

# PHILLIP J. PIRAGES

*Fine Books and Manuscripts*

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*A Leaf with a Beautiful, Exceptionally Well-Preserved  
Historiated Initial by Ser Ricciardo di Nanni*

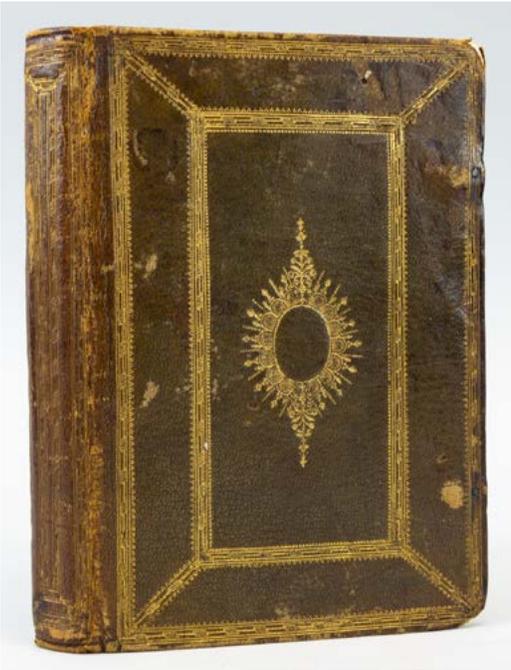
**1** AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH AN HISTORIATED INITIAL OF KING DAVID PLAYING THE HARP. TEXT FROM THE BEGINNING OF THE PENITENTIAL PSALMS. (Italy: mid-15th century) 134 x 93 mm. (5 1/4 x 3 5/8"). Single column, verso with 14 lines in an elegant gothic rotunda. Rubrics in red, one-line initials in red and blue, A NINE-LINE HISTORIATED INITIAL OF DAVID PLAYING THE HARP, the initial painted blue, green, pink, and burnished gold on gilt ground, with luscious extenders connecting to a FULL BORDER of similarly painted acanthus leaves, flowers, and gold bezants. ♦A short, expertly repaired tear to fore-edge border, a hint of residue along the gutter where it once was bound, a breath of rubbing to burnished gold, but IN OVERALL BEAUTIFUL CONDITION, the paint fresh and vibrant, and THE FIGURE OF DAVID PERFECTLY PRESERVED. **\$9,500**

*This exceedingly beautiful Italian leaf, blooming with burnished gold and vibrant color, features an unusually large historiated initial by Ser Ricciardo di Nanni, a particularly skilled illuminator patronized by the Medicis and known to have worked on several notable illuminated manuscripts from the middle of the 15th century to about 1480. Favored by Piero and Giovanni de' Medici, for whom he supplied illuminations of mostly classical texts, di Nanni also worked for their father Cosimo, contributing his brush to some of the most stunning choir books ever produced. The quality of di Nanni's output positions him among the best manuscript artists of the period, and his illuminations appear in some of the world's finest collections, including the Getty, the Morgan Library, and the Fitzwilliam Museum. According to Christie's, "His style is supremely confident, fluid and appealing." His figures are "subtly modelled with washes of varying opacity and tone. People of all ages and sexes have large, heavily lidded eyes, sombre expressions—even the putti—and make tender, expressive gestures." The present leaf is an excellent example of this style: David's solemn expression is accentuated by his heavy eyes, sunken cheekbones, and long, downturned mouth—the personification of penitence. This portrait-like historiation puts the focus entirely on David's visage, asking the viewer to enter into direct dialogue with a figure begging for forgiveness. Besides being obviously beautiful to look at and encouraging the examination of one's own transgressions, this type of image would no doubt have been especially appealing to a humanistic audience with an interest in human thought and reason. (ST15174)*



*With Very Substantial Decoration, Including Borders on Every Page  
And 24 Large and Small Miniatures, All Done with Notable Skill*

**2** A HANDSOME ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH, FROM THE WORKSHOP OF THE MAÎTRE DE L'ECHEVINAGE DE ROUEN. USE OF ROUEN. (Rouen: ca. 1470) 190 x 132 mm. (7 1/2 x 5 1/8"). [108] leaves (lacking a few leaves of text between ff. 40-41), but all miniatures apparently present. Single column, 16 lines, in an elegant gothic book hand. Contents: Calendar in French (f. 1r); Gospel Lessons (f. 13r); Obsecro te and O Intemerata (f. 17v); [blank] (f. 24); Hours of the Virgin (f. 25r), Lauds followed by Suffrages to the Holy Spirit, St. Nicholas (starting imperfect), St. Catherine, and for Peace; Penitential Psalms (f. 59r); Litany (f. 68r); Hours of the Holy Cross (f. 72v); Hours of the Holy Spirit (f. 75v); [blank] (ff. 77v-78v); Office of the Dead (f. 79r); The Quinze Joies [or: Fifteen Joys, in French] (f. 100v); The Sept Requêtes [or: Seven Requests, in French] (f. 105r); [blank] (f. 108). Pleasing late 17th-century olive green morocco (uniformly faded to brown), covers gilt in panels with alternating decorative gilt rules, central oval device surrounded by daisy motifs and floral sprays, smooth spine with several decorative gilt rules (ties lacking). Ruled in red, rubrics in red (often in French), calendar with months, major feast days, and golden numbers in gold (other feast days in red or blue), numerous line enders in pink and blue with a single gold dot, many one-line initials in gold on blue or pink ground with white penwork, and two-line initials in pink or blue on gold ground, WITH 14 FULL-PAGE MINIATURES AND



24 CALENDAR MINIATURES BY THE MAÎTRE DE L'ECHEVINAGE DE ROUEN AND HIS WORKSHOP, THE MINIATURES WITH FULL BORDERS composed of geometric shapes on a combination of painted gold and colored grounds, MANY WITH DROLLERIES HIDDEN IN THE BORDERS, ALL OTHER PAGES FEATURING A PANEL BORDER OF ACANTHUS LEAVES AND BOTANICAL ELEMENTS ON ONE OR BOTH SIDES; the miniatures including: The Four Evangelists in four quadrants of a single miniature (f. 13r); The Annunciation, the border with scenes in roundels: The Meeting of Joachim and Anna at the Golden Gate; The Virgin at the Loom; and the Marriage of Mary and Joseph (f. 25r); The Visitation (f. 33r); The Nativity (f. 42r); The Annunciation to the Shepherds, with the unusual detail that one figure sits on a very low stool to play the bagpipes, and the border has a wolf(?) stealing a sheep (f. 46r); The Adoration of the Magi (f. 48v); Presentation (f. 51r); Flight into Egypt, with the Miracle of the Wheatfield in the background (f. 53v); Coronation of the Virgin (f. 55v); King David in Penitence (f. 59r); Crucifixion (f. 72v); Pentecost (f. 75r); Last Judgment (f. 79r); The Virgin and Child Enthroned, adored by a kneeling patroness (f. 100v). Front pastedown lifted at hinge revealing part of a 16th(?) century manuscript leaf on vellum; f. 1r with "La Jonchere" added by stencil (thus hard to date, but probably 17th- or 18th- century) perhaps referring to a family from this region of far-western France. ♦ Leather with general wear, but a very solid binding and not at all unpleasing. Occasional minor marginal stains or mild rumpling to vellum, small area of insignificant marginal brown staining to f. 33 (miniature of Visitation), silver gilding in illuminations a bit tarnished, occasional minor rubbing to paint and trivial imperfections elsewhere, but THE MANUSCRIPT IN EXCELLENT CONDITION, with the rich paint well preserved, and the whole within extremely comfortable margins. **\$145,000**

*This is an exceptionally lively and beautiful Book of Hours illuminated by a leading French atelier for a woman of obvious means, heavily illustrated with miniatures and extremely pleasing borders incorporating drolleries and related scenes. Rouen rivalled Paris as the center of illuminated manuscript production in the later 15th century, with particularly prolific output in the middle of the second half, when the present manuscript was produced. The dominant style was that of the so-called "Master of the Echevinage de Rouen" (also known as the "Master of the Geneva Latini"), an immensely popular and successful artist who took his name from several commissions he illuminated for the Echevinage (council of city aldermen) of Rouen. All the hallmarks of his style are here: pale-skinned women with oval heads on long necks framed by cascades of gilt-enhanced tresses, men with rugged faces shaded in tones of gray, draperies delicately hatched and cross-hatched with fine lines of liquid gold, backgrounds frequently including gilt brocade textiles, and landscapes depicted with an almost childlike simplicity and charm. By contrast, the panel borders are highly refined, and each displays a colorful arrangement of fruits, flowers, and acanthus leaves, while the borders around the miniatures show even greater variety. In fact, no two are the same: some seem to experiment playfully with color combinations (e.g., the attractive lozenges of acanthus around the Visitation), others utilize whimsical patterning (e.g., the quilted appearance of the Presentation and the visually appealing and extremely unusual S-shaped band of green scrolling leaves in the Flight); the majority incorporate amusing drolleries, grotesques, and animals. The most inventive and creative of these borders incorporate subsidiary scenes that are directly, or less overtly, connected to*

