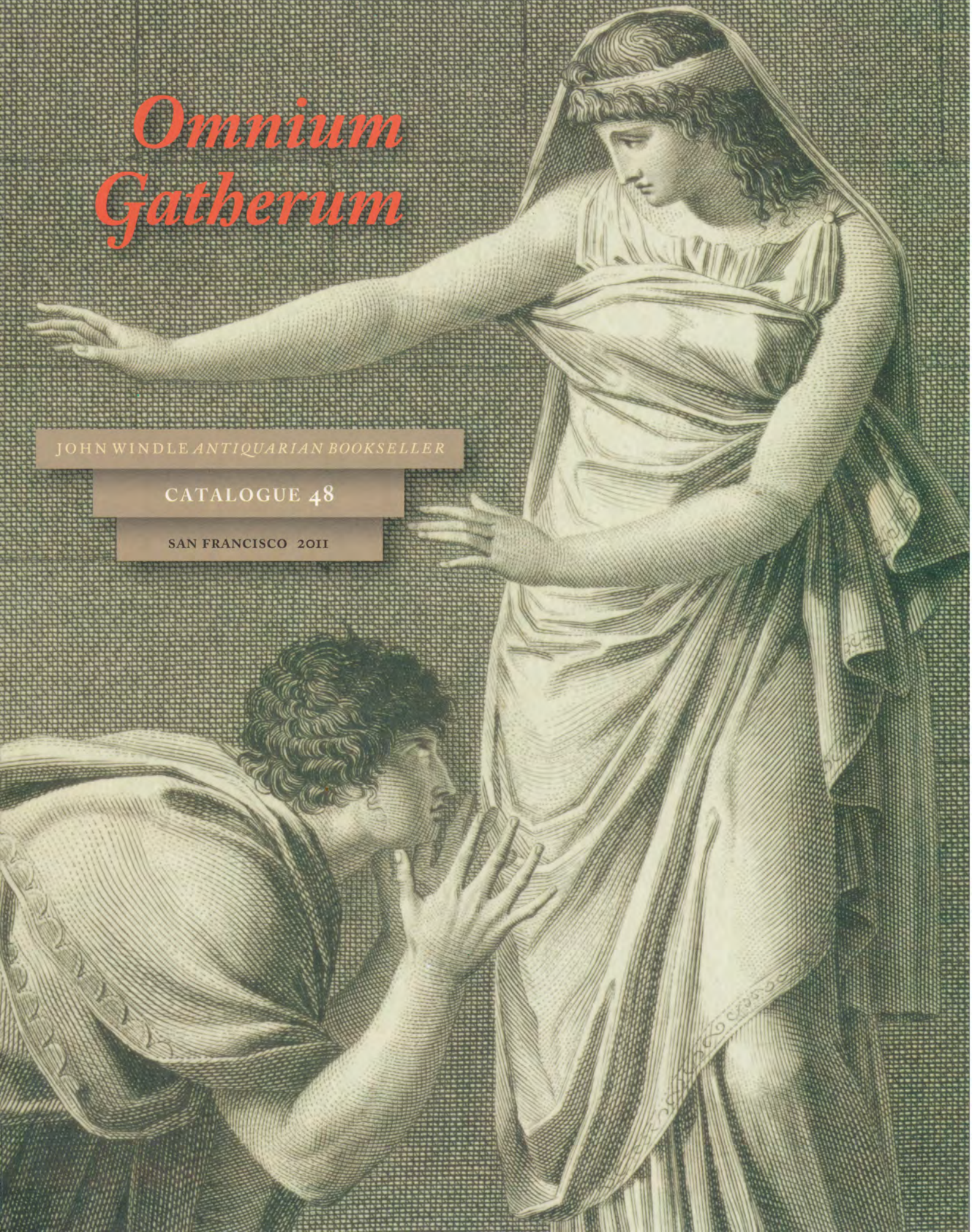


Omniium Gatherum

JOHN WINDLE ANTIQUARIAN BOOKSELLER

CATALOGUE 48

SAN FRANCISCO 2011



“Let the honest trader, therefore, in book merchandise, cheer up his spirits; and if his heart do not beat quite so high as it hath been wont to beat, let him be assured that better and brighter days are at hand... and for those who are watching the ebbing and flowing of chances—who are reluctant to untie their closely knotted purses—who freeze or burn as a few shillings preponderate—for such, my motto is ‘Now or Never!’”

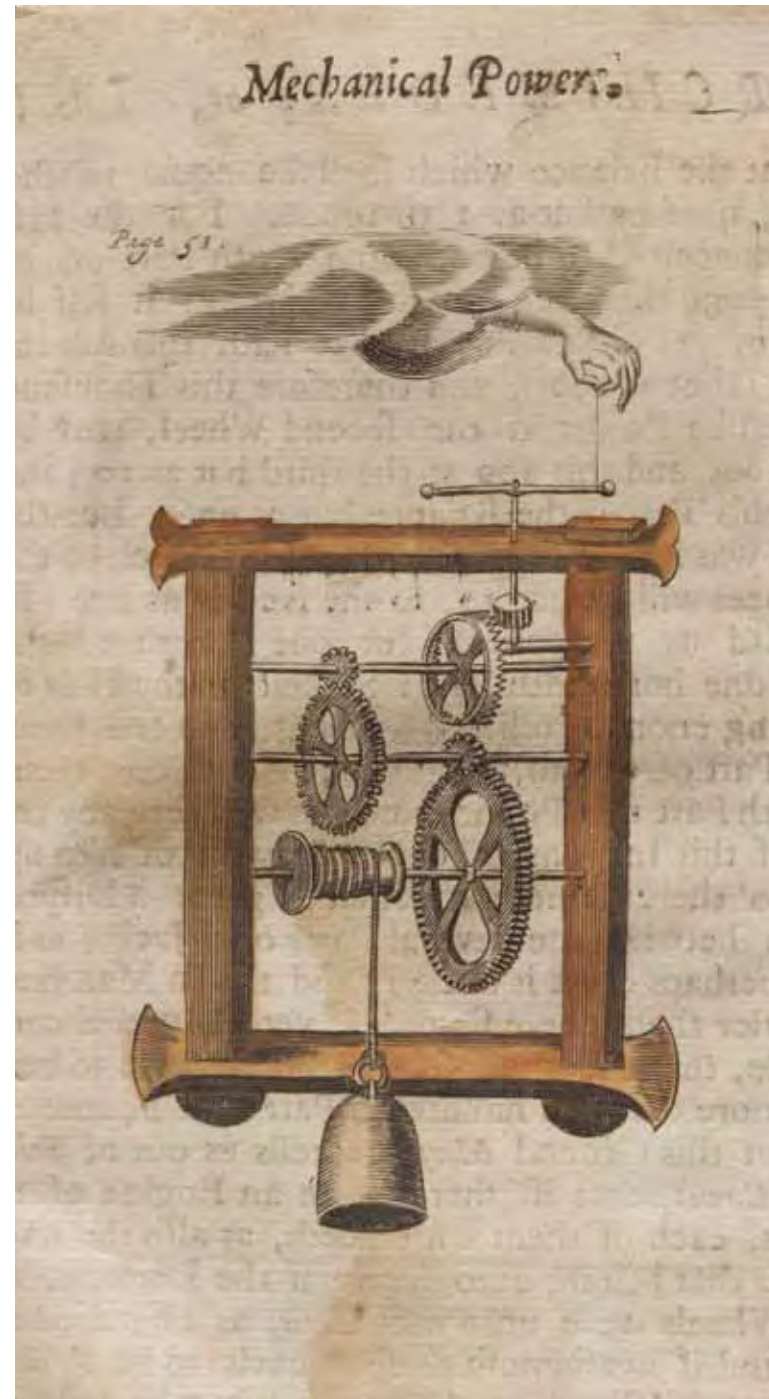
Thomas Frognall Dibdin, bibliographer, 1776–1847

“Without disparaging the other forms of collecting, I confess a conviction that the human impulse to collect reaches one of its highest levels in the domain of books.”

Theodore C. Blegen, American historian and author, 1891–1969

“... that lust for books which rages in the breast like a demon, and which cannot be stilled save by the frequent and plentiful acquisition of books. This passion is more common, and more powerful, than most people suppose. Book Lovers are thought by unbookish people to be gentle and unworldly, and perhaps a few of them are so. But there are others who will lie and scheme and steal to get books as wildly and unconscionably as the dope-taker in pursuit of his drug. They may not want the books to read immediately, or at all; they want them to possess, to range on their shelves, to have at command. They want books as a Turk is thought to want concubines—not to be hastily deflowered, but to be kept at their master’s call, and enjoyed more often in thought than in reality.”

Robertson Davies, Canadian author, 1913–1995



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John Windle Antiquarian Bookseller
49 Geary Street, Suite 233
San Francisco, CA 94108 USA

TEL: (415) 986-5826

FAX: (415) 986-5827

CELL: (415) 244-8256

www.johnwindle.com

john@johnwindle.com

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COVER: Detail, steel engraving, “Junie,” by Antoine-Denis Chaudet in *Britannicus*, Act III,
Scene 7, *Œuvre de Jean Racine*. Paris: Pierre Didot l’aîné, 1801–1805. Item 81.

FRONTISPIECE: Colored woodcut in Bishop John Wilkins, *The Mathematical and Philosophical
Works*. London: Printed for J. Nicholson [and others], 1708. Item 99.

Special thanks go to my wife, partner, and best friend Chris Loker. My assistant Bryan Kitch was invaluable in helping with all the work that goes into creating a catalogue while running an open shop. E.M. Ginger and Martha Blegen at 42-line photographed the books, edited, designed, and produced the catalogue (Martha Blegen, by pure coincidence, is the great niece of the author Theodore Blegen quoted on the half-title). Together they make me look good, which is no easy task.

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www.42-line.com

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CATALOGUE \$25

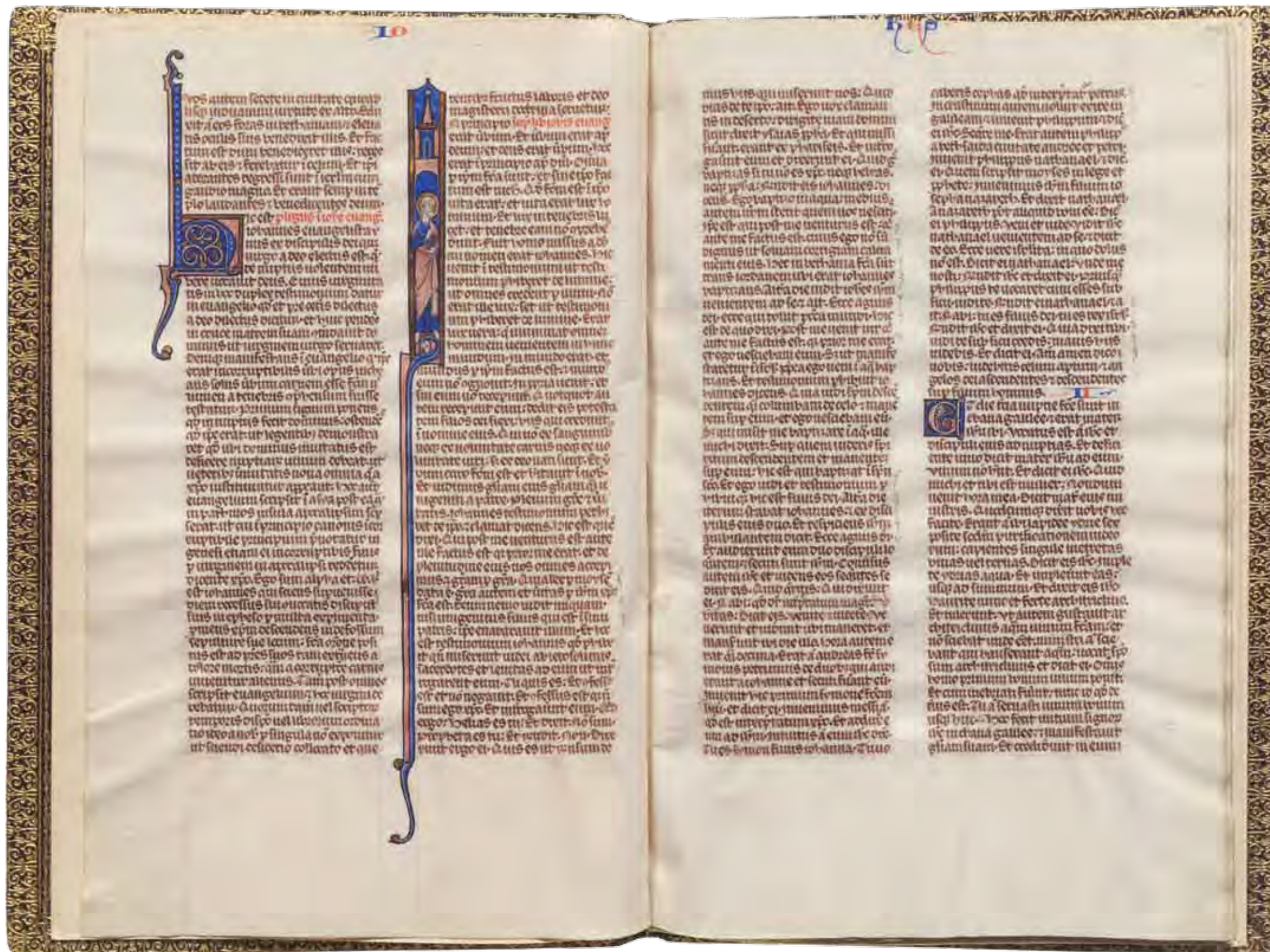
THIS CATALOGUE is more of a tease than a catalogue, hence the title *Omnium Gatherum*, which is a fancy way of saying a hodgepodge or a mishmash. A few illuminated manuscripts, of which some are old friends and others new to the marketplace, an incunable and some early printed books, a few titles by William Blake to honor a very special friend, illustrated books and fine bindings across the centuries to the present day, beautiful printing of text and image, modern first editions, children’s books, bibliography, and association copies, all are touched on here to represent areas for which I have a fondness, or what some might call a weakness, that compels me to acquire, describe, house, and try (sometimes not as hard as I should) to sell such representatives to an appreciative buyer. If the monetary returns of the book trade are, in the bigger scheme of things, paltry at best and always utterly unpredictable, the emotional or (dare I say) spiritual rewards are, as the credit card commercials remind us, priceless. Needless to say, this is especially comforting when I gaze adoringly on all the unsold books on the shelves, in boxes, in storage, and awaiting purchase, which somehow seem to tacitly remind me that “it seemed like a good idea at the time.”

Over the years I have overpaid for some books and underpaid for others, and have watched bargains languish and expensive follies fly off the shelves. But, as a wise old dealer once told me, everything sells in the end; and looking back over five decades in the book trade, it is true that books always do sell eventually and the only cause for regret may be that they sold too quickly or that we will not look on their like again. So it is my fondest hope that these books, a few, some, or even (*Deo volente*) many, will be purchased by those who know a good thing when they see it or can add value beyond what your humble servant and bookseller sees as proper.

Thank you as always for your attention, gentle reader, whether in perusing, correcting, or buying from, my catalogues. After forty-three years I am humbled to still be describing books for love and livelihood, and am inspired by mentors like Colin Franklin and Barney Rosenthal whose wise hands can be sensed behind more than one of these entries, and many unrecorded transactions in the concluding of which I have greatly benefited from their wisdom, experience, and kindness. My thanks to them, to the trade, and to all the institutional and private customers who year in year out have not been “reluctant to untie their closely knotted purses.”

John Windle
SAN FRANCISCO 2011

Illuminated Manuscripts



1. Bible in Latin. New Testament. **Gospel according to St. John.** Paris, [ca. 1260]. Slim 8vo, manuscript on vellum, 9 1/8 x 6 1/4 inches (23.2 x 15.8 cm). Written in a small regular gothic book hand in brown ink. 51 lines, 2 cols., 12 ff. Headings in red, chapter numbers and running titles in alternate red and blue (a few running titles shaved). Initial *I* with miniature of St. John in deep blue, pale rose, and burnished gold, about 2 3/4 inches (7 cm) high, with decorative lower extender into the bottom margin; fine miniature of St. Paul holding a sword in the bowl of a large *P*, in rose, gray, and gold inside the

blue initial on a rose ground, with tiny squares outlined in white or black; 22 other smaller illuminated initials in blue, rose, and gold, some with long extenders. Modern dark blue morocco, gilt back and dentelles, in buckram slipcase. From the library of Chester Beatty (ex Western ms. 116).

\$145,000.

§ "A portion of a thirteenth-century Bible, delicately drawn and exquisitely painted by the artist styled by Branner "the



Dominican Painter," a "rare and original painter" (Branner pp. 118-22). The work may be characterized by the deep rich colors and the delicate stylized poses of the figures, representing a mature Gothic style. Sotheby's, *Chester Beatty Mss.*, Part I, 3 December 1968, lot 14; see R. Branner, *Manuscript painting in Paris during the reign of St. Louis* (1977)." (H.P. Kraus, catalogue 188, no. 8, this manuscript). Private collection, California.



2. [Book of Hours]. **Composite Mass Book** [ca. 1400–1480–1500]. Illuminated manuscript Book of Hours on vellum, use of Paris, in Latin and French. Paris, ca. 1400–10, and Anjou or Poitou (perhaps Poitiers), ca. 1480, etc. Thick 4to, 239 leaves (2 originally blank), 6 $\frac{7}{8}$ inches \times 4 $\frac{7}{8}$ inches (16.8 \times 12.4 cm), with thirty-four full-page miniatures, including fourteen in the style of the Luçon Master. Mid-18th-century green morocco richly gilt, label reading “Mass Book,” a magnificent Irish binding by the Rawdon binder (see below). \$225,000.

§ A remarkable and interesting composite Book of Hours that was begun around the beginning of the fifteenth century and was greatly supplemented two generations later. Lacking single leaves among the later additions after fols. 26 and 228, else complete, the volume made up from several different components, principally: A. the original core of the book, ca. 1400, complete with fourteen large miniatures in rectangular compartments above 3 to 4 lines of text and large illuminated initials with illuminated baguettes and full borders of burnished gold ivy leaves,



a full-page fourteenth-century miniature added as fol. 79; B. Quires 23–31 (fols. 170–239), ca. 1480, with eight large miniatures in arched compartments above large initials and 4 lines of text with full borders of colored acanthus leaves, flowers, fruit, animals, birds, grotesques, etc., sometimes on grounds parti-colored with liquid gold; C. Quires 2–3 (fols. 13–26), ca. 1480, this part with eleven large miniatures, mostly in arched compartments above 4 or 5 lines of text with full borders of flower sprays starkly without infill; D. Quires 20–22 (fols. 146–169), early sixteenth century, this part also 16 lines, ruled in pale red ink, written in brown

ink in a gothic liturgical hand, rubrics in bright red, capitals touched in yellow, some line fillers in red and blue, 2-line initials alternately red and blue, 4-line initial on fol. 146r in both colors, offsets from pilgrim badges once in section D, some wear and rubbing, a coat-of-arms erased from fol. 16r with smudging, extremities of ivy-leaf borders in the original portion fractionally cropped, some pages a bit thumbed and battered, generally sound.

Thanks to Edward Bayntun-Coward, we now know that this book was bound in Ireland by the Rawdon binder ca. 1750–55. The most distinctive tool is in the corners—a



sort of crossed-ribbon within a shield. This is found on many of his bindings, along with some of the other tools. It is most likely that it was owned by and bound for Sir John Rawdon (1720–93), first Earl of Moira, one of the foremost book collectors in Dublin at the time. Two equally elaborate (though differently designed) bindings by the same workshop for the Rawdons exist, one a MS. Book of Hours for the Use of Rouen, labeled “Mass Book,” which is now in the University Library, Cambridge (Add. MS 4092)—illustrated by Maurice Craig as fig. 4 in his article on “Irish Bookbinding” in *Apollo*, Oct. 1966, pp. 322–25; the

other, a Book of Common Prayer, Dublin 1680, inscribed on the title page “Hellen Rawdon My Book Drougheday,” and now at Trinity College, Dublin (33.b.64) illustrated by Craig as fig. 3, and by Joseph McDonnell in *Five Hundred Years of the Art of the Book in Ireland 1500 to the Present*, as no. 33. There is a third related binding on another Book of Hours of the Use of Rouen (again labeled “Mass Book”) now in the Victoria & Albert Museum, Reid 17 (A.L.1658–1902). Its provenance is not noted. Provenance: 1400–1480 the original French family; ca. 1750 Lord Moira; Sotheby’s July 6 2000, lot 79 (described as an English binding).



3. **Pontificale Romanum.** Illuminated manuscript Pontifical on vellum in Latin. Northern France, ca. 1400. Thick roy. 8vo, 9½ × 6¾ inches (24.2 × 16.2 cm). 154 leaves, thereafter lacking about 50 leaves. Original

or very early blind-tooled calf over wooden boards, brass bosses on covers, clasps, rebacked to style. Illustrated throughout with whimsical drawings.

\$39,500.

§ An incomplete but well-preserved Pontifical, in good condition. The chief attraction of this manuscript is the presence of some 50 drawings of funny faces within capital letters, 9 leaves with whimsical drawings or grotesques

es in nobis a templo sancto tuo quod est in
 iherusalem. **S**ana p[er]i. **S**icut erit
 Deinde p[er]i
 stans mie
Confirma **S**cauloz amen. **D**eposita die
 v. **H**ostende nobis d[omi]ne m[er]ita tua: p[er] Et la **D**
 exaudi o[ra]tes meas. p[er] Et cla **D**o uob[is]. **O**rem[us].
Oro q[ui] die iunctis manib[us] a[n]i[m]e p[er]t[ur]a o[mn]ib[us] co[n]fir
 matis deuote genua flectentib[us]. **D**eo
Deus qui ap[osto]lis tuis san[ct]i dedisti sp[iritu]m et p[er]
 eos co[n]sue[er]unt successores ceteris fidelib[us] tradi
 dus e[st] uoluit. **R**espice membra ad h[ab]itantes

Magnificare d[omi]ne deus uir in sa[n]ct]is tuis et in
 templo tibi edificato apparuit ut qui c[ir]ca
 in filius adoptionis operans. p[er] se p[er] in tua l[et]i
 tudine laudans. **D**es d[omi]ni. n[on] p[er] Amen. **I**nter
 aut[em] dum p[er] et letitia et alia dicitur: **S**icut
 vnus ex m[er]itis sp[iritu]s emere p[er] p[er]uentionem
 e[st] i modu[m] quas facere. **C**etero d[omi]ne h[ab]itans
 latitudinis sine v[er]o p[er]uisionem. **V**na de san
 ctis angelo orientali ad dextera[m] arcum d[omi]ni
 alium a dextro angelo orientali ad sinistra[m] an
 gularum p[er]uisionem itaq[ue] o[mn]ia p[er]uisionem

A B C D E F G H I K L M N O P Q R S T U V X Y Z
A B C D E F G H I K L M N O P Q R S T U V X Y Z
A B C D E F G H I K L M N O P Q R S T U V X Y Z
A B C D E F G H I K L M N O P Q R S T U V X Y Z

Dontifex puerus in
 fronte arimare uoles
 p[er]tus cum amictu. **S**to
 la pluuiati albi coloris
 et mitra p[er]uictit ad mo
 nitiones. pro ut dicitur
 in titulo de uisitandis prochnis. Deinde lo
 to p[er]is et tercio pollice dextre manus. confir
 mandis genua flectentib[us]. et uictis ante
 pectus manib[us]. stans mitra deposita sumit
 uictis ante pect[us] manibus. **D**icit.
Spiritus sanctus sup[er]ueniet in uos et ut
 altissimi custodiat ap[er]t[ur]e. **P**. Amen. Deinde
 dicit. **A**duitorius nostrus in nomine d[omi]ni. p[er]
 Et feat celu[m]. **V**. **D**omine exaudi. p[er] Et cla
V. **D**o uobiscum. p[er] Et ai. **D**icemus. **E**t tunc

around the catchwords, 82 leaves with music in red, a strong six-line initial letter with elaborate penwork, and hundreds of 2- or 3-line initials. As there is a table of con-

tents by pagination, it is easy to establish that approximately the latter half of the text is now missing, but the book is complete in itself up to where the text is lost.



4. **Calendar and Gospel Sequences**, in Latin. Illuminated Manuscript on vellum. [Western France], ca. 1415. 16 leaves, 8½ × 6 inches (12.1 × 8.6 cm), complete in itself but probably once part of a larger book, collation: i–ii8, the Gospel Sequences 22 lines, ruled in red ink, written in dark brown ink in a gothic liturgical hand (with a change of scribe on fol.14v, line 9), headings in red, capitals touched in red, 2- to 3-line initials in blue or burnished gold with detailed penwork in red or dark blue, full-page miniature of the Crucifixion on fol.13v, the miniature 5⅝ × 4 inches (14.3 × 10.4 cm), coat-of-arms added at foot of the page with the arms of Orléans, some later additions to the Calendar, 18th-century scriptural references added in the margins of the Gospel Sequences (a few wormholes, slight wear, generally fine with very wide margins), 19th-century French red morocco gilt by Capé (signed in lower inside border of upper cover), marbled endleaves, vellum flyleaves.

\$87,500.

§ TEXT A Calendar (fol.1r), including in red St. Maurus (15 January), reputed founder of Glanfeuil (St-Maur-sur-Loire, diocese of Angers) and St. Evortius (7 September), fourth-century bishop of Orléans; the Gospel Sequences (fol.14r), with John 1:1–14, Luke 1:26–38, Matthew 2:1–12 and Mark 16:14–20; fol.16v is blank. It is probable that the book was originally the opening of a longer manuscript, either a Book of Hours or perhaps a guildbook or municipal cartulary of Orléans. ILLUMINATION The full-page miniature is of great elegance. The Paris catalogue of 1989 compared the hand of the Master of the Epître d’Othéa, who evidently worked for the poet Christine de Pisan. Professor Eberhard König in *Leuchtendes Mittelalter* suggests an even closer parallel in the work of the so-called Josephus Master, who collaborated in the celebrated *Térence des Ducs* (Paris, Arsenal ms. 664): “This remarkable painter appeared rarely in manuscripts” (Meiss, *The Limbourgs and their Contemporaries*, 1974, p. 44; cf. the Crucifixion in BL.

Add.MS.32454, *ibid.*, fig.166). PROVENANCE 1. Made for use in the diocese of Orléans: the original feasts in the Calendar single out in red. The coat-of-arms at the foot of the miniature is a later addition, and shows the arms of the dukes of Orléans. The same arms occur, for example, in the *Heures des ducs d’Orléans* in the Chester Beatty sale at Sotheby’s in 1932, lot 25, now BNF. Ms. nouv. acq. lat. 3115. It has been supposed that the present book was made for Charles d’Orléans (1391–1465), nephew of Charles VI, poet and bibliophile, taken prisoner at Agincourt in 1415 and for nearly 25 years held captive in England awaiting appropriate ransom. Inside the upper cover is an old photograph from B.L. Royal MS. 16.F.II showing Charles in the Tower of London. 2. Small stamp of Baron Henri de Rothschild (1872–1946), of Paris, on flyleaf and last leaf; the same stamp occurs in at least five other manuscripts which also belonged to Edmond de Rothschild but the sequence of ownership between the two cousins is not clear. 3. Baron Edmond de Rothschild

(1845–1934), of Paris, his MS.46; part of the division of his library in March 1936, when it was valued by Ettinghausen at f.20 and assigned to Baron Edmond’s younger son, Baron Maurice de Rothschild (1878–1957), his MS.21. It may be the undated “Evangile, Ms ancien du style gothique” reported by Baron Maurice as looted by the Nazis during the War (*Répertoire des biens spoliés*, 1948, no. 654), most of which were returned to the Baron from Neuschwanstein in the late 1940s. It was no. XXII when listed in Baron Maurice’s library at the Château de Prégny in Geneva in 1952. It was sold at the Hôtel Drouot 13 December 1962, lot 63. 4. Denise Weil-Scheler; her sale, *Précieux Manuscrits de petits formats*, Ader Picard Tajan, 31 May 1989, lot 3, with color plate. 5. J.R. Ritman, private collection, bought from Tenschert, *Leuchtendes Mittelalter*, I, cat.21 (1989), pp. 342–45, no. 53 (78,000 DM).



5. [Book of Hours]. Illuminated manuscript **Book of Hours** on vellum, in Latin with sections in Flemish and French. Southern Netherlands (Bruges), ca. 1450–70. Very thick small 4to, 6 1/8 inches x 3 7/8 inches (15.6 cm x 9.8 cm), 397 leaves. Text apparently complete (though some aspects of the collation seem to suggest otherwise), doubtless there were once further inserted miniatures; with all full-page miniatures on added sheets, main section 17 lines ruled in pale red ink, written in dark brown ink in a very skillful gothic liturgical hand, rubrics in red, contemporary foliation in roman numbers in red ink on fols. 13–290 (i–cclxxv, omitting added sheets), capitals touched in yellow, line fillers in blue and red and burnished gold, versal initials

throughout alternately burnished gold and dark (or pale) blue with penwork in red or black, 2-line initials in quires 37–51 in burnished gold on red and blue grounds with white tracery, 3-line initials elsewhere in highly burnished gold on red and blue grounds with delicate white tracery and with marginal sprays with gold ivy leaves and some colored petals on hairline stems, 4 large initials (3-line) with thick ivy-leaf borders extending into all margins, 28 large initials with half or three-quarter borders, the initials mainly 3-line (5 5-line, 1 on fol. 235 1-line) in ivy-leaf designs in colors on highly burnished gold grounds, the borders in designs of colored acanthus leaves and flowers and fruit infilled with tiny black dots, 13 very large initials with

full borders, the initials mostly 5-line (one 6-line) and the borders often including grotesque animals and birds, etc., 5 full-page miniatures in arched compartments within full borders, some contemporary folio numbers partly cropped, occasional slight smudging and rubbing of illumination, a few minor marks here and there, generally in very fine fresh condition with sparkling gold and wide clean margins, mid-nineteenth-century Parisian dark brown morocco profusely gilt, spine in compartments profusely gilt, green morocco mosaic doublures inset with decorative strapwork designs in black and gilt, marbled endleaves, green silk marker, by Niedrée (1803–ca. 1856, signed along inner edge of the inside upper cover), gilt edges. \$110,000.

