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BOOKSELLER
CATALOGUE
64





J O H N W I N D L E
ANTIQUARIAN BOOKSELLER

presents

C A T A L O G U E 64

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John Windle Antiquarian Bookseller

presents

the **WILLIAM BLAKE** *gallery*

SPRING 2016



The William Blake Gallery is the first gallery devoted entirely to Blake since 1806 when Blake opened (and rapidly closed) his own gallery in London. 210 years later we proudly represent Blake again to a more appreciative public than he ever reached in his own time.

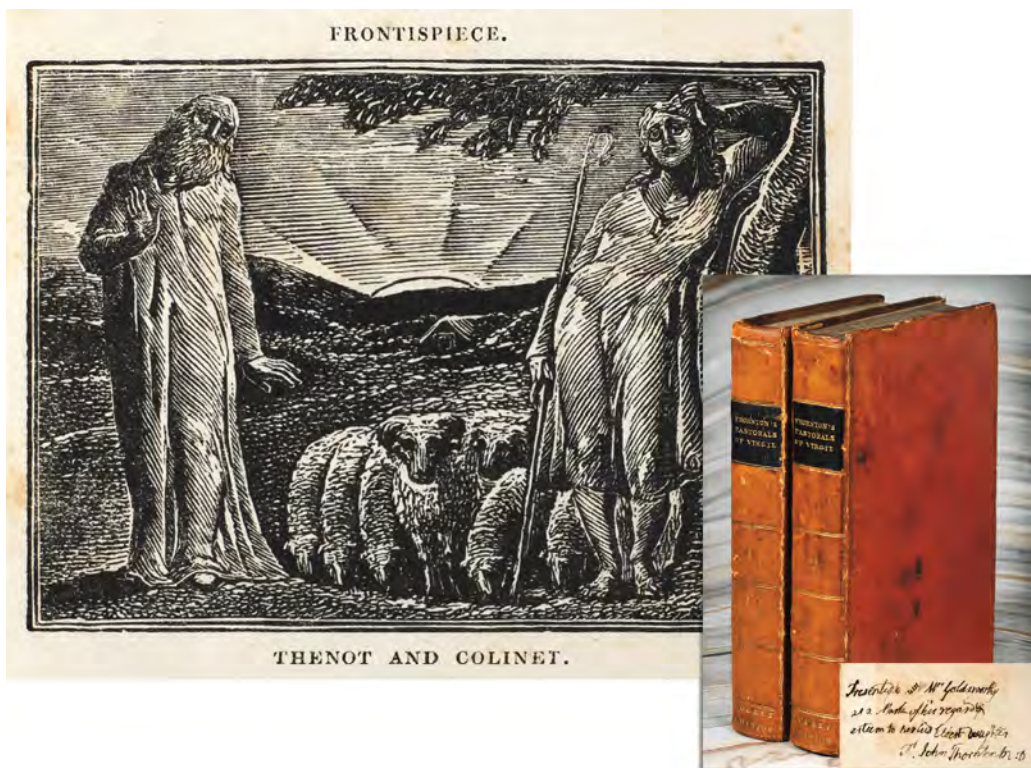
This space is dedicated to both Blake's artwork and his writing, offering over a thousand books, original prints, drawings, reference material, and ephemera relating to Blake and his circle and followers.

opening SPRING 2016

49 Geary Street Suite 232, San Francisco, CA 94108

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some **HIGHLIGHTS** *from the gallery*



1. Blake, William. Thornton, Robert John. *The Pastorals of Virgil...* London: 1821. 2 vols., small 8vo, xii (-vii/viii), 12, xxiv (-i/iv), 214 pp; [I], [215]-592 pp. With an engraved frontispiece to each volume, and 230 illustrations including 17 woodcuts and 6 engraved plates by Blake, and four other designs by Blake engraved by others. Original full rose sheep, backstrips lettered in gilt, slight wear to joints and one headcap repaired. A very fine set internally perfect.

§ Presentation copy inscribed by Thornton to his daughter. A very fine copy of a scarce work in any condition as it was issued for use in schools; the impressions of the woodcuts in this copy are the richest I have ever seen. Blake contributed 17 woodcuts to this volume (as well as 10 other plates, of which he engraved six) which were not well received; nor were they well treated by the publisher who cut down the blocks and printed them poorly. Only a few proofs before they were trimmed are now extant. These blocks have remained amongst the most influential woodcuts in the history of British art and their influence can be seen from Calvert and Palmer all the way up to the present day. The blocks were saved by Linnell and were printed not long after Blake's death as separate impressions (perhaps by Calvert), and again in 1977 as a set by Iain Bain. Any impressions are now very hard to find. For a full discussion of this wonderful book, see Essick's masterly monograph *A Troubled Paradise...* (San Francisco: John Windle, 1999). Bentley, *Blake Books*, 504. Bindman 602-18. Easson and Essick I, X. (107152) \$67500.



ii. Blake, William. *Illustrations of the Book of Job*. London: March 8, 1825 [i.e. London: John Linnell, 1874].

Large folio, title-page and 21 plates printed on India paper. Mounted on large sheets as issued, enclosed in a blue morocco box (slightly worn) lettered in gilt.

§ A very good set of the posthumous edition printed from the original plates (with the word “proof” removed) for Linnell by Holdgate Brothers. The India paper set is the best printing of these famous plates which comprise 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. (107206) \$47500.

iii. Blake, William. “*Calling Card*” (sometimes called a bookplate) for George Cumberland. [London: William Blake, c.1827].

Printed in black ink on thick card. Very finely printed, in good condition though trimmed very close to the image at the left and right edges, once pasted down and thus with traces of mounting on the verso and pencil notes from an earlier collector (c. 1950?), image and plate mark exactly as per Essick 1DD.

§ 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. Although probably intended as a calling card, two books have been located with this card pasted in, both written by George Cumberland Jr. Thus it has on occasion been sold as a “bookplate”. Examples on card not in Cumberland’s book are exceptionally rare, and have been presumed to



be of the earliest printing and possibly by Blake himself. All other impressions (on laid paper most often) are posthumous. Thirty-nine examples in all are known to Essick, *The Separate Plates of William Blake*, XXI, (105078) \$20000.



IV. Blake, William. *Chaucers Canterbury Pilgrims* Painted in Fresco by William Blake & by him Engraved & Published October 8 1810. [London: Colnaghi printing, after 5 March 1881].