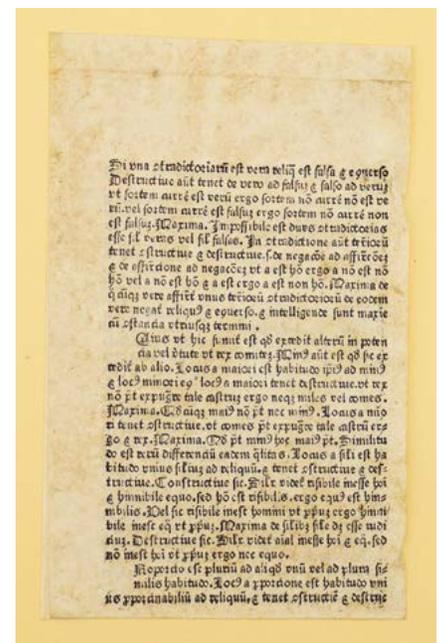


the main scene. For example, the Annunciation includes three roundel scenes from the Life of the Virgin, while the miniature of David in Penitence includes a large fountain suggesting the infamous story involving Bathsheba bathing. The central miniatures complement the overall look of the page beautifully; in addition to the obvious artistic skill involved in the composition, they display a pleasing color palette and the deft use of gold ink to pattern backgrounds and garments. The text was probably written with no particular client in mind (the contents are standard, and the “Obsecro te” and “O Intemerata” use masculine forms), but the volume was apparently illuminated for the lady who kneels in the final miniature, which opens the “Fifteen Joys of the Virgin,” followed by the “Seven Requests to the Virgin,” which may have had special significance for the owner in question. This is an enchanting Book of Hours, a joy for the eye, with a very substantial selection of visual delights, providing multiple sources of interest and pleasure. (ST14898)

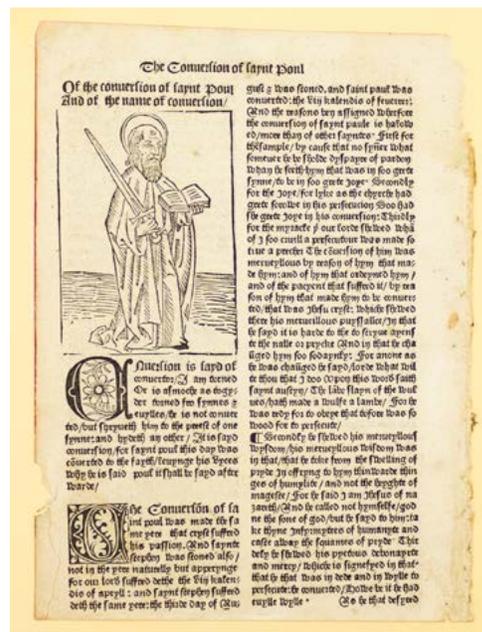
### *An Extraordinarily Rare Leaf from the Oxford Press of Theodoric Rood*

**3 (INCUNABULAR PRINTED LEAF - ENGLAND).** LOGICA. (Oxford: Theodoric Rood, ca. 1483) 176 x 110 mm. (7 x 4 1/4”). Single column, 31 lines in gothic type. Matted. STC 16693; BMC XI, 242; ISTC il00272600. ♦Fore edge and lower margins trimmed a little close, paper lightly toned and foxed, but a very nice, clean specimen. **\$2,500**

This leaf comes from a rare work by the second known printer in Oxford and the first in that city whose identity can be confirmed. Theodoric Rood (fl. ca. 1480-84) first worked in Cologne before his short tenure in Oxford, where he produced at least 13 known editions between 1481-84 (although Duff and STC also attribute three slightly earlier publications with an Oxford imprint to Rood). According to DNB, “he published a number of works aimed at an institutional market . . . [concentrating] on English authors writing in Latin in the hope that this would be a profitable market without too much competition from abroad.” After Rood’s departure from England, it would be more than 30 years before another printing press was established in Oxford—by John Scholar in 1517. Rood’s works do not survive in great numbers: since 1980 RBH and ABPC locate only one complete copy of any book printed by Rood (sold for the all-in price of £27,000 in 2003), and find no copies of the present work at auction. ISTC shows 15 institutional holdings of “Logica,” all but two of which seem to consist of single leaves or small fragments. (ST15097-06)

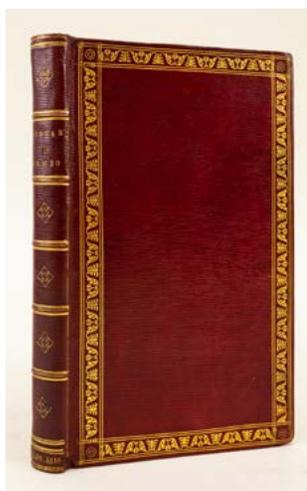


**4 (INCUNABULAR PRINTED LEAF - ENGLAND). VORAGINE, JACOBUS DE. THE GOLDEN LEGEND. TEXT FROM THE END OF THE LIFE OF ST. JOHN THE ALMONER, AND THE CONVERSION OF ST. PAUL.** (Westminster: Wynkyn de Worde, 1493) 250 x 185 mm. (9 7/8 x 7 1/4"). Double column, 44 lines in black letter type. Second Edition (following the 1484 edition printed by William Caxton). Matted. Two five-line woodcut initials and a large (103 mm.) woodcut of St. Paul holding a sword and a book. Goff J-150; BMC XI, 184; ISTC ij00150000. ♦Edges chipped in a couple places, a few small stains (one touching a headline but not affecting legibility), otherwise fresh and clean and in excellent overall condition. \$950 (ST15097-04)



*An Exaltation of the Italian Language and  
An Exploration of Platonic Love, Wrapped in Red Morocco*

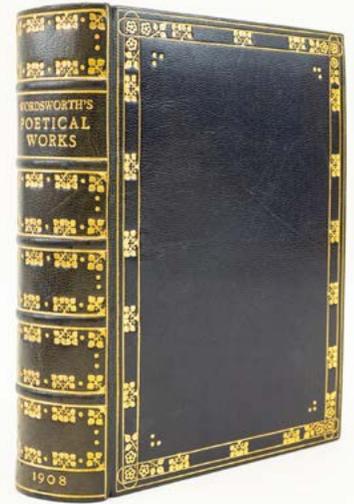
**5 BEMBO, PIETRO. GLI ASOLANI DE MESSER PIETRO BEMBO.** (Venegia [Venice]: nelle case d'Aldo Romano e d'Andrea Asolano, 1515) 170 x 100 mm. (6 3/4 x 3 7/8"). 129, [1] (blank) leaves. Second Aldine Edition. ATTRACTIVE EARLY 19TH CENTURY RED STRAIGHT-GRAIN MOROCCO, GILT, covers with gilt floral border, bands very slightly raised, compartments with delicate gilt floral motif or gilt lettering, gilt turn-ins, all edges gilt. With printer's device on title and final page. Lowry, "World of Aldus Manutius," pp. 155-58; Harry Ransom 122; Renouard 1515:5; Adams, B-579; Edit16 4988. For a detailed discussion of the different states of the first Aldine edition, see C. H. Clough, "Pietro Bembo's Gli Asolani of 1505" in Modern Language Notes, vol. 84 (1969), pp. 16-45. ♦Just a hint of rubbing to joints and extremities, tiny separation at foot of spine, a couple of short, shallow scratches to lower cover, but the very pretty binding extremely well preserved; title a little foxed, an occasional breath of foxing elsewhere, other very trivial imperfections in the text, but A FINE COPY INTERNALLY, the contents uniformly clean and bright. \$5,500



*This is an important literary work written by a major Renaissance figure, intended to raise the status of the vernacular back to the exalted levels of Dante, Petrarch, and Boccaccio. Pietro Bembo (1470-1547) was a cardinal, poet, and scholar whose greatest influence was on the development and standardization of the Italian language. Convinced that the vernacular was the equal of Latin as a literary medium, he was able, through the example of his own writings, to rescue Italian from the disordered stylistic eclecticism of his day. The present text is one of his most famous works, a dialogue on Platonic love, reflecting the notions promulgated by humanist philosopher Marsilio Ficino (the dialogue occurs near the court of Caterina Cornaro in Asolo, hence the name "Gli Asolani," or "People of Asolo"). Speaking of the first Aldine edition of 1505, Lowry says it is a "fascinating glimpse of high society, an important literary experiment, a popularisation of Ficino's theories of love, and an edition which commands attention because of the personalities concerned, and because of its connection with political developments in Rome and Ferrara." Early editions of this work are also of interest for Bembo's dedication to Lucrezia Borgia, Duchess of Ferrara, a woman whose romantic alliances included an affair with our author—or at least a notably passionate correspondence (300 years later, Lord Byron would call their missives "the prettiest love letters in the world").*

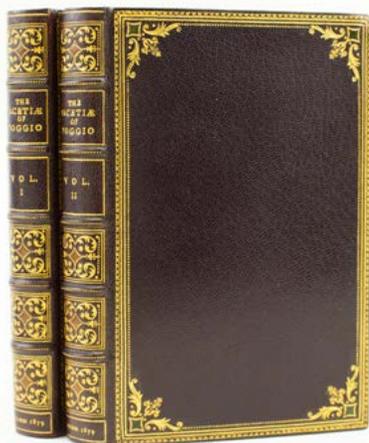
*But as Clough notes, this dedication is only present in some copies of the first edition—either it was suppressed for political reasons (possibly owing to Bembo's desire to distance himself from the court of Ferrara), or the text was delivered to Aldus after he had already begun printing the work. However, it appears in all copies of our second Aldine edition, printed a decade later. Of interest for its content, use of language, and position in the world of Renaissance printing and politics, our copy is also desirable for its lovely condition and handsome binding. (ST15919)*

**6 (BINDINGS - ARTS & CRAFTS-STYLE). WORDSWORTH, WILLIAM. THE POETICAL WORKS.** (London: Henry Frowde, Oxford University Press, 1908) 190 x 126 mm. (7 3/8 x 5"). xxxii, 976 pp. The Oxford Edition. PRETTY DARK BLUE CRUSHED MOROCCO, GILT IN AN ARTS & CRAFTS DESIGN (unsigned, but nearly identical to a binding by W. H. Smith [see below]), covers with gilt-rule frame with repeating rose-leaf tools, rosettes at corners, raised bands, spine compartments framed by rose leaves, gilt titling, turn-ins with gilt leaf roll, marbled endpapers, all edges gilt. With frontispiece portrait of the poet. ♦ Spine evenly sunned to a dark gray, but AN ESPECIALLY FINE COPY, the text clean, fresh, and bright, and the binding lustrous and unworn. **\$900**