§ TEXT An extraordinarily elaborate manuscript, doubtless planned as a special commission and perhaps as a supplement to a Book of Hours or to a monastic Breviary. It does not include the Hours of the Virgin. Instead, there are Sunday Hours of the Trinity, the Wednesday Hours of All Saints, and the Thursday Hours of the Sacrament, rare in any manuscripts, and the extremely rare Hours of the Purification recorded by Leroquais only in a single manuscript (BNF. ms.lat. 1077, thirteenth-century Liege). ILLUMINATION. The principal decoration of this book is in the close style of the Bruges artist Willem Vrelant (d. 1481), originally from Utrecht, who became the principal southern Netherlandish manuscript illuminator of his



generation. The Dutch links recur in the final parts of the present book. Gatherings 37–41 (except for its first leaf, fol. 293) are in a second style (fols. 294–332) and gatherings 42–44 and 46–51 are in a similar but third style (fols. 333–352 and 357–end). Borders here are in formal archaic prickly ivy-leaf patterns atypical of the southern Netherlands but certainly current in Utrecht in the early decades of the century (cf. H. Defoer, et al., *The Golden Age of Dutch Manuscript Illumination*, 1989, color pls. I.1a, I.3a–3b, I.6, I.7, etc.). The leaves here may have been salvaged from a much earlier book brought to Bruges and adapted and updated in the Vrelant shop. Three of the miniatures are on added sheets. The intended position of one was marked

before its insertion by a guideword “vieronik” (fol. 368v) and a similar word “marie” suggests a lost insertion after fol. 379v. The iconography of the first miniature here is very rare. The gathering of Manna occurs in the Hours of Catherine of Cleves (Plummer ea., pl. 74) but we know of nothing comparable in Bruges books: the figure of Moses may be taken from a pattern of Christ in Gethsemane. The miniatures in the book are: 1. Folio 125v, The Children of Israel in the Wilderness of Sinai, the Israelites gathering baskets and pots of manna which falls from heaven like snow. 2. Folio 170v, All Saints, male saints on the left and female saints on the right, ranged upwards on either from the earth below to the Trinity in heaven, with angels

holding All Souls between them. 3. Folio 228v, The Death of the Virgin, the Virgin sitting up in bed tended by the apostles, and (in the background) ascending into heaven accompanied by angels. 4. Folio 348v, The Symbols of the Passion, with the Tomb and multiple elements of the Passion narrative arranged across a starry blue sky. 5. Folio 369v, St. Veronica, the saint holding out her veil imprinted with the Holy Face of Christ. PROVENANCE 1. Doubtless illuminated in Bruges: the Calendar singles out in red SS. Amand, Vedast, Boniface, Bavo and Donatian. The text has rubrics in Flemish and in French (e.g., fols. 377v–378r), suggesting use on the border between the two cultures. There are faint plummet inscriptions in an italic hand on fols.

151r and 206r, “Quis sit quare. Vive bourgoingne, 1593, 15 Aug.”; 2. Ignace de Coussemaker, of Bailleul, near Dunkirk, historian, with his nineteenth-century armorial bookplate; perhaps from the Coussemaker sale in Brussels, 17 April 1877; 3. Sale in Paris, *Précieux manuscrits et livres anciens, Galantris*, Nouveau Drouot, 19 December 1986, lot 62, with color plate; resold Sotheby’s, 1 December 1987, lot 57, to Tenschert; 4. J.R. Ritman, private collection, purchased from Tenschert, *Leuchtendes Mittelalter*, 1, cat. 21 (1989), pp. 219–222, no. 37 (190,000 DM). 5. Sold Sotheby’s Ritman Sale, 6 July 2000, lot 24.



6. [Book of Hours]. Illuminated manuscript **Book of Hours** on vellum, use of Rome, in Latin. Southern Netherlands (Bruges), ca. 1460. Small 8vo, 4 $\frac{3}{8}$ inches \times 2 $\frac{15}{16}$ inches (11.2 \times 7.5 cm), 173 leaves + 2 added vellum leaves at end. Complete, with all full-page miniatures on added sheets, 16 lines, ruled in very pale ink, written in dark brown ink in a small rounded gothic liturgical hand, rubrics in purplish red, capitals touched in yellow, versal initials throughout in blue or burnished gold with penwork in red or black, 2-line initials throughout in burnished gold on red and blue grounds with white tracery, **FOURTEEN VERY LARGE INITIALS WITH ILLUMINATED BORDERS**, the initials 5 lines high in gothic ivy-leaf designs in colors on burnished gold grounds, the borders with blue and liquid gold acanthus leaves and small colored flowers and strawberries infilled with black dots and tiny gold bezants, **FOURTEEN FULL-PAGE MINIATURES** in gently arched compartments in colors and liquid gold within narrow burnished gold frames and full borders, early sixteenth-century additions on pages added at end, upper outer extremities of final leaves fractionally nibbled, some thumbing sometimes affecting full borders, border on fol. 34v a little smudged, generally in good state, pale brown velvet over pasteboards, pierced silver clasps and catches, gilt edges, vellum endleaves, in a fitted brown morocco case, title gilt. \$127,500.
 § **TEXT** Calendar (fol. 1r), with relatively sparse entries including in black St. Donatian, patron saint of Bruges; the Hours of the Cross (fol. 14r) and of the Holy Ghost (fol. 22r); the Mass of the Virgin

(fol. 28r), with the Gospel Sequences (fol. 32r); the Hours of the Virgin “secundum consuetudinem romane curie,” with matins (fol. 35r), lauds (fol. 53r), prime (fol. 65r), terce (fol. 70r), sext (fol. 75r), none (fol. 80r), vespers (fol. 85r) and compline (fol. 93r), with the Advent office (fol. 99r); the Penitential Psalms (fol. 108r) and Litany; the Office of the Dead (fol. 129r); and “Obsecro te” (fol. 170r, in male form). **ILLUMINATION** This is an altogether charming little book in the early style of the Bruges illuminator Willem Vrelant, with the small heads and soft-colored cherubic faces that occur in the Gold Scrolls style of the 1440s. The deep reds and blues and wide palette of greens are all typical of Vrelant, and many of the compositions here echo well-known Vrelant patterns, such as Pentecost, the Nativity, and the Massacre of the Innocents (cf. B. Bousmanne, “Item a Guillaume Wyeland aussi enlumineur” *Willem Vrelant, Un aspect de l’enluminure dans les Pays-bas meridionaux*, 1997, p. 181, fig. 163; p. 114, fig. 97; and p. 120, fig. 108, respectively). The miniatures here are: 1. Folios 13v–14r, The Crucifixion, saints on the left, soldiers and Pilate on the right, landscape background including mountains and Jerusalem with pink walls and blue roofs. 2. Folios 21v–22r, Pentecost, in a gothic church, tiled floor, lattice windows, with the Holy Dove entering from the left. 3. Folios 27v–28r, The Virgin and Child adored by angels, enthroned in a tall chair, angels on either side one with a viol. 4. Folios 34v–35r, The Annunciation, the Virgin kneeling at a prie-dieu below a canopy in a gothic house, Gabriel entering through a door with a scroll “Ave gracia plena dominus tecum.” 5. Folios 52v–53r, The Visitation, the cousins greeting each other on a path outside a tall gothic house with blue and red tiles. 6. Folios 64v–65r, The Nativity of

Christ, the Child lying on the grass, the Virgin and Joseph in prayer, an angel hovering above, landscape background. 7. Folios 69v–70r, The Annunciation to the Shepherds, three shepherds on a hillside, an angel in the sky, a valley below with a lake and city. 8. Folios 74v–75r, The Adoration of the Magi, the Virgin and Child on the right below a high roof, landscape on the left, a star in the sky. 9. Folios 79v–80r, The Presentation in the Temple, the Child lying full-length on the altar, priests on the right, the Virgin and her attendants on the left. 10. Folios 84v–85r, The Massacre of the Innocents, in a palace, with Herod enthroned on the left below a green canopy, a soldier seizing a baby from its mother. 11. Folios 92v–93r, The Flight into Egypt, Joseph leading the donkey to the right through a landscape, with a distant city on a lake. 12. Folios 98v–99r, The Coronation of the Virgin, who kneels before the throne of God as an angel hovers above her. 13. Folios 107v–108r, David in prayer, kneeling before his palace with his harp on the grass before him. 14. Folios 128v–129r, A funeral Mass, a bier in the foreground, priests singing on the left, mourners on the right, other priests at an altar behind. **PROVENANCE** Written in Bruges, for male use (fol. 172v), probably for export to Spain or Portugal, not earlier than 1450, since the Calendar includes St. Bernardinus, canonized in that year. There is a sixteenth- or early seventeenth-century signature on fol. 1r, “fray hosef acahla”; The collection of Joel and Maxine Spitz, Glencoe, Illinois, bought in 1946 from Wallach, New York (C.U. Faye and W.H. Bond, Supplement to the *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, 1962, p. 166, no. 6); and by descent to the present owners.



7. [Book of Hours]. Illuminated manuscript **Book of Hours** on vellum, Rouen, ca. 1480. Sm. 4to, 8 × 5¼ inches (20.4 × 13.3 cm). 8 full-page miniatures in arched compartments within full borders of colored flowers, fruit, and acanthus leaves on liquid gold grounds, calendar written in red and blue. Attractive panel border on every page, composed of colored fruit, flowers, and acanthus leaves on liquid gold grounds. Many four-line initials supplied in blue or red on contrasting grounds with calligraphic decoration in liquid gold, numerous one- and two-line initials throughout painted in liquid gold on grounds of either red or blue. 96 leaves. 22 lines of text written in a dark brown ink in a lettre batarde. Excellent binding of early 18th-century French mottled calf with gilt arms of Marguerite Delphine de Tourves (1701–1735) in center. \$87,500. § A very handsome Book of Hours of the characteristic Rouen style, with eight miniatures, apparently the work of two different artists. The manuscript comprises: a Calendar in French (f. 1r); Gospel Sequences (f. 13r);

Hours of the Virgin (Use of Rouen): Matins (f. 22r), Lauds (f. 29r), Prime (f. 35r), Terce (f. 39r), Sext (f. 41r), None (f. 43r), Vespers (f. 45r) Compline (f. 50r), Hours of the Cross (f. 54r), and of the holy Ghost (f. 57r); Penitential Psalms (f. 60r); Litany (f. 67v); Office of the Dead (f. 72v) and Suffrages (f. 92r). The subjects of the miniatures are: St. John on Patmos (f. 13r). St. John is seated on a grassy, rocky island, while a large eagle holds his pen-case and inkpot not far away. The Annunciation (f. 22r). Mary prays in a chapel in the presence of the Angel Gabriel and a tiny dove. The Nativity (f. 35v). Christ lies on the ground between Mary and Joseph, with a small ox and ass in front of a wattle fence, beyond which is a landscape background. The Adoration of the Magi (f. 41r). Joseph and the three Magi stand in front of the seated Virgin; set outside the stable. The Crucifixion (f. 54r). The Virgin and St. John stand praying on the left and right of the Cross, while Mary Magdalene washes the blood off Christ's feet. Pentecost (f. 57r). The Virgin sits



in the middle of the Apostles with a Book of Hours on her lap. King David (f. 60r). King David prays to God in front of a prie-dieu on which lies his harp; landscape background with God in the sky. Death with his spear (f. 72v). Death directs his spear against a man in a long red tunic, accompanied by four companions; landscape background. ILLUMINATION Four of the miniatures are in the style associated with the Master of the Geneva Latini (see: Plummer, *The Last Flowering*, p. 66). In particular, the miniatures of the Annunciation and Nativity are remarkably similar to those in another Rouen Book of Hours which appeared in Maggs catalogue 1110 (item 7, with illustration). Both miniatures are so similar in most details that they are at least based on the same model, if not by the same artist. The other four miniatures (St. John on Patmos, Adoration of the Magi, The Crucifixion, and Pentecost) are by a different artist whose style is characterized by large square faces which are slightly out of proportion to the bodies. The Calendar is written mostly

in red with important names written in blue; among these is St. Martin of Tours (December 11) which points to a Use of Tours. PROVENANCE Bound in the early 18th century for Marguerite Delphine de Valbelle de Tourves, daughter of Cosme-Maximilien-Louis-Joseph, marquis de Tourves, president of the Parlement in Provence, and Anne-Marie de Demandols. In 1723 she married her cousin André Geoffroy de Valbelle, baron de Meyrangues. See Olivier 1740, 2 and Guigard I, p. 204. Tiny stamped monogram "HL" in top outside corner of inside front cover; (? English) book label with initials "A.W." crested by a small lion. Apart from marginal repair to top of first page and to one other leaf, in generally excellent condition with attractively proportioned margins. This manuscript has not been sold at auction and until recently had been in a private English collection.



8. [Book of Hours]. **The Martin Hours.** Illuminated manuscript Book of Hours on vellum, in Latin and French atelier of Jean Coene in Paris ca. 1500–1510. 8vo, 91 leaves, 8 3/8 x 4 inches (21.3 x 10.4 cm), complete: i–ii6, iii12, iv4, vi10, vi–vii8, viii9, ix8, x8, xi8, xii–xii2 [the final flyleaf is f 91]; 30 lines, ruled in red ink, written in lettre batarde, rubrics in red, capitals in gold against red or blue, 14 large miniatures within Renaissance borders, and 23 small miniatures. Contemporary binding of dark brown calf blind stamped

(17th-century velvet cover has been removed), gilt edges. The letters on the clasp spell “Martin,” the name of the family who first owned the manuscript. \$135,000. § This manuscript is in astonishingly good condition: still in its original binding, its illuminations are vibrant and crisp, its ivory-toned vellum clean and fresh. A product of the atelier of Jean Coene IV, the manuscript was either made for or adapted at an early stage for the Martin family. The clasps on the manuscript’s binding are ingeniously

designed to include all the letters of the Martin name, and seven prayers to St. Martin (the family’s name-saint) were added at the end of the manuscript (ff89–90v) in a distinct yet professional scribal hand. The family’s genealogy is the last item in the manuscript, written on its final leaf (f.91v). CONTENTS Calendar (in French), fols. 1r–6v; Gospel extracts, fols. 7r–14v; “Obsecro te,” fol. 14v; “O intemerata,” fol. 16r; Hours of the Virgin incorporating some Hours of the Cross, fols. 17–54 (matins, fol. 17r; lauds, fol. 25r;

prime, fol. 31v; terce, fol. 34 followed by terce of the Hours of the Cross, fol. 36v–37 [incorrect rubric on fol. 37r] sext, fol. 37v, followed by sext of the Hours of the Cross fols. 39–39v; none, fol. 40; vespers, fol. 43r, followed by vespers of the Hours of the Cross, fol. 46r; compline, fol. 47, followed by compline of the Hours of the Cross, fol. 49); Penitential Psalms and Litany, fol. 55; Office of the Dead, fol. 64; Suffrages, fol. 82; the Seven Prayers of St. Gregory, fols. 88v–89, followed by nine more prayers concerning



St. Martin in a different hand, without initials (space has been left for the initials, and the scribe has indicated with a small letter what they were to have been), fols. 89–90v. ILLUMINATION Fol. 7r, St. John on Patmos, full-page miniature in architectonic frame incorporating text-block with the incipit of and excerpt from the Gospel of St. John; fol. 8r, St. Luke writing his Gospel, small rectangular miniature; fol. 8v, St. Matthew writing his Gospel, small rectangular miniature; fol. 9r, St. Mark writing his Gospel, small rectangular miniature; fol. 10r, The Agony in the Garden, full-page miniature; fol. 14v, The Virgin and Child, small

rectangular miniature set at the beginning of “Obsecro te”; fol. 16r, The Virgin and Child enthroned, small rectangular miniature set at the beginning of “O intemerata”; fol. 17r, The Annunciation to Mary, full-page miniature; fol. 25r, The Visitation, full-page miniature; fol. 30v, Pentecost, full-page miniature; fol. 31v, The Nativity, full-page miniature; fol. 43v, The Annunciation to the Shepherds, full-page; fol. 37v, The Circumcision, full-page miniature; fol. 40r, The Adoration of the Magi, full-page miniature; fol. 43r, The Flight into Egypt, full-page miniature set in an architectonic border; fol. 47r, The Coronation of the Virgin,

full-page miniature set in an architectonic border; fol. 55r, King David in penitence. Full-page miniature; fol. 64r, Job on the dungheap, full-page miniature; fol. 82v, God the Father supporting the Crucifix, small rectangular miniature; fol. 83r, The Archangel Michael, small rectangular miniature; fol. 83r, St. John the Baptist, small rectangular miniature; fol. 83v, St. John the Evangelist, small rectangular miniature; fol. 83v, SS. Peter and Paul, small rectangular miniature; fol. 84r, St. James, small rectangular miniature; fol. 84v, St. Stephen, small rectangular miniature; fol. 84v, St. Lawrence, small rectangular miniature; fol. 85r,

St. Christopher, small rectangular miniature; fol. 85r, St. Sebastian, small rectangular miniature; fol. 85v, St. Nicholas, small rectangular miniature; fol. 85v, St. Claudio, small rectangular miniature; fol. 86v, St. Anna, small rectangular miniature; fol. 87r, St. Mary Magdalene, small rectangular miniature; fol. 87r, St. Catherine of Alexandria, small rectangular miniature; fol. 87v, St. Margaret, small rectangular miniature; fol. 87v, St. Apollonia, small rectangular miniature; fol. 88r, St. Barbara, small rectangular miniature; fol. 88v, The Mass of St. Gregory, full-page miniature.



9. [Miniature]. Master of the David. **Illuminated miniature on vellum Salvator Mundi.** Bruges, 1500. Single leaf, image measures $3\frac{7}{8} \times 2\frac{3}{4}$ inches (9.8 x 6.8 cm) with small margins, painted on vellum and heightened with gold, verso blank, framed and glazed in a standing frame. Slight smudge to the tip of the nose, otherwise in good condition.

\$49,500.

§ A lovely, haunting image of Christ the Savior, holding an orb of translucent crystal and making the traditional gesture of blessing with his right hand. “Salvator Mundi,” or Savior of the World, is a subject in iconography depicting Christ with his right hand raised in blessing and his left hand holding an orb surmounted by a cross, known as a *globus cruciger*. The latter symbolizes the Earth, and the

whole composition has strong eschatological undertones. The theme was made popular by Northern European painters such as Jan van Eyck, Hans Memling, and Albrecht Dürer. There are also several versions of the theme attributed to Titian, notably the one in the Hermitage Museum. In France, Leonardo da Vinci painted the subject for Louis XII between 1506 and 1513. Christopher de Hamel writes: “Your leaf was illuminated in Bruges around 1500, by the workshop which produced Vatican Vat.Lat. 10293, Brussels Bibl.Roy. IV.237, Milan Ambrosiana, Ms S.P. 11.189, and others with distinctive architectural borders, described in B. Brinkmann, *Offizium der Madonna der Codex Vat.Lat.10293 und Verwandte Kleine Studienbücher mit Architecturenbordüren* (Zurich, 1992), esp. p. 47. The same



workshop illuminated a Book of Hours from the Crawford of Lakelands library, sold at Christie's, 26 June 1991, in which folio 14v is described by them as “Salvator Mundi, Christ holding the globe against blue ground, within golden gothic architecture”, which is close enough to yours to make me wonder if it is the same miniature, now removed. The measurements there were given as 97 x 65 mm.”

10. **Illuminated manuscript initial on vellum.** Large historiated initial of an apostle on a full leaf from a gradual. Italy (Milan), ca. 1400. Full leaf with historiated initial “E” showing a bearded sainted apostle, dressed in robes of pink and mauve and holding a palm in one hand and a book in the other; the initial painted in pink on a checkered orange

background and in a blue frame and with foliate extension; four ornamental illuminated initials, one of them infilled with decorative fern-like plants and with foliate marginal extension, square musical notation on eight four-line staves. Size of leaf: 19 x 13 inches (48.2 x 33.2 cm). 8 lines of inter-linear text in a rounded gothic hand. Framed.

\$12,500.

§ A fine historiated initial of a sainted apostle which is the work of the Milanese illuminator Tomasino da Vimercate, the master of the Modena Hours, according to Dr. Kay Sutton who has written several articles on the artist. The initial introduces the Introit to the Common of Saints for an Apostle: Ego autem oliva fructifica...



11. Illuminated manuscript leaf on vellum. **Illuminated miniature of the Annunciation.** Florence: ca. 1470–1480. 7 $\frac{3}{8}$ × 5 inches (187 × 127 cm), verso blank. Framed.

\$16,500.

§ This glorious leaf is unmistakably in the style of Francesco di Antonio del Chierico, one of the finest Florentine illuminators of the period. Garzelli reproduces several miniatures of the Annunciation and one miniature

in particular (now in Modena, Bib. Estense, cod. lat 855f, 13v, see fig. 212 in Garzoni's catalogue) shows several close parallels with this leaf. The style and attitude of the Virgin is especially close, as is the treatment of the window. Also, in the border, there are similarities in the figure of God the father, the urns supported by putti, and the floral motifs. Another artist, Francesco Rosselli, has also been noticed as have stylistic similarities to the central figure in this leaf



in his Annunciation in Bib. Vat, barb. Lat 382, f. 15v (see Garzoni ff.536.) The arms of the Cresci family are in the lower border. See Annarosa Garzelli, *Miniature Fiorentina del Rinascimento 1440–1525* (Florence 1985). Cataloguing derived from the Maggs Bros. description. Full description and images available on my website.

12. **Two illuminated manuscript initials on vellum.** Illuminated manuscript initial on vellum. The initial *P* cut from a large antiphonal. [with] Illuminated manuscript initial on vellum. The initial *D* cut from a large antiphonal. France (?Tours), ca. 1500–1520. 2 paintings, framed and glazed in fine condition. The pair, \$15,000. § A very large 8 $\frac{2}{3}$ × 6 $\frac{2}{3}$ inches (22 × 17 cm) illuminated miniature of the nativity of Christ, set inside a large stable;



Printed Books

with a very large $7\frac{1}{2} \times 7\frac{1}{2}$ inches (19 × 19 cm) illuminated miniature of David and Goliath. Possibly by the “Master of Morgan 85”. These two magnificent miniatures have been shown to be closely linked to a group of cuttings from a monumental French renaissance choirbook, see for example, the “Entry into Jerusalem” in Bernard Breslauer’s collection which was item 12 in the Morgan Library cata-

logue of his collection. There it is attributed to the Master of Morgan 85, named after a manuscript Book of Hours in the Morgan Library. The artist was trained in Tours, where he sometimes collaborated with Jean Bourdichon, but he is closer to a follower of Bourdichon known as the Master of Petrarch’s Triumphs, after Louis XII’s manuscript of that text.

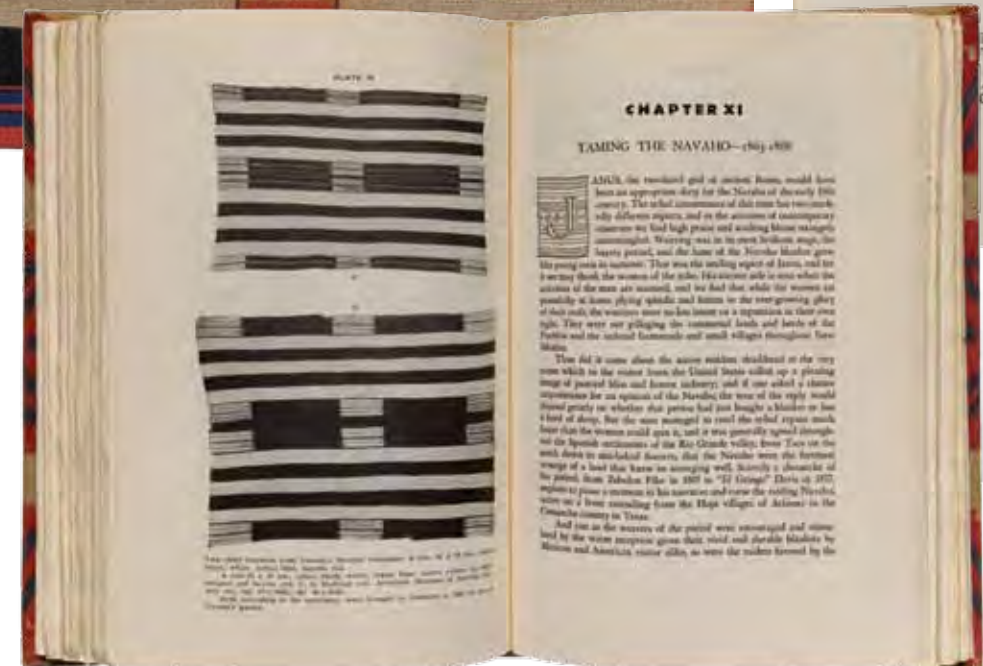


13. [Ackermann, Rudolph, publisher]. *A History of the University of Oxford, Its Colleges, Halls, and Public Buildings*. In Two Volumes. London: Printed for R. Ackermann ... by L. Harrison and J. C. Leigh, 1814. 2 vols., folio, contemporary full straight-grained red morocco, backstrips with two gilt-lettered compartments and four decoratively gilt-stamped compartments between five sets of paired gilt-ruled raised bands, covers ornately bordered in gilt and blind, gilt dentelles, all edges gilt. xvi, xxv, 275, [6 (Index)] pp.; [ii], 258, [6 (Index)] pp. 114 hand-colored plates, including 64 aquatint views, 33 line and stipple portraits of the Founders (some with aquatint backgrounds), and 17 line and stipple plates of the costumes of members of the University; and one black-and-white engraved portrait of the Chancellor of the University. Contemporary bookplates of Alexander Dennistoun on front pastedowns and contemporary bookseller's label of James Harper of Fleet Street, London, on verso of front free endpaper of Vol. I. Covers rubbed, particularly along edges; customary offsetting of plates onto adjacent text pages; but an extremely handsome set without and within. \$5500. § First edition of this classic tour of England's oldest institution of higher learning, with magnificent views of

the exteriors and interiors of the colleges, major buildings, and landmarks, drawn and engraved by a variety of the finest illustrators of the day, notably Augustus Charles Pugin, Frederick Mackenzie, and William Westall. The text is usually ascribed to the industrious William Combe (1742–1823), but credit has also been given to the equally productive Frederick Shoberl (1775–1853). The majority of the views depict not only edifices or complexes but also members of the University community going about their business, providing intriguing insights into their way of life. The seventeen plates representing the prescribed official costumes, engraved by J. Agar after Thomas Unwins, are in themselves impressive portraits. In this copy the leaves measure $13\frac{1}{4} \times 10\frac{7}{8}$ inches (33.5 x 27.5 cm); an uncut copy of this "ordinary-paper" issue measures $14\frac{1}{4} \times 11\frac{1}{2}$ inches (38.2 x 29.2 cm). The List of Plates is in the second state, incorporating the List of Founders. One plate, I: 50, out of the possible eight described by Abbey and Tooley, is in the first state. Three images have correcting overslip captions. There are very few watermarks, but at least three plates are watermarked "Whatman 1812." Abbey, *Scenery*, 280. Martin-Hardie, pp. 104–06. Prideaux, p. 331. Tooley 5 (and 6).



14. Aesop. Gooden, Stephen, illus. *Aesop's Fables*. Translated by Sir Roger l'Estrange, Kt. With plates and decorations by Stephen Gooden. London: George Harrap, 1936. Small 4to, 313 + [i] pp. 12 full-page engravings with numerous smaller engravings decorating the first letter of each fable. Original stiff vellum, gilt titles to backstrip, gilt rule to covers, with small pictorial decorations to corners and center, marbled endpapers, top edge gilt, others untrimmed, stored in a protective slipcase with titles to back. A very fine copy. \$1450.
 § Limited to 525 copies signed by the illustrator Stephen Gooden. Includes L'Estrange's preface to the whole collection, his reflections on each fable reprinted here, and "The Life of Aesop." One of Gooden's best if not the best of the many books he illustrated: DNB notes "Apart from a few individual plates, for example, St George (1935) and Diana (1940), Gooden worked chiefly as a book illustrator—a field that fascinated him from childhood—beginning in 1923 with the Nonesuch Press *Anacreon*. He contributed to twenty works, notably the Bible (Nonesuch, 5 vols., 1925–27), *The Fables of Jean de la Fontaine* (2 vols., Heinemann, 1931), and *Aesop's Fables* (Harrap, 1935 [sic]). In addition, Gooden designed and engraved more than forty bookplates, including those for Queen Elizabeth, Princess Elizabeth, and Princess Margaret, and four for the Royal Library, Windsor Castle."



15. Amsden, Charles. *Avery Navaho Weaving: Its Technic and History*. Santa Ana, California: The Fine Arts Press, 1934. 8vo, xx, 263 pp. of text plus 123 pp. of illustrations: 108 pp. of black-and-white photographs, 9 pp. of drawings, 6 color plates, and a huge foldout color front-piece of saxony serape drawn by Tom Lea. Original decorated linen binding done in a 3rd-phase chief design. A fine example of this vulnerable book. \$750.
 § First edition of this excellent text, including many photo illustrations of weavers working in the various steps of their craft. An essential work on the subject, rarely found in decent condition. The foldout plate, measuring 18 × 24 inches (45.3 × 61 cm), is a magnificent depiction of a serape by Tom Lea, and the six other color plates are in brilliant color.