Impression measures 93.9 x 30 cm., printed on laid India paper; recently cleaned and matted.

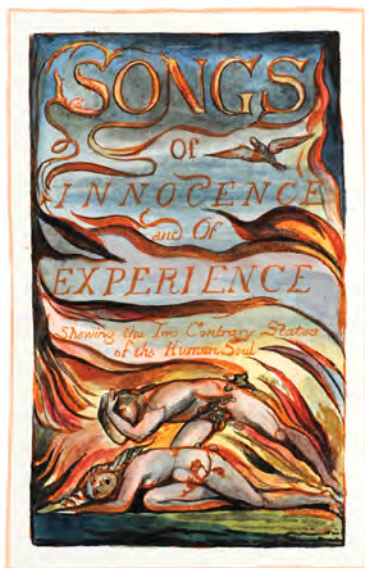
§ Final state: it is worth noting that the only difference between the so-called fourth and fifth states is the absence of the scratched dry-point inscriptions clearly visible in a few prints, and less and less visible until completely absent by the time Sessler was printing the plate. Instead of “states” the more accurate definitions might be very early to very late 4th state, and in that scheme then this print would be well after the early impressions with some or most of the scratched inscriptions visible, but before the Sessler printings of the 1940s. Blake made substantial changes in the fourth and fifth states of this famous plate and “it is only in the last two states of the plate that we find Blake’s mature artistry as an original printmaker, bringing to his largest and most ambitious single print the same techniques distinguishing his Job and Dante engravings.” Essick, *Separate Plates of William Blake, XVI*, and see *William Blake, Printmaker*. (105134) \$12500.

V. Dante. William Blake. *Blakes’ Illustrations of Dante*. Plate 4: “Circle of Thieves. Agnolo Brunelleschi Attacked by a six-footed serpent” London: 1838 or ca. 1892.

Large folio, fine, clear uniform impression on India paper, mounted on wove paper.

§ Bentley, *Blake Books*, 448D. Bindman, *Complete Graphic Works of Blake*, 647–653. Essick, “The Printings of William Blake’s Dante Engravings,” *Blake: An Illustrated Quarterly*, Fall 1990. (8927) \$12500.





vi. set of two from **WILLIAM MUIR**

Blake, William. *Songs of Innocence*. W. Blake 1789. Edmonton: William Muir, 1885. 4to, preface, 32 plates hand-colored, colophon leaf, blank leaf at end. Original printed wrappers, as issued, with the tissue guards present. A flawless copy.

§ Limited to 50 copies, copy no. 49, signed and numbered by Muir in the back. *Songs of Innocence* has a preface dated Edmonton 1885, an illuminated leaf at the end with Muir's colophon stating this is copy #49, dated 1884, and the inside back wrapper has a printed statement dated 1885 with a list the books Muir had already issued and those he intended to issue and stating that Quaritch was his agent. These are amongst the most alluring and successful of Muir's facsimiles. *Songs of Innocence* was taken from the Pearson copy and he is recorded at the end as the Publisher in London in 1884, but his death caused Muir to take the project to Quaritch who distributed the whole series. Bentley, Blake Books, 249d. Grolier Children's 100, #17.



&

Blake, William. *Songs of Experience*. Edmonton: William Muir, 1885.

4to, preface and 28 plates hand-colored, blank leaf at end inscribed by Muir. Original printed wrappers, as issued, with the tissue guards present. Contained within protective gray portfolio.

§ Limited to 50 copies, copy no. 32, signed and numbered by Muir in the back. Includes "The Tyger". *Songs of Experience* is based on copy U, the Beckford copy now at Princeton. The general title to both works is found at the end of Experience. Bentley, Blake Books, 249d. (106857) together \$15000.



Vii. Varley, John. *A Treatise of Zodiacal Physiognomy*, illustrated with engravings of heads and features. London: for the author and sold by Longman, 1828.

8vo, iv, 60 pp. Engraved frontispiece (plate 2) and 5 plates (complete) by John Linnell after Varley with contributions by William Blake including a self-portrait and three plates of heads based on Blake's famous *Visionary Heads*. Original boards, covers re-attached, plates cleaned, restoration by Court Benson. A beautifully restored copy of this great rarity, enclosed in a folding box.

§ First (and only) edition of this elusive Blake item, first issue of the "Cancer Gemini and Ghost of a flea" plate before the addition of "see p. 54": described by Gilchrist in 1863 as "that singular and now very scarce book", and by Michael Rossetti as "a precious and almost undiscoverable brochure". Presentation copy inscribed "M.A. Shee Esq. with the author's best respects."

Shee was the president of the Royal Academy and a strong supporter of Blake's illustrations to "The Grave," in the prospectus for which he is mentioned as a subscriber and patron. Besides Blake's figure of the constellation "Cancer", which may be a caricature self-portrait of Blake, it includes 'the most curious of all these visionary heads, and the most talked about' (Gilchrist I, p. 254), 'the ghost of a flea', seen with mouth open, and in the next plate with jaw tightly shut. Note: the "Flea" plates are both first state, before the addition of a page reference. Keynes 248: "extremely rare". Bentley, Blake Books, 501. (107049) \$10950.



*Ghost of a Flea
from Blakes vision.*



Viii. Hayley, William. William Blake. *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. Original drab gray boards, printed paper label, a very fine copy. Ink signature on front free endpaper of Norman Davey dated 1913. Bookplate.

§ First edition, with all the plates in the first state. The only other copy I have ever seen in the original boards was sold in 1992 for £1200. Bentley, Blake Books, 465. Easson and Essick, William Blake Book Illustrator, VIII. Bindman, Complete Graphic Works of Blake, 403-407. (101100) \$10500.



Variation

Engraved by W. Blake

SHAKSPEARE.

IX. Boydell, John. (Shakespeare, William). *Boydell's Graphic Illustrations of the Dramatic Works of Shakespeare; Consisting of a Series of Prints Forming an Elegant and useful*

Companion to the Various Editions of his Works, Engraved from Pictures purposely painted By the very first Artists and lately exhibited at the Shakespeare Gallery. London: Mess. Boydell & Co., London, Cheapside, [1803].

