear Press, 1982) 223 x 148 mm. (8 7/8 x 5 3/4"). 50 pp. [2] leaves. Translated and with an afterword by Wolfram Benda. No. I OF 10 COPIES ON VELLUM (plus a "special" edition of 25 copies and 185 copies on Kochi Japanese paper). Publisher's burgundy morocco by Erwin Lehr, upper cover with gilt rose in recessed square, flat spine with gilt titling, turn-ins with gilt fillet frame, pale yellow silk pastedowns. In the original burgundy suede slipcase. With three large initials in burnished gold and four signed and numbered original etchings by Peter Klitsch. Printed in red and black. Signed in the colophon by the artist, the binder, and the publisher/translator. ♦In mint condition. \$18,000

This is the splendid deluxe version of a thoughtfully crafted fine press edition of Wilde's fairy tales "The Nightingale and the Rose," "The Happy Prince," and "The Selfish Giant."

It is the third work issued by the Bear Press, founded in 1979 by literary scholar Wolfram Benda and still in operation. According to the firm's website, "At a time when the craftsmanship and ethos of the artisan in bookmaking

have been damaged by ever-increasing industrialization and neglect . . . The Bear Press . . . tries to achieve the highest possible degree of technical and artistic perfection in its printed works." The font used to print the text and the artist chosen to illustrate each work are carefully selected to express "the individual author's personality and intention." Even the discriminating aesthete Wilde (1854-1900) would be pleased with the choices here, especially for the luxurious vellum printing: the type is set in refined Walbaum Antiqua, shown off to perfection by the creamy leaves; the etchings by Austrian artist Peter Klitsch (b. 1934) are meticulous, detailed, and reminiscent of the work of Wilde's friend Aubrey Beardsley; and the binding is the epitome of tasteful restraint, flawlessly executed with premium materials. The three tales here first appeared in 1888, and are bittersweet in their themes of love and self-sacrifice. His stories for children were one of Wilde's early successes, and DNB notes, "Their permanent place in child affections refutes the vulgarism that Wilde's literary reputation arose from his legal notoriety. In all cases [the fairy tales] are on the child's side, celebrating the courage and generosity of the poor and vulnerable, while their satire mocks the kind of pomposity and hypocrisy children can recognize." Just two other copies of the vellum printing have appeared at auction, according to ABPC and RBH. (ST16482)



A Remarkable Copy in Original 18th Century Wrappers of a Work Sparked by the Execution of an elderly Nun for Witchcraft

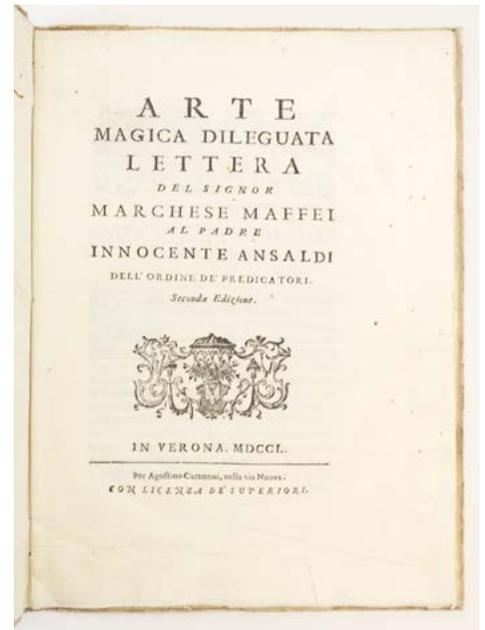
48 (WITCHCRAFT). MAFFEI, FRANCESCO SCIPIONE, MARCHESE DI. ARTE MAGICA DILEGUATA; LETTERA DEL SIGNOR MARCHESE MAFFEI AL PADRE INNOCENTE ANSALID DELL'ORDINE DE' PREDICATORI. (Verona: Agostino Carattoni, 1750) 259 x 186 mm. (10 1/8 x 7 3/8"). 55, [1] pp. Second Edition. Contemporary white paper wrappers, ink titling to spine. With woodcut headpiece and historiated initial. ♦Wrapper a bit soiled, endleaves faintly browned from binder's glue, one leaf with short marginal tear, a couple of trivial spots to margins, but A VERY FINE UNSOPHISTICATED COPY, clean and crisp internally with ample margins, and the fragile binding surprisingly well preserved. \$750



In remarkable condition in its original, insubstantial paper wrappers, this treatise against the existence of witchcraft was written just after the conclusion of one of the last witch trials and executions in Western Europe.