16. [Anonymous]. *Ten* [i.e. Forty] *Lithographic Coloured Flowers with Botanical Descriptions drawn and coloured by a Lady*. Edinburgh: David Brown, 1826 [–1828]. Folio, 4 parts in 1. Lithograph title, lithograph dedication, 40 hand-colored lithograph plates each with guard and 1-page lithograph description, subscriber's list. Original full green morocco, gilt-ruled, gilt-panelled backstrip, all edges gilt. Sympathetically rebacked, retaining the original backstrip. \$6,500.

§ A rare early lithographic botanical work, not recorded by Nissen, not in Plesch or De Belder, with 4 copies in OCLC (one imperfect) and only one on COPAC (Nat. Lib. Scotland). Twyman notes the book but never saw a copy. "Each flower casts a delicate shadow and stands out in relief. Although *Ten Coloured Lithographs* is the title there are actually 40 full-page plates printed from stone by R.H. Nimmo. The work was evidently extended after the title page was printed. On the lefthand page, facing each plate is a description of the flower shown; both Latin and English names are given, also class and order, and a brief written description of country of origin, &c. A delightful work very carefully drawn and coloured and an early example of the successful use of lithography" (Dunthorne). The original owner appears to have been a Miss Elizabeth Gordon of Edinburgh; the Misses Gordon are listed as subscribers and a note that it was presented from her appears on the front free endpaper as well as a further inscription probably from that recipient to her daughter on the title page in 1861. Dunthorne 19. Twyman, *Early Lithography*, 1:131.



17. Austen, Jane. *The Novels*. The Text based on Collation of the Early Editions by R.W. Chapman. With Notes, Indexes and Illustrations from Contemporary Sources. Second Edition. Oxford: Clarendon Press, 1926. 5 vols., 8vo, xiv, 429; xiii, 415; xii, 567; xi, 521; xiii, 252; 310 (1) pp., with 49 plates, including facsimiles of first edition title pages, furnishings and fashions of the day, plans of Georgian London and Bath, etc. Half black hard-grain morocco, backstrips lettered in gilt, gilt tops, a little worn but very good. \$2250.

§ First trade edition, preceded by a deluxe large-paper edition in 1923 (so stated). A fine set of this important edition which contains facsimiles of the original title pages, notes, and appendices giving chronologies, an index of characters and a general index of people, locations, etc. Keynes, *Jane Austen: A Bibliography*, stated that this edition was the most authoritative.





18. Baldassarre, Bonifacio; Francesco Valesio. *Balthassaris Bonifacii Mvsarvm liber XXV, Vrania ad Dominicvm Molinvm...* Venetiis: Antonivm Pinellvm, 1628. Slim small folio, 21 engraved plates (one double-page) and 6 leaves of letterpress text. Lacking the engraved title page and 8 leaves of text. Modern stiff paper wrappers, waterstain throughout to lower right corner. \$795.
 § Only edition of this very rare Italian emblem book; COPAC and OCLC record fewer than six copies in all (BL

and Oxford, Toronto, Washington, and perhaps one other). Although imperfect, this copy is still valuable as it has the full complement of engraved plates: a double-page plate of a mill wheel with 17 emblems of virtues in its compartments; 17 full-page outline enlargements of these emblems enclosing laudatory verse on Molino; 3 other full-page emblems with verse. Graesse I, 487.



19. [Beardsley]. Malory, Sir Thomas. *Le Morte d'Arthur*. New York: Dutton, 1927. Large 4to, lv, 538 pp. 22 full-page and double-page plates and hundreds of smaller illustrations within the text. Gravure frontispiece. Original green cloth richly stamped in gilt after a Beardsley design. Top edge gilt. Finest possible copy. \$1450.
 § Third and most complete edition with Aubrey Beardsley's designs, limited to 1600 copies. Includes 10 extra illustrations not included in the first two editions. This *Morte d'Arthur* infuriated William Morris, who felt (ironically enough) that



it was imitative of him; in fact Beardsley began to fuse medieval style with "a personalized style—tense, Japoneseque, the pictures offset in their frames, with broad flat areas of black and white and exotic stylization." (Houghton Library, *The Art Nouveau Book*, pp. 94–96). Beckwith, *Victorian Bibliomania*, no. 37. Boss, *Turn of the Century* 1, 11. Houfe, *Fin de Siecle: The Illustrators of the Nineties*, pp. 66–69. PMM (exhibition cat. no. 162): "Beardsley was the first really original artist to understand and perfect the photo-engraved line block method..."



21. [Bible in English]. *The Holy Bible Containing the Old Testament and the New.* Newly Translated out of the Originall Tongues, and with the Former Translations diligently compared and reuised: by His Maiesties speciall Commandement. Appointed to be read in churches. London: Robert Barker..., and by the assignes of Iohn Bill, 1631. Thick 8vo, unpaginated (see below for collation). Original calf, covers (on four thongs) stamped with a single tool or tools in gilt forming a lozenge within gilt and blind-ruled fillets, corners stamped with gilt thistles. Backstrip blind-ruled, covers with evidence of now-missing clasps, backstrip chipped away at foot. Fragments of front blanks still present with family history in manuscript (see below), rear blanks removed. A remarkably well-preserved copy, in a worn but entirely unsophisticated binding (text block sprung), bound between other texts (see below).

\$79,500.

§ A rare and famous Bible, usually known as the “wicked” Bible for the commandment in Exodus 20:14: “Thou shalt commit adultery.” Sources indicate that 1000 copies were printed, and swiftly recalled when the error was noticed. Estimates of the number of surviving copies vary widely but a reasonable guess might be 40 to 50 copies, several of which are imperfect. Most of the obvious institutions in the UK and the US have copies, but very few copies come to market: 5 copies have appeared at auction since 1975, the last in 1996, and all five were imperfect. This copy is absolutely complete, as it is bound between the “Book of Common Prayer” (lacking the first two leaves), the “Genealogies” (complete), and at the end the “Whole Book of Psalms” (complete); all printed in 1631. Loosely inserted at the front is evidence of early provenance: “William Olliver, son of James Olliver” dated 1658, perhaps indicating that James was the first owner of the Bible; the signature of Mary Oulliver (sic) dated 1698, and other Olliver (and later Crocker) family notes up to 1748.

The collation of the books is: (Book of Common Prayer) A–F8, G4, lacking A1 and A2; (Genealogies) A–B8, C2 (complete); (Bible) A–3K8 (complete); (Psalms) A–F8, G4 (complete). In the Bible, leaf AA1 is torn and repaired with some loss, and the lower gutter from signature 3I onward is wormed but not into the text. The genealogies include 34 full-page woodcuts as usual; the Bible title pages are within rich woodcut borders. Darlow and Moule (1968) 444: “specimens are very rare.” Rumball-Petre (1963) 332. ESTC S161. STC 2296.



22. [Bible]. *New Testament in Ancient Greek.* Η Καινη Διαθηκη [*He Kaine Diatheke*]. Paris: Imprimerie Royale, 1642. Folio, (4), 453, (3) pp. [A–Iii4]. Text in Ancient Greek (Koine). Strong contemporary mottled calf binding with minor restoration, top cover stamped in gilt with the insignia of the Earl of Coningsby, gilt lettering and decoration to backstrip. Engraved decorations throughout, including an engraved title page by Claude Mellan. Page 291 (2 Corinthians, 6) with stains, though text still legible. Very good.

\$7500.

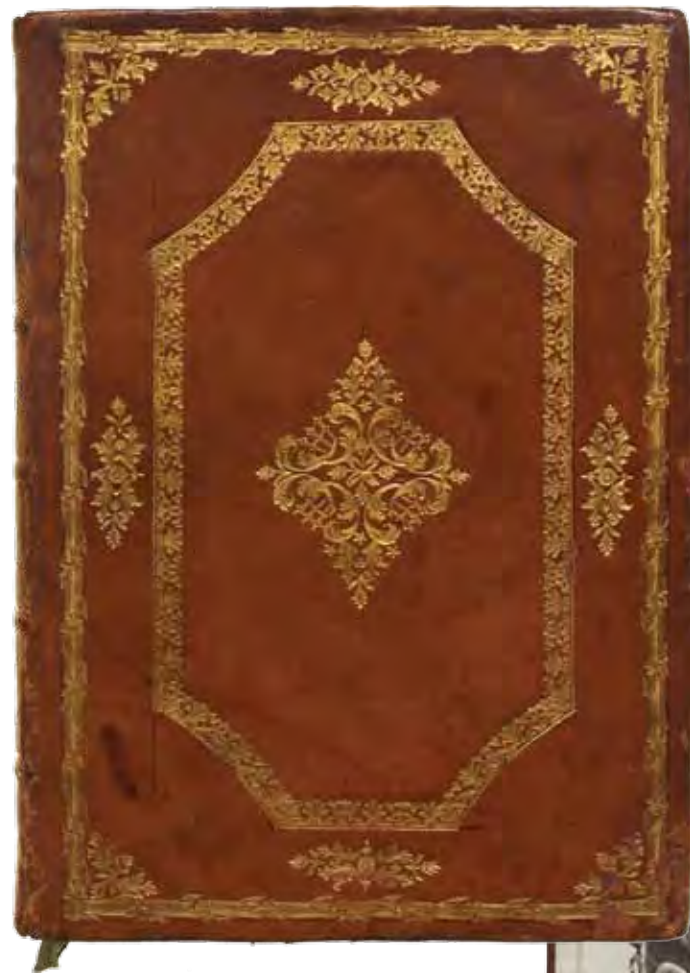
§ Garamond’s Greek types from mid-sixteenth century, used by the Estienne dynasty of printers, accepted still as the most beautiful Greek types ever devised, became a precious part of the equipment of the Imprimerie Royale when Cardinal Richelieu established it in 1640. Among the splendid early folios from the Imprimerie Royale was this Greek New Testament of 1642, known as the Mazarin edition. Cardinal Mazarin assumed control of the press (and



ΠΡΑΞΕΙΣ
ΤΩΝ ΑΓΙΩΝ ΑΠΟΣΤΟΛΩΝ.
ΚΕΦΑΛΑΙΟΝ Α΄.

ΟΝ μὲν πρῶτον λόγον ἐποίησεν πρὸς πάντας τοὺς ἀκούσαντες, ὁ Θεοφιλες, ὅτι ἤρξατο ὁ Ἰησοῦς ποιεῖν τε καὶ διδάσκειν, ἀρχὴν ἧς ἡμέρας ἐπιλαβόμενος τοῖς ἀποστόλοις διὰ τῆς ἐπιθέσεως αὐτοῦ, οἷς ἐπέθετο τὸ ἅγιον πνεῦμα καὶ ἐπέθετο αὐτοῖς τὰς ἐπιθέσεις, διὰ τῆς βασιλείας τοῦ Θεοῦ. Καὶ συναυτοῖς ἀπὸ Ἱεροσολύμων μὴ χωρίζεσθε, ἀλλὰ ἴνα πάντες ἴδωσιν τὸ τέλος τοῦ Κυρίου, ἵνα ἴδωσιν τὸ τέλος τοῦ Κυρίου, ἵνα ἴδωσιν τὸ τέλος τοῦ Κυρίου.

much else besides) on Richelieu’s death in 1642 and the present edition was printed under his auspices. Textually, it is closely based on the Elzevir edition of [1624], adding a 30-page appendix of “Variae lectiones.” Updike called the edition “fine,” Darlow and Moule “magnificent,” and Dibdin “splendid.” “This copy belonged to Thomas, first Earl of Coningsby, the noted whig & anti-Jacobite politician. He served with William the Third in Ireland, and held various high offices there; he was at the battle of the Boyne, and is said to have been largely responsible for the treaty of Limerick. He was made a privy councillor [sic] in 1693, and in the same year was named vice-treasurer. He fell out of favour in Queen Anne’s reign, but regained his position under George I, having been a zealous supporter of the Hanoverian succession.” (Cumberland Rare Books). Updike, *Printing Types*, 1927, p. 240; Darlow & Moule 4687; Dibdin, *Greek and Latin Classics*, 4th ed., Vol. 1, p. 137.



23. [Binding]. Calvert, Frederick, Lord Baltimore. Giorgetti, Giovanni Francesco (translator). *Gli Abitatori del Cielo e dell' Inferno*. Venice: Carlo Palese, MDCCLXXI [1771]. 4to, (16), [1]-140 pp. Frontispiece, and illustrated throughout with engravings by Bartolozzi, full contemporary calf binding with gilt decorations to covers, gilt inscription and decorations to backstrip, red cloth endpapers. Bookplate of Sir Edward Sullivan affixed to front pastedown. Owner inscriptions to front free endpapers. Some edge wear, as well as some wear to backstrip, though internally near fine. Very good. \$3950.
 § Frederick Calvert, Lord Baltimore, died at the age of forty in the year this long Latin poem and its Italian trans-

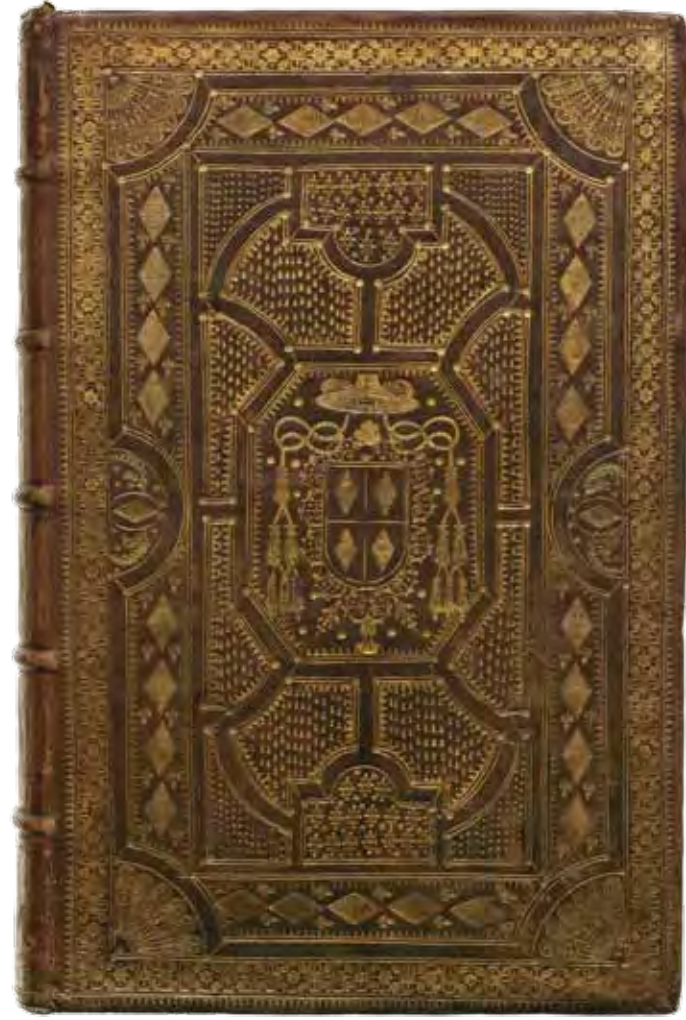
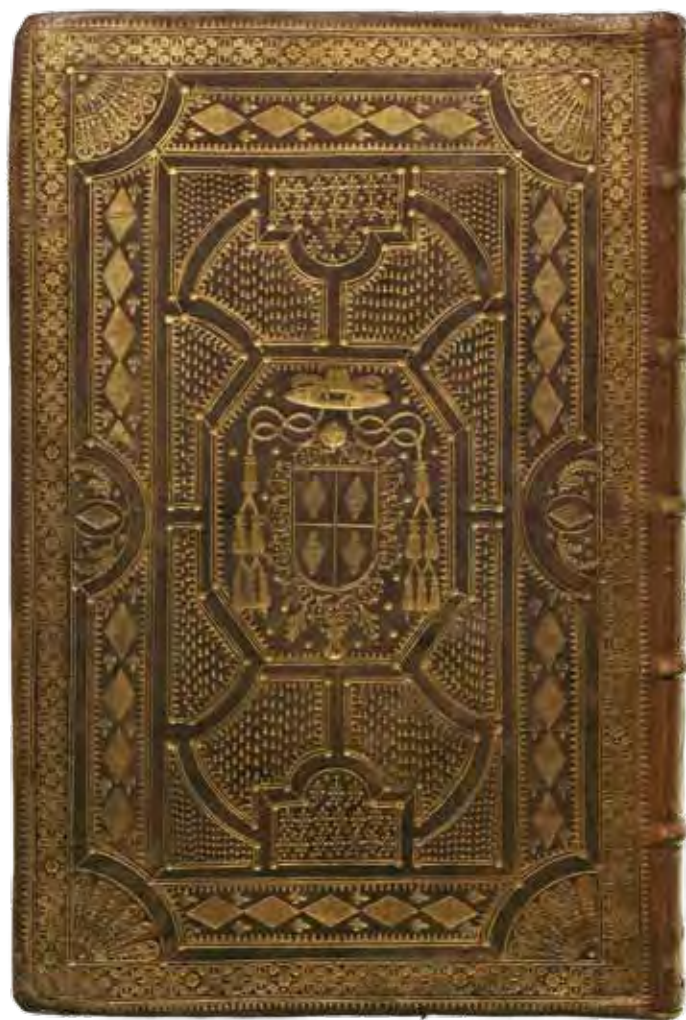
lation described here, were published. In itself this is a very handsome book, characteristic of Venice at that moment, with delightful head and tail pieces—and a fine frontispiece—by Bartolozzi. The initials are attractive, and there are long prefatory essays by Giovanni Francesco Giorgetti the translator.

With its handsome contemporary Venetian binding, in good condition and unrestored, it was in the collection of the Irish bookbinder (and lord chancellor) Sir Edward Sullivan. The scheme of decoration is so reminiscent of Sullivan's style, as to explain why he owned it and to justify a conviction that it might have had some direct influence upon his binding designs.

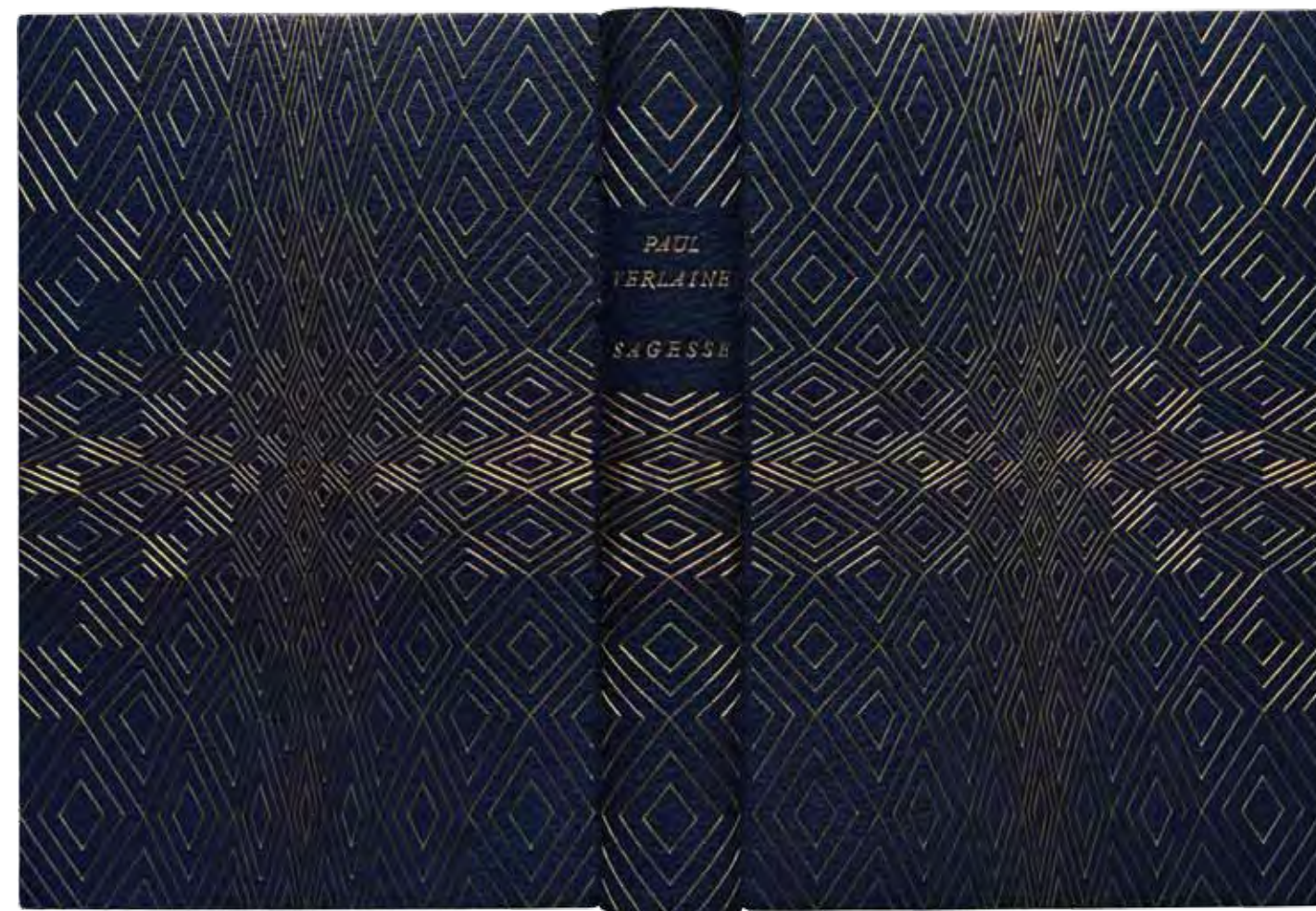


24. [Binding]. *L'Évangile Par L'Image*. Paris: Charles Meunier, 1919. Large 4to, (4), 57 pp. Color separations of woodcuts tipped in and independently paginated. Maroon morocco binding with elaborate top brown leather cover illustration tipped on depicting St. Jean in "Cuir Cisélé" technique, backstrip divided into five compartments by four raised bands, gilt lettering to second and fourth compartments; housed in half morocco chemise with marbled paper-covered boards, purple silk endpapers and marbled inner free endpapers. Original watercolor sketch by Kharis tipped in before title page, signed. Fine. \$8750.
 § Limited to ten copies: a splendid Cuir Cisélé (cut-leather) binding by Charles Meunier, signed and dated 1921. Charles Meunier was the master of this technique: here is a fine example of his work, in perfect condition, from the

tirage de tête of a book he himself published. Each of the twenty-two passages from the Gospels, in original Greek and in French translation, is illustrated by a large woodcut (sometimes folding out from the volume); and ten copies from the edition, of which this is one, had all the color separations of the woodcuts on fine paper before the finished subject, a delightful display of working method. Kharis was the artist. An original watercolor by him, of the miraculous catch of fish on the Sea of Galilee, is bound before the title page. Woodcuts of each evangelist, together with color separations, precede the text. Including the ten special copies, the whole edition was limited to one hundred and sixty-five, for members of the Société des Amis du Livre Moderne. It was published in 1919, in the period of recovery from the 1914-1918 war. Original chemise and slipcase.

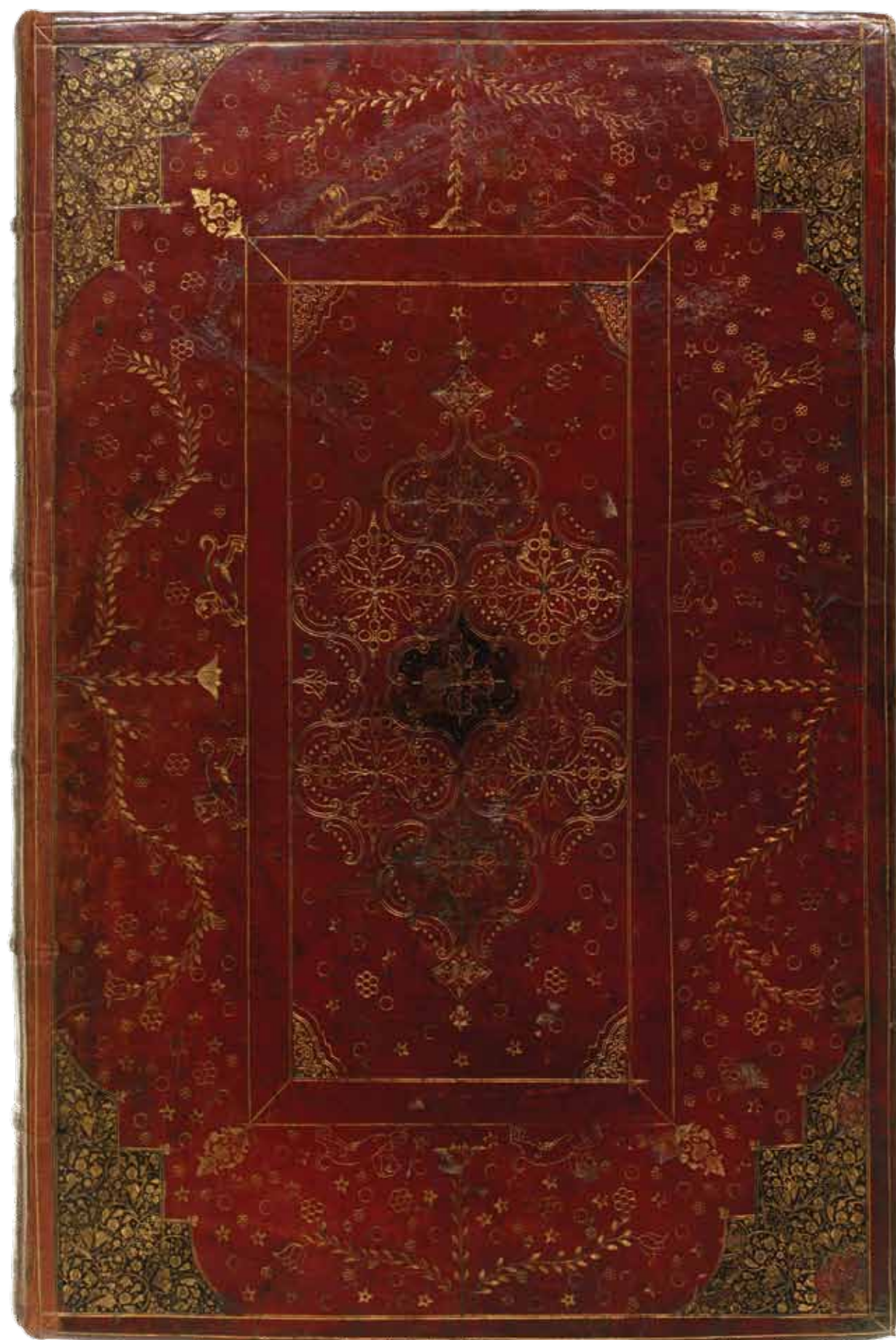


25. [Binding]. [Fagnani, Prospero]. *Index Generalis rerum ac verborum in commentarios super quinque libros Decretalium*. Rome: sons of Jacobus Feius Andreas for Joannes Casonus, 1661. One part only, of 8. Folio 13 $\frac{3}{4}$ × 8 $\frac{7}{8}$ inches (34.9 × 22.5 cm). Vignette arms of Pope Alexander VII on title. Contemporary Roman olive morocco gilt by Gregorio Andreoli for Cardinal Giulio Rospigliosi (later Pope Clement IX), tooled to a post-fanfare design incorporating azured lozenges derived from the Rospigliosi arms and fan corner ornaments, shaped compartments with a semé of tiny stars or flames, backstrip with central flower tool and arabesques, gilt edges. Slight wear at extremities, backstrip lightly faded and with minor repair at head, a few wormholes at tail, and slight wear in top compartment; lacking 2 index leaves, supplied in manuscript, 1 leaf torn with loss, toned. \$8750.
§ Previously named only for its main patron, the Rospigliosi bindery was identified by José Ruyschaert as the bindery of Gregorio and Giovanni Andreoli. It was one of the most active and celebrated Roman shops in the 17th century and counted among its patrons not only Giulio Rospigliosi, for whom the present binding was commissioned, but several other popes, noble families, such as the Medici and Borghese, and royalty, such as Giulio's close friend, Queen Christina of Sweden. An identically bound copy of another part of this work was formerly owned by Major J.R. Abbey (Sotheby's, 22 June 1965, lot 321, described as black morocco); it was reproduced in Hobson, *French and Italian*, no. 75, and listed as no. 40 in Foot's list of the work of this bindery in Davis *Gift*, I, pp. 326–336. Even before acceding to the papal throne, Giulio Rospigliosi was a renowned patron of the arts and author of operatic libretti. His library remained largely intact until 1933, when 60 books were offered for sale by the Roman bookshop, Il Bibliofilio (cf. Hobson, *op. cit.*). Provenance: Giulio Rospigliosi (Pope 1667, binding); John Hely-Hutchinson (bookplate, Sotheby's 13 March 1956, lot 279, £180 to Foyle); Foyle sale, July 2000, lot 171.



26. [Binding]. Verlaine, Paul. Martin, Pierre-Lucien, binder. *Sagesse*. Paris: Creuzevault, 1943. Roy. 8vo, 129 pp. With 96 illustrations by Hermine David (53 original drypoint engravings, some full-page and colored by hand, and 43 culs-de-lampe) throughout in color and black and white, and two extra suites bound at the end, and an original watercolor at the front. Full blue morocco extra by Martin, covers very richly tooled in gilt to a geometrical design that moves as it reflects light. Suede endpapers, chemise and slipcase (worn), in flawless condition. \$10,750.
 § Unique copy. Of the twenty copies reserved for the collaborators, this is the artist's own (so stated in the colophon). The binding is a glorious example of P.-L. Martin at his best: a note at the front says it was bound by him in

1951. Breslauer catalogued a binding by Martin from 1949, noting that his earliest bindings date from 1945 and that he later left the binding of his books to others and only created the designs. "Pierre-Lucien Martin (1913–1985) ranks high among the outstanding French design binders of the last half century. Trained at the École Estienne in Paris, he gained experience in several binderies before emerging as a designer in his own right after World War II. His designs are characterized by understated color, impressive three-dimensional effects, and intricate but highly logical applications of geometry." Bridwell Library, *Six Centuries of Master Bookbinding*, 9 February–29 April 2006. Hermine David (1886–1970) was a renowned book illustrator who worked in drypoint engraving, etching, aquatint, and lithograph.