Large 4to (12-1/2 x 15-1/2 inches), [7] ff., + engraved title page, frontispiece, 2 portraits and 97 plates illustrating the most-famous scenes from Shakespeare. In a de luxe binding of publisher's straight-grain red morocco gilt, gilt-extra backstrip, gilt design on both covers. Trivial rubbing at extremities. Some foxing almost exclusively confined to the margins, a bit heavier at front and rear of volume. The very-rare duplicate plate by Blake for Romeo and Juliet is present and exceptionally clean. J. Stacy bookseller ticket on verso of front flyleaf. Very good.

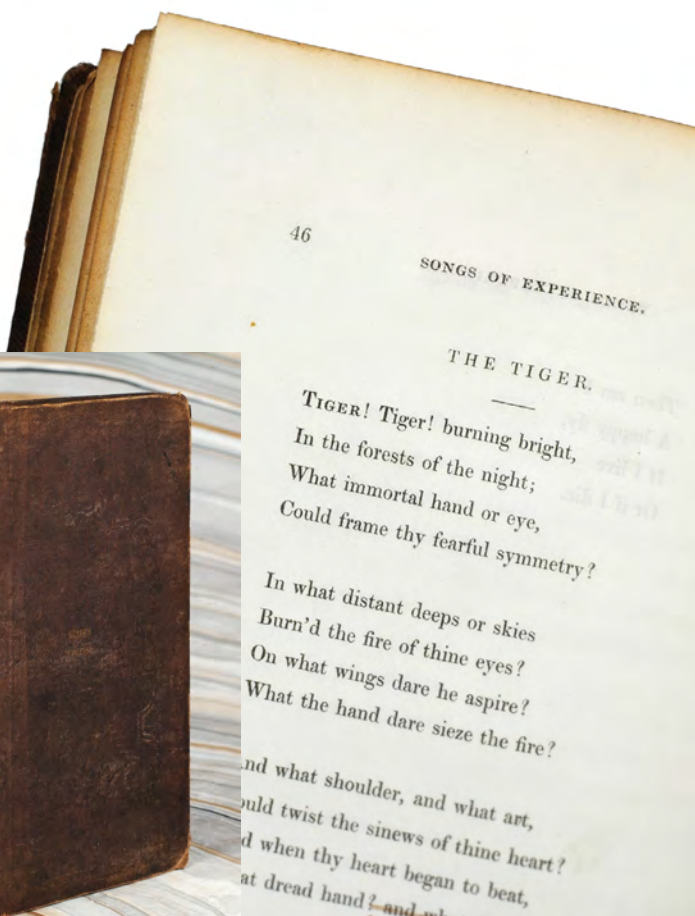
§ As the preeminent printmaker of his time, John Boydell's publishing house employed many of the best engravers of their generation including Bartolozzi, Stothard, Schiavonetti and Blake. Although Boydell ran this large-scale printmaking and publishing house for nearly 80 years, "his most significant contribution to British art can be considered the patriotic Shakespeare Gallery project conceived in 1786. Boydell employed more than forty different engravers for the large-format and quarto versions of the gallery's prints. A number of high-profile engravers... were employed on a handful of the plates, being paid exceptionally high rates" (DNB). (104835) \$7500.

X. Blake, William. *Songs Of Innocence And Of Experience, shewing the Two Contrary States of the Human Soul*. London: W. Pickering, Chancery Lane, and W. Newbery, 6, Chenies Street, Bedford Square, 1839. Small 8vo, xxi, (3), 74 pp. Original pebbled plum cloth, upper cover lettered in gilt (partly worn away as often), rebacked. Signed "Rossetti" (i.e. Dante Gabriel Rossetti) at the front and with an inscription by W.M. Rossetti beneath (see below).

§ First Typographical Edition, the issue with the poem "The Little Vagabond" not present — this has long been held to be the first issue (see Keynes) although

others have claimed that it was present but cancelled due to content and thus this is the second issue. Either case is plausible; copies of this issue turn up more frequently in our experience, which is to say very rarely. This copy has a superb provenance: signed "Rossetti" it is the copy D.G. Rossetti owned and includes a manuscript annotation changing the text of the poem "The Tyger": DGR has crossed out "? and what" (in "and what dread feet?") and inserted "formed thy" to make the line read: "What dread hand formed thy dread feet?". Beneath Rossetti's signature is a note: "This is I believe the first form in wh. poems by Blake became known to Gabriel (whose pencilling is above) & to myself. The Editor, as I understand, was Dr. Wilkinson. W.M. R. 1905".

The preface (by J.J. Garth Wilkinson) gives a mostly favorable account of Blake's life in the context of his work and concludes stirringly: "If the volume gives one impulse to the New Spiritualism which is now dawning on the world; — if it leads one reader to think, that all Reality for him, in the long run, lies out of the limits of space and time; and that spirits, and not bodies, and still less garments, are men; if it gives one blow, even the faintest, to those term-shifting juggleries which usurp the name of "Philosophical Systems," (and all the energies of all the forms of genuine Truth must be henceforth expended on these effects,) it will have done its work in its little day..." Keynes, Blake, 135 (issue without "The Little Vagabond"). Bentley, Blake Books, 171 (this issue said by Bentley to have two leaves cancelled by the editor out of prudishness). (106795) \$27500.



announcing the **COLE COLLECTION**



of **T H O M A S B E W I C K**

This collection of the works of Thomas Bewick was built by San Francisco natives Geraldine Cole and her husband Jerry between 1979 and 2014. The collection, offered en bloc, comprises approximately 240 items which together provide a detailed picture of Thomas Bewick, his workshop, and his legacy—the heart of a fine and scholastically useful Bewick collection, including // Most of the early editions of the primary works including the first eight English editions and the first two American editions of *A General History of Quadrupeds*. // A large number of the secondary works with illustrations by Bewick or his workshop // Three autograph letters and one workshop invoice signed by Bewick // An album of rare large-format prints on India paper and vellum // Significant 20th century fine press editions of the wood-engravings, including several printed from the original blocks // Original correspondence and documents annotated by Austin Dobson relating to his visits to Cherryburn and Bewick's daughter in 1881 in search of material for publication in the *Art Journal*. // A large quantity of ephemera illustrating how Bewick's woodcuts have been transmitted through the 20th century — everything from greetings cards to wine bottle labels // Reference works and biographies // Personal records of Jerry and Geraldine Cole relating to the building of the collection including correspondence with dealers and printmakers. Full description available upon request.



fine books



1. [Aesop]. Riedel, Arthur. *Zwölf Radierungen zu den Fabeln Aesop*. Zurich and Leipzig: Rotapfel Verlag, 1920.