*This is a beautifully bound copy of the comprehensive Oxford Edition of the works of William Wordsworth (1770-1850), who changed English poetry forever. When he (and Samuel Taylor Coleridge) published "Lyrical Ballads" in 1798-1800, he undertook the revolutionary modification of the entrenched traditional artificial verse styles in order to capture forceful sincerity and elemental human emotions. His radical purpose was nothing short of the reformation of poetry by deposing an artificial literary tradition and substituting a new poetics, more in keeping with normal contemporary speech patterns. Folk ballads, as "natural" poetry, formed his models for pieces that reveal a sense of lasting joy in nature and in experiences common to all humans. And there was considerably more to his poetic output afterwards, as he lived and wrote for another half century beyond the appearance of this landmark publication. Among other things, Wordsworth established himself as the first great English writer since Milton to produce a substantial number of notable poems in the sonnet form. The binding here is unsigned, but is virtually identical in design and tooling to a volume of Longfellow's poetry bound by the W. H. Smith bindery that appeared on the market in recent years. The bookselling firm of W. H. Smith, managed by Arts & Crafts enthusiast and Ashendene Press founder St John Hornby, had a well-regarded bindery that from 1905 until 1915 was operated by Douglas Cockerell (1870-1945), generally considered to be the leading binder of his day. Through his work, his teaching, and his publications, he probably exerted "more influence on bookbinding practice and design than any one man has had before." (DNB) An apprentice for Cobden-Sanderson when the latter began his Doves Bindery in 1894, Cockerell set up his own workshop in 1897, which merged with the Smith bindery in 1905. (ST16344)*

**7 (BINDINGS - CUNEO). POGGIO BRACCIOLINI, GIAN FRANCESCO. THE FACETIAE OR JOCOSE TALES OF POGGIO.** (Paris: Isidore Liseux, 1879) 170 x 110 mm. (6 3/4 x 4 1/4"). **Two volumes.** First Edition in English. VERY PRETTY DARK BROWN CRUSHED MOROCCO, GILT, BY CUNEO (stamp-signed on front turn-in), cover with frame of plain and decorative gilt rules forming a panel with inlaid green morocco lozenges at corners, each sprouting a gilt fleuron and volutes, raised bands, spines attractively gilt in compartments, gilt lettering, gilt-ruled turn-ins, marbled endpapers, top edges gilt, other edges untrimmed. ♦ One corner gently bumped, half a dozen leaves with small marginal spot or faint smudge, but AN ESPECIALLY FINE SET, with few signs of use inside or out. **\$1,250**

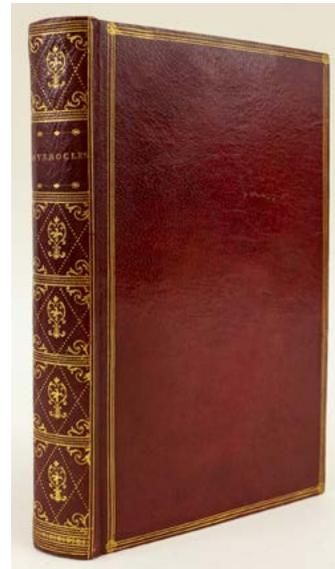


*This is a lovely copy of a light-hearted book from an important humanist, bound by a great American workshop. One of the earliest forms of the jest book, these "Facetiae" are a collection of humorous and often indecent tales. Poggio Bracciolini (1380-1459) wrote in many genres, but is most remembered for rediscovering manuscripts of key classical texts, including Lucretius' "De Rerum Natura" and previously unknown orations by Cicero. The present work is among his less weighty but most famous productions, notable for its "vigorous satires on monks, clerics, and rival scholars." (Britannica) There were numerous early printings, but this 1879 edition appears to be the only one to be issued after the 16th century (apart from some infrequent collections that included other similar works). This charming little volume is offered here in an especially appealing contemporary binding. The Cuneo Fine Binding Studio in Milwaukee was founded in 1925 by English binder Leonard Mountenoy, who apprenticed at the bindery of G. & J. Abbott in Nottingham and studied ornamental design at the Battersea Polytechnic. He worked as an exhibition finisher for Riviere before emigrating to Chicago, where he worked with Alfred de Sauty at the R. R. Donnelley bindery. His renowned proficiency*

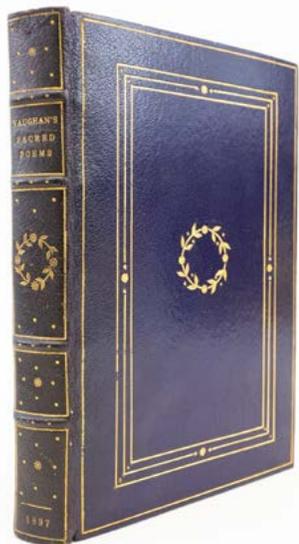
*as a finisher is on display here, as the tooling is complex, delicate, and well executed. (ST16140)*

## Michel Wittock's Copy of a Derome Binding in Very Fine Condition

**8 (BINDINGS - DEROME LE JEUNE). HIEROCLES. IN AUREA CARMINA COMMENTARIUS. GRAECÆ ET LATINÆ.** (London: Typis Jac. Bettenham, 1742) 210 x 132 mm. (8 3/8 x 5 1/4"). 15, [1], 319, [13] pp. Latin translation by J. Curtenius. Edited by R. W. [i.e., Richard Warren]; notes by Charles Ashton. **REFINED RED MOROCCO, GILT, BY DEROME LE JEUNE** (his ticket on verso of front flyleaf), cover with French fillet border, smooth spine elegantly gilt in compartments separated by multiple rules, each compartment with diagonal dotted lines creating a lozenge at center containing a bird on an elaborate perch, volute cornerpieces, gilt lettering, densely gilt turn-ins, marbled endpapers, all edges gilt. Verso of front free endpaper with morocco bookplate of Michel Wittock and book label of "C. L."; title page with ink stamp of E. Boisgelin. Schweiger, p. 148; Lowndes II, 1066; Brunet III, 155; Graesse III, 272. ♦ A little browning to blank flyleaves, but **AN EXCEPTIONALLY FINE COPY**, with clean, fresh, smooth text in a nearly pristine binding. **\$3,000**



*From a distinguished library, this is a respected edition of a commentary by a Neoplatonic philosopher on the "Golden Verses" of Pythagoras, elegantly bound by a master. There were no fewer than 18 members of the Derome family who made their livings as binders in Paris from the middle of the 17th century until the first quarter of the 19th, but by far the most distinguished family member was Nicolas-Denis, called "le jeune" (1731-88). Known for the gracefulness of his bindings, and being capable of "amazing delicacy" (in Hobson's words), Derome le jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derome was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder's best work is indicated by the presence of the ticket, as here. Hierocles of Alexandria lived in the fifth century, when the figure of Pythagoras was revered as almost divine by the last of the pagan philosophers. Our author states in his commentary here that the "Golden Verses" manifest "the whole sacred body of the Pythagoreans." Pythagoras also had a following among Neoplatonists in the Middle Ages and Renaissance, and the commentary of Hierocles was published in the early days of printing, issued in a Latin translation by Aurispa in Padua in 1474 and in Rome in 1475. The Greek text was not published until 1583, along with a new Latin translation by editor Joannes Curterius, which is used in this edition. Prepared by Cambridge scholar Richard Warren, our volume includes Hierocles' life from the Suda, in Greek, followed by the texts of the "Golden Verses" and Hierocles' commentary in Greek, with Latin on the facing page, and extensive notes in Latin beneath. Warren's text is considered to be an advancement over earlier versions, since our editor was able to consult a copy of an additional manuscript from the Medici library. Our volume was once in the illustrious library of Michel Wittock, who amassed one of the greatest collections of fine bindings in the 20th and 21st centuries. Wittock founded the Bibliotheca Wittockiana near Brussels in 1983 as a museum and research center, where exhibitions from his extensive collection are open to the public. (ST16139)*



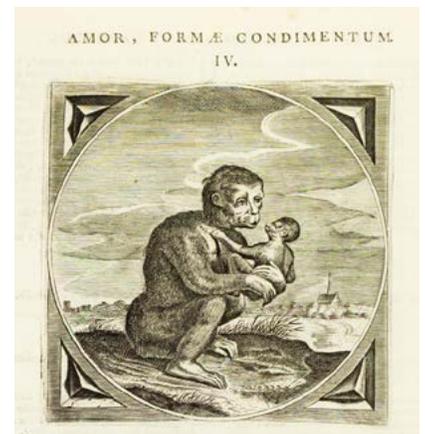
**9 (BINDINGS - GRABAU). (VALE PRESS). VAUGHAN, HENRY. THE SACRED POEMS.** (London: Printed at the Ballantyne Press for Hacon & Ricketts [Vale Press], 1897) 200 x 133 mm. (8 x 5 1/4"). cxcix, [1] pp., [1 leaf (colophon)]. Poems selected and edited by Charles Ricketts, retaining the original spelling. **ONE OF 210 COPIES. GRACEFUL NAVY BLUE CRUSHED MOROCCO, GILT, BY JOHN GRABAU** (stamp-signed "-BEST- \* Grabau" on front turn-in), covers with triple gilt fillet frame, central panel with floral wreath, raised bands, spine in one long and four short compartments, the long one with floral wreath at center, the others with central daisy and dot accents or gilt lettering, gilt-ruled turn-ins with daisies at corners, blue silk endleaves moiré in a wave-like pattern, top edge gilt, other edges untrimmed (neat repair to chip at head of spine). In the original (slightly faded) blue moiré silk slipcase matching the endleaves. Woodcut white-vine initials, full-page woodcut of a woman with a lamp facing the opening page of text, both the woodcut and the text within intricate leafy woodcut frames, all by Charles Ricketts. Front pastedown with bookplate of William G. Mather. Ricketts, p. xxi; Ransom, p. 435; Tomkinson, p. 165. ♦ Spine a little darkened and dry, joints a bit rubbed, very small brown spot to tail edge of final leaf of text, but a **VERY FINE COPY**, near-pristine internally in a bright binding. **\$1,500**