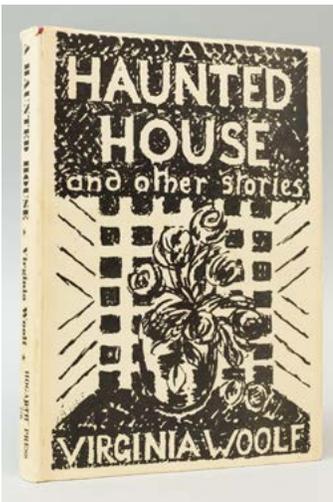
Francesco Scipione Maffei (1675-1755) is perhaps best known for his contributions to

the revival of Italian theater, but he also founded an influential literary magazine, travelled widely, and wrote on subjects as diverse as Etruscan antiquities and the practice of duelling. The present work, written in the form of a letter, was sparked by the infamous execution of Maria Renata Saenger, an elderly Bavarian nun accused of Satanism in 1749. The incident provoked a number of treatises on the topic and a renewed debate on the existence of supernatural magic and witchcraft. The present work falls squarely in the skeptics' camp, urging logic and rationality in the face of superstition and unfounded beliefs. For special censure, Maffei targets abbot Girolamo Tartarotti, a proponent for the existence of supernatural magic whose "Congresso Notturmo delle Lammie Libre Tre" ("Three Books on the Nocturnal Congress of the Lamia"), contains (in our author's words) "some ridiculous opinions about witches." In the last half of 18th century, partly as a result of these debates as well as changing attitudes and better governance, such trials became increasingly infrequent, and eventually witchcraft ceased to be treated as a criminal matter altogether. (ST15423)



An Excellent Copy of Woolf's Collected "Moment of Being" Fiction

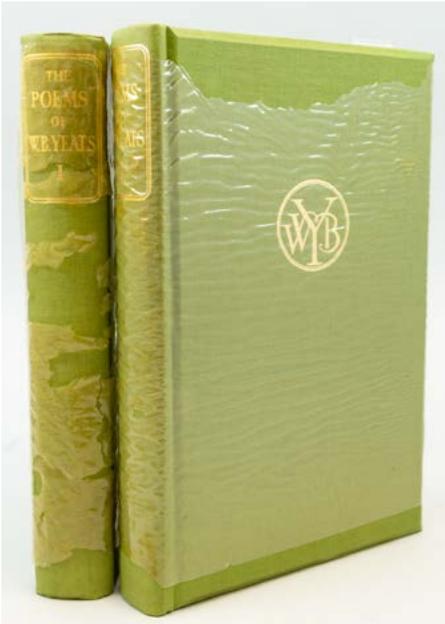
49 WOOLF, VIRGINIA. *A HAUNTED HOUSE AND OTHER STORIES.* (London: Hogarth Press, 1943) 187 x 123 mm. (7 1/4 x 4 7/8"). 124 pp. Foreword by Leonard Woolf. **FIRST EDITION.** Original red cloth, in the dust jacket designed by Vanessa Bell. Kirkpatrick A28a. ♦One-inch tear to front joint of dust jacket, two tiny tears to rear jacket joint, spine a trifle cocked, leaves a little yellowed (due to wartime paper quality), but a really excellent copy nevertheless, the leaves quite fresh, and the cloth and white jacket unusually clean. \$750



This posthumous collection of Woolf's short stories and sketches, assembled by her husband, comprises six works that appeared in the only book of short stories she published during her lifetime, six that had previously appeared in magazines, and six that had never appeared in print. Included are three—"The Mark on the Wall," "Kew Gardens," and "An Unwritten Novel"—which DNB describes as "less stories than theoretical expositions of the new form of fiction that she had come upon, back in 1905, in the course of tramps in Cornwall. Her aim was to find in the 'moment of being' a climactic inward event, parallel to what her friend T. S. Eliot termed 'unattended moments' and what James Joyce termed 'epiphany'." (ST13580a)

An Exceptionally Well-Preserved Copy of the "Definitive" Edition, One of 350 Signed Copies, Worked on until Two Days before Yeats' Death

50 YEATS, WILLIAM BUTLER. *THE POEMS OF YEATS.* (London: Macmillan and Co. Ltd., 1949) 260 x 160 mm. (10 1/8 x 6 1/4"). **Two volumes.** Corrected and with notes by W. B. Yeats. No. 194 OF 375 COPIES of "A DEFINITIVE EDITION," 350 of which were for sale, with limitations page SIGNED BY YEATS. Publisher's green cloth, gilt monogram on upper covers, smooth spines with gilt titling. In the original (largely intact) acetate dust jackets and brown cardboard slipcase. Each volume with a frontispiece portrait of the poet, one after John Singer



Sargent, the other after Augustus John. Prospectus laid in at front of volume I, the front of it inscribed with a verse from Gerard Manley Hopkins' "My own heart let me have more pity on" and the notation "my new year gift to myself / [illegible] Dec. 49." ♦A couple of spots of foxing just to the edge of the last few leaves of volume II, but AN ESPECIALLY FINE COPY, clean, fresh, and bright in pristine bindings, with few signs of use inside or out. \$3,250

This is a near-mint copy of the "definitive edition" on which Yeats was working up until 48 hours before his death. The collection was planned, and the limitations pages signed, in the late 1930s, but the outbreak of World War II delayed publication for 10 years. Yeats (1865-1939) was the brightest star of the Celtic Renaissance; according to DNB, "almost single-handed, he made Irishness culturally fashionable. Spearheading a great cultural renaissance, he moved into his maturity as the

voice of his country, memorializing her heroes, sitting as a senator in her independent parliament, dying full of years and honours. . . . He had always been supreme among modern Irish poets and his international standing has equally been recognized as one of the great innovators of modern poetry." He was awarded the Nobel Prize for Literature in 1923. The touching inscription on the prospectus—and the sparkling condition here—indicate that this set was a much-treasured personal reward. (ST15054a)