Portfolio 20 x 15 inches, containing letterpress title with colophon, and twelve plates each signed and dated by the artist. In the original gray cloth portfolio decorated in gilt, slightly worn at extremities.

§ This very rare edition was limited to 10 copies. The plates are beautiful engravings illustrating some of the best-known fables of Aesop. Riedel was a Swiss artist whose best work is this. *Benezit* 7, page 235. (5199) \$2500.

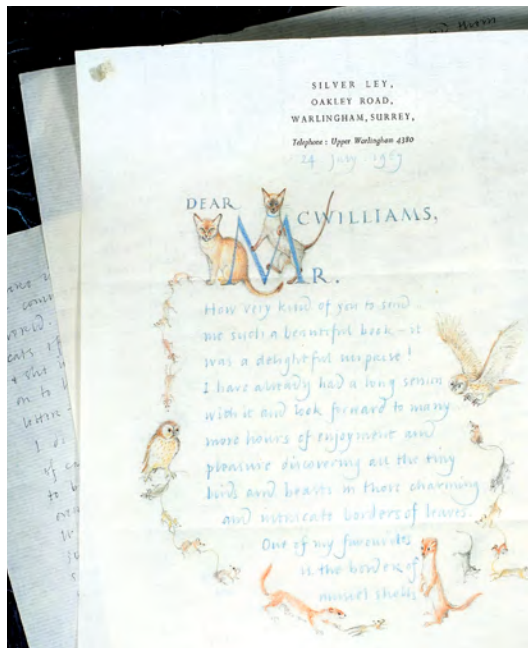


2. Angel, Marie. *Collection of letters from Marie Angel to David Jackson McWilliams*.

England: 1965-1971.

Collection of over 20 letters from British calligrapher and illustrator Marie Angel to Jack McWilliams, director of Casa del Libro, some with hand-drawn illustrations. Also, two illustrated Christmas cards from Angel (1968 and 1971), one black and white photograph of Angel with two of her cats, and a pink paper book jacket with illustration of a Siamese cat by Angel.

§ An extensive collection of correspondence from beloved British calligrapher and illustrator Marie Angel. (107031) \$6750.





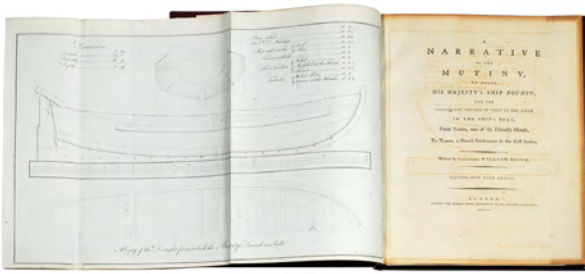
best folio flower books produced in America. Mrs. Badger was an illustrator with an intuitive feeling for the decorative, as she amply demonstrates in this book, a companion to her *Wild Flowers* (published 1859), though here focussed on the greenhouse and garden. Each flower is accompanied by a poem. The handcolored plates, colored by Mrs. Badger over very light lithographed lines and without captions (thus giving the plates the appearance of original watercolors), were executed in an era when chromolithographs were fast replacing such skilled hand work. A contemporary advertisement for the work by the publisher, describes it as follows: "The volume is a stately folio, elegantly bound in Turkey morocco and the paper and presswork, and the whole mechanical execution are perfect. There are sixteen pictures in the volume -- favorite or representative flowers -- and each of them is painted from nature by the patient and laborious hand of the artist, and with such exquisite care and taste, and delicacy of touch as to vie with nature herself." (J. Kramer, *Women of Flowers*, New York: 1996). Nissen BBI 56; Bennett p. 6; McGrath, p. 57. Further details available on our website. (106787) \$6500.

3. Badger, Clarissa W. Mung-
er (1806-1889). *Floral Belles
from the Green-House and Garden
Painted from Nature*. New York:
Charles Scribner & Company,
1867.

Folio, (17 x 12 7/8 inches).
Hand-colored lithographed front-
ispiece and 15 hand-colored litho-
graphed plates, all colored by
Badger. Publisher's full black morocco
with broad floral gilt borders and gilt lettered
title, rear cover with floral border
in blind, hinges carefully restored,
spine in six compartments with a
repeat decoration in gilt, dentel-
les, marbled endpapers, gilt edges.
A very fine copy, internally im-
maculate.

§ First (only) edition. A charm-
ing American flower book with
hand-coloured plates: among the





4. Bligh, William. *A Narrative of the Mutiny, on board his Majesty's Ship Bounty; and the subsequent voyage of part of the crew, in the ship's boat, from Tofoa, one of the Friendly Islands, to Timor, a Dutch settlement in the East Indies.* London: George Nicol, 1790.

4to, iv, 88 pp. with folding plate of the Bounty's launch and 3 maps (2 folding). Finely bound in modern full red morocco, single gilt fillet borders, backstrip gilt with raised bands, all edges gilt. Some offsetting from the plates, neat repair to one plate, withal a beautifully bound, wide-margined copy in fine condition.

§ First edition of Bligh's own account of the most famous act of maritime disobedience. Whether the mutiny was triggered by Bligh's brutality or the appeal of Tahitian women, Bligh's courage and resourcefulness in the months that followed has never been questioned. Cast adrift in a boat twenty-three feet long with eighteen loyal men, few provisions, and no compass or chart, Bligh captained his crew a distance of 3,618 miles across the Pacific Ocean to safety in the Dutch East Indies, one of the most remarkable displays of seamanship ever recorded. Cox II p. 303. Ferguson 125. Hill p. 26. Sabin 5910. (106297) \$12500.

5. [Blocquel, Simon] Baron Commode (pseud.) *Manuel consolateur des cocus. Code pacifique des ménages, ouvrage éminemment utile, suivi 1. d'un tableau des moeurs et usages de différentes nations relativement aux fiançailles, au mariage, à la polygamie, à l'adultère et au divorce... traduit fidèlement de l'Anglais...* Cornopolis: Imprimerie de l'Encorné, [c. 1837?].



12mo, 3-107, (1)pp. With a folding hand-colored frontispiece. Printed on yellow paper, bound with three "sermons" at the end. Early quarter calf, marbled boards, bookplate of E. Alexander.