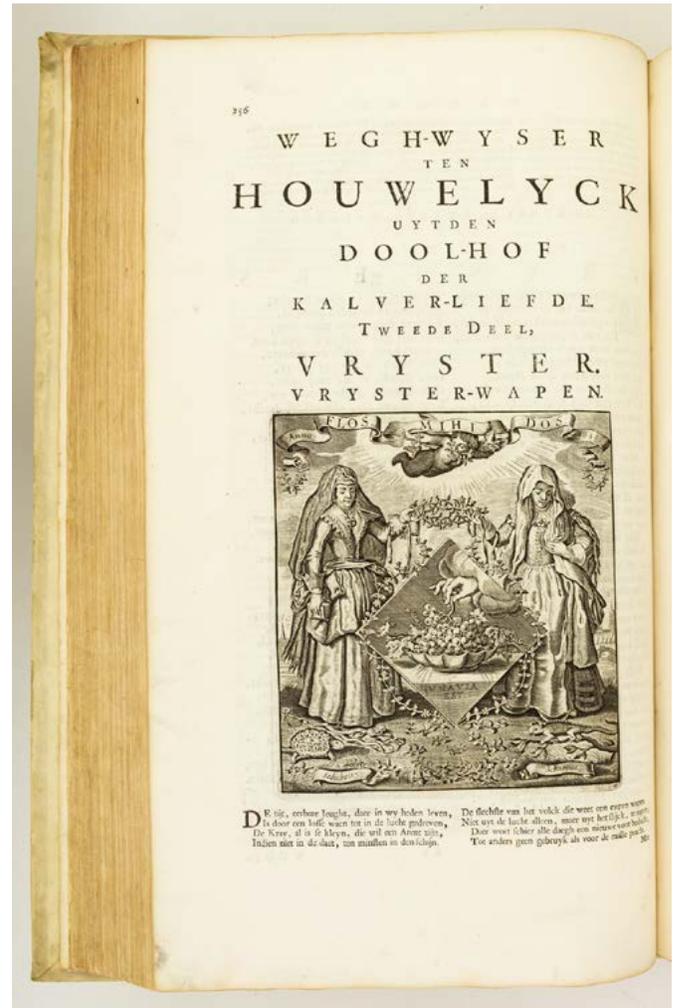
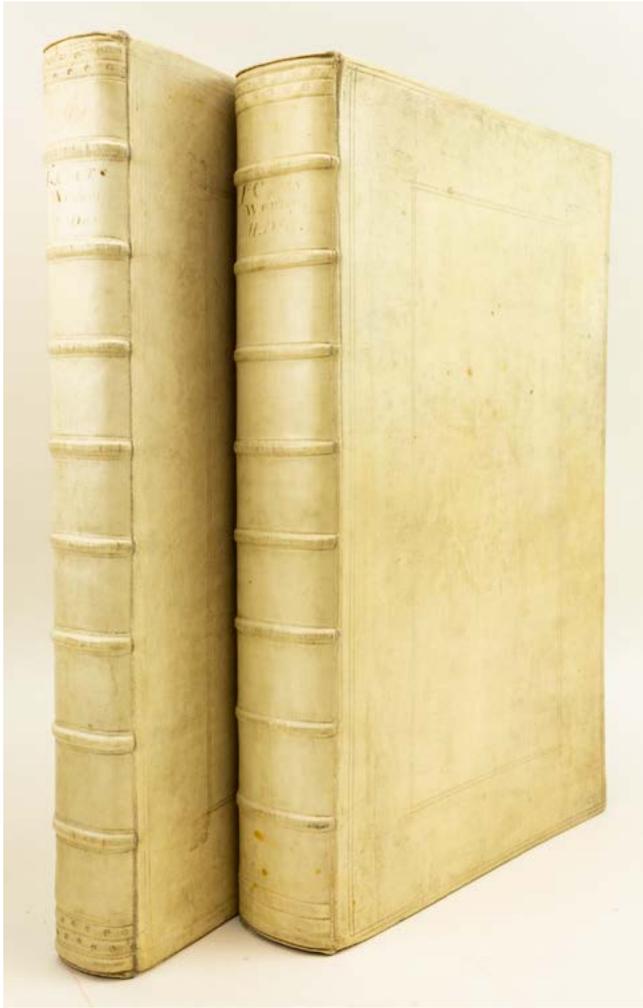
This attractive private press edition of selected works by a 17th century metaphysical poet was beautifully bound by John F. Grabau, an American whose work is not well known and is, consequently, underappreciated. A prominent member of the German-American community in Buffalo, Grabau (1878-1948) apprenticed there with Peter Paul and Walter Brown before working for Elbert Hubbard's Roycroft bindery from 1902-05, and then opening his own studio, which he operated with his friend and pupil Wesley Hutchinson. Among other testimony to his achievements was the silver medal he received for his binding at the Panama-Pacific Exposition in 1915. A 1909 article in "Palette and Brush" praised his "understated and elegant artistry" and "the uniqueness of his creativity," acknowledging that "he never repeats a design but rather uses previous work as a ground for further cultivation of technique." He was a member of the Buffalo Guild of Allied Arts, which he served as director, the Buffalo Society of Artists, and the Guild of Book Workers

in New York. Founded in 1896 by Charles Ricketts and Charles Shannon (with additional funding from wealthy barrister Lawrence Hacon), the Vale Press issued nearly 50 titles during its eight-year existence, books that Cave says were "far truer to the spirit of fifteenth-century printing than Kelmscott work." Both the impressive output and the considerable artistic success can be attributed to the fact that Ricketts (1866-1931) was in control of every facet of the operation. Tomkinson says that, "although the actual printing was done on the premises of the Ballantyne Press, the Vale books were built entirely on Mr. Ricketts' design under his personal supervision on a press set apart for his sole use; the founts, decorations, illustrations (including the engraving on the wood), watermarks, and pagination were all the work of Mr. Ricketts, and it is doubtful if, in the history of printing, books have been made which reflect the invention and work of one man more explicitly than do the Vale books." DNB says that the works of Henry Vaughan (1621-95) "anticipate the Romantics in expressing a loving appreciation of the natural world. His sense of the sacredness of nature may be related to his reading in the hermetic books. . . . There is no sharp distinction between God and his universe. No place is especially sacred, because every place is sacred." A Welsh "physic," poet, translator, and writer of devotional works, Vaughan was the twin brother of alchemist Thomas Vaughan, and shared his twin's interest in hermetic philosophy. He is often grouped with the metaphysical poets John Donne and George Herbert, and he credited the latter for his own spiritual conversion. Our copy was owned by Cleveland industrialist William G. Mather (1857-1951), a prominent bibliophile and member of the Rowfant Club and the Grolier Club. (ST16343)

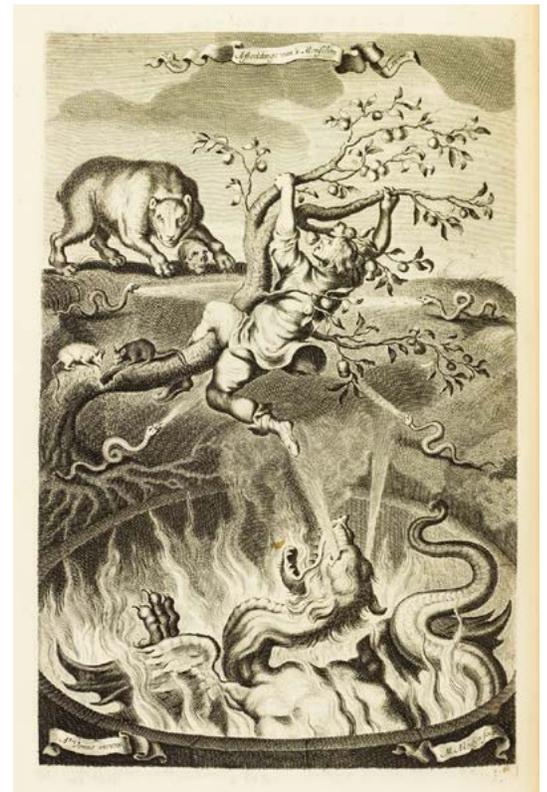
**10 CATS, JACOB.** ALLE DE WERCKEN. [with] GEDACHTEN OP SLAPELOOSE NACHTEN. (Amsterdam: Johannes Ratelband et al., 1726; Daniel van den Dalen, 1700) 425 x 255 mm. (16 3/4 x 10 1/8"). **Two volumes.** Edited by Jan Janszoon Schipper. Contemporary stiff vellum, covers with blind-stamped mandorla in central panel, raised bands, faded ink titling. Woodcut initials and tailpieces, printed title pages with engraved vignette, several engraved title pages, seven plates (three of them double-page), and MORE THAN 400 ENGRAVED ILLUSTRATIONS, the majority emblematic, often amusing, and most after designs by Adriann van der Venne. Pastedowns of first volume with pasted-on woodcut coats-of-arms taken from the plate titled "Wapenen van de Heer Hoost-Officier, de Achtbare Heeren Burgermeesteren, de Heeren Schepenen, Raden, Pensionaris en Secretarisen des Stadts Enchuysen, 1666" in the book "Historie der vermaerde zee- en koop-stadt Enkhuisen" (1666); verso of engraved title page with the arms of Isaac Pauw, taken from the same plate, tipped on. Brunet I, 1684; Graesse II, 85. ♦ Just very mild soiling to vellum, first volume with occasional minor marginal foxing or smudges, M1 with curving four-inch closed tear at tail edge into text (no loss), four-inch wide light brown diagonal stain across Pp2-4, other trivial imperfections, but A MOST ATTRACTIVE COPY, clean and fresh internally, with sharp engravings throughout, and in stately bindings that are almost entirely unworn. **\$4,800**