27. [Binding]. Wood, Anthony à. *Historia et Antiquitates Universitatis Oxoniensis*. Oxford: Sheldonian Theatre, 1674. 2 vols. in 1. large thick folio, with an engraved frontispiece, title vignette, 1 double-page map, 2 illustrations, 23 head-pieces, 9 large woodcut initials by George Edwards. Sumptuously bound by the "Spaniel binder" in English red morocco, the covers with elaborate panellled overall decoration built up from numerous small tools, black morocco onlays, rebacked by Middleton retaining the original backstrip and label. A large- and thick-paper copy magnificently bound.

£8750.

§ Deluxe edition on large (and thick) paper especially used for this version. This magnificent example of Oxford printing was paid for by the great Dr. Fell of Christ Church, who also arranged for the translation into Latin of the text. The binding is suitably rich for such a work, and must be one of the largest Spaniel bindings in existence. It is unusual in that the figure of the spaniel is present 16 times on the covers in dotted outline whereas all other recorded examples have the outline solid.



28. Blake, William. *Illustrations of the Book of Job*. London, [plates dated] 1825 [but published 1826]. Folio, 12½ × 10 inches (32 × 25.4 cm), engraved title and 21 plates. Proofs on India paper mounted on handmade paper, some leaves watermarked J. Whatman Turkey Mill 1825. Some foxing in several of the plates, modern half red morocco. The original label and manuscript prospectus from 1826 are preserved at the front, and the original hand-lettered wrappers at the back. \$82,500. § First edition, limited to 150 proof sets (65 sets were also printed on French paper, and 100 sets on drawing paper

with the word "proof" removed). A copy of great importance, for preserving Linnell's note, that concludes: "These plates are engraved entirely by Mr. Blake with the graver only (that is without the aid of aqua fortis)." This is the only authoritative statement known affirming that the plates were not etched. Linnell also gives prices, subscription details, etc., and the original brown wrappers that are bound in at the back are lettered by hand by Linnell. The India paper set is the best printing of these famous plates comprises Blake's major single achievement as a printmaker after the illuminated books. *Illustrations of the Book of Job*

was Blake's last completed prophetic book: the text, a series of biblical quotations, is above and below each image. "It was produced while Blake was still working on *Jerusalem*, his most obscure book; yet the illustrations are Blake's most lucid; and they are the supreme example of his reading

the Bible in its spiritual sense" (S. Foster Damon, *A Blake Dictionary*, p. 217). "The modest size of the central panels does not prevent them from ranking with the supreme masterpieces of graphic art" (Ray, *Illustrator and the Book in England*, no.8).

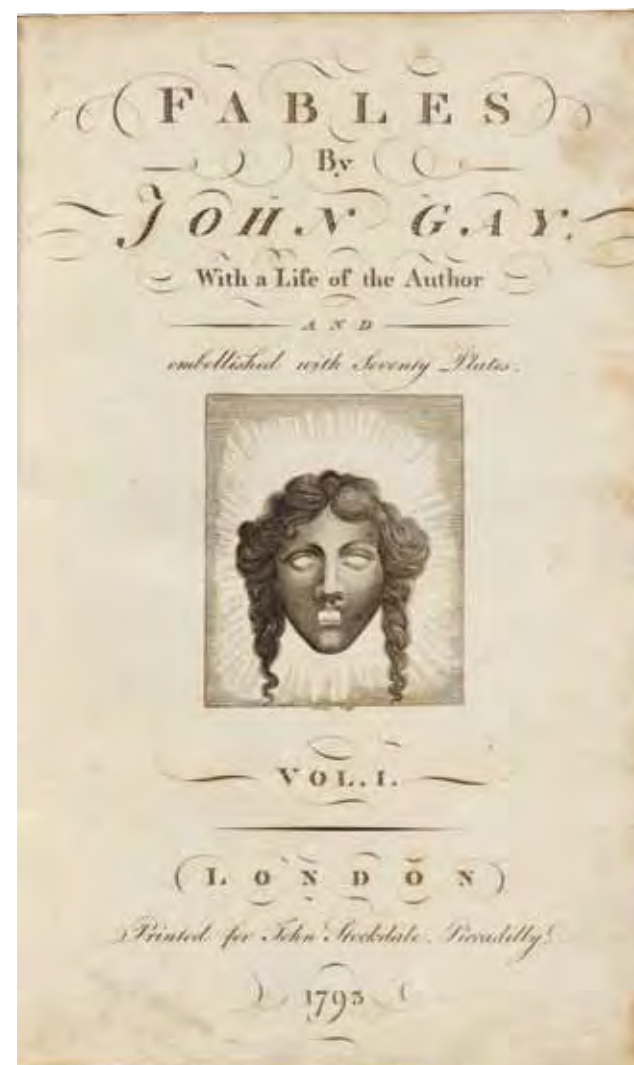


29. Blake, William. **Calling Card** (sometimes called a bookplate) for George Cumberland. Sheet 4 × 5 inches (10.2 × 12.8 cm), image and plate mark as per Essick (1¼ × 3 inches [3.1 × 7.8 cm] and 1¾ × 3¾ inches [3.3 × 8.1 cm] respectively). Printed in pale brown on a small 8vo sheet. Delicately printed, matted and framed, in very fine condition. \$17,500. § Blake's last engraving, executed for one of his closest friends. The images invoke one of Blake's greatest themes—the relationships between time and eternity. Opinions vary on the purpose of this plate but it should be noted that at the time (1827) it was not uncommon to paste a calling card into a book as proof of ownership. It has also been suggested that the name of Cumberland in the center was executed by a writing engraver and Blake added his borders later. 39 examples of this print are known to Essick, not including examples now untraced (all but three on laid paper printed later, and three on card), but it is quite rare in commerce. Essick, *The Separate Plates of William Blake*, XXI. Bindman, *Complete Graphic Works of Blake*, 654.



30. Blake, William. **Little Tom the Sailor**. Printed for & sold by the Widow Spicer of Folkstone for the Benefit of her Orphans. [n.d.] 22 × 9 inches (55.9 × 22.9 cm), single sheet folded thrice, with stab holes in the margin from having been bound into a magazine, very good. With the 2 pp. of accompanying text. \$750.

§ The very fine William Muir facsimile, often mistaken in the past as the original. The poem was composed by William Hayley. Originally etched in relief and white line by Blake on four plates, printed in black ink, uncolored; copies are also known hand colored or printed in brown ink. This is one of Blake's rarest works; it is also among the rarest of Muir's facsimiles. Some (like this copy) were issued in *The Century Guild Hobby Horse* and others were issued separately, all on different papers. Bentley, *Blake Books*, 470B or D. Bindman, *Complete Graphic Works of Blake*, 384. See also Keynes, who notes the various papers used, and reports that the Muir facsimile was exhibited for some years as the original at the Pierpont Morgan Library, *Blake Studies*, 2nd ed.



31. [Blake, William]. Gay, John. **Fables**. With a life of the Author and embellished with 70 Plates. London: John Stockdale, 1793. 2 vols., royal 8vo, xi, 225; vii, 187, (1, advertisement) pp. Engraved title to each part, frontispiece to vol. I, and 70 plates including 12 by Blake. Nineteenth-century half-morocco with marbled boards. All edges gilt. Very good. \$1500. § First edition with Blake's plates, this copy is very tall, possibly large-paper. The plates in this famous edition are free adaptations from the designs of Kent, Wootton, and Gravelot, who illustrated the earlier printings of Gay's



Fables. William Blake completely redesigned and redrew the 12 images for which he is responsible, and is listed among the subscribers to the edition, as are the other engravers who worked on this project. Blake engraved the plates opposite pp. 1, 29, 59, 73, 99, 109, 125, 133, and 181 in volume one; and those opposite pp. 1, 105, and 145 in volume two. This first issue is easily identified because it uses the long "s" throughout and the second does not. Bentley, *Blake Books*, 460A. Essick, *William Blake's Commercial Book Illustrations*, XXVI. Ray, *The Illustrator and the Book in England, 1790-1914*, 1.



32. [Blake, William]. Hayley, William. *Ballads. Founded on Anecdotes Relating to Animals*. With Prints Designed and Engraved by William Blake. Chichester: J. Seagrave, for Richard Phillips, 1805. Small 8vo, (8), 212 pp. With 5 engraved plates by Blake after his own designs. Very early marbled boards, red roan backstrip lettered in gilt (worn), a

very fine copy with large margins showing the plate marks. Bookplate of Lord Eversley. \$6750.
 § First edition, with the first three plates in the first state, only the second copy I have had thus. Bentley, *Blake Books*, 465. Easson and Essick, *William Blake Book Illustrator*, VIII. Bindman, *Complete Graphic Works of Blake*, 403-07.



33. [Blake, William]. Malkin, Benjamin Heath. *A Father's Memoirs of his Child*. London: printed for Longman by T. Bensley, 1806. 8vo, iv, xlvi, 172 pp. With a frontispiece by Blake engraved by Cromek, and three plates (one folding). Contemporary half morocco, backstrip with 5 raised bands, letteres in gilt. Marbled boards. Untrimmed. Small marginal repair to page [i]/ii. Very good. \$1875.
 § First edition. Malkin knew Blake well and in the long preface he devotes 24 pp. to an account of his friend's life

and genius, the first recorded account of Blake by a contemporary. The biographical account of Blake and his poetry (pp. xviii-xli) are described by Keynes as "the earliest available... obtained from Blake himself." This is the first letterpress printing of several of Blake's best-known lyrics, including an interesting variant in the text of "The Tyger." Bentley, *Blake Books*, page 18 [a good note on the book] and no. 482.



34. [Blake, William]. Stedman, John Gabriel. Blake, William (illus.) *Narrative, of a Five Years' Expedition, against the revolted Negroes of Surinam...* London: J. Johnson, 1796. 2 volumes, 4to. [Vol. I] xviii, 407 (i.e. 415), (7, index, plates, errata) pages, frontispiece, engraved title page, 39 plates (2 heightened in gold) and a folding map; [Vol. II] iv, 404, (7, index, plates, errata) pages, engraved title page and 40 plates (1 heightened in gold). Contemporary marbled boards rebaced with modern calf, original gilt edges, lettered in gilt, some browning to a few leaves and the frontispiece to Vol. 1, plates fresh and clean.

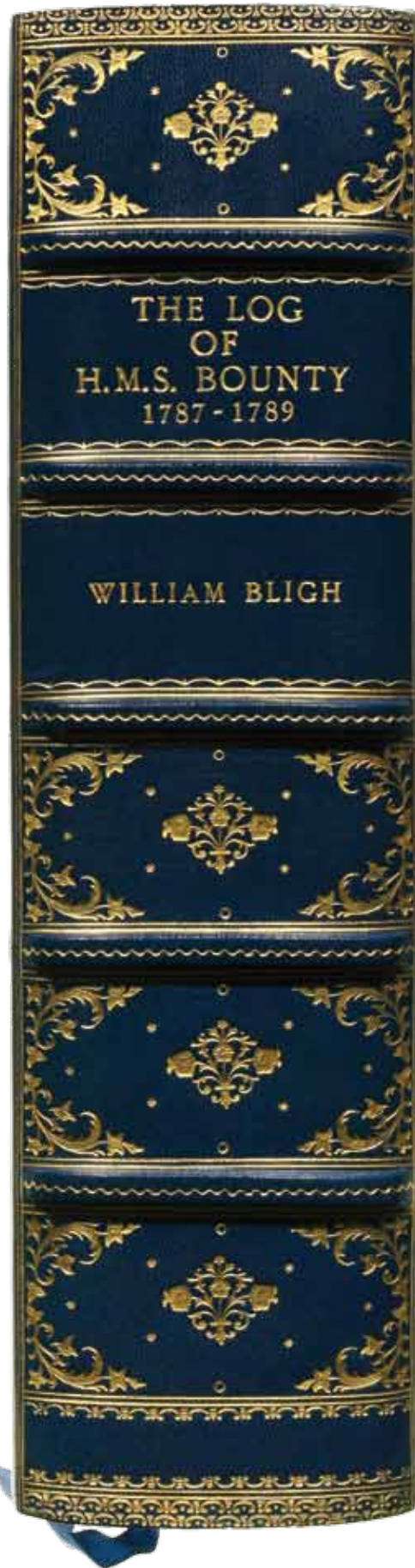
\$29,750.

§ First edition, large-paper copy with titles and every plate with fine original coloring, substantially better than the coloring in the two later editions which are also occasionally found colored. As is usual only with the finest examples, three of the plates are heightened with gold (two in Vol. 1 and one in Vol. 2); this copy is especially delicately colored and is virtually identical to a copy sold eleven years ago to Bob Essick both in coloring and binding, perhaps indicating there were a few copies colored and bound at the same time and place. Sixteen of the plates were engraved by Blake after Stedman's drawings. This book had a substantial impact on Blake, who refers specifically to one



of the illustrations that he engraved (that of a slave branded with his owner's initials, ironically those of Stedman himself) in his *Visions of the Daughters of Albion*: "Stamp'd with my signet are the swarthy children of the sun." As Forum noted in their catalogue 105 item 265: "Most impressive however, and very modern, are his vivid descriptions of the brutal treatment of the negroes, and his enlightened reflections upon the moral perversions of the slave-owners, leading him to pro-

nounce the strongest possible indictment against slavery ever raised... His observations gave rise to a storm of protest in liberal Europe... his unexpurgated version was only recently published." Abbey, *Travel*, 719. Bentley 499A. Essick, *William Blake's Commercial Book Illustrations*, XXXIII. Kress Library 16679. Ray, *Illustrator and the Book in England*, 2.



35. Bligh, William. *The Log of HMS Bounty, 1787-1789*. London: Genesis Publications Limited, 1975. Thick roy. 8vo (13 × 8 7/8 × 3 1/2 inches thick [33 × 22 × 9 cm]); unpaginated [800 pp;] endpapers have plan diagrams of Bounty. Original full blue morocco extra, covers stamped in gilt, gilt edges, backstrip lettered in gilt, original blue cloth box with red leather label lettered in gilt, a very fine copy as issued, virtually as new. \$1500.
 § Limited edition of 500 of which this is one of 50 special copies in the deluxe binding and signed by Lord Mountbatten. A very good facsimile of the Bounty's log; detailing sailing directions, weather, wind, events and accounts. Double page chart of "A Survey Of The Straits Between New Holland And New Guinea by William Bligh" including Cook's track in the Endeavour, Bligh's Track in the Providence and the Assistant and Bligh's voyage in the Bounty's launch.

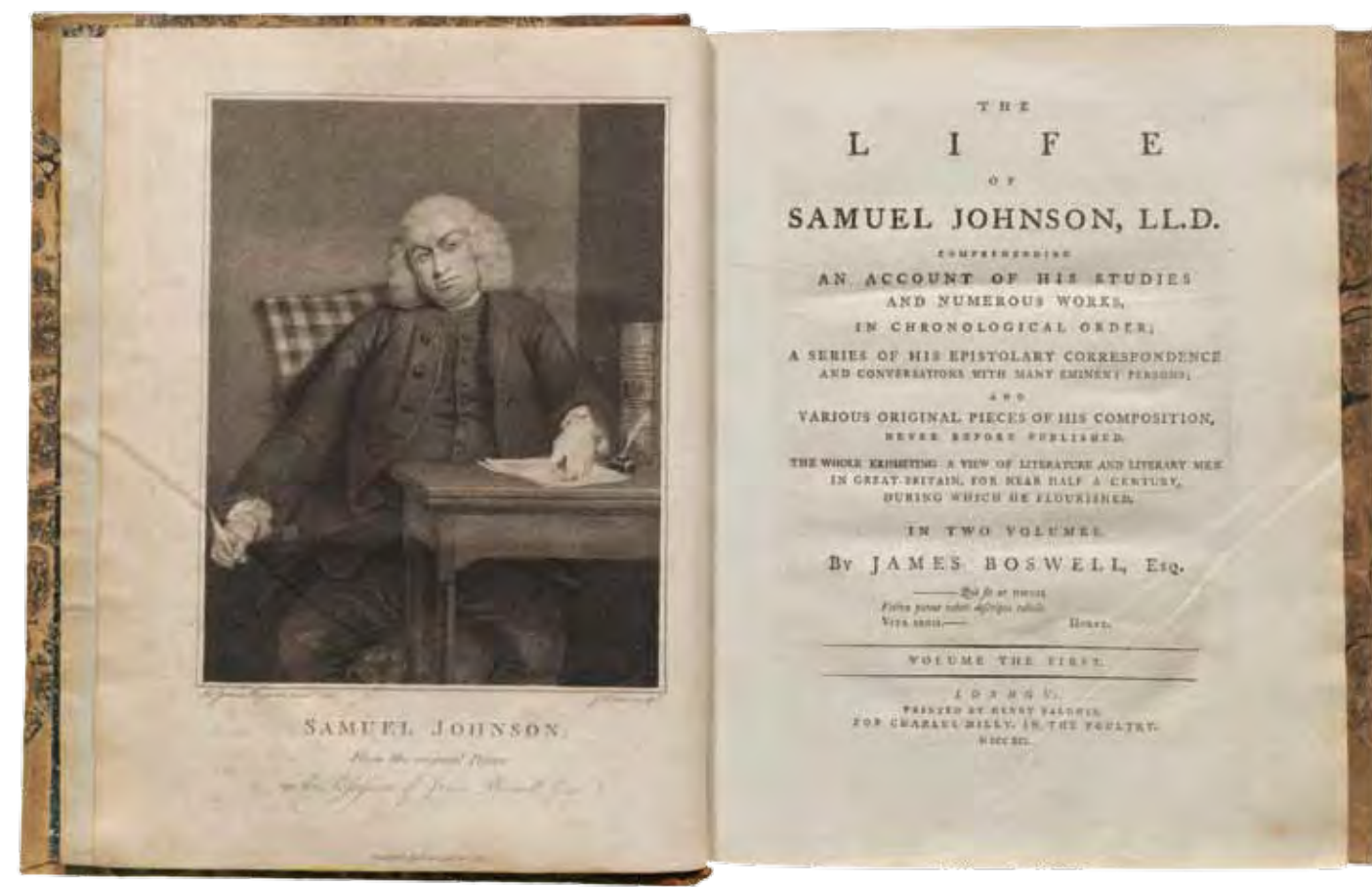
36. Bonarelli, Prospero. *Il Solimano Tragedie*. Florence: Pietro Cecconcelli, 1620. Small 4to, [xiv], 162, [ii] pp. With an etched title page and five double-page etched plates by Jacques Callot. Strictly contemporary limp vellum, backstrip titled in manuscript, some wear and soiling to binding and an inoffensive waterstain in the lower margin from a2-D2, but an entirely unsophisticated copy with superb strikes of the plates. \$4500.
 § First edition of this important tragedy, produced in 1619 and published many times in the 17th century. The illustrations are regarded as some of Callot's finest work. "French etcher, engraver, and draughtsman. He was one of the most accomplished printmakers in the Western tradition and one of the major exponents of the Mannerist style in the early 17th century. His often fantastic compositions combine grotesque and elegant elements in a compelling and personal manner." (Grove, *Dictionary of Art*). Callot based his illustrations on the work of his colleague Parigi, architect and chief designer of courtly festivities under the Grand Duke Cosimo Medici II, who died two years later causing Callot to return to his native Nancy. Gamba 1810. Cicognara 1086. Lieure 363-68. The book is quite scarce, especially in unsophisticated condition and with such fine impressions of the plates. The Schaeffer copy, for example (1994, lot 38), had the plates on stubs, was cut down slightly, and rebound in recent red morocco. Of the six copies at auction since 1975, only one was in contemporary vellum (1978).



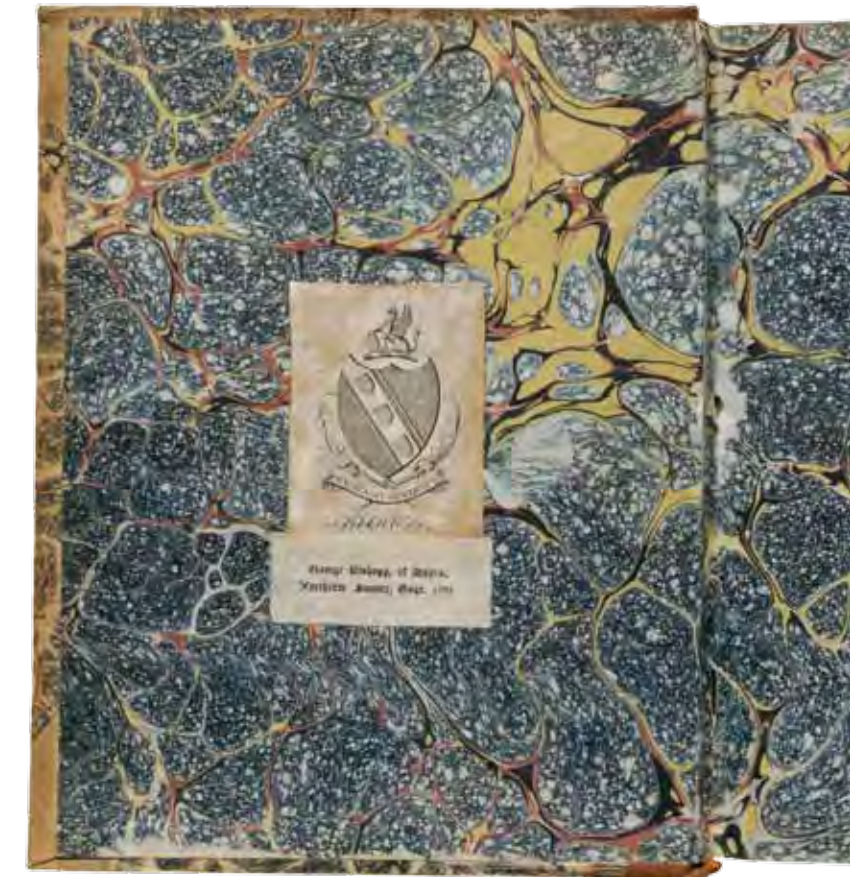


THE
JOURNAL
OF A TOUR TO THE
HEBRIDES,
WITH
SAMUEL JOHNSON, LL.D.
BY JAMES BOSWELL, ESQ.

37. Boswell, James. *The Journal of a Tour to the Hebrides, with Samuel Johnson, LL.D.* Containing Some Poetical Pieces by Dr. Johnson, relative to the Tour... A Series of his Conversation, Literary Anecdotes, and Opinions of Men and Books... [extra-illustrated with] Picturesque Beauties of Boswell... designed and etched by Two Capital Artists.... London: Printed by Henry Baldwin for Charles Dilly, 1786; [and] London: E. Jackson and G. Kearsley, (May and June) 1786. 8vo. xv, 442 pp., lacking the half-title and final advertisement leaf. Pp. 47, 172, 219, and 280 misnumbered 45, 72, 21, and 80 respectively. Some foxing and soiling intermittently throughout the text. Old tree calf, raised bands, re-backed retaining original backstrip. Extra-illustrated with 20 plates and manuscript addenda. \$3950. § Third edition of the *Journal* extra-illustrated with all twenty plates for the *Picturesque Beauties of Boswell* drawn by Samuel Collings and etched by Thomas Rowlandson. The plates have been bound in at an early (probably contemporary) date and are folded, with some concomitant wear and a couple of tears and splits, etc. They are dated the same as the set described by Maggs catalogue 1038, no. 495; the plate entitled (and used as the) "frontispiece" has been trimmed with the loss of the imprint. Also bound in are some addenda to the text from a later edition, in manuscript. *The Picturesque Beauties of Boswell* is quite uncommon complete with all 20 plates; it was originally issued in wrappers in two parts and the only complete set recently sold seems to have been the Maggs set in 1983 (£5000, colored in original wrappers). No copy at auction or found online.



38. Boswell, James. Johnson, Samuel. *The Life of Samuel Johnson, LL.D.* Comprehending an account of his studies and numerous works, in chronological order; a series of his epistolary correspondence and conversation with many eminent persons; and various original pieces of his composition. London: Henry Baldwin for Charles Dilly, 1791. 2 vols., 4to., vii [xvi], 516; [ii], ix-xii, [ii], 588 pp. Engraved portrait frontispiece and two engraved plates. Contemporary quarter calf neatly restored at head, red and black labels, vellum tips, marbled paper boards, a very good copy. \$5750. § First edition, one of 1750 copies printed. First state of p. 135, vol. I, with the misprint "gve" for "give." Mm4 and Nn1 in Volume I and E3, Oo4, Qq3, Zz1 and Eee2 in Volume II are cancels, with blank [A]1 in vol. 2. Courtney and Nichol Smith, pp. 172-73; Pottle 79; Rothschild 463.



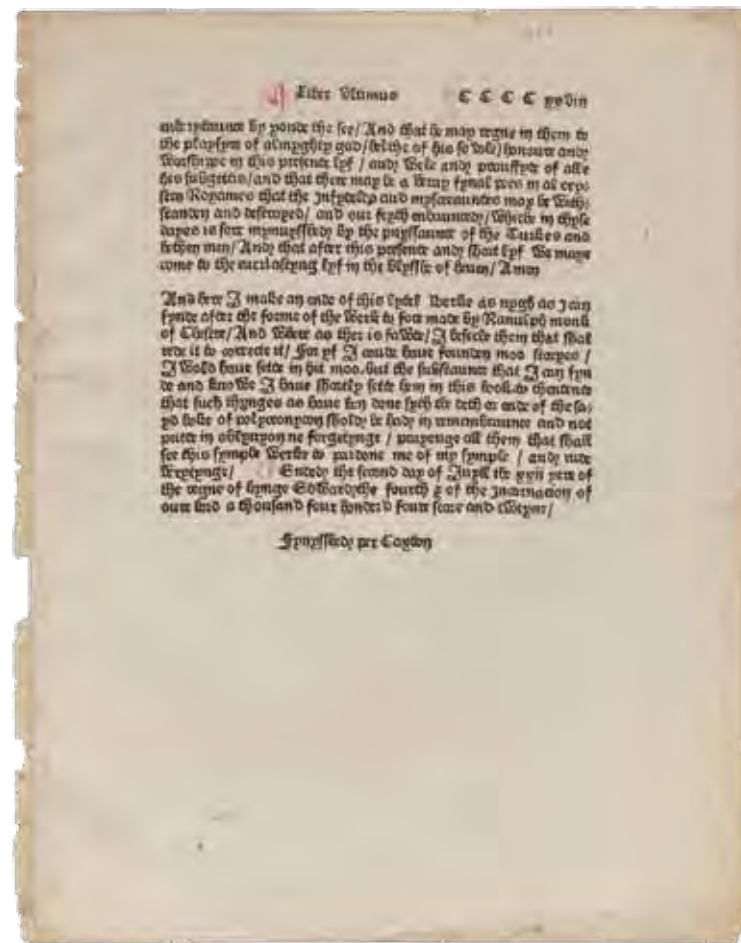


39. Boyle, John Earl of Orrery. *Remarks on the Life and Writings of Dr. Jonathan Swift, in a Series of Letters from John Earl of Orrery to his Son, the Honourable Hamilton Boyle*. The fourth edition. London: Millar, 1752. Large 8vo, (2), 321, [9, index] pp. With an engraved portrait frontispiece of Swift by Wilson. Original (or absolutely contemporary) dark blue morocco, covers bordered with "arcading" in gilt topped by a globe, backstrip in six panels, three with red morocco lettering pieces titled in gilt, three decorated in gilt, houndstooth dentelles, marbled endpapers, shelf-mark in ink at front "H.7:7". Lower corners just bumped, slight abrasion to center of upper cover. A very fine copy printed on large and thick paper. \$1750.
 § Fourth edition, printed in the same year as the first. As Orrery had a house in Somerset and his books were often bound in London, it is probable that this was a special binding commissioned for the author's personal library in England; comparison with his own copy in an Irish binding (collection Philip Maddock) shows that this binding was closely imitative of the other. The book was very popular and this "fourth" edition, printed in the same year (1752) as the first London edition, was a deluxe printing on large



and thick paper. The pagination is different from the first and other 1752 editions we have checked. ESTC likewise records only the 4th edition as being issued in a large-paper edition with this pagination. Teerink 1333: 8 copies in ESTC (6 in US).