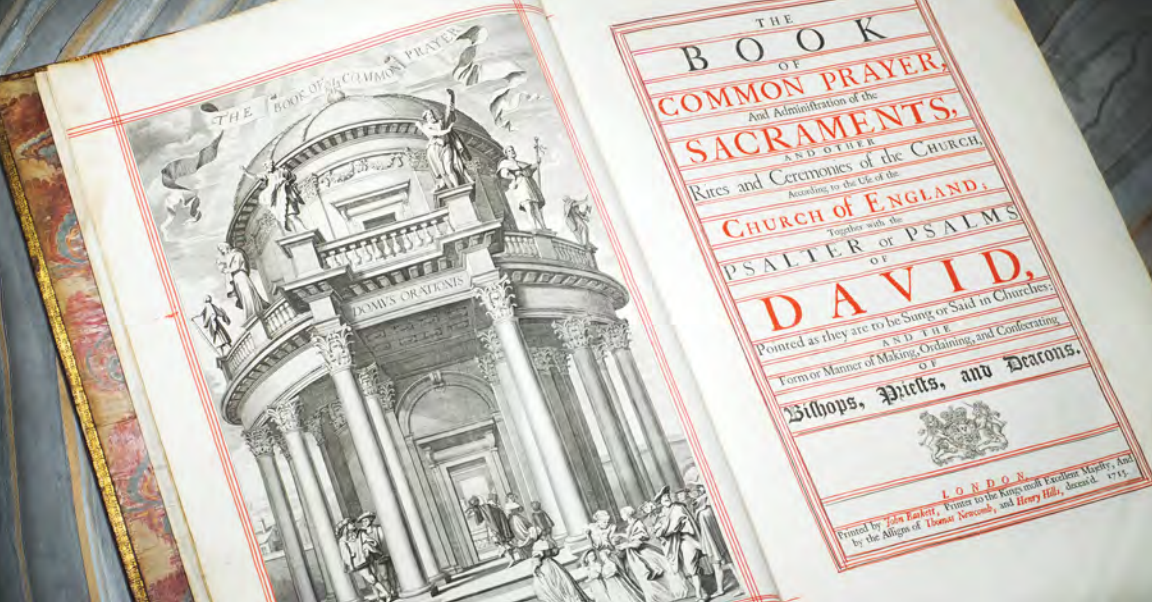
§ Very rare and amusing treatise on cuckoldry; know in at most 3 copies, all in France. No copy in the US or UK. No copy recorded at auction or through the trade except for this one (ex-Nina Musinsky). Musinsky's long note accompanies this copy: "First edition of an illustrated spoof, printed on yellow paper... it provides plentiful anecdotes of adultery, featuring cuckolds from every walk of life from Kings to shopkeepers... the book belongs to a tradition of French cuckold satires of which the earliest example...was published in 1708... bound in at the end are three [facetious] sermons..." (107196) \$2750.





6. 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.

§ 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 363-368. 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). (6296) \$4500.



7. [Book of Common Prayer]. *Book of Common Prayer and Administration of the Sacraments ... together with the Psalter ...* London: printed by John Baskett, and by the assigns of Thomas Newcomb and Henry Hills, 1715.

Folio, [380], 23, [3]pp. unpaginated (text ends on Aaa4 as per ESTC). Engraved frontispiece by Loggan after Caspars. Title-page printed in red and black, ruled in red throughout. Contemporary red morocco, covers tooled in gilt with a wide scrolled border, central gilt block of the arms of the Duke of Chandos, backstrip richly gilt, gilt edges, a lovely binding of the period in the style of Mearne skillfully restored at head and foot and along joints. Armorial bookplate of John van Hatten.

§ For a detailed description of this lovely prayer book with a distinguished provenance, see Maggs cat. 1471 item 13. Four bindings for Chandos are recorded by the British Armorial Bindings database. ESTC T81463. (106783) \$9750.





8. Bosqui, Edward. *Grapes and Grape Vines of California* published under the auspices of the California State Vinicultural Association; oleographed by Wm. Harring from original water color drawings by Miss Hannah Millard. San Francisco: Bosqui, 1877.

Folio, 19 x 13 inches, a single plate (The Flame Tokay). With the overprinting of the Italian Swiss Colony imprint on the plate. In very good condition.

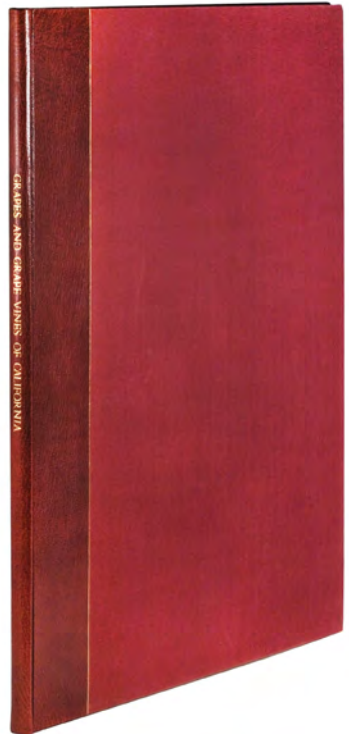
§ A single plate from the masterpiece of California color printing which is perhaps the rarest and one of the most expensive American color plate books ever published. Fewer than 15 copies are known to exist (of which 6 are complete), as the book was not well subscribed when it was issued in parts and very few subscribers completed their sets. Copies are thought to have been destroyed in a fire at Bosqui's plant along with the original paintings.

Italian Swiss Colony issued several of the plates as a promotional or advertising piece, presumably getting them from Bosqui's overstock when his edition failed to sell. Zamorano Select #34. (106203) \$9500.

9. Bosqui, Edward. *Grape Vines. Grapes And Grape Vines Of California*. [San Francisco: Edward Bosqui, 1877] San Francisco: John Windle, 1980.

Folio, [64] pp., 10 color plates with text. A fine copy in quarter wine red morocco and cloth boards lettered in gilt.

§ Limited to 25 copies for sale in a binding; this exact facsimile of the first California ampelography to show the grapes in superb color printing by the renowned printer Bosqui was reissued by San Francisco printers and binders from one of the few extant perfect copies (now at the Lilly Library). The edition was not completed and only 65 sets were released (of which 25 were bound). With a historical introduction by Kevin Starr. Zamorano Select (2010) 34A. (106577) \$4500.