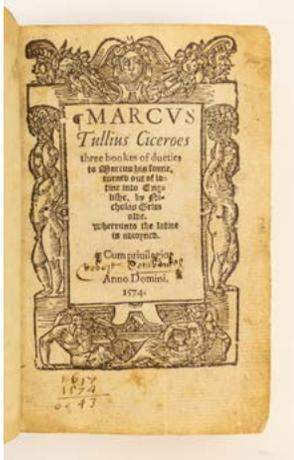
This appealing copy of the complete works of the man considered Holland's household poet is enriched with wonderful illustrations offering an intriguing glimpse of 17th-century Dutch life. A statesman of considerable importance, Cats (1577-1660)



wrote a large quantity of insightful and charming philosophical verse, including some of the most important works of emblematic literature produced in the Netherlands. The present collection of his complete writings is of importance as literature, but its chief interest for us lies in the engravings, considered among the best works of painter and illustrator van der Venne (1589-1662). In keeping with the wide-ranging nature of the texts, the engravings here are as varied as they are delightful. There are a number of cuts in the tradition of Dutch emblem books, engravings with allegorical pictures and epigrams, sometimes freighted with mystical profundity. Another group of engravings, less elusive and more literary, are simply appealing illustrations of proverbs. But of the greatest charm and interest to us are the winning scenes of contemporary life in Holland, full of fascinating detail of costume, architecture, furnishings, recreations, social intercourse of several kinds, and all the other varied physical and interpersonal dimensions of living. We see persons from various stations in life playing games like battledore and shuttle cock, catching birds, digging graves, picking fruit, wooing, moving into new quarters, buying dolls, smelling melons at a market, bagpiping, and doing hundreds of other things that make up the variegated fabric of daily life. The delicacy, animation, and illuminating detail of the engravings add up to nothing short of immense delight. Our 1726 edition of the works has a section from the 1700 edition appended, "Gedachten op Slapeloose Nachten" ["Thoughts of Sleepless Nights"]. The woodcut coats of arms pasted into the first volume seem to indicate that our copy was once owned by an official (or perhaps the city council) in Enkhuizen, at that time one of the most important port cities in the Netherlands. (ST16341)



**11 CICERO, MARCUS TULLIUS.** *CICEROES THREE BOOKES OF DUETIES TO MARCUS HIS SONNE, TURNED OUT OF LATINE INTO ENGLISHE*, BY NICHOLAS GRIMALDE. (London: Rycharde Tottell, 1574 [colophon dated 1575]) 138 x 90 mm. (5 3/8 x 3 1/2"). 16 p.l., 168 leaves. Translated by Nicholas Grimald. Later (18th century?) tree calf, rebounded to style by Blair Jeary, raised bands, red morocco label. Title page with attractive wood-engraved border, woodcut initials. With parallel columns of English (in black letter) and Latin (in roman type) text. Front pastedown with (18th century?) inscription noting the book was printed in the 16th year of Queen Elizabeth's reign; front flyleaf with signature of R. R. Bloxam dated 1819 (possibly Rugby schoolmaster Richard Rouse Bloxam, 1765-1840) and bookplate of the Fox Pointe Collection; title page with early ink signature of Robert Coribankes(?). Brüggemann, p. 501; Moss I, 307; Schweiger I, 232; STC 5284; ESTC S122028. ♦Mild soiling and browning to first and last leaves, occasional faint (mostly marginal) dampstains, torn corner of H7 neatly (and rather charmingly) repaired with two wax dots to margin, other trivial imperfections, but still a pleasing copy, the text clean and fresh, and the expertly restored binding firm and not without appeal. **\$6,500**



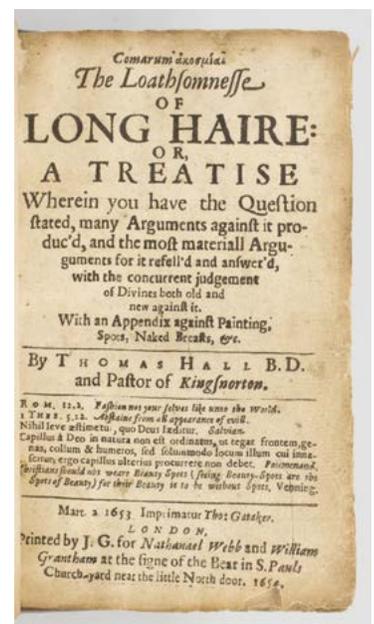
This is a celebrated English translation of "De Officiis" ["On Duty"], Cicero's manual on the virtuous life, addressed to his son who was studying philosophy in Athens. Written in the last year of the statesman's life, the work maintained its hold on the minds of the educated through the Enlightenment, becoming a sort of behavior manual for the European gentleman. Cicero uses the four cardinal virtues—Forethought, Courage, Moderation, and Justice—as a framework for his precepts, and reminds Marcus to lead a life of active service as well as philosophical contemplation, and to aim at the common good rather than the personally profitable. A poet and dramatist as well as a classical scholar, translator Nicholas Grimald[e] (1519-62) was an Englishman of Italian origin and a cleric who shifted with the perilous times from Protestantism to Catholicism under Mary. He is best remembered for his contribution of some 40 poems to "Tottel's Miscellany" of 1557, but his classical scholarship was highly esteemed as well. "De Officiis" was first translated into English by Robert Whittington and published in 1534; according to Brüggemann, our Grimalde version first appeared in 1553. Early editions in English are not exactly rare, but attractive copies are hard to come by. (ST15631)



***Diatribes against Over-long Locks and Cosmetics,  
With Warnings about Bleeding Hair and Bodily Afflictions***

**12 (CULTURAL HISTORY - PERSONAL FASHION, HAIR AND COSMETICS).** **HALL, THOMAS.** *COMARUM [then, in Greek:] AKOSMIA. THE LOATHSOMNESSE OF LONG HAIRE. WITH AN APPENDIX AGAINST PAINTING, SPOTS, NAKED BREASTS, &C.* (London: Printed by J. G. for Nathanael Webb and William Grantham, 1654) 152 x 95 mm. (6 x 3 3/4"). 4 p.l., 125 pp. FIRST EDITION. Recent unadorned polished calf in the style of the period, raised bands. Front pastedown with engraved armorial bookplate of Edward Astle, Esq. (see below). Wing H-429; McAlpin III, 72; Thomason E. 1489(3). ♦Leaves somewhat browned, especially at edges (perhaps from fire?), occasional minor spots of foxing or rust, two pages with one-inch ink blot (one of these partially obscuring a sidenote), one sidenote just grazed by the binder, but still a very good copy of a book expected to be found in poor shape, with nothing approaching a fatal defect. **\$3,000**

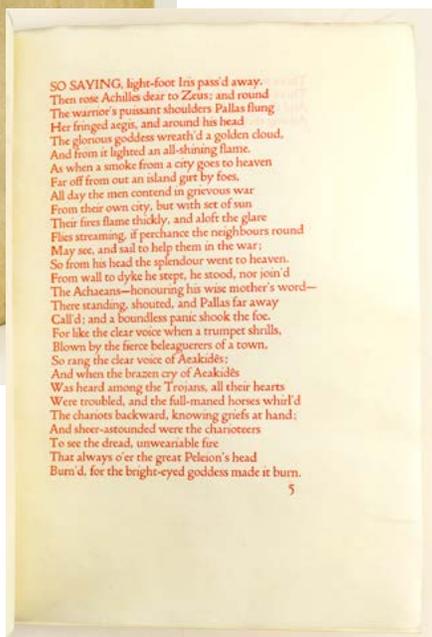
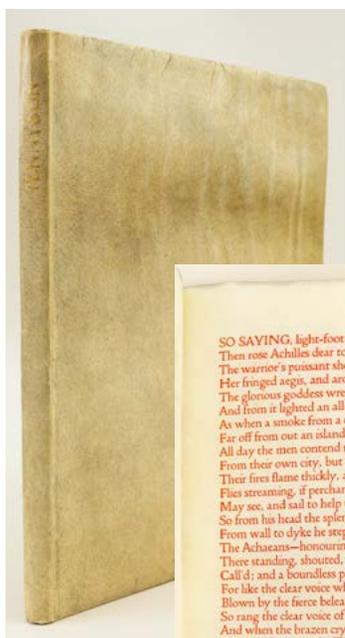
With warnings of acute consequences for libertine expressions of both sexes, this is first and foremost a puritanical diatribe against the fashion for long hair among men, backed by scriptural arguments and the 17th century version of urban legends. Described by DNB as "a man who fought all his life against popular revels and pastimes," Thomas Hall (1610-