40. [Brontë sisters]. *Poems by Currer, Ellis, and Acton Bell*. London: Smith, Elder, 1846. Small 8vo, iv, 165, (1, imprint) pp. Without the errata slip or the sixteen-page publisher's catalogue at end. Old full green calf rebacked, red label, a bit worn and scuffed. \$1250.
 § First edition, second issue as usual, the first being a black tulip of Victorian poetry. With the inscription at front: "Mrs. Clements from her attached friend L McD. Bonaden [?, might be Benenden] Hall Jany 1 1859." "Poems was published in May 1846 by Aylott and Jones of Paternoster Row, London, in an edition of 1,000 copies. Only a few copies were sold and otherwise distributed, and the remainder of the unwanted edition was put in storage. Following the success of *Jane Eyre*, its publishers, Smith, Elder and Company, purchased the unsold stock of 961 copies, unsold sheets and binding cases, in September



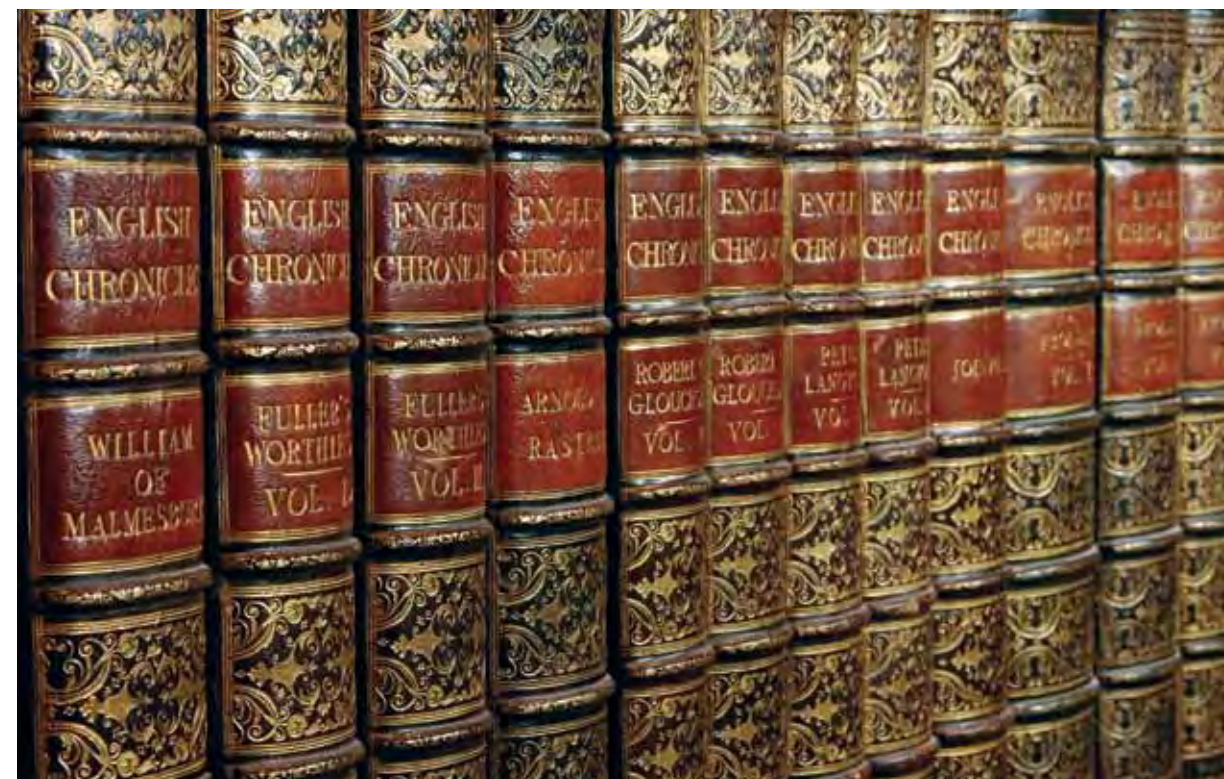
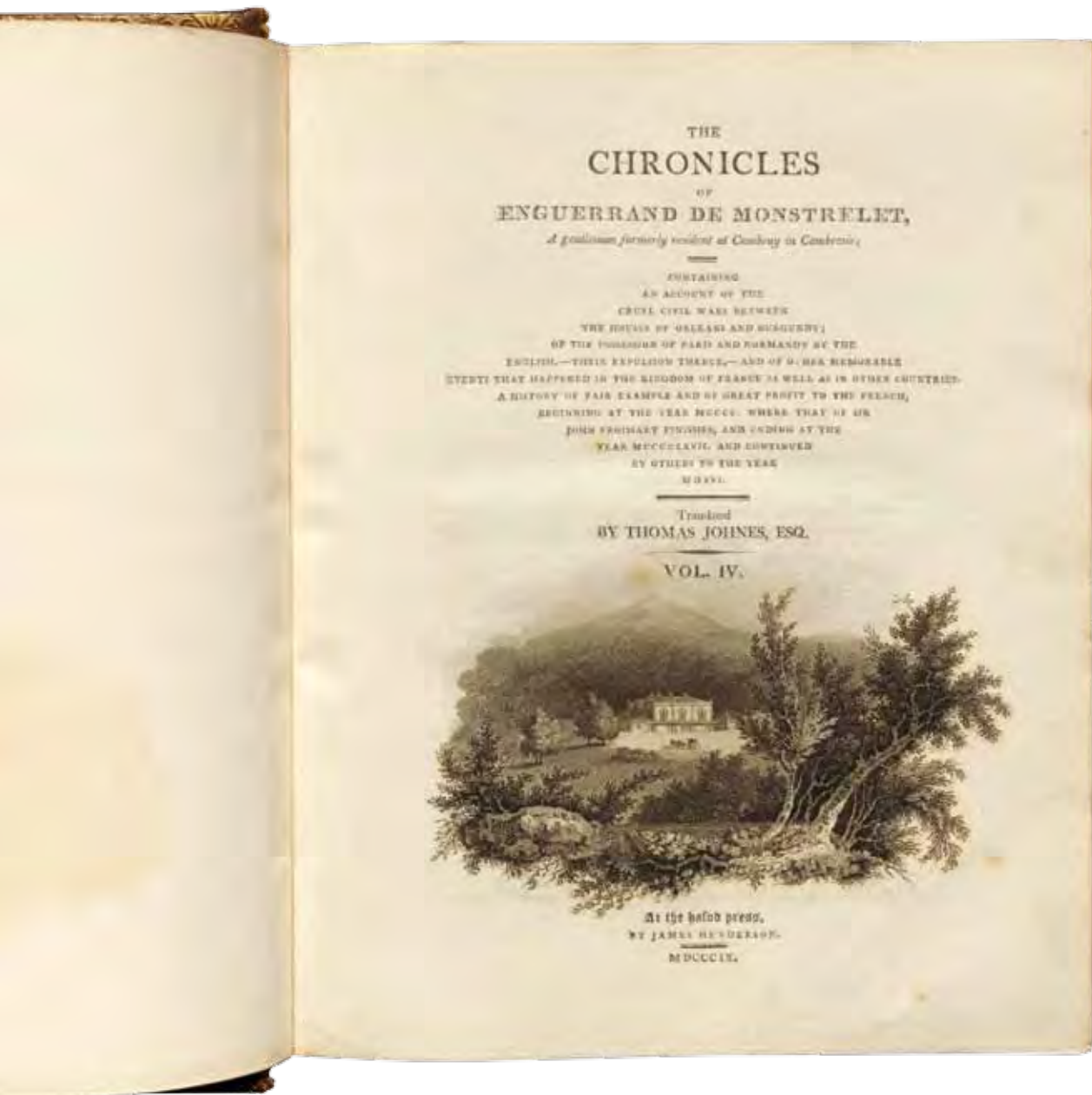
1848. The few Aylott and Jones cases were stamped in blind bands and gold lettering on the spines and reissued with a Smith, Elder titlepage" (Smith, *The Brontë Sisters*). Ashley I, pp. 70-71; Smith, *The Brontë Sisters*, 1.

41. [Caxton, William]. Higden, Ranulphus. [the colophon leaf, and another, from the] *Polychronicon*. [Westminster]: William Caxton, [after July 2 1482]. 2 leaves, being (1) leaf of text CCLV and (2) the colophon leaf CCCCxxxviii. Both leaves are rubricated. The first leaf has old manuscript notes in the margins. In good condition. \$9750.
 § A great rarity. Though Caxton leaves are not uncommon (there have been three Caxton leaf books published, and stray single leaves turn up), it is of the utmost rarity to see a Caxton colophon. This colophon is 14 lines and begins: "And here I make an ende of this lytel Werke as nigh as I can fynde after the forme of the werk to fore made by Ranulph monk of Chestre / And where as ther is fawlte/ I besече them that shal rede it to correcte it..." and ends: "prayenge of all them that shall see this symple werke to pardone me of my symple / and rude wrytynge / Ended the second day of Juyll the xxvii yere of the regne of kynge Edward the fourth & of the incarnation of oure lord a



thousand four honderd foure score and tweyne / Fynnyshed per Caxton." Goff H-267. DeRicci 49. Pforzheimer 489 (Goff states 490 in error?). Oates 4080.

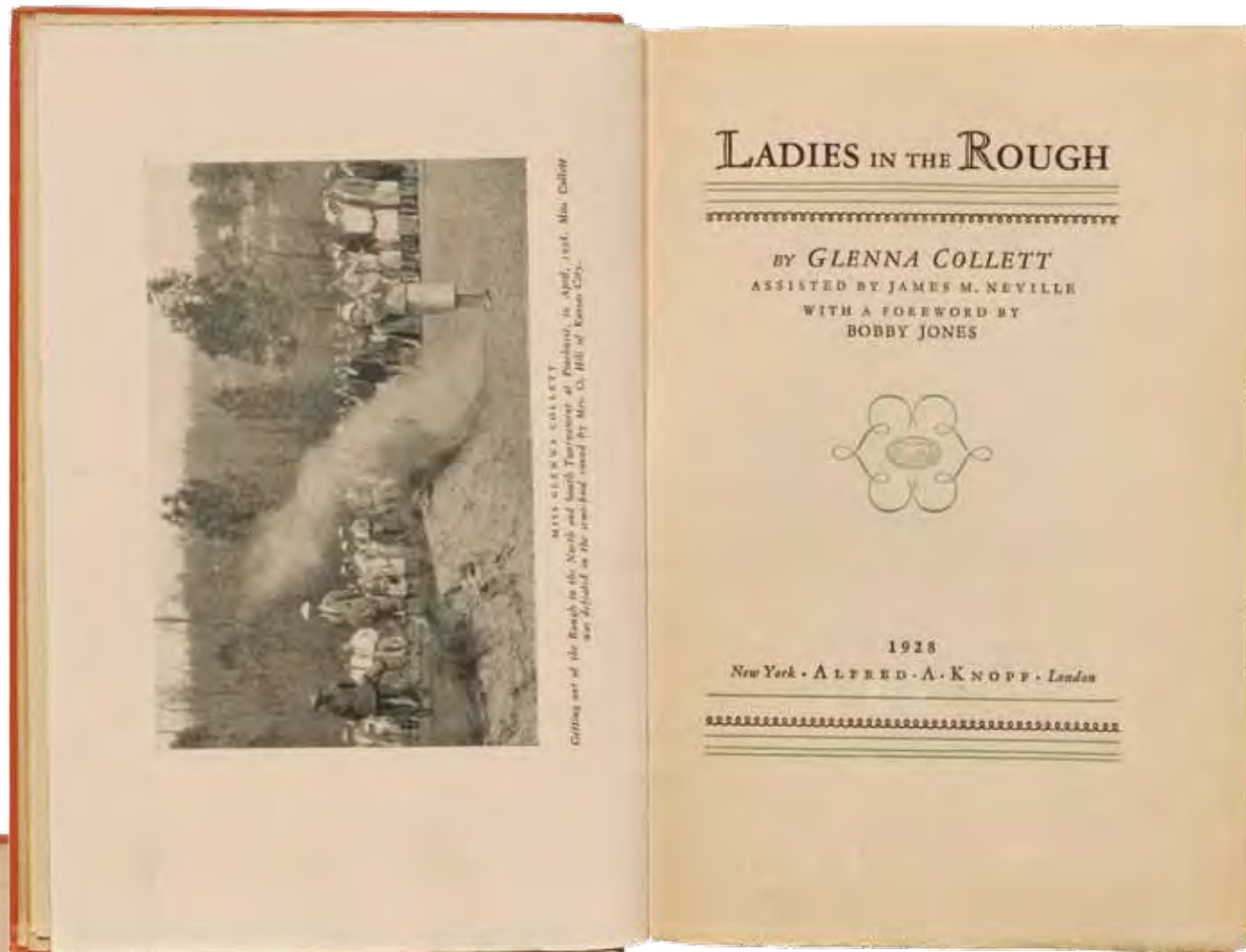
42. (Chatterton) Gregory, G[eorge]. *The Life of Thomas Chatterton*. With Criticisms on his Genius and Writings, and a concise View of the Controversy concerning Rowley's Poems. London: G. Kearsley, 1789. Large 8vo, vi, 263, (1, ad.) pp. With a facsimile leaf reproducing Chatterton's manuscript. Original blue/gray boards, white paper backstrip quite worn and chipped, untrimmed, a very fine copy in a modern cloth box. \$1250.
 § First edition, possibly a large-paper copy, with annotations in an early hand including a very early reference to Dibdin's *Bibliomania* (which records "Bernardo" as owning an illustrated Chatterton in 18 volumes). Also pasted in are some early printed references to Chatterton, who is often referred to as a seminal figure in the birth of the Romantic imagination and school of poetry. Blake wrote admiringly about Chatterton and of course he was greatly admired by Wordsworth, Byron, Scott, etc., and later Dante Gabriel Rossetti.



43. [Chronicles, English]. A complete set of all the *English Chronicles*, as listed below. London: various publishers, 1724–1815. 28 vols., large 4to, 24 vols. in full olive morocco, gilt-panelled backstrips, raised bands, red labels, gilt edges, 4 vols. in full red morocco to match. A very fine set, with all the deluxe illuminated plates, not found in most copies, of great rarity thus. \$28,750.
 § See Lowndes II, 1086–87: “the Quarto Series of Chronicles, published by the London trade, mostly from the old folios, under the editorial superintendence of Sir Henry Ellis, E.V. Utterson, R.H. Evans, F. Douce, [T.F.] Dibdin, and others.” Lowndes continues that the series “was completed in 15 vols. of Chronicles, and 2 of Fuller’s Worthies, making in all 17 vols... To these many more volumes are sometimes added, to make a long series of Chronicles ... the Froissart and Monstrelet, by Col. Johnes,

sometimes occur with illuminated plates and in this state are scarce and expensive, but are necessary in a first-class set. The publisher has been in the habit of making up long sets [i.e., as this set here offered], including the illuminated plates, generally bound in 28 volumes, in olive morocco, gilt edges, for £105 or more...” Thus this is the set exactly as described by Lowndes, consisting of: Holinshed (6 vols.), Hall (1 vol.), Grafton (2 vols.), Hardyng (1 vol.), Fabyan (1 vol.), William of Malmesbury (1 vol.), Fuller’s Worthies (2 vols.), Arnold and Rastell together (1 vol.), Robert of Gloucester (2 vols.), Peter Langtoft (2 vols.), Joinville (1 vol.), Froissart (4 vols., illuminated), and Monstrelet (4 vols. illuminated). The olive bindings are probably Charles Lewis; the red bindings are signed by Wright. In 40 plus years of collecting antiquarianism I have never seen another complete set.





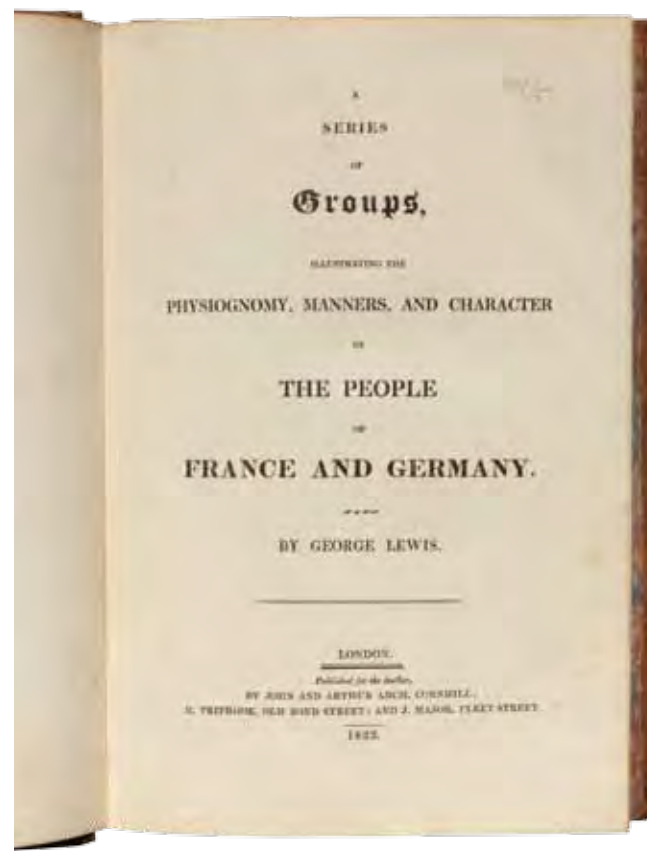
44. Collett, Glenna. *Ladies in the Rough*. Assisted by James M. Neville. With a Foreword by Bobby Jones. New York: Alfred A. Knopf, 1928. 8vo, original orange cloth, spine and covers lettered and decorated in maroon and green. [xiv], 228, x (index and colophon) pp. Numerous photographic images on 27 plates. Lacking the scarce dust jacket; spine dull, with nick at upper front joint; covers a bit spotted; fine within and uncommon signed. \$950.
 § First edition. Inscribed on front free endpaper: "Glenna Collett / Pinehurst / March 1929." At that time the author was in Pinehurst, North Carolina, where she won her fifth Women's North & South

Amateur Championship in eight years; she won again the following year for the sixth & final time. As her biography at the World Golf Hall of Fame states, Glenna Collett Vare (1903–1989) was known as the female Bobby Jones, as much for her composure and sportsmanship as for her astonishing achievements. She won six U.S., two Canadian, and one French Women's Amateur Championships—in her day there was no professional women's tour. She was certainly the dominant American female golfer of the first half of the 20th century and her book is full of lively anecdotes and opinions. Donovan & Murdoch 12730. Please inquire for other fine golf books.





45. Dibdin, Rev. Thomas Frognall. *The Bibliographical Decameron*. Or, Ten Days Pleasant Discourse upon Illuminated Manuscripts, and Subjects Connected with Early Engraving, Typography, and Bibliography. London: Printed for the Author, by W. Bulmer and Co., Shakespeare Press, 1817. 3 vols., royal 8vo, [vi], viii, ccxxv, 411; [iii], 537; [iii], 547 pp. 37 engraved plates, two double-page; 35 text illustrations printed on India paper and mounted on pages; one mounted gilt lettered specimen of red pared calf; and hundreds of engraved and woodcut text illustrations. Armorial bookplates of John Rhodes. Full polished calf beautifully rebacked, backstrips richly gilt; the usual occasional browning or foxing, overall a very good set. \$1450. § First and only edition, evidently limited to at least 800 regular and 50 or more large-paper copies. Lowndes says of this work: "From the information which it contains, and the splendor of the decorations and printing, it will ever be considered as a model of excellence and good taste in typography and the arts." Dibdin virtually beggared himself to pay for the production of this extraordinary book, even selling his personal library for its sake. The text consists of a series of dialogues on every aspect of books and book-collecting; the number and range of the illustrations is breathtaking. Hart calls it "a bibliographer's classic that marks the beginning of the general recognition of bibliomania as a plaything for wealth." Like almost all copies, this one lacks Plate 9 in Volume I, which

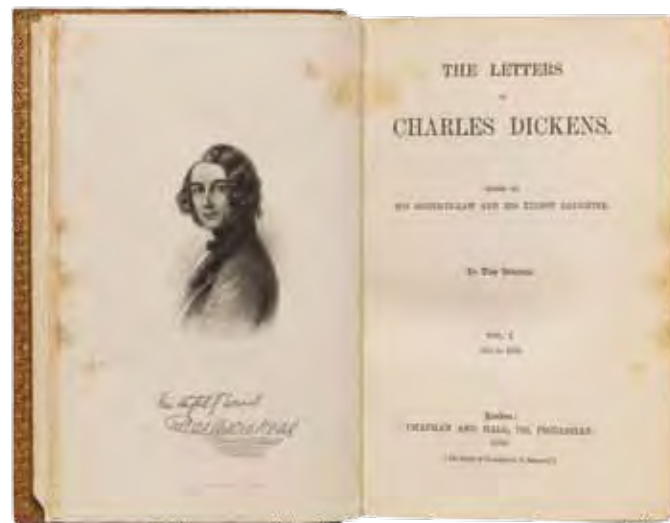


was not ready at the time of publication. Windle & Pippin A28.

46. Dibdin, Thomas Frognall. *The Library Companion*. Or, The Young Man's Guide, and the Old Man's Comfort, in the Choice of a Library. London: Harding, Triphook, and Lepard, and J. Major, 1825. 2 vols., roy. 8vo, (8) [i] ii-1 [1] 2-412; (4) 413-899 [900] (=962) pp. Original rose red silk cloth, black labels lettered in gilt, completely untrimmed. Bookplate of Charles Selwin (probably of Down Hall) in each volume. \$950. § An exceptionally fine large-paper copy of the second edition, very scarce. One of Dibdin's most successful books, the first edition sold out in three months. Windle and Pippin A50b (noting 2 l/p copies only).

47. [Dibdin, Thomas Frognall]. Lewis, George. *A Series of Groups, illustrating the Physiognomy, Manners, and Character of the People of France and Germany*. London: Arch, Triphook, and Major, 1823. Roy. 8vo, t/p, list of plates, directions for placing the plates, engraved dedication, advertisement: i.e., (7), (1), [1]-15 pp. 60 illustrations on 52 plates, on India paper, numbered 1-60. Old polished calf rebacked, retaining the original backstrip. Occasional slight spotting, generally very good. \$695.

§ Intended to accompany Dibdin's *A Bibliographical Antiquarian and Picturesque Tour in France and Germany* and famously rejected by Dibdin as unworthy of his book—hence Lewis issued them himself. He alludes gently to this in the preface, but mostly adds commentary to the illustrations here presented. Windle and Pippin A44.



48. Dickens, Charles. *The Letters*. Edited by His Sister-in-law and his Eldest Daughter. London: Chapman and Hall, 1880–1882. 3 vols., 8vo, ix, 463; (4), 464; (6), 308 pp. Illustrated with 118 plates (see below). Polished calf, covers panelled in gilt, gilt-panelled backstrips, red and blue labels, extensively restored and rebacked retaining most of the original backstrips. Endpapers chipped, internally a very nice copy. \$750.

§ First edition of the two-volume *Letters* with the additional third volume issued two years later. This set is complete with the half-titles and the errata slips, and is extra-illustrated with 118 engraved plates and other material including: a cheque to Mrs. Dickens signed by Dickens loosely inserted in vol. 1, an original wrapper from *Sketches* by Boz and *Our Mutual Friend*, a few plates from books by Dickens, a number of views of London in Dickens's day, and mostly portraits of the people with whom Dickens corresponded or who are mentioned in the text including several prominent American authors such as Emerson and Hawthorne. A few of the plates are proofs. The set is uncommon complete with all three volumes as first editions, and extra-illustrated sets are rarely met with.

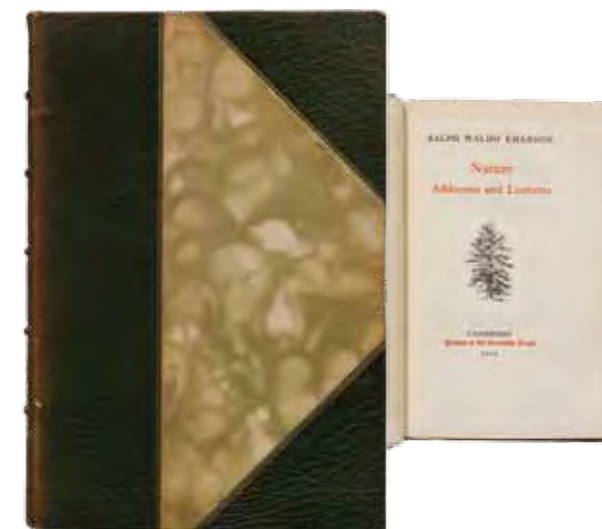


49. Drayton, Michael. *Poems*. London: William Stansby for John Smethwick, [1630]. 8vo, [14], 496 (497) pp. Engraved title page, two dated divisional titles with woodcut printer's device, woodcut head and tailpieces and initials, corner torn affecting the end of four lines on recto of p. 325, some (?ink) spotting to pp. 192–93. Light, predominantly marginal water staining in a few places. Contemporary calf, arms of the Lord Warden of the Cinque Ports (three ships' hulls and lions halved) gilt on covers, leather a little cracked along joints, very small loss at top of upper joint. An extract, reprinting Drayton's "Battle of Agincourt" from *The Morning Post*, 1875, attached to rear pastedown. \$2500.

§ The works of Michael Drayton (1563–1631) first appeared in 1591 and continued to be published regularly, thanks often to the constant revisions by their author, until 1630. This is a collection of previously published works reissued in an attempt to correct the "careless printing of many impressions, not only of this poem [The Barons Warres], but also of these other of mine, herewith joyned in this volume" [preface]. The poems are "The Barons Warres," "England's Heroicall Epistles," a series of love letters modelled on Ovid's "Heroides" but here featuring English historical figures, "The Legend of Robert Duke of



Normandie," "The Legend of Matilda," "The Legend of Pierce Gaueston," "The Legend of Great Cromwell and Idea." There is also a series of short poems addressed to the author from his contemporaries which clearly place Drayton within the important intellectual and literary circle that included Thomas Greene, a lawyer, poet, and friend of Shakespeare, John Beaumont, Edward Heyward and John Selden, both lawyers, Thomas Hassel, Sir William Alexander (?Earl of Stirling, ca. 1567–1640) and Sir Edmund Scory. While "there is no direct evidence to show that Shakespeare and Drayton were personal friends. there is strong traditional evidence. Some critics have chosen to suppose that Drayton was the rival to whom allusion is made in Shakespeare's sonnets" (DNB vol. VI, p. 12). The printer's device on the two divisional titles depicts a duck with the word "wick" in its bill and the motto "non altum peto I.S." (McKerrow 368). The bird is a smew (the name also occurs in other forms including "smee" and "smeath") and is presumably a pun on the printer's name, John Smethwick. STC 7224 (including STC 7198). Lowndes vol. II, p. 672. Edition not in Pforzheimer or Grolier.



50. Emerson, Ralph Waldo. *The Complete Works*. Autograph Centenary Edition with a Biographical Introduction and Notes by Edward Waldo Emerson and a General Index. Cambridge, MA: Printed at the Riverside Press, 1903–04. 12 vols., 8vo. Original half green morocco, backstrips faded to brown as usual. A very good set as issued. \$3500.

§ Limited to 600 sets, with a leaf of manuscript in the hand of Emerson inserted at the front of volume 1. The manuscript, written in brown ink on both sides of the sheet, is from "The Natural History of Intellect" (here in vol. 12) and varies quite considerably from the published version.





51. Eragny Press. Steele, Robert. *Some Old French and English Ballads*. London: Eragny Press and New York: John Lane, 1905. 8vo. (2), 60, (2) pp. With a wood-engraved color illustration by Pissarro, wood-engraved initial letters and refrains printed in red, printed music throughout on red staves, pressmark in back at the end. Stiff vellum over boards, backstrip lettered in gilt, a simple binding in perfect condition signed "DC & Son 1946." \$12,500.
 § One of ten (or eight?) copies on vellum (and 200 copies on paper) for a total edition of 210. The illustration of "Les Princesses au Pommier Doux" is charming and the music and the words are superbly printed and laid out. This is one of the Eragny Press' most perfect productions. Genz, EP 22, notes "8 vellum copies at 7 guineas": this may reference the fact that Steele received a vellum copy as editor, and no doubt the Press retained one copy on vellum—thus 8 copies for sale. The original binding for vellum copies was limp vellum with silk ties; as the Press was having trouble selling books at the time of publication, it is possible that some copies were never bound since the ledger records 7 copies still in stock in 1911. Certainly one of the rarest of the Press' vellum books; the last copy at auction was 1986 (£2700 to Franklin).



52. Eragny Press. Perrault, Charles. *Riquet à la Houppe*. London: Eragny Press, 1907. 12mo, 48, (3) pp. With two color-printed full-page woodblock illustrations and a black-and-white title page woodcut and printer's device at the end. Text printed in red and black. Original boards, vellum backstrip, small color-printed title on upper cover. Small stain on upper board, free endpapers browned (as always). Preserved in a folding case. \$6750.
 § Limited to 75 copies (and 5 printed in gray and orange h/c). One of the rarest, prettiest, and consistently overlooked books of the press, with illustrations by Lucien Pissarro, the son of Camille. The color woodblock prints, both in delicate soft colors, are some of Pissarro's loveliest, and conspicuously antithetical to the other private

press styles of the 1890s. Harthan, *The Illustrated Book*, pp. 232–33 notes this work and illustrates one of the plates. Genz, *History of the Eragny Press*, EP 28 and p. 134: "With "Riquet à la Houppe" [and 4 other titles] Lucien returned to his Eragny style. Color, in these truly modern books, is their most prominent feature; the engravings are sensitive and delicate. They are experimental and innovative [one of the five] masterpieces of the Eragny Press, the books are monumental in their use of color and design ... producing an original vision of the book with perfect harmony and grace. Of all the books of the Press, [these five are] Lucien's livres d'artiste and the closest examples we have to truly impressionist book art."



53. Fitzgerald, Edward. *The Rubaiyat of Omar Khayyam the Astronomer Poet of Persia Rendered into English Verse by Edward Fitzgerald*. London: Bernard Quaritch, 1872. 4to most elaborately bound in full rose levant morocco, leather joints, light blue levant doublures and flyleaves the whole intricately inlaid and gold tooled. On the front cover a peacock design in a sunken arabesque panel, the peacock being formed of colored enamels. Its tail feathers radiate gold-tooled sprays, at the end of each of the 31 feathers is a set garnet, and in the peacock's crest are set 5 pearls. The panel is surrounded by grapevine design with bunches of purple grapes and broad green leaves inlaid the back designed in oriental fashion with interlaced rhomboids of various colors the center divided into four sections each

with white flowers inlaid and the intervening spaces filled with intertwined white roses and green leaves back panelled with inlays and gold pointille work doublures with broad borders of rose levant ornamented with white and green floral inlays by Sangorski and Sutcliffe. In silk-lined folding morocco case. \$37,500.
 § Probably created ca. 1910, a binding of surpassing loveliness and thoroughly in keeping with the spirit of the immortal poem. In perfect condition in the original leather folding case (worn). Provenance: The Library of the late Daniel F. Appleton, lot 108 in his sale in 1922. Private collection San Francisco. "But to return to your Rubaiyat—a fantastic binding—in *Hidden Treasures* I list in the Checklist of S & S bindings 10 Jewelled copies of the 3rd

edition [scarcer than the 1879 4th edition] but I believe yours is new to me. And its not often I come across something like this—the Peacock bindings have always some obvious similarities but they are all different in the treatments of the peacock itself, the number of jewels, the shape of the cartouche and the design of the gilt tooling. The front cover is reminiscent of the Dartmouth College 3rd edition and the back cover has elements of the Cornell University 2nd edition—but the binding remains unique. What a masterpiece... I hope to produce an additional Checklist of Jewelled Bindings and have numbered this SJR 403."