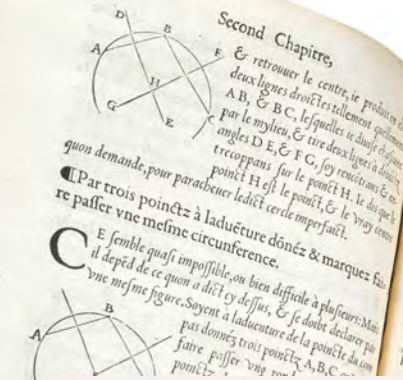




IO. Bottari, Giovanni Gaetano; Antonio Bosio; Giovanni Severano; & Paolo Aringhobosio, Antonio. *Sculture e Pitture Sagre Estratti dai Cimiteri di Roma. Pubblicate gia dagli Autori della Roma Sotterranea ed ora Nuovamente Date in Luce colle Spiegazioni per Ordine di N. S. Clemente XII, Felicemente Regnante. Tomo Primo.* Rome: Nella Stamperia Vaticano, Appresso NiccolÚ, e Marco Pagliarini, 1754.

3 vols., folio, contemporary full vellum, backstrips lettered & decorated in gilt between raised bands. [iv], viii, 224; xxiv, 191; xxii, 236 pp. + 210 copper-engraved plates, including five double-page plans mounted on stubs; and many additional plates, illustrations, engraved initials, etc., in text. Three bookplates of the Franklin Institute of Philadelphia in each volume, with remains or ghosts of labels on backstrip. Covers slightly worn, some foxing and darkening of terminal leaves, early ownership stamps effaced from title-pages; vellum splitting at joints but quite sound.

§ First Edition thus. Inscribed at the top of each title-page: "To the Franklin Institute of Philadelphia / from Wm. Maclure." This monumental compilation and analysis of early Christian carvings, murals, and relics from the catacombs of Rome was based on the work of Antonio Bosio (1585-1629), a Renaissance archeologist who had excavated the artifacts and arranged for their reproduction by engraving but died before he could publish the results, which were edited and published in 1632 by Giovanni Severano as *Roma Sotterranea. Opera Postuma.* An improved and extended edition in Latin, edited by Paolo Aringhi (1600-1676), appeared in 1651. The present version, with the illustrations in large format and an extensive explanatory text prepared by the Florentine scholar Giovanni Gaetano Bottari (1689-1775) under the aegis of Pope Clement XII, was published over a period of 17 years a century after the first editions. (full description available upon request. (6059) \$3000.



De Geometrie. 10

Par trois pointz quelzconques: iamais ne peut
passer que vne seule ligne oblique.

Tusi que par deux pointz quelzconques ne se peut
que vne seule ligne droicte: Aussi par trois pointz
peut passer fors vne
seule ligne oblique. Car toutes
lignes obliques & rondes pas-
sant sur mesmes pointz, sont
cōuënues en vne mesme ligne.
Et si elles sont différentes, elles
passeront par trois & diuers
pointz, Cōme sont les rondes
lignes ABC, ACD, AEC.



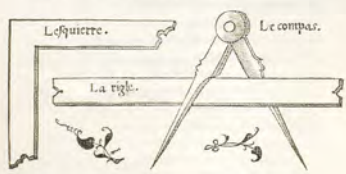
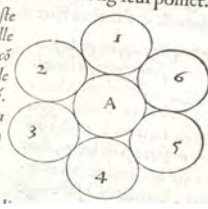
Au lecteur.

My lecteur qui cerches les mesures,
Et quantitez des lignes & figures,
Et de tous corps, par art de Geometrie,
Et plusieurs pointz & lecretz d'industrie
Qui en cest art sont trouuez plus notables,
Et pour les gens d'esprit profitables,
Qui leur scauoir redigent en effect.
Auoit te fault ce liure, qui fut fait
Dedans Noyon par Charles de Bouelles,
Qui n'est iamais sans faire oeures nouuelles.
Entens le donc, & si n'oublie pas
Lequiere droict, la rigle, & le compas:
Car de ces trois depend l'art, & pratique,
Et le profit du scauoir geometrique.

Et tout & a leniour d'ung mesme cercel, on peut des
six cercles d'une mesme equalité, & nō plus: les
seront ensemble deux a deux, & avec celluy du
ioingmans & attouchans en vng seul point.

Comme il appert en ceste
figure, en laquelle
cercle A, du mylieu, cō-
ur de soy six cercles de
meur & quantitez.
ult plus auoir, par la
cercle rigle & cōprin
vbre de six.

ligne est perpēdi-
r les boues...



Imprimé à Paris par Simon de Colines,
Lan de grace, M. D. XLII.

II. Bouelles, (Carolus Bo-
villus; Charles de) *Liure sin-
gulier & vtile, Touchant L'Art Et
Practique de Geometrie, Composé
nouuellement en Francoys, par maistre Charles de Bouelles ...*
Paris, Imprimé par Simon de Colines, 1542.

8vo, 56 f. with 154 woodcuts, chiefly diagrams. Criblé
initials. Modern vellum old-style (bound probably for a

French dealer or collector in the 20th-century). A very good copy.

§ First and only edition of a very rare and typographically fascinating book, of which 6
copies are recorded in the USA (Morgan, NYPL, Harvard, Michigan, Smith, Huntington)
— one copy in Paris, and two in Germany. The text and illustrations were composed by



Oronce Finé. The title-page is utter-
ly unconventional for its time and the
design could easily be 1920s or 1930s.
Mortimer, Harvard, 115. Brunet, I,
1188. Renouard: Colines, p. 353-354.
Not in Schreiber. (105892) \$9750.

12. Braun, Thomas. *L'an: Poemes
Illustrated by Franz M. Melchers.* Brux-
elles: E. Lyon Claesen, 1847 [but
1897].

Slim large 4to. Original stamped green
boards, grained black leather backstrip.
In black clamshell box. A fine copy of a
scarce and fragile book.

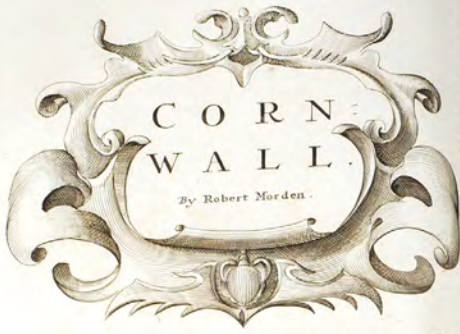
§ First edition, Braun's own copy; presentation copy with a full-page inscription by Braun in 1945 donating the book to a fund for Dutch artists and writers and noting the death of Melchers at Anvers the year before. One of a thousand copies of the regular edition of wove paper, from an edition of 1070 copies in all. Contains 16 full-color illustrations of Dutch scenes by Franz Melchers to accompany Braun's cycle of poems about the changing seasons. Fine. (106442) \$4750.