65) warns here of a dire disease in which matted “snakes” of long hair become infested with vermin and bleed when pricked with a needle. Not lacking in imagination, Hall claims that sufferers in Poland who cut off the offending hair “lost their eyes” or had some other body part grievously afflicted. His aversion to long hair on men is extreme: he mentions approvingly his fellow Puritan William Prynne’s attack on “love-locks,” but fears Prynne does not go far enough in condemning the scourge of hirsuteness. After 95 pages of lecturing men on their hairstyles, Hall turns his attention to the fashion crimes of women. Make-up is “the badge of the harlot,” and a bare décolletage an invitation to adultery. When Charles II ushered in the Restoration, Hall’s parishioners ushered out their joyless minister, whose sentiments and world view suddenly ran contrary to those fostered by the monarch, and he died five years later. Former owner Edward Astle (1770-1816) was the son of famous antiquary and major manuscript collector Thomas Astle (1735-1803), and was a bibliophile in his own right. The elder Astle also had a library of around 1,500 printed books in addition to his early manuscripts, and it is possible that our volume was once a part of his collection. This is not a common book: OCLC finds nine copies in U. S. libraries, and just four other copies appear in auction records since 1975. (ST12493)

### *One of 25 Copies Printed on Vellum*

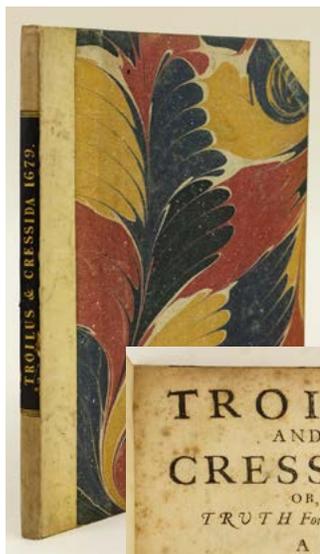
**13 (DOVES PRESS). (VELLUM PRINTING). TENNYSON, ALFRED, LORD.** SEVEN POEMS & TWO TRANSLATIONS. (Hammersmith: Doves Press, 1902) 234 x 165 mm. (9 1/4 x 6 1/2"). 55, [1] pp. ONE OF 25 COPIES ON VELLUM (there were also 325 on paper). Publisher’s limp vellum by the Doves Bindery, flat spine with gilt titling. Printed in red and black. Front pastedown with bookplate of C. S. Ascherson (see below), dated 1902 in pencil. Tidcombe DP-4. ♦Boards a little wavy, minor (naturally occurring) variations in the grain of the covers, but a fine copy, the vellum leaves smooth, creamy, and bright, and the binding with few signs of wear. **\$14,000**



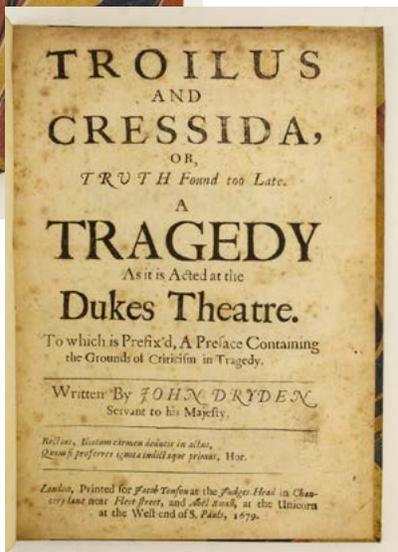
*This is the luminous vellum printing of the fourth publication of the Doves Press, gathering a number of poems by Tennyson written at various times in his long life, all of them reflecting his abiding interest in Homer and Greek myth. In contrast to Kelmscott Press founder William Morris’ proclivity 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. This copy was originally in the collection of famed book collector Charles Stephen Ascherson (1877-1945), a British shipowner of Jewish-German heritage who was the father of noted British actress Renée Asherson and grandfather of journalist Neal Ascherson. (ST16328)*

*The First Printing of this Important Shakespearian Adaptation,  
Including Dryden's Preface,  
"The First Significant and Detailed Analysis in English of Aristotle's Concept of Tragedy."*



**14 DRYDEN, JOHN.** TROILUS AND CRESSIDA, OR, TRUTH FOUND TOO LATE. (London: Printed for Jacob Tonson, and Abel Swall, 1679) 216 x 156 mm. (8 1/2 x 6 1/8"). 12 p.l., 69, [1] pp. **(Lacking final leaf of advertisements, and see below).** FIRST EDITION. 19th century half vellum and marbled boards, smooth spine, black label with gilt lettering. Macdonald 84ai; Wing D-2388; ESTC R16367. ♦Vellum slightly spotty, a hint of chafing to boards, label slightly chipped, but the binding completely sound and with attractive marbled paper; leaves slightly toned, first two quires a little foxed, other trivial defects, but the vast majority of the contents very clean and without the severe browning and foxing often seen in this and similar works. **\$2,750**



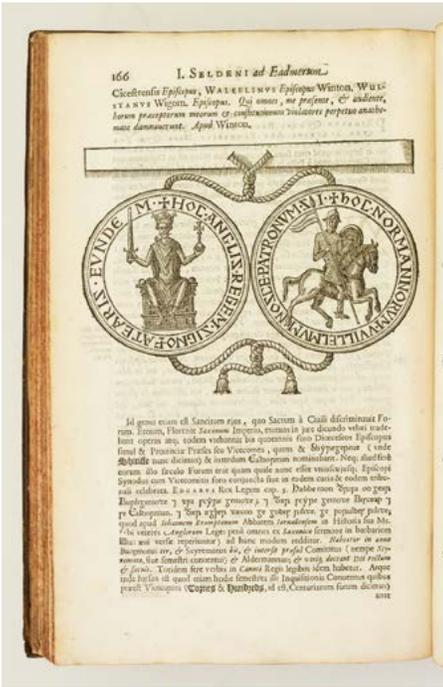
*This work is of interest not only as an adaptation of Shakespeare, but also as an early critical examination of the Bard's language by the most famous playwright of the Restoration period. Originally written around 1602 and first published in 1609, "Troilus and Cressida" has long been considered one of Shakespeare's more "problematic" plays. Seeking to update and improve the work to appeal to modern audiences, Dryden revised the language, deepened certain themes, and leaned into the tragedy of the play, with Cressida falsely accused of being unfaithful to Troilus and killing herself as punishment (in Shakespeare's version, Cressida does betray Troilus, but lives). Of equal interest to the play itself is the prefatory essay, "The Grounds of Criticism in Tragedy," in which Dryden offers a critique of Shakespeare's language and lays out his reasons for revision: "because the Play was Shakespear's, and that there appear'd in some places of it, the admirable Genius of the Author; I undertook to remove that heap of Rubbish underwhich many excellent thoughts lay wholly bury'd." Dryden (1631-1700) was deemed "the father of English criticism" by Johnson, and Day notes that this essay is also "the first significant and detailed analysis*

*in English of Aristotle's concept of tragedy." The Pforzheimer catalogue entry (for the other first edition issue, with publishers' names inverted) states that "copies are frequently found with a leaf, containing lines 'To Mr. Dryden on his Play, Called, Truth Found Too Late' signed 'R. Duke.', inserted usually before the advertisement at the end but sometimes among the preliminaries. Probably some copies were issued before that leaf was prepared." The present copy is among those without the additional leaf, suggesting that it was printed and sold early in the run. (ST15024f)*

**15 EADMER OF CANTERBURY.** EADMERI MONACHI CANTUARIENSIS HISTORIAE NOVORUM SIVE SUI SAECULI LIBRI VI. (London: Guilielmi Stanesbeij, ex officinis Richardi Meighen & Thomae Dew, 1623) 320 x 202 mm. (12 5/8 x 8"). 3 p.l. (lacking initial blank), XVI, 218 pp. Edited by John Selden from a manuscript in the Cotton Library. FIRST EDITION. Contemporary calf, covers with later gilt supralibros of the Society of Writers to the Signet at center, raised bands, rebacked preserving original backstrip, red morocco label (repairs to cracked front joint and to ends of spine). With two woodcuts of seals in the text. Occasional neat marginalia in an early hand. STC 7438; ESTC S121437. ♦Small chip to head of spine and to a couple of bands, extremities a bit rubbed, but the binding solid and not without appeal. A little offsetting and foxing to edges of first and last leaves from turn-in glue, a couple of trivial ink stains to title page, occasional minor marginal stains or smudges, but an excellent copy internally, clean and fresh. **\$1,750**

*This is the first edition in print of the "Historia Novorum" composed by the Benedictine monk Eadmer (ca. 1060 - not after 1126) beginning in the late 11th century; it is a valuable*



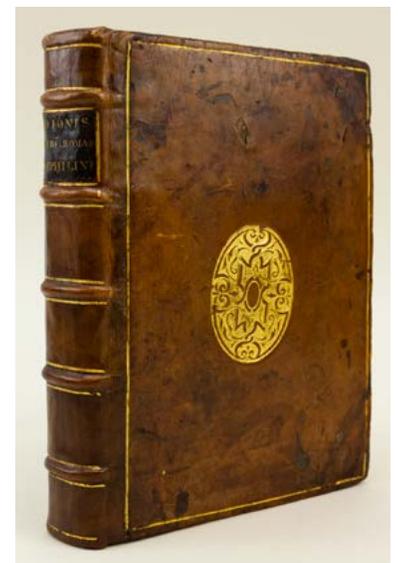


source of information on Anglo-Saxon life and culture before the Norman conquest. Eadmer joined the Benedictines at Christ Church, Canterbury, when he was very young, and eventually became keeper of the chapel and confidante to Archbishop Anselm (canonized in 1494). When he set out to write Anselm's biography, he divided it, unusually, into two works: the "Vita," describing Anselm's private life and conversations, and the "Historia" covering his public proclamations and acts. DNB observes, "Both works are particularly remarkable for their use of recorded speech, chiefly from Anselm but also from other fascinating personalities." Eadmer had two principal aims for the "Historia": preserving the memory of Anglo-Saxon saints and other traditions threatened by the invading Normans, and seeking to establish Canterbury's primacy over York as the seat of the church in England. His efforts in the latter regard—including a 1116 trip to Rome to plead Canterbury's case before the pope—were unsuccessful in his time, but Canterbury would eventually prevail as the seat of the Anglican communion. Our binding bears the insignia of the Society of Writers to the Signet, an association of Scottish solicitors established in 1594. Copies of this work appear on the market infrequently (we could trace just three at auction since 1977), and they are almost never as well preserved as the present example. (ST16215b)