54. [Fore-edge painting]. *The Holy Bible...* Cambridge: John Smith, 1833. Squat 12mo, 1044 pp. Original red straight-grain morocco gilt, gilt-pannelled backstrip, gilt edges, brass clasp. Recased. \$750.
 § A pleasant little Bible enhanced with a charming fore-edge painting of a bucolic fishing scene with a castle in the distance. The clasp has caused some scraping to the last few leaf edges. From the coloring and condition, this would seem to be a fairly early fore-edge painting.



55. Fraser, Carolyn, and Holly Morrison. *The Extinguishing of Stars*. [Cleveland, Ohio]: Idlewild Press, 2003. 4to, 68 pp. 14 photogravures. Printed on Zerkall mould-made paper with handmade paper endsheets. Bound in midnight-blue Thai dupioni silk, upper cover stamped in silver, in a trifold handmade box, covered in the same silk with backstrip stamped in silver. New. \$1250.
 § Limited to 50 copies this is the second work from the Idlewild Press. The text is by Carolyn Fraser and the photogravures are by Holly Morrison from images by Morrison and Fraser. An important work both of fiction, illustration, and bookmaking, this book incorporates 14 dust-grain photogravures with text in a beautiful binding by John DeMerritt. Like their first book, it sold out on publication and is now hard to find in the marketplace as most copies went to institutions and private collectors.

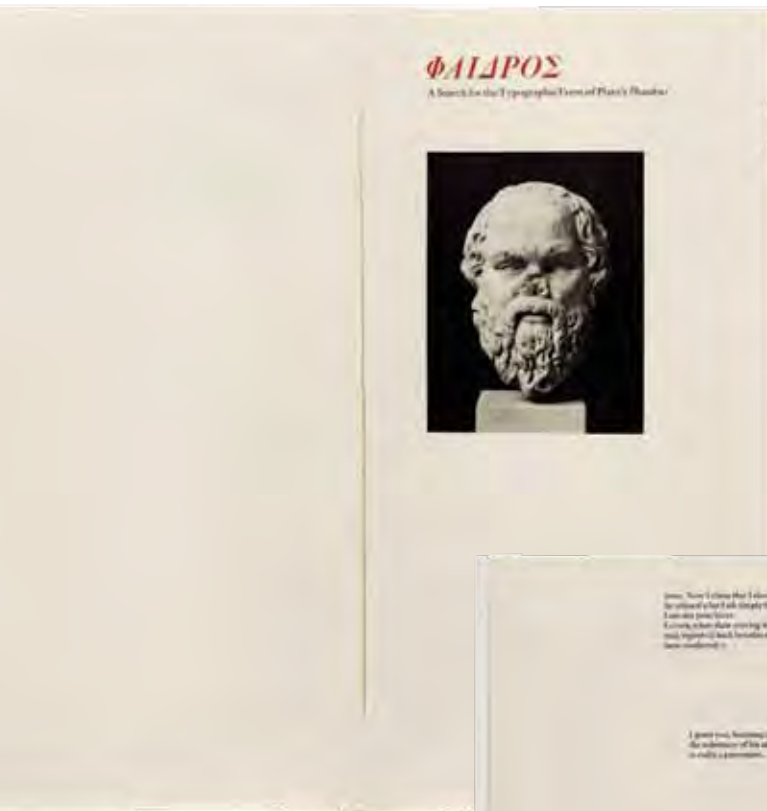


56. Frost, Robert. *Mountain Interval*. New York: Henry Holt, [1916]. 8vo, 99pp. Original blue cloth, a little tired but clean and sound. \$2950.
 § First edition, first issue, with repeated lines on page 88 and "Come" for "Gone" on page 93. This title, which contains the first appearance of two of Frost's best-known poems, "The Road Not Taken" and "Birches," has an 8-line ink manuscript inscription signed by Frost, being the first section of his famous poem "A Boy's Will" (1915), probably inscribed shortly after publication. Crane A4.

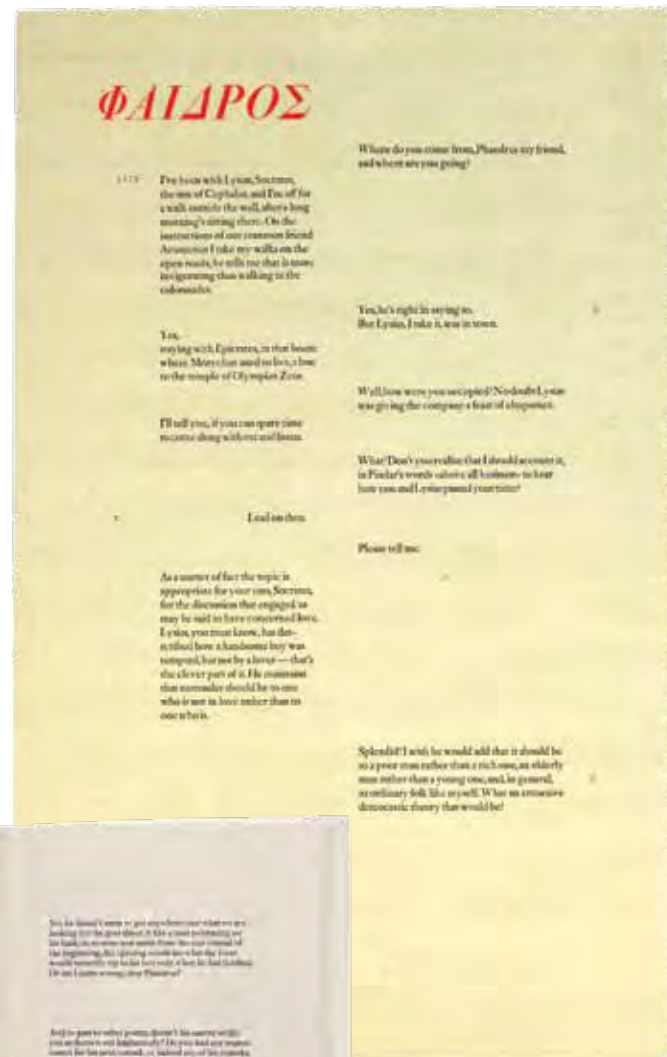
57. Gelee, Claude, called Le Lorrain. *Beauties of Claude Lorraine consisting of Twenty Four Landscapes*. Selected from the Liber Veritatis, and Engraved on Steel by eminent Engravers, from a brilliant copy in the Possession of His Grace the Duke of Bedford. London: W.B. Cooke, 1825. Folio, mezzotint portrait, cover title, engraved title, list of plates, 24 sepia mezzotint plates. Full green hard-grain morocco, covers pannelled in gilt, gilt backstrip, a lovely retrospective binding. \$1275.



§ First edition of this collection, scarce complete and in good condition as plates are often used for decoration. An early owner has noted in pencil the location of several of the originals.



58. Greenwood Press. *Phaedrus A Dialogue by Plato*. San Francisco: 1978. Narrow folio, (4), 137, (3) pp. Printed in red and black. With the 36-page supplement, and the poster very rarely found. Original wrappers, slipcase. Poster slightly foxed. \$3250.

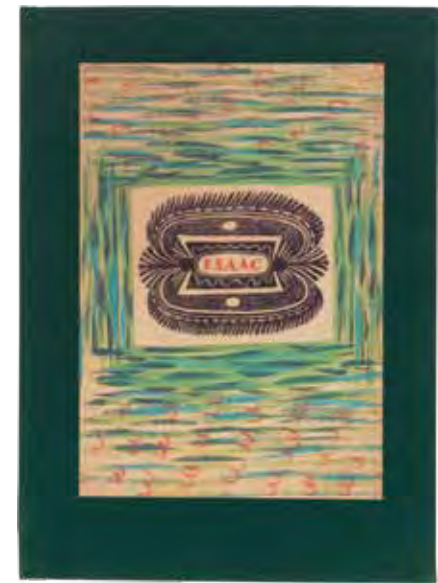


Limited to 150 copies, this is one of 90 on Arches. The poster was limited to 50 copies signed by Jack Stauffacher. Generally accepted as the magnum opus of the Press, the Greenwood *Phaedrus* is a landmark of modern international fine printing.



59. Hawkins, Henry. *Parthenia Sacra, or, The Mysterious and Delicious Garden of the Sacred Parthenes*. Symbolically set forth and enriched with pious devises and emblems for the entertainment of deuout soules, contriued al to the honour of the incomparable Virgin Marie, Mother of God, for the pleasure and deuotion especially of the Parthenian Sodalitie of her Immaculate Conception by H.A. [Rouen]: Printed by Iohn Causturier, 1633. Small 8vo, [14], 271, [1] pp. With an engraved title page, a full-page plate of the Garden of Eden, and illustrated throughout with 48 metal cuts. Old Dutch paper wrappers, a little browned throughout and trimmed close to the text block. Withal a decent copy of a very rare book. \$4950.

§ Only edition of this rare and beautiful emblem book in English, with two metal cuts to each section depicting flowers, plants, birds, insects, etc. At a symposium at Downside Abbey in 2004, "The evening concluded with a superb illustrated lecture from Dr Sophie Holroyd, recently of the University of Warwick, on the subject of the vestments made by the Midland gentlewoman Helena Wyntour in the seventeenth century...whose father and brother were executed for their parts in the plot of 1605. They were made as a gift to the Society of Jesus and were worked ... using symbols, impresse and ideas from Henry Hawkins devotional emblem-book *Parthenia Sacra*." OCLC gives 11 copies. Landwehr 371. Prax p.1. STC 12958.



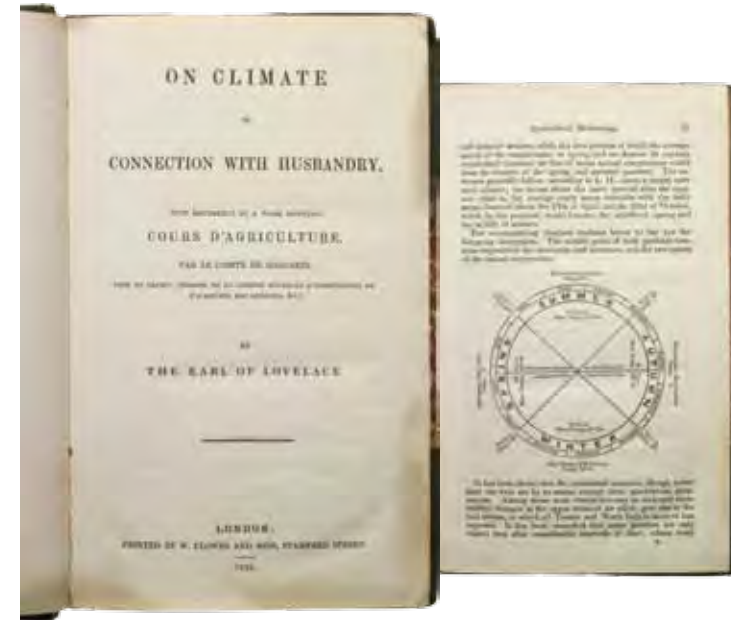
60. Isaac, Bert. *... for Books that Never Were*. Jackets, Titlepages, Illustrations made in the 1940s and 50s. Llandogo (Monmouthshire): The Old Stile Press, 2005. Folio, title page, printed introduction, colophon, with a color frontispiece and 24 color plates. Original green cloth, color print pasted to upper cover and printed paper label on backstrip. New. \$275. § Limited to 100 copies, signed by Isaac. Bert Isaac created numerous dust jackets and illustrations for books that never existed, all in the "neo-Romantic" style of the 1940s.



61. Johnson, John. *Memorial of William Caxton, Wynkyn de Worde, Richard Pynson and their successors, executed in type and brass rule, containing over 60,000 moveable pieces of metal and about 150 patterns of flowers*. [London]: printed by John Johnson, 1826. Single sheet, large folio (21¼ × 15½ inches [54 × 39.4 cm]), cleaned, mounted and restored, in good condition. \$3750.

§ First edition of this type specimen of the utmost rarity, demonstrating Johnson's mastery of the usage of flowers and ornaments to create a monumental design resembling the inside of a vaulted cathedral with pillars bearing the names of England's earliest printers. In 1877, in the Caxton celebration *Catalogue of the Loan Collection...* (London: George Bullen, 1877), an example of this broadside was loaned by Andrew Tuer. It is the only example of this broadside we have been able to locate and may possibly be the very same example. "In an advertisement in the second

volume of Johnson's famous *Typographia* (1824) the printer announced 'that he has now a subject in hand which he flatters himself will not only eclipse all his former productions but likewise any piece that has ever yet appeared before the public as a typographic specimen. It will consist of an arch, in perspective, supported by ten pillars; in the centre will be a monument to the memory of William Caxton, as the father of printing in this country, together with the names of the principal early nursers and improvers of our Art. The whole will be executed with brass rules and flowers; the size will be eighteen and a quarter by thirteen inches, which will be printed on fine drawing-paper.' Very few copies of this remarkable piece of composition now exist." *Booklore II* (London, 1885) pp. 30–32. *Edward Clark Library Catalogue*, vol. 2, p. 564. *Burke Catalogue* (Dawson's, 1975) no. 499 (a second edition, so stated).



62. King, William, eighth Baron King of Ockham, [and] Augusta Ada Byron Lovelace. *On Climate in Connection with Husbandry... by the Earl of Lovelace*. [Bound with four other works, see below.] London: Clowes, 1848. 8vo, 5 pamphlets bound together. Later half-green calf, marbled boards, a bit scuffed, bookplate of the Duchess of Cleveland dated 1901. \$950.

§ A rare collection of statistical and mathematical pamphlets with an interesting association. William King, eighth Baron King of Ockham (1805–1893), lord lieutenant of Surrey was created earl of Lovelace in 1838. He married Augusta Ada Byron, mathematician and computer pioneer, the only child of George Gordon Noel Byron, sixth Baron Byron (1788–1824), poet, and his wife, Anne Isabella Noel, née Milbanke, Lady Byron (1792–1860), daughter of Sir Ralph Milbanke Noel, bt. They had two sons, Byron Noel (1836–1862) and Ralph Gordon (1839–1906), who were successively Baron Wentworth (Ralph succeeding his father as second earl of Lovelace), and a daughter, Anne Isabella Noel Blunt, an equestrian, who wrote *A Pilgrimage to Nejd* (1881) and was married to the poet Wilfrid Scawen Blunt. In addition to King's paper on climate (one copy on OCLC) there are papers on the agricultural statistics of France, the literature of the middle ages, a review of Ramée's *Architecture du moyen âge*, and "On the Construction of a Collar Roof... at East Horsley Park"—all presumably by King and all extremely scarce. Given the emphasis on statistical and mathematical analyses of climate, etc., it is quite possible that Lady Lovelace contributed to her husband's work in these papers.

63. Lamb Charles and Mary. *Tales from Shakespeare*. Designed for the Use of Young Persons. London: Thomas Hodgkins, 1807. 2 vols., 12mo, ix, 235; 261, [3] pp. With 20 engraved plates (including frontispieces) after designs by



Mulready. Superbly rich and elaborate gilt-stamped full tan morocco, all edges gilt, signed "David" in each volume. Washed and pressed, the Willis Vickery copy with bookplate in classic collector's condition of the time.

\$4500.

§ First edition, first issue, with the T. Davison imprint on the verso of p. 235 of Volume 1, and the earlier address of Hanway Street on the ads in Volume 2. The first of three editions of the Lamb's first commercially successful work, written by the brother and sister for William Godwin who printed some of them separately in parts. Charles adapted the tragedies, Mary the comedies. The plates have long been wrongly attributed to William Blake. Note: there was a fashion amongst collectors in the 1920s to have their books carefully washed, cleaned, pressed, and richly rebound to make them "beautiful." This set is a classic example of that taste. Salvador David was the creator of bindings "decorated with a blend of gold fillets and garlanded flowers in a compelling and original manner" (Duncan et. al., *Art Nouveau and Art Deco Bookbinding*, pp. 189–90). Ashley III, 42. Roff, pp. 60–67. Sterling 568.



64. Lawrence, D.H. **Autograph Postcard**, signed, to Frieda Lawrence, mentioning *Lady Chatterley's Lover*. Switzerland: Les Diablerets, 1 March 1928. Picture postcard, stamped, written in ink, in fine condition.

\$2950.

§ A wistfully evocative letter from Lawrence to his wife: "Thursday morning No letter from you this morning—only one letter from Curtis Brown, asking for the Lady C. MS. But I'm still waiting for the final two chaps. from that woman... I'm just going down to the station with Aldous—Diableretes coming to an end for us.. I do hope we shan't get gripped going down to the valley—how do you feel? Love to die Alte!" Letters mentioning *Lady Chatterley's Lover* are extremely uncommon in the trade. See Moore, *The Collected Letters of D.H. Lawrence* 4317. "Die Alte" is Frieda's mother and "that woman" is Aldous Huxley's wife who typed the most controversial sections of the book. Many of Lawrence's letters from this period mention the "grippe" or influenza, and his fear of contracting it.



65. [Lawrence, D.H. his copy]. Cowper, William. *The Poetical Works*. Milner and Sowerby: Halifax, 1864.

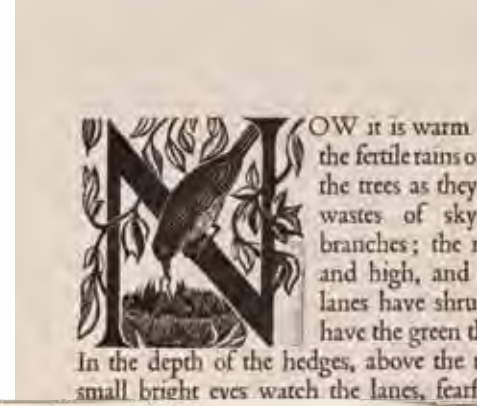
Small 12mo, xviii; 448; 6 pp. of advertisements divided between front and rear of book, with pp. 1-3 as front pastedown and free endpaper and pp. 4-6 as rear free endpaper and pastedown. Frontispiece and illustrated title page preceding title page. "D.H. Lawrence" inscribed to recto of frontispiece. Original publisher's cloth, blindstamped, with gilt to backstrip. Hinges loose, with much wear to covers. Pages browned. A good copy with uncommon provenance. \$875.

§ Later printing of Cowper's *Poetical Works* from The Cottage Library collection. Copy belonging to D.H. Lawrence and bearing his inscription on the front free endpaper. D.H. Lawrence was noted for not collecting or keeping books; generally he bought cheap reading books and gave them away or disposed of them after reading. This text was probably a school or college text as the signature looks like his early hand. The only annotations in the book, perhaps by DHL, are the lines of the poem "The Winter Evening" which have been numbered by tens. We have been unable to locate any other books from Lawrence's library at auction or in the trade.



66. Le Conte, Professor Joseph. *A Journal of Ramblings through the High Sierras of California by the "University Excursion Party."* San Francisco: Francis and Valentine, Commercial Printing House, 1875. 8vo, original embossed blue cloth, front cover gilt-lettered. 103 pp. Nine original albumen photographic plates mounted within borders and above captions printed in red. Some damp staining on front cover; otherwise a bright, very good copy, the photographic plates rich and fresh. \$6,250.

§ First edition, one of a total edition of perhaps 120 copies (although Robert Cowan believed that there were but 20 copies), and surely one of the very best copies in existence. The last 2 copies at auction were rubbed, bumped, with some photos faded, and they made \$10,000 and \$12,000 plus the extras. In July and August, 1870, Le Conte, a professor of geology and natural history at the newly formed University of California, spent six weeks roaming Yosemite and the Sierra Nevada with a colleague, Frank Soulé, and eight undergraduates. Five years later he published his journal of the expedition, with some interesting later additions. Le Conte wrote in his memoirs, "I never enjoyed anything so much in my life." The robust joy of their experiences comes across wonderfully in the text and photographs of this work, which is assuredly one of the classics of Yosemite and California travel literature. They even spent a good deal of time with John Muir. Eight of the excellent photographs were made in the mountains, while the



ninth depicts Montgomery Street in San Francisco, where the group split up. This image includes a very good view of the important Bradley and Rulofson photographic establishment. Cowan (I), p. 137; (II), p. 387. Currey and Kruska 230. Farquhar 14a. Howes L-175. Kurutz and Bothamley 27. Neate L28: "The book is regarded as one of the greatest classics of early Californian mountain travel."

67. Leighton, Clare. *The Farmer's Year: A Calendar of English Husbandry*. London: Collins, [1934]. Oblong 4to, 54 pp. With 12 full-page woodcuts, and smaller woodcuts throughout text. Green cloth covered boards with gilt title and author to front cover and spine, and gilt impression of a farmer holding a hand sickle. Green decorative endpapers. Fading and soiling to edges, otherwise a very good copy with the plates in fine condition. \$550.

§ First edition, second impression. Born and raised in London, England, Clare Leighton began her career in the arts by attending the Slade School of Art at the University of London. Early in her life, Leighton chose wood engraving as her medium and is best known for her illustrations of agrarian life in England, Europe, and the American South. *The Farmer's Year* is one of her best-known books and covers the 12 months of the year with a typical farming event in each. Sadly, the book is frequently cut up for the superb plates.

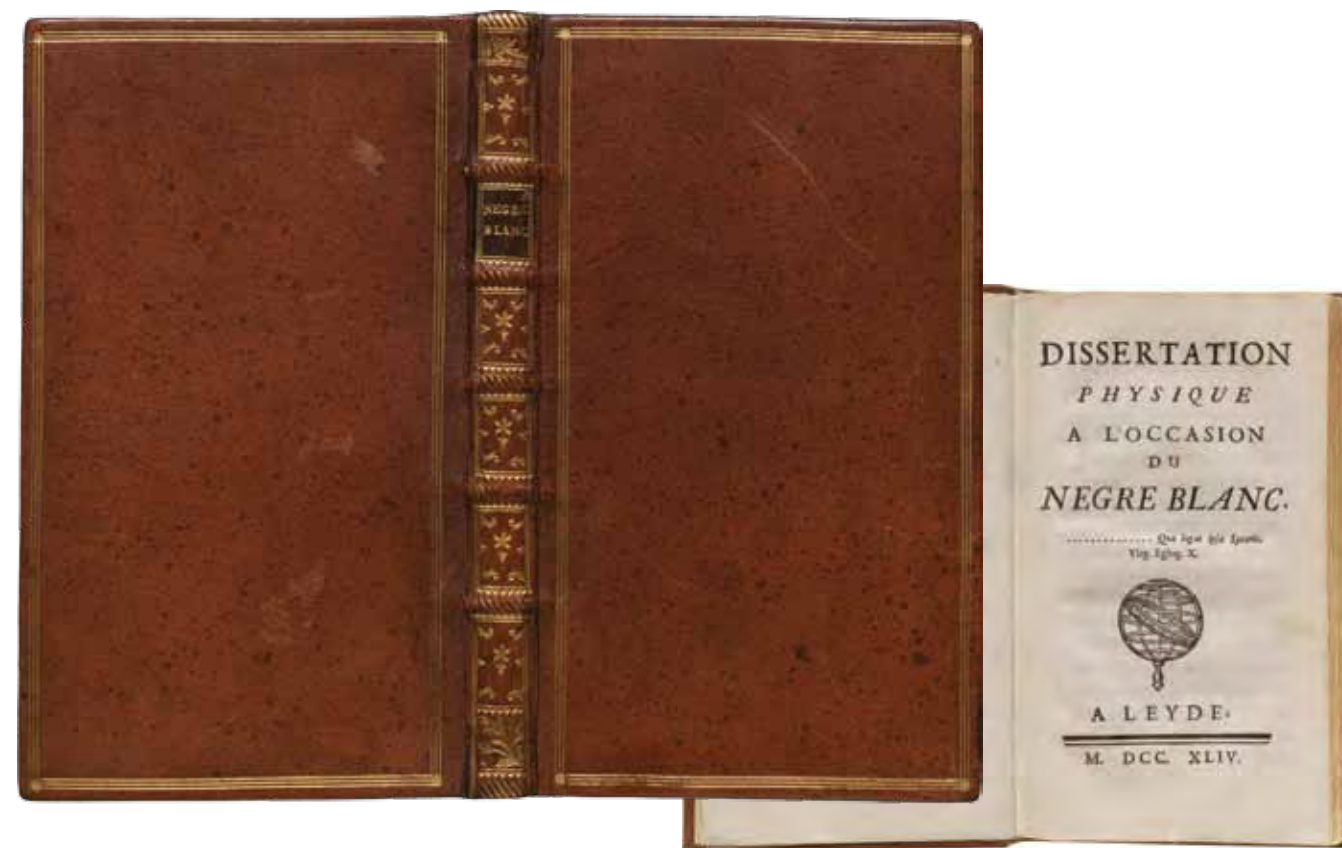


68. Marinetti, Filippo Tommaso. *Poupées Électriques*. *Drame. Avec une Préface sur le Futurisme*. [With] *A.L.S. from Marinetti to Montesquieu*. [With] *Enquête Internationale sur le Vers Libre et Manifeste du Futurisme*. Paris: Sansot, 1909. [With] np, nd. [With] Milan: Editions de "Poesia," 1909. 8vo, 192, (1) pp. Old quarter black hardgrain morocco lettered in gilt, original yellow wrappers bound in. [With] 1 pp., 8vo, n.d. [With] small 4to, 153, (7, ads) pp. Original printed wrappers, backstrip repaired, slightly soiled but quite good. \$5950.

§ *Poupées Electric*: First edition, presentation copy inscribed by Marinetti to Robert de Montesquieu: "A mon cher maître Robert de Montesquieu. Hommage admiratif F.T. Marinetti." A fine association copy. [with] *A.L.S. from Marinetti to Montesquieu*: Written in ink and boldly signed, the letter reads: "Mon cher Maître, Je vous prie de vouloir bien m'envoyer votre jugement sur notre Manifeste du Futurisme et votre adhésion totale ou partielle. En attendant votre réponse, qui sera publié dans *Poesia*, je vous prie

d'agréer mes remerciements anticipés et les hommages de mon admiration profonde, F.T. Marinetti" [with] *Enquête Internationale sur le Vers Libre et Manifeste du Futurisme*: "8me. Mille" (i.e., an early but not first printing). Although not inscribed, this was the copy given with the items above to Montesquieu, by Marinetti. All three are from the collection of Gershon Legman, with his bookplate and signature in the inscribed volume.

Marinetti letters and inscribed copies are surprisingly uncommon in commerce and this collection has a fine association with Robert de Montesquieu who was a leading French aesthete, poet, and close friend of Proust (who based his character Charlus on him). F.T. Marinetti (1876–1944) is widely known as the founder of Futurism, an early twentieth-century cultural revolution that began as a literary movement and expanded to influence painters, musicians, dramatists, architects, and graphic artists throughout the world.



69. [Maupertuis, Pierre L.M. de]. *Dissertation physique à l'occasion du nègre blanc*. Leyden: [publisher not given], 1744. Small slim 8vo, [6] ff, 132 pp. Full speckled calf, gilt-pannelled backstrip, a fine retrospective binding by Dusel. \$2250.

§ First edition. Maupertuis's *Dissertation* "was the precursor of the *Vénus physique* of 1745, which was an enlarged and more fully analyzed argument against the then-dominant biological theory of the preformation of the embryo. Maupertuis argued convincingly that the embryo could not be preformed, either in the egg or in the animalcule (spermatozoon), since hereditary characteristics could be passed down equally through the male or the female par-

ent. He rejected the vitalistic notion that some 'essence' from one of the parents could affect the preformed fetus in the other parent, or that maternal impressions could mold the characteristics of the offspring. A strict mechanist, although a believer in the epigenetic view of the origin of the embryo, he looked for some corporeal contribution from each parent as a basis of heredity" (D.S.B. 9:187). Norman 1459. Garrison-Morton 215.1. Jonathan Hill also notes Glass, "Maupertuis, Pioneer of Genetics and Evolution" in *Forerunners of Darwin: 1745–1859*, eds. Glass, Temkin and Straus, pp. 51–83.



70. Mitelli, Giuseppe Maria. *Alfabeto in sogno esemplare per disegnare*. Bologna: [n.p.], 1683. Folio, [25] leaves, consisting of illustrated title page, dedication leaf ("A suoi scolari"), and 23 leaves, one for each letter of the 23 letter alphabet; engraved throughout. Previously disbound, now inserted into modern plain wrappers, preserved in a cloth box. A very fine copy, with large margins, and excellent impressions of the plates. \$13,500.

§ This wonderful Baroque artist's model book includes various illustrations for use as drawing models surrounding the letters of the alphabet rendered as variations on the human form, with didactic captions in verse at foot of each leaf. It appears to be of considerable rarity: three

copies in the US are recorded in OCLC, RLIN, and NUC together, Houghton, NYPL, and Getty, and OCLC adds only the V&A though doubtless there are copies in the obvious European libraries. Grove notes (vol. 21, p. 732) that Mitelli was the son of the painter Agostino Mitelli, and owes his reputation to over 500 etched prints of contemporary manners and morals. "His large print oeuvre, illustrating ceremonies and pageants, warfare, folklore, trades, and religious paintings, provides a rich cultural source of contemporary Bolognese life...." No copy in Feltrinelli or Schaefer. Brunet 1778. Bonacini 1196. Bertarelli, *Le incisioni di Giuseppe Maria Mitelli*, Milan, 1940.