13. Breasted, James Henry. *A History Of Egypt From The Earliest Times To The Persian Conquest*. Second edition fully revised. London: Hodder and Stoughton, [1931].

Thick 8vo. xxix, 634pp. 13 maps & plans (1 color folding), 186 plates & text illustrations, including color frontispiece, index. Full brown morocco extra, upper cover with inlays of light brown, green, black, and red morocco, and gilt stamping, covers bordered with a green morocco strip inlaid with red dots and richly gilt-stamped, backstrip with inlays similar, lettered in gilt, lower cover plain, a very fine elaborate show binding by Riviere for Bumpus. In a plain paper box.

§ A remarkable example of fine binding on an important text on the history of Egypt. (106636) \$4500.



A Table of the Explanation
 of the Names in the
 Maps
 of
 the
 Kingdom
 of
 Great
 Britain
 &
 the
 Towns
 therein
 by
 Robert
 Morden
 1695



14. Camden, William. *Camden's Britannia, Newly Translated into English: With Large Additions and Improvements.* Published by Edmund Gibson, of Queens-College in Oxford. London: Printed by F. Collins, for A. Swalle, at the Unicorn at the West-end of St. Paul's Church-yard; and A. & J. Churchil, at the Black Swan in Pater-noster-Row, 1695.

Folio. All 50 folding maps present on stubs with generally crisp impressions. Text in two columns (collation and pagination available online). Contemporary speckled calf, central panel with cat's paw design surrounded by fillet, stippled and pallet borders in blind; corners of boards show expert repair as do a couple of other areas on the front cover. Joints likewise with expert reinforcement (not surprising given the size of this volume). Backstrip on 6 raised bands mended at foot and crown, designs in each compartment stamped in gilt now faded; red-morocco label lettered in gilt. Bottom edges of boards also with the expectable occasional repair. Fore edge of top cover with a couple of very old bruises. Bookplate of Sir Timothy Waldo on front pastedown; both front and rear show some paste action. *Eee3 torn with loss at extreme lower-right corner nowhere near the text. The map of Gloucestershire shows a little bit of spotting, mostly outside the engraving; the map of Northumberland shows repair at fold; other leaves with some spotting or discoloration but withal nothing but expectable signs of use and age.

§ First Gibson translation. An exceptionally clean, large-paper copy, rarely found in a contemporary binding. Camden's *Britannia*, which took nearly ten years to research and compose, was an immensely popular and successful book -- first published in Latin in 1586, "by 1623 it had been reprinted half-a-dozen times and was already twice its original size. It was reprinted for the last time to date expanded into four enormous folio volumes as late as 1806-1842" (PMM 101). The authors continue that "if Camden was not the first English historian, topographer and antiquarian, he was certainly the first to relate the three studies... [with] the long tradition of accurate and co-ordinated antiquarian study in Great Britain is almost entirely due to Camden." PMM 101. Chubb 113. ESTC R12882. Wing C359. (104941) \$5750.



15. Catlin, George. *Letters and Notes on the Manners, Customs, and Condition of the North American Indians...* In two volumes with four hundred engravings, carefully engraved from his original paintings. London: Published by the Author, 1841. 2 vols., 8vo, viii, 264; viii, 266 pp. with folding map of North America and errata slip in vol.1. Original green cloth with printed paper labels, yellow endpapers. Boards slightly bumped, cloth slightly lifted, vol. 1 front hinge repaired, light stain to the upper cover of vol. 2. An attractive set.



§ First edition, first issue, with the uncorrected error “Frederick” for “Zacharias” on p.104. Complete with one map and 115 numbered plates on 76 leaves in vol. 1 and one map, one chart, and 193 numbered plates on 102 leaves in vol. 2, per Streeter. (Plates 113 and 114 present.) A monumental work in American ethnology. “One of the most original, authentic, and popular works on the subject... these plates, or rather etchings, are well-executed, and appear to be faithful representations of objects and scenes described in the book.” (Sabin). Sabin 11536. Howes C241. Streeter III 1805. (106264) \$5500.

16. Cats, Jacob. *Proteus ofte Minnebeelden Verandert in Sinne-beelden [with] Self -Strydt Datis Krachtighe beevvinghe van Vleesch ende Geest... [with] Thooneel Vande Mannelicke Achtbaerhey...* Rotterdam: Bij Pieter van Waesberge, 1627.

4to, 7 parts in one -- 5 parts as called for in Landwehr plus two additional titles bound in at rear, as follows: (8), 1-35, (1, blank), [1]-315, [1]; [1]-91, [1]; 1-46, [2]; [1-2], 3-28; [1-2], 3-48, [6], [2, engraved frontis], 49-55, (1); (36), [1]-119, (1); (16), [1]-49, (29) pp. 109 engravings through the 7 parts, as follows: the wonderful engraved title page and 52 emblems in Sinne ende Minne Belden; 43 circular copperplate engraved emblems in Emblemata Moralia; full-page engraving of Phyllis in the Argumentum; a portrait and 4 engravings in Galathee.





Full 17th-century vellum expectably soiled, yapped fore edges, some wear at top of front cover. Manuscript title on backstrip. Parts bound out of order according to Landwehr but complete. Occasional offsetting; some leaves darkened. Very good.

§ The only edition of Proteus published in 4to format and containing Cats' love-emblems with the addition of their English translation done by Josuah Sylvester. Also included is a separate portfolio of 80 additional emblems and allegorical symbols most likely extracted from the 1618 Middelburg first edition of Jacob Cats' *Silenus Alcibiadis sive Proteus Vitae Humanae ideam, Emblemate*. These are perfect for display or study apart from the text and are in very good condition. (104896) \$4250.

17. Cervantes de Saavedra, Miguel. [Trans. by] Charles Jarvis. *The Life and Exploits of the Ingenious Gentlemen Don Quijote de La Mancha*. London: Printed for J. and R. Tonson in the Strand and R. Dodsley in Pall-Mall, 1742.