*"Among the Most Finished Specimens of Typography that Exist,"  
This Copy Probably from the Library of James Boswell's Father*

**16 (ESTIENNE IMPRINT). DIO CASSIUS. RERUM ROMANARUM A POMPEIO MAGNO AD ALEXANDRUM MAMAEAE, EPITOME.** [bound with] **MOSCHOPOULOS, MANUEL.** [Title in Greek, then:] **DE RATIONE EXAMINANDAE ORATIONIS LIBELLUS.** (Lutetiae [Paris]: Ex officina Rob. Stephanus, 1551, 1545) 246 x 173 mm (9 3/4 x 6 3/4"). 3 p.l., 280 pp., [5] leaves; 216 pp., [26] leaves. Epitome of Joannes Xiphilinus edited and translated by Guillaume LeBlanc. First Printing of this translation of the first work; EDITIO PRINCEPS of the second work. Contemporary calf, covers with gilt-rule border and oval gilt medallion with arabesque design at center, recorned, rebacked to style, raised bands flanked with gilt rules, black morocco label, new endpapers. Printer's devices on title pages; decorative woodcut initials. Front flyleaf with ink inscription: "Alex Boswel / Paris / 1729." First work: Renouard 81:9; Schreiber 108; Adams D-516. Second work: Renouard 64:11; Schreiber 86; Hoffmann II, 602. ♦Half a dozen small holes or abrasions and scattered spotting to boards, but the restored binding solid and not without appeal; one quire lightly browned, occasional mild freckled foxing to margins, but a nearly fine copy internally, the text clean, quite fresh, and mostly rather bright, with comfortable margins. \$5,500

This volume contains important editions of classical history and grammar and features what is considered to be some of the most beautiful typography of the 16th century. The first work here is a Latin translation of the epitome prepared by the 11th century monk Joannes Xiphilinus of the final 20 books of Dio Cassius' third century Roman history; it appeared in the same year as the editio princeps, also issued by Estienne. Originally running to 80 books and written over a period of 22 years, the history began with the myths surrounding the founding of Rome and continued up to the author's own time, when he was serving as a consul with direct knowledge of affairs of state. By the Middle Ages, only 19 books survived, along with fragments or abridgements of the others. Our translator, Guillaume Leblanc (ca. 1520-88), discovered the manuscript of Xiphilinus' epitome, a critical addition to the extant works as it covered some of the most momentous years of the Roman Empire, 47-235 A.D. The second work here is the editio princeps of the Greek grammar which was the major work of the Byzantine scholar Moschopoulos (fl. 1300). The second book to be printed in Robert Estienne's program of publishing important Greek texts from the Royal Library, it was thus the second book to be set in Claude Garamond's stately "grecs du roi" type. Renowned in the history of printing, this typeface was designed



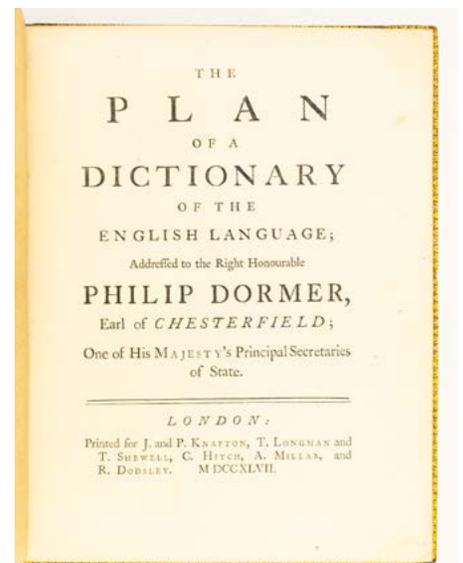
in 1541 in three sizes, the two larger based on the handwriting of the Cretan scribe Angelo Vergecio, and the smallest based on the Greek hand of Robert Estienne's son, the brilliant scholar Henri. According to critic and historian Arthur Tilley, "the exquisite beauty of these types, together with the good quality of the paper and ink, makes the Greek books printed by Robert Estienne and his successors among the most finished specimens of typography that exist." Estienne biographer William Greswell singles out the typography in the present work for special praise, saying "it exhibits in far greater variety and abundance than any other known specimen of Robert's press, those elaborate and elegant 'litterarum nexus & abbreviationes' ['ligatures and abbreviations'] which belong to the 'characteres regii' ['grecs du roi'] first designed and cast under the auspices of Francis I." We have compared the 18th century owner's signature in our volume with that of Alexander Boswell, Lord Auchinleck, in MS 16500 at the Scottish National Library; it would appear to be a good match, with only minor differences. A Scottish judge who completed his legal studies in Leyden in 1727, Auchinleck (1706-82) is best known as the father of James Boswell, the biographer of Johnson. (ST16215n)



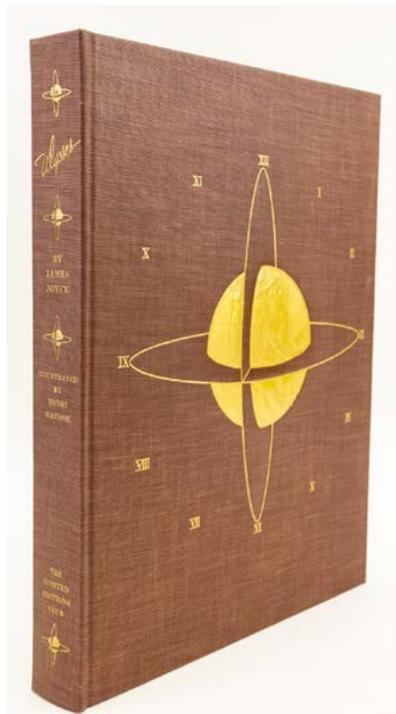
**17 [JOHNSON, SAMUEL]. THE PLAN OF A DICTIONARY OF THE ENGLISH LANGUAGE; ADDRESSED TO THE RIGHT HONOURABLE PHILIP DORMER, EARL OF CHESTERFIELD.** (London: Printed for J. and P. Knapton, et al., 1747) 240 x 197 mm. (9 1/2 x 7 3/4"). 1 p.l., 34 pp. FIRST EDITION, so-called "non-Chesterfield" issue (normally called the second state, but importance of priority disputed, as discussed below), corrected state of E1v, without repeated "the." Polished calf by Francis Bedford (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, rebacked to style in matching tan morocco, raised bands, spine gilt in compartments with stars at center, brown morocco label, marbled endpapers, all edges gilt. Fleman 47.8PD/1b, variant (b); Courtney & Smith, p. 20; Chapman & Hazen p. 130; Rothschild 1228-30; ESTC T42414. ♦One corner rubbed to boards, a little crackling to leather near head edge of boards, scattered tiny, inoffensive scratches, but the carefully rebacked binding sturdy and not without appeal, and a fine copy internally, quite clean and fresh. \$7,500

*This is one of the most important prospectuses ever printed, both because of the light it sheds on Johnson's understanding of the immense task before him and because of its place in the history of patronage: Chesterfield ignored Johnson's implicit request for assistance, an*

*omission that prompted Johnson's famous rhetorical demolition of his would-be benefactor when an offer of support, no longer needed, finally came. In this prospectus, Johnson clarifies the task that lay ahead of him as he began work on what was to become the most important dictionary in English, and perhaps the most monumental undertaking by a single individual in the history of English literature. Carrying out his Herculean task without underwriters and without much in the way of clerical assistants, Johnson produced a work of enormous import and considerable charm because of his apt and sometimes droll expressions, as well as his vast knowledge of the language and of the English literary classics from which he drew his abundant supporting quotations. He shows in his "Plan" that he knew what needed to be done to produce an English dictionary to rival the great lexicons of France and Italy. Departing from English tradition, he did not want to produce a series of equivalents for "hard" words, but rather to give the meanings of "words and phrases used in the general intercourse of life, or found in the works of . . . polite writers." His overriding objectives were to produce "a dictionary by which the pronunciation of our language may be fixed, and its attainment facilitated; by which its purity may be preserved, its use ascertained [i.e., established], and its duration lengthened." In terms of its significance in the history of patronage, the fact that the plan was couched in terms of a letter to Chesterfield clearly indicated that it was meant to elicit support for the project from the august personage in the salutation. Unfortunately, Chesterfield did*



not respond to the implicit entreaty, and the sting of this slight was not soon forgotten. When the dictionary appeared after almost nine years of labor, and when Chesterfield only then wrote two commendatory notices of it, Johnson addressed to Chesterfield the famous letter in which he bitterly repudiated such tardy support. Of Chesterfield's praise, Johnson says, "had it been early, [it] had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary and cannot impart it; till I am known, and do not want it." This volume has two settings of signature "A": the first has Chesterfield's name (as it appears on the title) repeated on the first page of text; the second (as in the present copy) does not. According to R. W. Chapman (writing in RES, April, 1926) and R. F. Metzdorf (in "Library," 1938), the copies with Chesterfield's name repeated were apparently printed first. However, there are at least three known copies of the "non-Chesterfield" setting that were clearly intended by Johnson for presentation, strongly suggesting that the priority of the settings is not of great significance. Some "non-Chesterfield" copies have the word "the" repeated after the first line of E1v, while others, likely later issues, have the superfluous "the" removed, as is the case here. (ST16340)