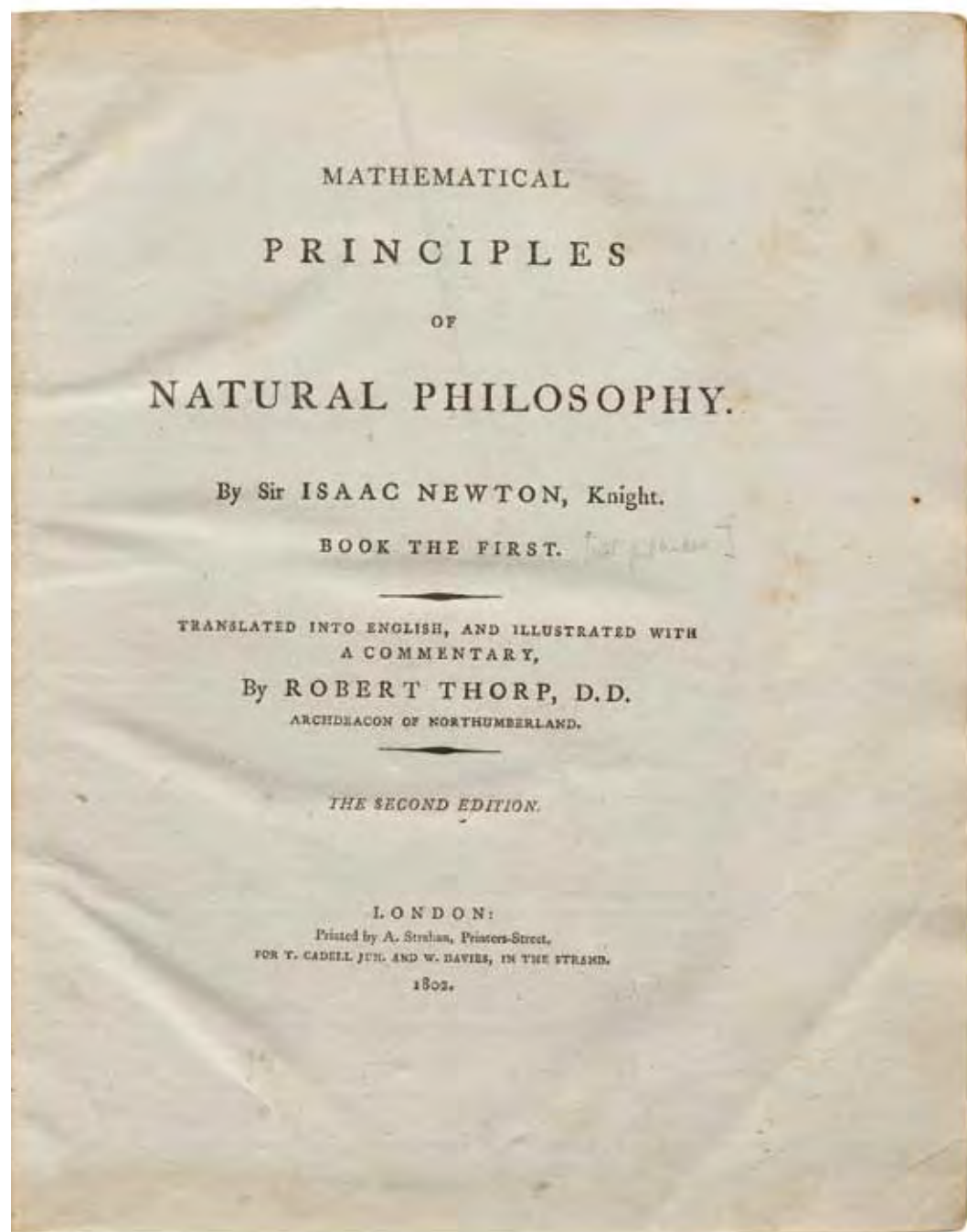




71. Morel d'Arleux, Louis-Jean-Marie. *Dissertation sur un Traité de C. le Brun concernant le Rapport de la Physionomie Humaine avec celle des Animaux*. Paris: Calcographie du Musée Napoléon, Impr. de L.P. Dubray, 1806. Huge folio, [1] leaf, xxii pp. With 37 engraved plates, depicting numerous subjects on each plate. Uncut, stitched as issued, preserved in modern boards, a brilliant copy with magnificent plates. \$12,750.
 § First correct edition, preceded by an inaccurate version printed in 1698. Published under direction of D.V. Denon with engravings by L.P. Baltard and A. le Grand, this is a

truly grand book with the most amazing series of engravings taken from Charles Le Brun's original drawings of about 1671. When his original notes and sketches were found at the beginning of the nineteenth century, physiognomy was immensely popular. Lavater had recently been published in French but he never touched on the aspect that fascinated Le Brun the most, namely the relationship between the animal and human visage. The plates are surreal examples of his thesis. The book appears to be rare; OCLC records but three copies in institutions and no copies are recorded at auction in the US or UK since 1975.





72. Newton, Isaac. *Mathematical Principles of Natural Philosophy*. Translated into English, and illustrated with a Commentary, by Robert Thorp... The Second Edition. London: Cadell and Davies, 1802. 4to, 2 leaves, (xv)–lviii, (ii), 360 pp. 22 folding and stilted engraved plates. The last leaf (Zz4) is a cancel. Early 19th-century calf, red label. Internally quite clean, binding soundly rebacked, in all a very good copy of a rare book. \$3250.

§ Second edition, “consisting of the sheets of the first edition of 1777 reissued with a new title page (hence the erratic pagination in the preliminaries which omit the dedication and list of subscribers, and Zz4 being a cancel, altering the

name of the printer and other details). Thorp’s translation of the *Principia*, “though based on Motte’s edition of 1729, is considered by Cohen (Newton, 1969, p. iv) to be ‘notably improved and amended’.” Further, he declared, for anyone wishing to follow Newton’s reasoning and ‘to comprehend this great treatise on its own terms, there is no better work available in English.’” (Gjertsen, *The Newton Handbook*, describing both editions as “extremely rare”). Thorp was one of the three editors of the *Excerpta* published in 1765. Wallis 29. Babson supplement, p. 4. Gray 29.” Description by Nigel Phillips.



73. [Parris, Alexander, his copy.] Gibbs, James. *A Book of Architecture, Containing Designs of Buildings and Ornaments*. The Second Edition. London: Printed for W. Innys and R. Manby; J. and P. Knapton; and C. Hatch, 1739. Folio (18½ × 12¼ inches [47 × 31 cm]), full modern blind-ruled light brown calf, six blind-ruled raised bands on backstrip, original gilt-lettered red morocco backstrip label and original dark brown calf covers laid down, blind-ruled turn-ins, as restored by Bayntun of Bath in 1976. [iv], xxv + 150 copper-engraved plates, five of them double-page (nos. 1, 7, 19, 26, and III). Extensively and skillfully restored with new endpapers and several edge tears repaired; stain on fore-edge of verso of left half of Plate 1; upper fore corner of Plate 76 restored with new paper; a couple of edge tears at Plate 26 patched with paper; minor soiling and spots of foxing; a sound, rebound copy with a highly important association.

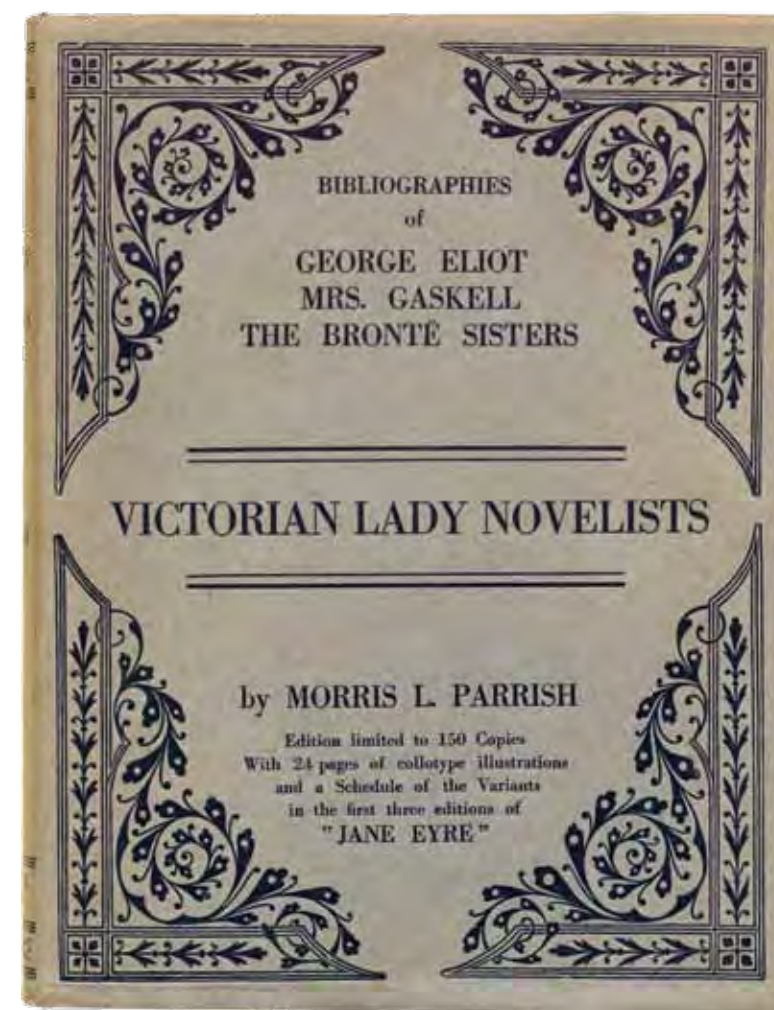
\$4250.

§ Second edition; the first edition appeared in 1728. Signed at top of title page: “Alexr. Parris / Boston.” James Gibbs (1682–1754) was one of the most prominent British architects of his era. Among his works were the churches of St.-Martin-in-the-Fields and St.-Mary-le-Strand in London, the monument to Ben Jonson and several other monuments in Westminster Abbey, and Kings College and the Senate Chamber in Cambridge. His designs, with some alternate concepts, for all of these are included in this book. Although not strikingly original, Gibbs was an architect of high achievement, and this book containing a vast array of his plans for buildings, monuments, gates, doors and windows,

etc., was greatly influential far beyond Great Britain, most notably perhaps in North America. Thomas Jefferson owned a copy of the first edition and traced several designs from it. Alexander Parris (1780–1852), who once owned this copy, was one of America’s major early architects. He began his career in Portland, Maine, where he designed numerous large houses. St. John’s Episcopal Church (1807) in Portsmouth, New Hampshire, is regarded as his best surviving early work. A few years later he designed the governor’s mansion and other large residences in Richmond, Virginia. After serving in the War of 1812 as commander of a corps of artificers (engineers), Parris settled in Boston, where he soon became the city’s leading architect; numerous architects and engineers were trained in his firm. Between 1815 and 1827 Parris built some two dozen important structures in the Boston area, including Massachusetts General Hospital (after the designs of Charles Bulfinch), St. Paul’s Church, Faneuil Hall Market, and, in Quincy, the Stone Temple. After 1827 Parris worked for the U.S. Government, designing dry docks at Charlestown, Massachusetts, and Norfolk, and granite lighthouses, mostly along the Maine coast. On the bottom edges of the double-page Plate 26 two edge tears have been repaired with small paper patches pasted to the versos. On one of these appear a few lines in pencil that are clearly a sketch of the corner of a building. It is not beyond the realm of possibility that Alexander Parris made these repairs himself, using fragments of scratch paper from his office. Berlin Catalogue 2270. Fowler 138. Harris 257. Millard 22.

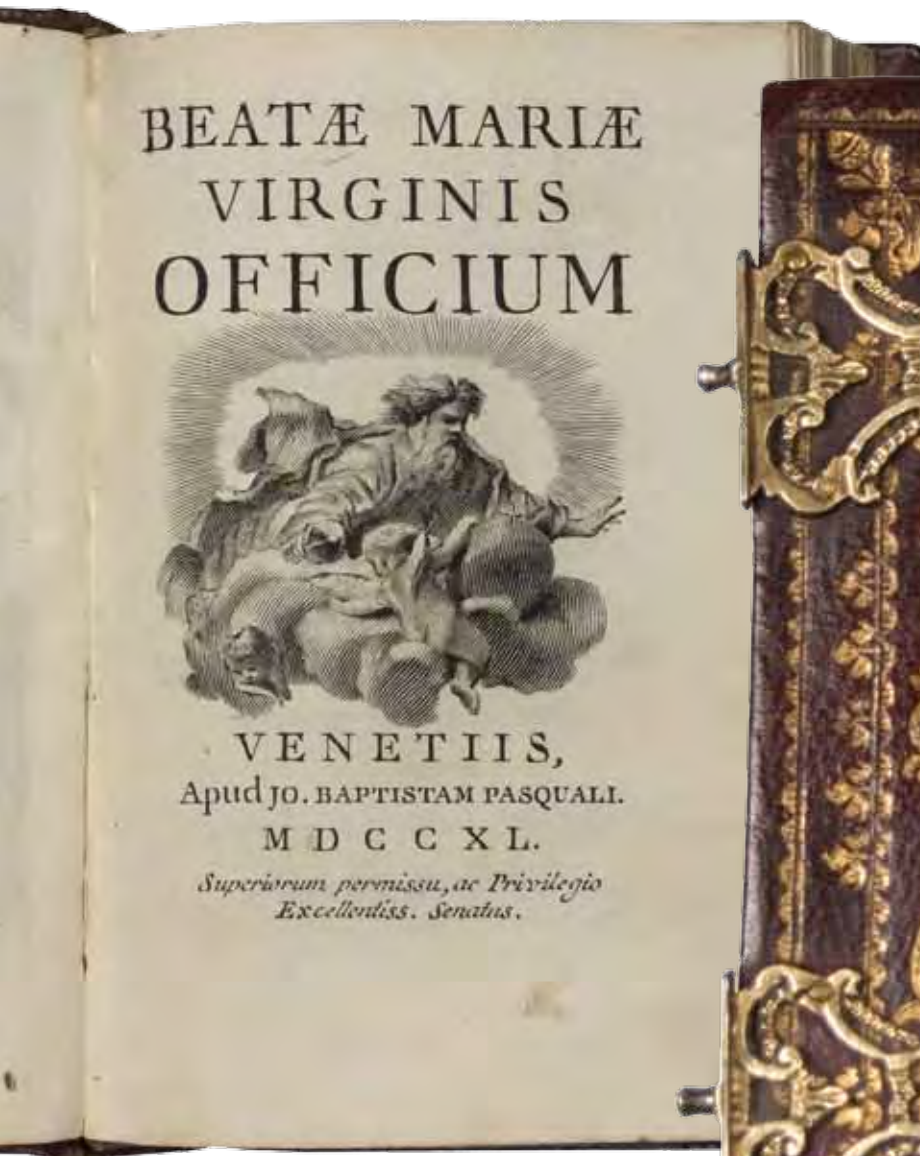


74. Parrish, M.L. *A List of the Writings of Lewis Carroll [Charles L. Dodgson]*. In the Library at Dormy House, Pine Valley, New Jersey. Collected by M.L. Parrish. [With] a Supplementary List of the Writings of Lewis Carroll... [N.p.]: Privately Printed, 1928; 1933. 2 vols., 4to, original pebbled red morocco, vol. 1 in dust jacket and folding case. Mint copy of vol. 1 as issued, vol. 2 slightly scuffed. \$2250.
§ Limited to 66 copies, this set given to Barton Currie and inscribed by Parrish "Barton Currie from one Wollopean to another M.L. Parrish." Highly important catalogues of the Lewis Carroll collection of M.L. Parrish, beautifully illustrated and printed on handmade paper by William Edwin Rudge.



75. Parrish, Morris L. *Victorian Lady Novelists: George Eliot, Mrs. Gaskell, The Brontë Sisters*. First editions in the library at Dormy House, Pine Valley, New Jersey. London: Constable, 1933. 4to, xii, 160 pp. Photographic frontispiece, 9 plates (1 folding), and 11 facsimiles (1 folding). A smart, very good copy in original green cloth stamped in blind and gilt, lettered in gilt on backstrip, gilt top, dust jacket. A perfect copy, beautifully printed on handmade paper and illustrated with photographs of books, people, places, and manuscripts of the authors. \$1250.
§ First edition, limited to 150 copies, presentation copy inscribed by Parrish "For Fishers of Books [Barton Currie] from Victorian Lady Novelists." A most important bibliography which defined new areas of collecting and refined collecting methods. Association copies of bibliographies are always alluring. It is likely that Currie and Parrish knew each other well.

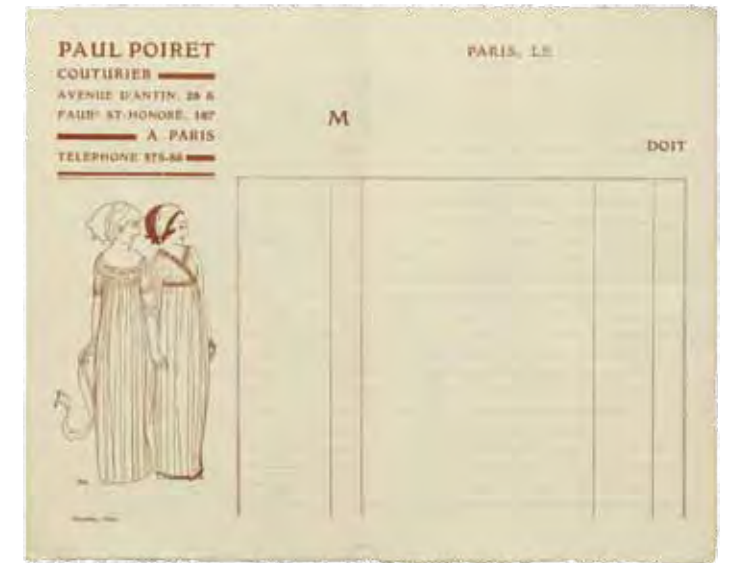




76. Piazzetta, Giovanni Battista. **Beatae Mariae Virginis Officium**. [The Piazzetta Hours] Venice: Giovanni Battista Pasquali, 1740. Small 8vo, xl, 427, (5) pp. Engraved text throughout. With 16 full-page vignettes including frontispiece, 20 smaller vignette and historiated endpieces within text, half-page vignette on title, historiated initial letters. Original full red morocco extra, covers richly gilt, initials "CMM"

on upper cover, original clasps. A fine copy with very occasional light foxing, paper flaw at 2B8, \$5750. § Sole edition of this engraved book of hours illustrated with the devotional designed of G.B. Piazzetta engraved by G.B. Pitteri, text engraved by Angela Baroni. Piazzetta was one of the outstanding Venetian artists of the 18th century and he was to be the first director of the Venetian Academy established in 1750. Morazzoni notes of Piazzetta and

Pitteri, in *Libro illustrato veneziano del settecento*, p. 116: "due artisti che in quel momento sono i piu perfetti rappresentanti della pittura e dell'incisione veneziana." OCLC locates 5 copies in North America (LoC, Newberry, Chicago AI, NYPL, Montreal) and 3 elsewhere though doubtless European libraries hold many copies. Boorsch, *Venetian Prints and Books in the Age of Tiepolo*, 98. 272-302.



77. Pissarro, Lucien. *Les Lapins*. [Probably London: ca. 1900]. Image 3 × 6 inches (7.7 × 15.2 cm) inches, on a sheet 5¾ × 9¼ inches (14.2 × 23.5 cm). \$950.

§ A lovely little woodcut, signed by Pissarro in pencil and inscribed by him in shorthand to indicate he drew, engraved, and printed it himself. How many prints he made is not recorded. See Fern.

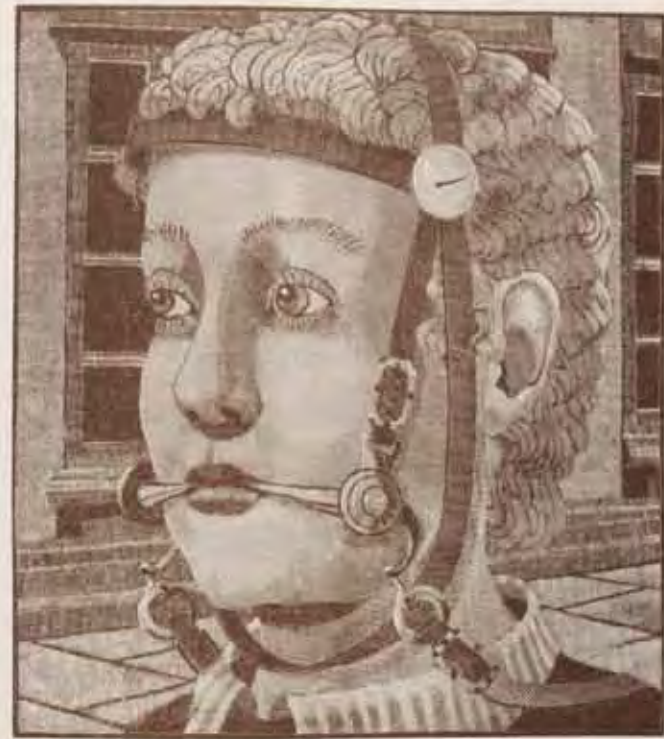
78. Poiret, Paul. *Les Robes de Paul Poiret Racontées par Paul Iribe* [with] *Les Choses de Paul Poiret Vue par Georges*

Lepape. Paris: Paul Poiret, 1908 and 1911. 2 vols., 4to, the first with 10 hand-colored pochoir plates (2 folding) of Poiret's fashions; the second with 12 pochoir plates colored by hand. Original boards, enclosed in hand-printed pochoir wrappers (possibly original?). \$10,750.

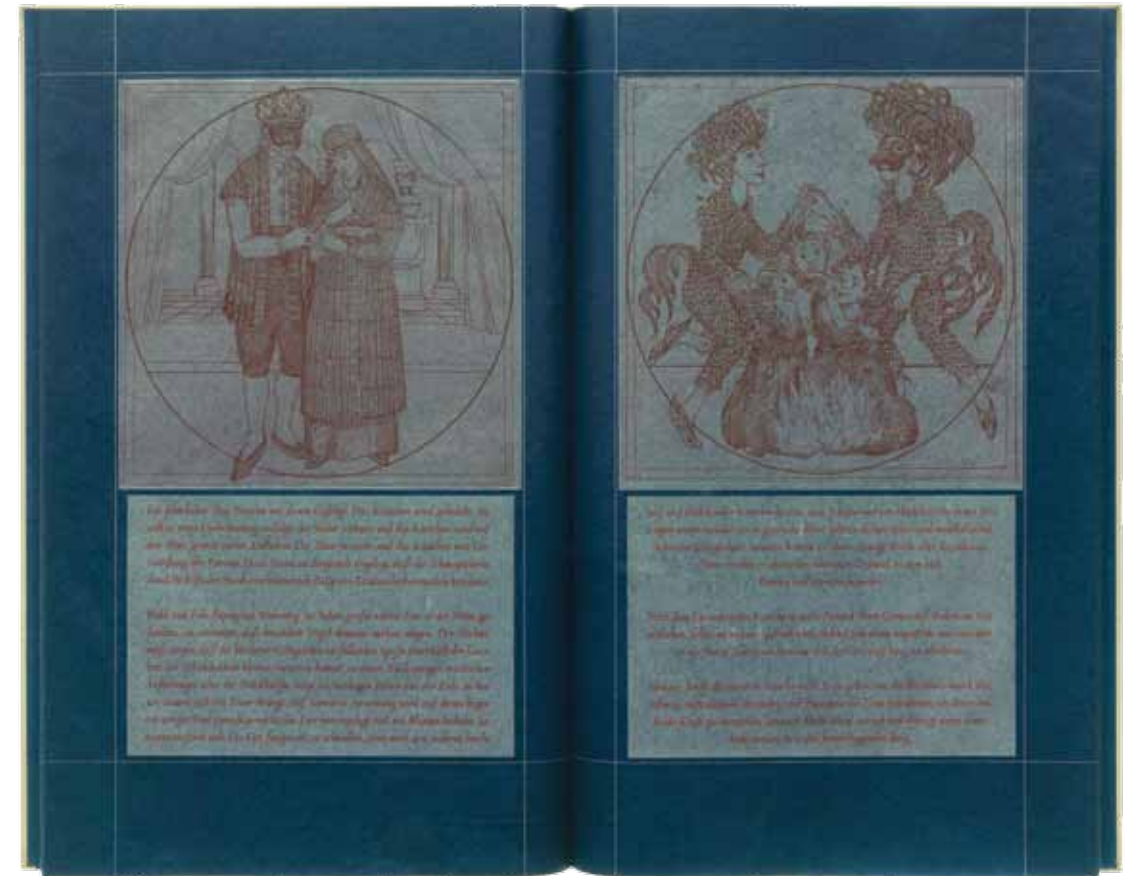
§ With Poiret ephemera loosely inserted including an original drawing by Iribe, an ALS from Poiret to a customer about her furs, two pieces of letterhead, a receipt, and an invoice form. These ephemeral items are of absolute rarity. The first title is one of 250 copies on Holland paper. Braiterman

notes of these titles: "A famous publicity album; the first of its genre. It influenced a new style of fashion illustration which inspired Lepape, Martin, Barbier and Marty. The second was limited to 1000 copies [though very few have survived]... Twelve ravishing illustrations of women in exquisite Poiret fashions, some in room settings, and accessories, including two folding plates. Lepape was the favorite illustrator of Poiret, the boldly innovative couturier whose

loose flowing garments in unconventionally intense colors were inspired by the natural lines of a woman's body and influenced by oriental and classically inspired shapes and by Diaghilev's Ballets Russes. Lepape's work perfectly reflects the taste of his time in graphic design and fashion illustration, and this album had widespread influence on the world of haute couture and on other illustrators."



17



79. Raamin-Press of Roswitha Quadflieg. Beckett, Samuel. *Der Ausgestossene*. Deutsch von Elmar Tophoeven. Mit 11 Holzstichen von Roswitha Quadflieg. Hamburg: Raamin-Press, 1976. Slim 4to, 35, (1, colophon) pp. With 11 woodcuts by Quadflieg. Original brown paper boards blindstamped with the title on both covers. New as issued. \$1500.

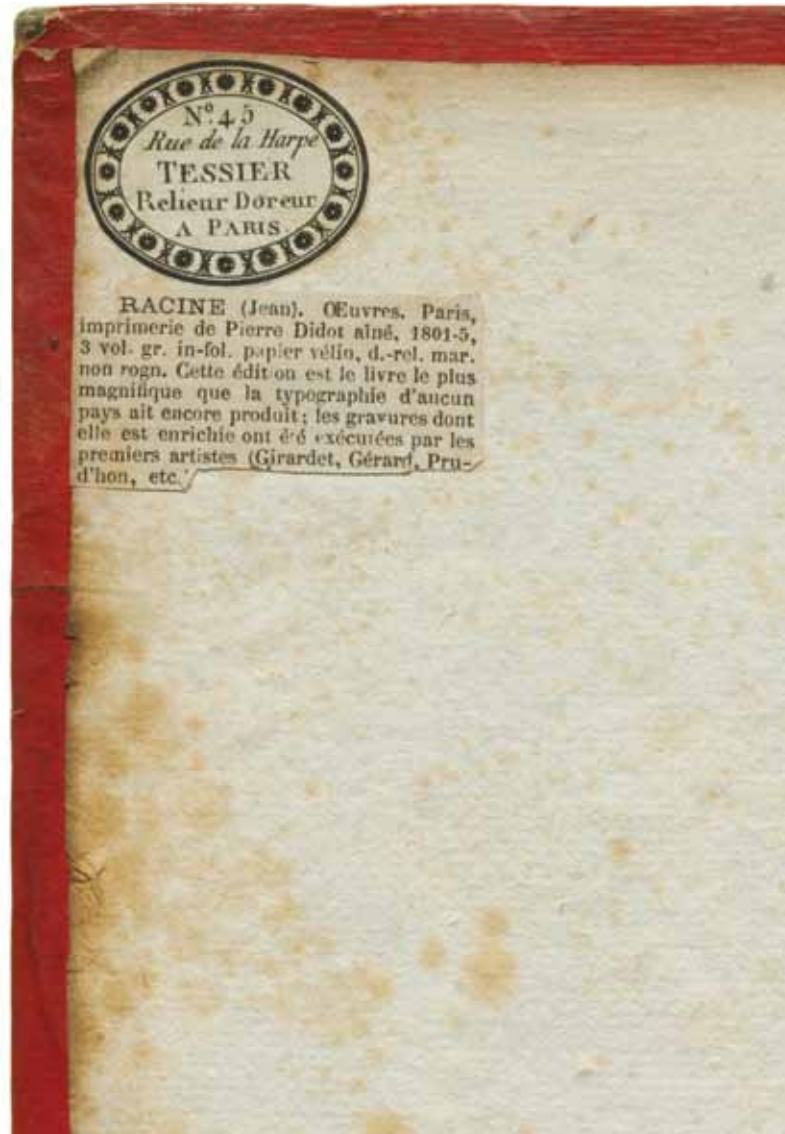
§ Limited to 150 copies signed by Quadflieg.

80. Raamin-Press of Roswitha Quadflieg. Goethe, J.W. von. *Der Zauberflote zweiter Teil*. Fragment. Mit zehn Bildern von Roswitha Quadflieg. Hamburg: Raamin-Press, 1983. Folio, [46]pp. printed French-fold on dark blue paper with a gray center panel, text printed in blue and red. With 10 prints by Quadflieg printed in color. Original limp calf, slipcase. As issued. \$2000.

§ Limited to 150 copies signed by Quadflieg. One of the most impressive books of the Press.