**18 (LIMITED EDITIONS CLUB). JOYCE, JAMES. HENRI MATISSE, Illustrator. ULYSSES.** (New York: Limited Editions Club, 1935) 305 x 241 mm. (12 x 9 1/2"). xv, [iii], 363, [3] pp. Introduction by Stuart Gilbert. No. 928 of 1,500 Copies, SIGNED BY MATISSE. Publisher's original brown buckram, embossed in gilt and titled on front cover and on flat spine, the decorations from a design by LeRoy H. Appleton. In a fine maroon morocco-backed clamshell box. WITH 26 ILLUSTRATIONS BY HENRI MATISSE, depicting the Calypso, Aeolus, Cyclops, Nausicaa, Circe, and Ithaca episodes from Homer's "Odyssey." Slocum & Cahoon A-22; Quarto-Millenary 71; "The Artist and the Book" 197. ♦In mint condition. \$7,500

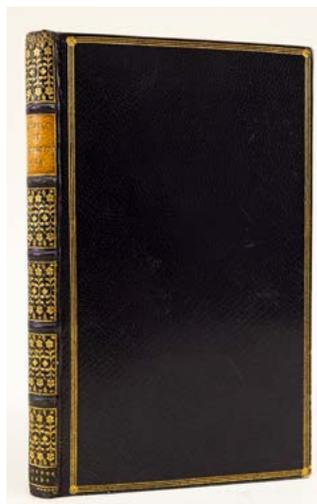
This is an immaculate copy of the only book illustrated by Matisse to be published in America, and one of the great collaborations of artist and author in the annals of 20th century private press publication. In the opinion of art publisher Monroe Wheeler, "it was a great idea to bring [Joyce and Matisse] together" since they were "celebrities of the same generation, of similar virtuosity." Newman says that this work and the Limited Editions Club "Lysistrata" "stand as landmarks in the history of the illustrated book," and that "Ulysses" is almost certainly the most famous work among LEC publications designed by George Macy. Matisse's illustrations are curious in that they were based not on "Ulysses," a work the

artist had not read when he was asked to make etchings for the text, but on Homer's "Odyssey," from which Joyce's book obviously derives. "Following Matisse's wishes, the preparatory studies were grouped in front of each corresponding print, allowing the viewer to see the progression from sketch to finished composition." (Grolier Club Exhibition) Joyce was furious when he learned that Matisse had chosen to illustrate scenes from Homer rather than from his work, and as a consequence, he stopped signing the present LEC printing in a fit of pique, after affixing his signature to 250 copies (whereas Matisse signed them all). While the illustrations justly receive the lion's share of attention, Macy's choices of typography and layout make this perhaps the most readable edition of Joyce's notoriously difficult text that we have encountered. Although the LEC edition of "Ulysses" is far from a rare book in the marketplace, it is difficult to obtain in the virtually mint condition seen here. (ST16333)



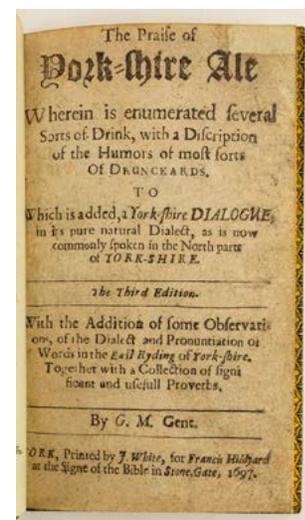
*“Of the Utmost Value to our Knowledge of Phonology” (and of Yorkshire Ales)*

**19** (LINGUISTICS - YORKSHIRE DIALECT). (BINDINGS - CHARLES LEWIS). MERITON, GEORGE. THE PRAISE OF YORK-SHIRE ALE, WHEREIN IS ENUMERATED SEVERAL SORTS OF DRINK, WITH A DISCRIPTION



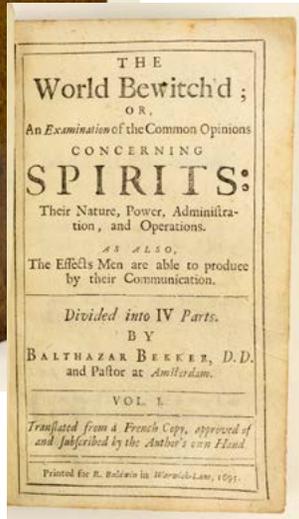
OF THE HUMORS OF MOST SORTS OF DRUNCKARDS. TO WHICH IS ADDED, A YORK-SHIRE DIALOGUE . . . WITH THE ADDITION OF SOME OBSERVATIONS, OF THE DIALECT . . . IN THE EAST RYDING. (York: J. White for Francis Hildyard, 1697) 157 x 92 mm. (6 1/4 x 3 5/8"). 2 p.l., 124 pp. Third Edition. ELEGANT DARK BLUE CRUSHED MOROCCO BY CHARLES LEWIS (owner's ink notation, dated 1831, on rear flyleaf), covers bordered by three gilt rules, raised bands, spine compartments with rows of gilt flowers, tan morocco label, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Front pastedown with engraved armorial bookplate of William Gott; 1906 article reporting on Gott's sale at Sotheby's, mentioning this volume specifically, laid in at front; rear flyleaf with ink note: "Hibberts sale. 1839 / binding by C. Lewis 1831." Wing M-1810; ESTC R19511. ♦Very slight signs of wear to leather, but the attractive binding extremely well preserved and very pleasing. Leaves apparently lightly pressed, minor soiling to title page and last four leaves, small repairs to worming on upper corner and head edge of A2, but a clean and fresh copy internally. **\$3,250**

*First printed in 1685, this is a book with two very different parts, the first being a rowdy and amusing poem on Yorkshire ales, and the second a much more serious and important linguistic work on the Yorkshire dialect—both offered here in a binding by a prominent English craftsman. Scion of a landed county family and author of well-regarded legal treatises, attorney George Meriton (1634-1711) began to create a record of the Yorkshire dialect in 1683, when he published "A York-shire Dialogue in its Pure Natural Dialect." A second edition was printed in 1685, prefaced by the poem "The Praise of York-shire Ale" and with the addition of a pioneering dialect glossary. Our third edition includes more dialogues in the York dialect. According to linguist Martyn Wakelin, Meriton's work is still "of the utmost value to our knowledge of late 17th century northern phonology." In addition, the work was influential in encouraging others to document regional dialects in Britain. This is an uncommonly seen item. The son of a Hanoverian immigrant, Charles Lewis (1786-1836) was apprenticed to Henry Walther at 14, and obtained his freedom in 1807. He set up a shop in Scotland Yard, had other addresses in the Strand, before establishing himself in Duke Street, St. James, in 1817. By 1823 he was employing 21 journeymen, a number of whom are illustrated in a watercolor of the bindery reproduced in Middleton's "A History of English Craft Bookbinding Technique" (p. 349). Lewis was patronized by the great collectors of the day, including William Beckford, who favored him above all others. In a letter to the bookseller George Clarke written in 1831—the year our binding was done—Beckford declared: "Lewis was, and is, and I hope will continue to be, the first artist in this line that Europe can boast of." Our tasteful binding is a fine and well-preserved example of his work. (ST15929a)*



*The First Printing in English of a Key Enlightenment Text,  
Instrumental in Ending Witch Trials, and an Early Study of Comparative Religion*

**20** (WITCHCRAFT). BEKKER, BALTHAZAR. THE WORLD BEWITCH'D; OR, AN EXAMINATION OF THE COMMON OPINIONS CONCERNING SPIRITS: THEIR NATURE, POWER, ADMINISTRATION, AND OPERATIONS. ([London]: Printed for R. Baldwin, 1695) 162 x 95 mm. (6 1/2 x 3 7/8"). 42 p.l. (including initial blank), 264 pp. Translated from "Die Betoverde Wereld" (Amsterdam, 1691-93). First Edition in English. Contemporary sprinkled sheep, raised bands, spine once richly gilt in compartments with central fleuron composed of small floral tools, gilt titling, lacking rear free endpaper. Both pastedowns with engraved armorial bookplate of "The Most Hon[ora]ble. William Marquis of Lothian." Wing B-1781; ESTC R4286. ♦Front board slightly splayed, with a little rumpling to leather at tail edge, shallow chip to head of spine, joints, spine, and extremities a bit rubbed, with some loss of gilt decoration, just a little mild foxing internally, a couple of printing errors causing breaks in text (but no loss of legibility), but still A VERY DESIRABLE CONTEMPORARY COPY, the text clean and fresh, and the unsophisticated binding entirely sound and appealing, even with its faults. **\$8,500**



A key Enlightenment text, "Bewitch'd" was instrumental in ending the superstition that resulted in witch trials and in promoting a natural philosophy separate from theology and Scripture; it is also an early study of comparative religion, contrasting Christian beliefs relating to the occult with the religions of other times and cultures. A Dutch Reform pastor and a disciple of Descartes, Bekker (1634-98) used Enlightenment rationalism to attack and debunk belief in witchcraft, demonic possession, and other supernatural phenomena. He examined theories of the supernatural in ancient societies (including Mexico and Peru), as well as in contemporary Europe, and argued logically against demonology, contemporary fears of sorcery, and the persecution of supposed "witches." Perhaps most outrageous to theologians, Bekker even questioned the existence of the Devil. A work so critical of both theological doctrine and contemporary law was bound to provoke an outraged reaction: Bekker's ministry was revoked, and he was excommunicated. The original Dutch printing of this work ran to four volumes, but the English edition translated only the first volume in its entirety, with an extensive abridged overview of the rest. Our copy once belonged either to the military officer and politician William Kerr, second marquess of Lothian (1661-1722) or to his namesake and heir, the third marquess (1690-1767). This work is infrequently seen for sale and is typically found in unfortunate condition: we could trace just two copies at auction this century, neither in a contemporary binding. (ST16313)

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