81. Racine, Jean. *Oeuvre des Jean Racine*. Paris: Pierre Didot, a l'ainé, 1801-1805. Paris: L'Imprimerie de Pierre Didot l'ainé. 3 vols., folio, Vol. I, (12), [1-3]-466, (1) pages, 24 plates including frontispiece, Vol. II (4), [1-3]-500, (1) pages, 25 plates. Vol. III, (4), [1-3]-416 pages, 8 plates, illustrated with black-and-white engravings throughout (57 plates in the three-volume set, including frontispiece). Red paper-covered boards with gilt decorations and lettering to red morocco backstrip. Vol. I slight tear (2.5 inches [6.4 cm]) to page 217 at right margin, signed at the end by Didot, along with oval label of the binder Tessier. Some foxing of plates but text is largely in very



good condition. Tissue guards intact with the exception of plate 3, Vol. I. Very good. \$9750
 § This splendid three-volume folio edition was from the start hailed with extraordinary praise as a monument in the history of French printing. Cohen-De Ricci called it "Edition magnifique et de grand luxe, chef-d'oeuvre de typographie" [DeRicci, p. 850]. Two hundred and fifty sets were printed, and one set on vellum. It was published for the very high price of twelve hundred francs. Brunet, not often given to hyperbole, goes still further: "Beyond dispute, this edition is among the most magnificent typographic achievements any nation has



ever produced." (Brunet, vol. IV, p. 1079). Illustrated by the most important artists of the period in France (Girodet, Chaudet, Gérard, Taunay, Moitte, Prudhon, et al.).

It is above all a typographic achievement. This remarkable set in its original red paper over boards and red morocco backs, bought privately from the family which had owned it since publication, is uncut, the bindings are undamaged. Some brown-spotting, regrettable, was thought to be in this instance forgivable. Didot himself signed at the end of the first volume, which also has the small oval label of the binder Tessier. This happens to be number 223 of the edition. It is a point of some curiosity that at the foot of each spine the binder has recorded this point and tooled "Didot. 223 Exemp." Sotheby's, Paris, 21 May 2008, Lot 68. An elaborately bound edition of Didot's *Racine* sold for \$30,158.70. André Jammes, *Les Didot*, no. 96. D.B. Updike (1927), Vol. II, p. 177; Gordon N. Ray, *The Art of the French Illustrated Book 1700 to 1914*, p. 119; John Harthan, *The History of the Illustrated Book The Western Tradition*, p. 176.





82. Rackham, Arthur. **A group of seven printer's proof illustrations**, six heavily annotated by Rackham and one simply approved. [N.p: n.d.]. 7 sheets, roy. 8vo, printed in color, all stamped and dated 1916 except for one which is unstamped. \$6,500.
 § A fascinating and extremely rare glimpse of Rackham the artist at work. These are printer's proofs for illustrations to Grimm and Malory (published in 1917). Six are covered with Rackham's notes in pencil regarding color correction and printing quality. The seventh is simply inscribed "Pass AR."

83. [Rackham, Arthur]. Drury, W.P. *The Peradventures of Private Pagett*. With eight Illustrations by Arthur Rackham. [with an original drawing] London: Chapman and Hall, 1904. Small 8vo, (12), 242, (2) pp. With a frontispiece and 7 plates. Original decorated red cloth, edges lightly spotted, otherwise a very good copy in a cloth box. \$9,500.
 § First edition, Arthur Rackham's own copy inscribed by him: "Arthur Rackham from the publisher upon publication." A scarce book, especially in good condition. Loosely inserted in the box are magazine pages with parts of the book and Rackham's illustrations. Also present is an original pen and ink sketch (signed AR), not published in the book but used in the magazine version, inscribed in pencil on the front and back (not by Rackham) "Sketch for heading Mr. Pagett the marine" (front) and "The only early sketch for The Peradventures of Private Pagett not published in book form but in the magazine version" (back). Another light pencil sketch is also on the back.



84. [Rackham, Arthur]. Ruskin, John. *The King of the Golden River*. Illustrated by Arthur Rackham. London: Harrap, 1932. 8vo, 48pp. With 4 color plates and 15 black and white illustrations. Original full limp vellum, titles and decoration to upper board gilt, top edge gilt, housed in a paper covered slipcase. A fine copy. \$1250.
 § Limited to 575 numbered copies signed by Rackham.

85. [Rackham, Arthur]. Wagner, Richard. *Der Ring des Nibelungen*. Ein Bühnenfestspiel für drei Tage und einen Vorabend. Komplett in 2 Bänden: I. Das Rheingold & Die Walküre. II. Siegfried & Götterdämmerung. Frankfurt, Verlag der Literarischen Anstalt Rütten & Loening, 1910-1911. 2 vols., roy 8vo, (6), 172; (6), 196 pp. With 64 tipped-in color plates in all. Original full stiff vellum, backstrip lettered in gilt, gilt tops. Vellum a little soiled, internally a fine set. \$3500.
 § Limited to 100 copies of each title, signed by Rackham. One of Rackham's rarest signed limited editions; there was an English edition in larger format with the same plates.

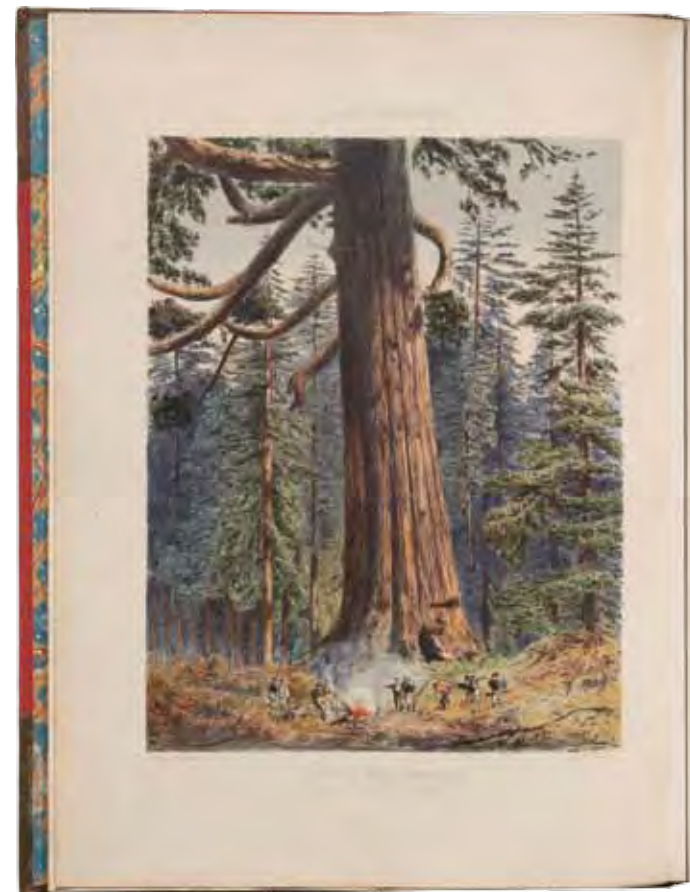




86. [Ravenscroft, Edward James]. *The Pinetum Britannicum: A Descriptive Account of Hardy Coniferous Trees Cultivated in Great Britain.*

Edinburgh and London, 1863–1884. 3 vols., large folio, 48 hand-colored lithographed plates by W. Richardson, James Black, and others, one lithographed plate of maps, 4 mounted albumen photographs by F. Mason Good of the famed cedars of Lebanon, numerous illustrations in the text. Original half-brown morocco with gilt tops, raised bands. Title page to vol. 1 spotted, otherwise a lovely set with the plates and photographs in perfect condition. \$16,750.

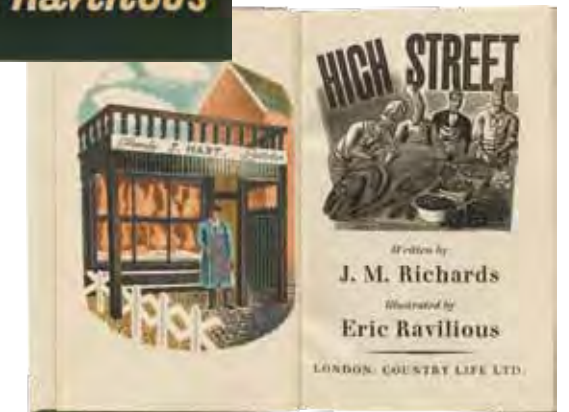
§ This set, originally issued in parts and thus separately paginated throughout, is the first edition of one of the best books ever printed on pines. It is illustrated with color plates of the many varieties of pine trees from all over the world, including California and Mexico. John Lindley contributed botanical descriptions for the first three parts, and Andrew Murray and Maxwell T. Masters wrote the remainder. Due to historical and financial upheavals, work on the *Pinetum* was suspended, but resumed again and it was issued complete in 1884. The Hesketh copy, in two volumes, sold in 2010 for almost \$20,000 hammer. Nissen BBI 1588; *Great Flower Books*, p. 127; Stafleu and Cowan 8685.



87. Ravilious, Eric. Richards, J.M. *High Street.* London: Country Life, [1938]. Tall 8vo, 100, [2] pp. 24 color lithograph plates (counted in the pagination). Original color lithographed boards after Ravilious, a remarkably fine copy though without the original clear glassine wrapper with printed flaps. \$3950. § First edition of this now quite rare work showing shop fronts and windows, so delightfully illustrated that copies are broken up to frame the plates. Ravilious' color lithographs depict various kinds of specialty shops: butcher, baker and confectioner, clerical outfitter, fireworks, saddler and harness maker, theatrical properties, furrier, fire engineer, restaurant and grill room, undertaker, submarine engineer, second-hand furniture and effects, model ships and railways, oyster bar, pharmaceutical chemist, cheesemonger, amusement arcade, etc. Ravilious received training in art at the Eastbourne School of Art and RCA and began teaching part-time at the Eastbourne School in 1925. "After leaving RCA he devoted himself to wood engraving, of which he became a complete master, illustrating books and producing patterned paper for the Curwen Press... He turned later to lithography, and *High Street*, printed by the Curwen Press in 1939, is the prime example of his book work in this medium." Horne, *Dictionary of 20th-Century British Book Illustrators*, 1995, p. 361. Ravilious' career as an illustrator and industrial designer was cut short at the age of 39, when his plane was lost over Iceland in 1942. See also Hodnett, *Five Centuries of English Book Illustration*, pp. 277–78.

88. Reichard, Gladys A. and Franc Johnson Newcomb. *Sandpaintings of the Navajo Shooting Chant...* New York: J.J. Augustin, 1937. Large 4to, xii, 88 pp. 35 plates in color, with captioned tissue guards; 8 plates and text illustrations in black and white one plate from a photograph. Original orange burlap cloth, joints tender as usual, otherwise very good. \$650.

§ First trade edition (there was a signed edition also). A highly important study of the Navajo tribal art of sandpainting, with amazing pochoir plates. A noted anthropologist best known for her pioneering research on Navajo culture, Reichard (1893–1955) based this work on her experiences with Navajo medicine men. She later issued another study of sandpaintings by a Navajo medicine man named Miguelito.





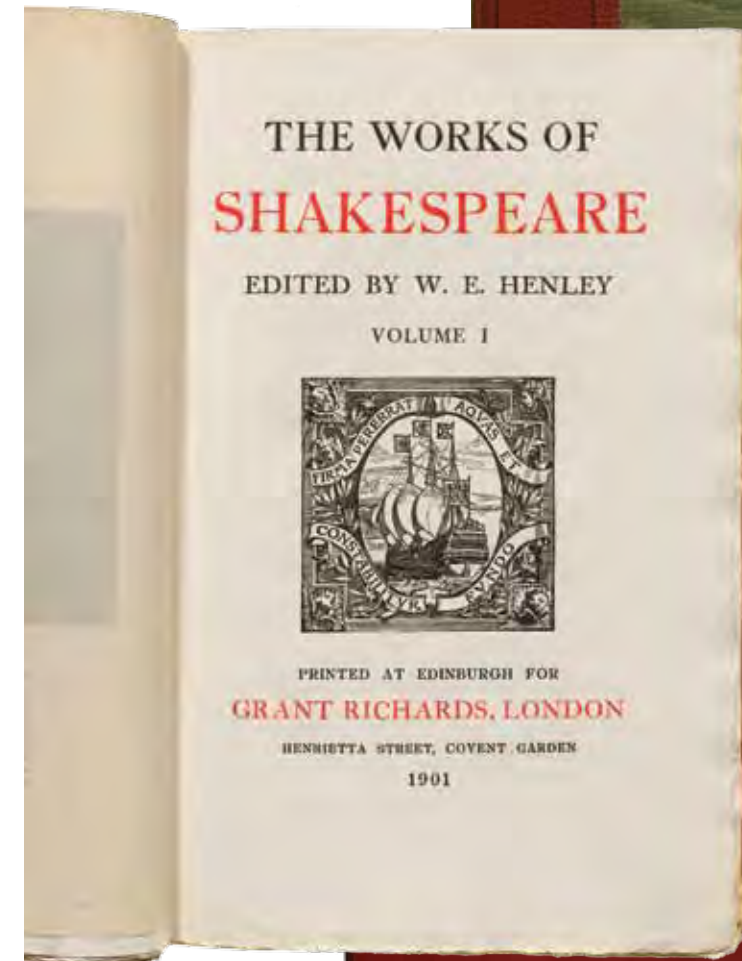
89. [Ritson, Joseph, and Francis Douce, or possibly Joseph Haslewood]. *Gammer Gurton's Garland: or, the Nursery Parnassus*. A Choice Collection of Pretty Songs and Verses, for the Amusement of All Little Good Children Who Can Neither Read Nor Run. London: Printed for R. Triphook, by Harding and Wright, 1810. Small slim 8vo, (2), 46 pp. Full period-style purple morocco, richly gilt (by Dusel), a very good, well-margined copy. \$4250.
 § First complete collected edition. "A collection of 134 rhymes divided into four parts. The editor of the first two parts, which were published in 1784, was the literary antiquarian Joseph Ritson. Parts III and IV, here first published, contain many additional rhymes, collected by Francis Douce and others (possibly including Joseph Haslewood). The book is curious in that it is unillustrated and apparently for adults." Opie 30. Among the early nursery rhymes that appear here for the first time are Little Bo-Peep, Humpty Dumpty, I Love Sixpence, A Jolly, Jolly Sixpence, etc.



90. Salter, Tom. *Carnaby Street*. Illustrated by Malcolm English. Walton-on-Thames (Surrey): Margaret and Jack Hobbs, 1970. Sm. 4to, 74pp. Several illustrations printed in full color including a double-page foldout panorama of the Street. Original glazed decorated boards, dust jacket, as new but for a small nick in the lower cover of the dust jacket. \$575.
 § First edition of this iconic book. The foldout plate shows the length of Carnaby Street with all the brightly decorated shops and wondrous foot traffic. English was a popular pop artist of the time who illustrated record album covers, posters, books, etc. His influence is obvious in art work for the Beatles, for example, and his illustrations are often misattributed to Peter Max.



91. Scott, Walter. *The Lady of the Lake*. Edinburgh: Adam and Charles Black, [1863?]. Small 8vo, 339pp. With numerous woodcuts in the text and 11 mounted albumen photographic views in Scotland. Original thick-glazed wooden boards, red morocco backstrip decorated and lettered in gilt, gilt edges, hinges restored, title printed in red and black, tissues present. A remarkably good copy in the rare binding. \$475.
 § An early variant, one of many editions, this copy in the binding with an original photograph on the upper cover and a printed statement (presumably referring to the wooden covers) on the lower cover: "Grown in Queen Mary's Garden of the Royal Palace of Stirling and bought in the Douglas Room [horizontal rule] [in italic] Ye Towers within whose circuit dread / A Douglas by his Sovereign bled." The photographs were taken by George Washington Wilson of Aberdeen (so stated). *The Truthful Lens* no. 146 records several versions none quite conforming to this.



92. Shakespeare, William. W.E. Henley, editor. *The Works...* London: Grant Richards, 1901-1904. 10 vols., folio. Titles printed in red and black, with portraits, etc. Full brown morocco of the period, upper covers with a diamond design tooled in gilt with green inlays, repeated on the backstrips; gilt tops, upper joints repaired, a lovely set in bindings signed "19 E.T. 05." \$2250.
 § Limited to 1000 sets; the Edinburgh folio Shakespeare. "The text ... from MacBeth onwards has been edited by Mr. Walter Raleigh" note in v. 10. The text is based on the

First Folio, with light editing for sense by Henley and Raleigh, or derived from earlier editions. A hard set to find, especially in a fine binding. This set, bound very much in the Douglas Cockerell style, is almost certainly by Edith Taunton, who studied with Cockerell. Although the binding is very well executed, the leather was pared too thinly at the joints and most of the upper joints are split partially or most of the length of the board; these have been professionally restored and are quite sound.



93. Shaw, Henry. Madden, Sir Frederic. *Illuminated Ornaments selected from the Manuscripts and early printed books from the sixth to the seventeenth centuries. Bound with Alphabets, Numerals and Devices of the Middle Ages*. London: William Pickering (printed by Charles Whittingham), 1833–45. Together, 2 volumes in one, imperial 4to on largest paper (15 × 10 7/8 inches [38 × 27.5 cm]). Lithographed title page heightened with hand coloring, printed title page, 18 pp. of text; 40 leaves of descriptions between 59 magnificent etched or lithographed plates heightened with printed and hand-coloring, 4 of the early plates with a highly burnished background of gold leaf; and many other plates illuminated with liquid gold, 1 addendum leaf: (8) pages and 48 plates of various media of which

26 are colored. A very fresh copy, in their most desirable formats, of truly rare books in any of the three published formats (uncolored, colored, hand-colored and illuminated with gold). Twentieth-century half red morocco slightly scuffed, plates lightly offset onto tissue guards or facing leaves but in very fine condition. \$11,250.
 § First edition, largest paper format, of Shaw's first book with color plates (his third book overall); regular copies measure approximately 11 × 8 1/4 inches (28 × 21 cm) and have less-finished coloring and the gold areas are printed in yellow. The work was issued in 12 monthly parts each containing 5 plates; it began in June 1830 and was issued at 3s6d plain, 7s6d colored, "and a very limited number will be printed in Imperial Quarto, and the ornaments more

highly finished in opaque colors heightened with gold, at 15s each part." (prospectus). "In the large-paper copies, one can only say that the results are hardly less beautiful than the mediaeval originals; they are hand illuminated with the utmost skill, and the gold used is gold leaf... this does make a considerable difference." (McLean). Ing quotes Hardie p. 259: "With their careful selection of pigments and their faithful colouring, Shaw's reproductions attain almost to the brilliancy of an original manuscript." In all, an extraordinary book, described by A.N.L. Munby as "the most sensible and coherent essay about miniature painting at the time" and endorsing its continuing usefulness. In the same vein, Beckwith comments: "the first of many British 19th-century studies of illuminated manuscripts... such books opened the public's eyes to the aesthetic and historical value of manuscript arts... the format was a model for 19th-century studies of the history and methods of illumination... a landmark in the diffusion of information about manuscript arts and their history and made a significant contribution to Victorian bibliomania." This may in fact be the very first book on illumination and its history to have color plates, and can certainly be said to have had a profound influence on early Victorian taste in and appreciation of illuminated manuscripts. Abbey, *Life*, 234. Keynes p. 89. McLean, *Victorian Book Design*, pp. 65–66. Warren p. 155. Ing, *Charles Whittingham Printer*, 9: "Magnificent large paper copy with gold leaf." Friedman,

Color Printing in England, 39 and illus. Beckwith, *Victorian Bibliomania*, 14.
 The second volume is also the largest paper copy of the first edition of "one of Shaw's last multicolored decorative books of fundamental importance in the study of typography, lettering and the art of the book. The examples are taken from wood and stone carvings, monumental brasses, early prints, and incunabula, with several pages of initials from old illuminated manuscripts, here printed in four colours, with some illustrations heightened in gold and a few hand tinted" (Weinreb, *The Arts Applied*, 1538). According to my researches, the seven major books illustrated by Shaw between 1836 and 1851 came out in versions including plain, color printed by various means, the same with additional hand coloring, and the same meticulously hand-colored and heightened with gold. These last versions were already described by Quaritch in 1880 as "very rare" and prospectuses and other references suggest that the limitation of these copies was from 12 to 20 copies. The later titles, such as this, are rarer since by then his books had all lost money or barely broken even and the Abbey copy (*Life*, 235) was 5 inches shorter and 3 inches narrower than this copy. No largest-paper copies recorded in the usual sources; RLIN records one copy (Yale) with measurements comparable to this copy. Beckwith 39. Friedman 41–42. Hardie, p. 261. Keynes, p. 81. McLean, *VBD*, p. 66. Warren, p. 156. Burch, p. 145.



94. Smyth, William. *A Lima Lady on Horseback*. Peru (Lima presumably), ca. 1835. Watercolor on paper. 11 ¼ × 9 inches (28.5 × 23 cm). Matted, in very good condition. \$2000.

§ Smyth (1800–77), was a Royal Naval officer and artist who entered the navy in April 1813. Smyth passed his lieutenant's examination in 1819 and served as a passed midshipman and mate on the *Blossom* under Frederick Beechey in the Pacific, 1825–28, until commissioned lieutenant during that voyage, in May 1827. From June 1831 to early 1835 he was lieutenant under Captain Charles Henry Paget on the *Samarang*, 28 guns, in the Pacific, then crossed the Andes and made a voyage down the Amazon. He later published an account of this journey, in conjunction with a fellow officer, Frederick Lowe (*Narrative of Journey from Lima to Para*, 1836); this watercolor probably dates from that expedition. From May 1836, he was senior lieutenant of the *Terror* on Captain George Back's Northwest Passage expedition to the Wager River. Here, he superintended the crew evening school and “managed” the amateur Royal Arctic Theatre—both classic naval Arctic expedition winter-quarters activities. Smyth Harbour on Southampton Island, Hudson's Bay, is named after him and, apparently, Cape Smyth near Point Barrow, Alaska.

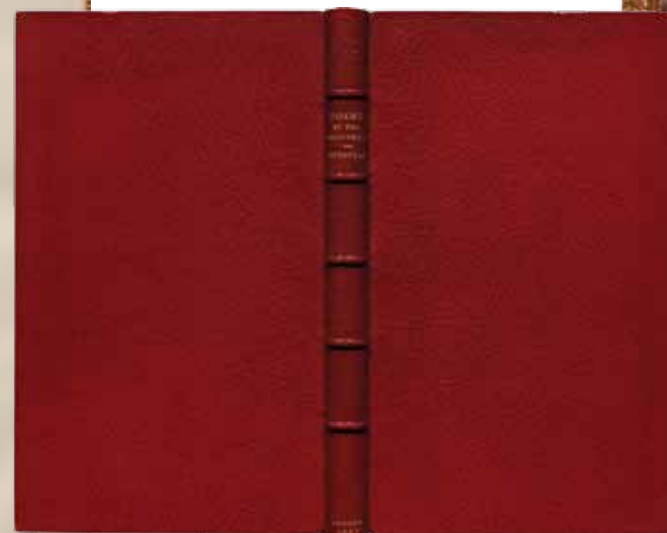
Although most naval officers learned to draw for navigational reasons, Smyth had professional-level artistic talent. He did fine drawings and watercolors of his travels, including ship portraits (*HMS Blossom* and *HMS Sparrowhawk* are in the National Maritime Museum, London). His



views on Back's expedition were lithographed to illustrate the official account and he became a lifelong Fellow of the Royal Geographical Society beginning around 1836–37. The National Maritime Museum also has a striking large oil painting by Smyth, *HMS Terror in the Ice*. He was promoted Commander on his return that November and from September 1838 captained the *Grecian*, 16 guns, in South America and at the Cape of Good Hope. This was his last service: when she paid off he was promoted Captain, 25 December 1843, and rose by seniority to Admiral on the retired list in December 1875. He died on 25 September 1877.

95 Soulby, W.H. *The Hoax Art Album*. A new book containing over one hundred amusing and interesting picture puns. London: Cartwright and Rattray, no date [1897]. Large 4to. 13 unpaginated heavy card leaves on cloth guards, complete with pictorial title and final leaf, both chromolithographed on both sides; the 22 pages in between each have 7 shaped flaps bordered and surrounded with a wide gilt band, 6 of which have a clue on the outside and a chromolithographed humorous illustration within; the central “key to this page” has the answers under the flap. Original blue cloth over bevelled boards, printed in black. A very good copy with a modern inscription at the front and one flap slightly torn. \$2000.

§ First edition of a very rare work full of riddles, rebuses, and puns. COPAC lists only 3 copies in British national libraries: OCLC adds none for the US. A second edition was issued in 1900 as *The Surprise Art Album*.



96. Tennyson, Alfred Lord. *Poems, by Two Brothers*. London: Printed for W. Simpkin and R. Marshall and J. Jackson, 1827. 8vo, xii, 228 pp. Full crushed red morocco extra, gilt top, other edges untrimmed. A brilliant copy, fresh, clean and crisp. Bookplate of Alexander McGrigor, the renowned Scottish bibliophile. \$5750.
§ First edition, first issue, large-paper copy 7 ¾ × 4 ¾ inches (19.7 × 12 cm), of Tennyson's first book, written with his brother Charles and published anonymously. One or two poems may have been contributed by Frederick Tennyson. With the original Advertisement, stating that “the poems were written from the ages of fifteen to eighteen, not conjointly, but individually; ... we have passed the Rubicon, and we leave the rest to fate; though its edict may create a

fruitless regret that we ever emerged from the shade, and courted notoriety.” Ashley Library VII, p. 102. Sterling 912. Tinker 2058. Wise, *Tennyson*, 1.

97. Tennyson, Alfred Lord. *Timbuctoo. A Poem...* Cambridge: John Smith, 1829. Slim 8vo, 13pp. Full crushed red morocco extra, a very good copy. Bookplates of John Spoor and Walter Hagen. \$8500.
§ Of absolute rarity, this is the separate offprint with the title in English and the date printed on the title page. The only copy at auction since 1975 was the Vander Poel copy (2004, \$9,100)—the copy offered by Bertram Rota in their catalogue of Nowell-Smith's collection was in the original dark red wrappers and priced £11,500.



98. Valturius, Robertus. *De re Militari* [in Italian, translated by Paolo Ramusio]. Verona: Boninus de Boninis, de Ragusia, 17 February, 1483. Folio, 305 (of 314) leaves; 12 × 8 inches (30.4 × 20.4 cm) (virtually untrimmed); lacking 1st quire, a1 blank, a8 and Oro blank. With 95 woodcuts, several full-page, including one repeat. a2 wormed in margin, small library stamp in margin at foot of leaf later partially erased, a8 repaired at inner margin and on a stub but not supplied, no loss of text. Occasional slight worming mostly in margins only of first and last few leaves. Twentieth-century full black morocco, covers stamped in gilt, backstrip gilt-lettered. Bottom edge lettered in manuscript “Machine di Valturio” at a very early date. Bookplate at the front of Prince B. Gialma Odiscalchi, Mexico. Hinges cracked but sound, joints lightly rubbed. Internally a fresh clean copy with very large margins, untrimmed, with the original manuscript title on the lower edge. \$37,500. § First vernacular edition of this famous book, first printed in Latin in 1472. PMM 10: “the first book printed with illustrations of a technical or scientific character depicting the progressive engineering ideas



of the author's own time ... the illustrations are the first true Italian book illustrations ... the Verona Valturius and its reprints were the handbooks of the military leaders of the Renaissance, and Leonardo da Vinci ... possessed a copy and borrowed some of its designs.” One of a tiny number of books printed in Verona by Boninus (before he removed to Brescia), who had issued the Latin edition just 4 days earlier on 13 February. Little remains to be said about this justly renowned text: this edition is the first illustrated scientific book to be printed in any vernacular language and is a notable rarity. In auction records from 1896–2009, four copies (one selling twice) are recorded including this one. This copy sold in April 1946 at Parke Bernet in New York in the Odiscalchi sale. The Odiscalchi books first appeared at auction in 1856 with the Libreria

Bonifazi in Rome. This volume does not seem to have been in that sale and was presumably retained by the family, going to Mexico with Prince B. Gialma Odiscalchi when he moved there. The last copy to sell at auction was the Nakles copy—Christie's New York, April 17, 2000, lot 149, where it fetched \$17,000 on an estimate of \$2000–\$3000. Like this copy, it lacked the prelims and the blanks, had fols. a2 and g8 rehinged; some worming at end; marginal repairs; occasional damp staining to upper margins; a few leaves unevenly trimmed. It was quite a bit smaller than this copy—11 1/8 × 7 1/8 inches (28.2 × 18.2 cm). HC 15849. Klebs 1015.1. Sander 7483. Pell Ms 11425. CIBN V-59. IBE 5982. IGI 10116. IBP 5523. Sajó-Soltész 3445. Mendes 1316. Hummel-Wilhelmi 600. Walsh 3378. Sheppard 5705. Pr 6922. BMC VII 952. Goff V90.



99. Wilkins, Bishop John. *The Mathematical and Philosophical Works*. Containing, I. The Discovery of a New World. II. That 'tis probable our Earth is One of the Planets. III. Mercury: Or, The Secret and Swift Messenger. IV. Mathematical Magick. V. An Abstract of his Essay towards a Real Character, and a Philosophical Language. To which is prefix'd the Author's Life, and an Account of his Works. London: Printed for J. Nicholson [and others], 1708. 3 parts in 1 volume, complete, 8vo. viii, 3 leaves, 274 pp.; (x), 90 pp.; (viii), 184 pp. Engraved frontispiece portrait of the author, additional engraved title to Part I, and numerous engravings and woodcuts in the text. Separate title page to each work. Original calf rather worn, backstrip chipped away at head down to the first raised band; por-

trait frontispiece repaired and backed at head, likewise first two and last six leaves repaired along top edge not touching text. Very early signature at front "Henry Bird 1729" below an earlier inscription rubbed away. A good working copy of a scarce and valuable text. \$1250.
 § First collected edition of "the most important works by Wilkins (1614–1672), a founder of the Royal Society and advocate of the "new knowledge" which helped gain acceptance for Copernicus, Kepler, and Galileo in England. He was a successful teacher and reformer of education at Oxford and Cambridge. For an excellent and extensive discussion of the contents and importance of the works in this volume, see DSB, XIV, pp. 361–81. Roberts and Trent, *Bibliotheca Mechanica*, p. 355." (Nigel Phillips).