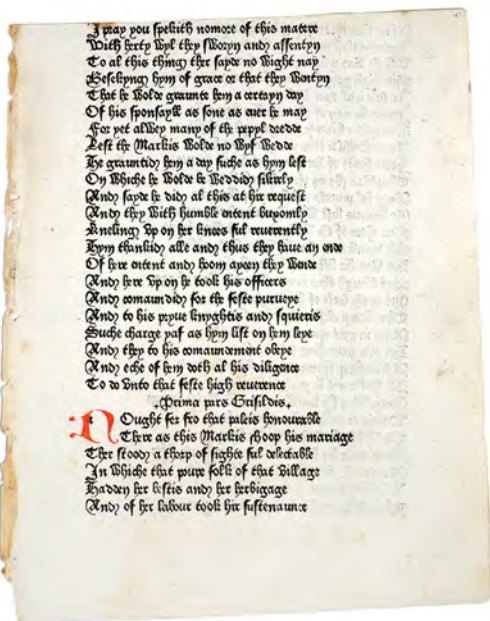
2 vols, 4to; Vol 1: 2 blanks, frontis, [i-iii], iv-xxxii, portrait frontis, [i-iii], iv-vi, 355, 2 blanks pp. Vol 2: 2 blanks, [i-iii], iv-xii, title page, 388, 2 blanks pp. 68 full-page copperplate engravings by Van der Gucht after Vanderbank, plus a portrait of Cervantes as a frontis to the Life of Michael Cervantes de Saavedra. Full calf, rebacked, decorated in gilt. Armorial bookplate to verso of the front flyleaf in vol. 1, in front pastedown in vol 2. Ribbon bookmarks.



§ The first Jarvis translated edition. With the Myan's and Siscar's Life of Cervantes, translated by Odell, imprint 1738. Without the "supplement to the translator's preface" by William Warburton found in some copies of this edition (Lowndes, p. 401). (106884) \$3500.

18. Chaucer, Geoffrey. *The Canterbury Tales*. [Westminster: William Caxton, 1476-1477]. Single leaf, 235 x 188 mm, printed on both sides, with a single rubricated initial. Trimmed close to the text as usual. In a red cloth folder lettered in gilt.

§ From the collection of Norman Strouse, purchased from John Howell-Books in the 1960s for \$500 and sold to Bernard M. Rosenthal in 1979. This leaf is from “The Clerk’s Tale”, the last 22 lines of part 1 and the opening 34 lines of part 2. In very good condition. Of utmost importance in the history of printing in England, this single leaf is from the first substantial book printed in England and exists in a handful of more or less complete copies; most of the holdings in the USA are single leaves. The ISTC record ic00431000 notes all extant copies, including this one. (106554) \$9500.



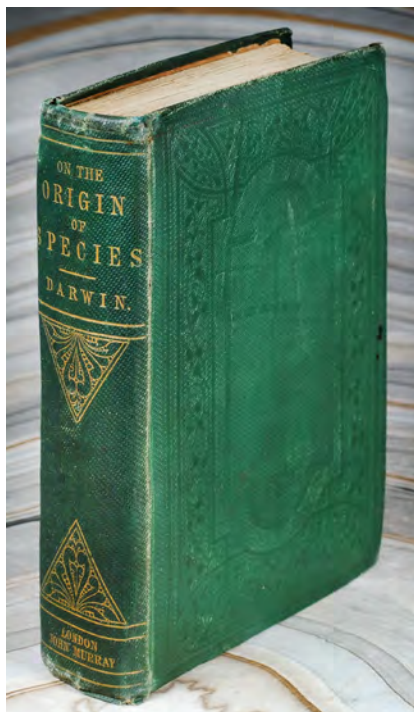
19. Cook, James. *A Voyage Toward the South Pole and Round the World*. Performed in His Majesty’s Ships the Resolution and Adventure, In the Years 1772, 1773, 1774, and 1775... London: Strahan and Cadell, 1784. 2 vols., 4to, xl, 378; (viii); [viii], 396p. pp. Complete with 64 plates per binder’s instructions including portrait frontispiece and all folding charts. Contemporary tree calf with gilt tooled borders, rebacked with panelled gilt backstrip, raised bands and black morocco labels. Occasional browning to margins of folding plates, plates 36 and 37 trimmed touching imprints, three charts each with a small closed tear, slight foxing to final 7 leaves of vol. 2., light wear to boards. A clean and attractive copy with the armorial bookplates of Robert Sherson (1736-1821), a prosperous doctor and apothecary in London and later of Fetcham in Surrey.



§ § Fourth edition of Cook's second voyage. Charged by the Royal Society to prove or disprove the existence of a giant southern landmass, Cook's ship, HMS Resolution, accompanied by Furneaux in HMS Adventure, was the first to cross the Antarctic circle in January 1773. On the same voyage he circumnavigated the pole and subsequently crossed twice more, penetrating to 71 degrees south, further than anyone else for another fifty years. Cook records visits to many island chains including Easter Island, Tahiti, the Marquesas, the Tonga Islands, and describes in detail his encounters with the inhabitants. Cox I p.59. Hill I p.61 Sabin 16245. (106267) \$3750.



20. Darwin, Charles. *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*. London, John Murray, 1859. 8vo, ix, 502; 32 (publisher's advertisements, dated June 1859) pp. with a folding diagram facing p. 117. A remarkably good copy in the original publisher's blindstamped green cloth, backstrip lettered and decorated in gilt, binder's ticket of Edmonds & Remnants on rear paste-down, hinges repaired, title-page with vertical crease as usual, one or two very minor tears in text margins, preserved in a cloth box.



§ First edition, a very good copy, with slight wear to the cloth as usual, of the single most important scientific book ever published. "Every modern discussion of man's future, the population explosion, the struggle for existence, the purpose of man and the universe, and man's place in nature rests on Darwin" (Ernst Mayr). Dibner 199. Freeman 373. Garrison and Morton 220. Horblit 23b. Norman Library I, 594. Printing and the Mind of Man 344b. Note: 1250 copies were printed; they occur in various binding variants with no priority established and with various states of the adverts also with no priority established (June 1859 is generally seen as the earliest). Provenance: bookplate of P.W. Phipps (family name of the Barons Mulgrave); private collection Canada. This copy has never been sold at auction or through the trade. (105793) \$127500.

X.
DE MIRABILI SVA PECCATA
CONFITENDI RATIONE.



N^o 1. N. cetera hystoria memoratibus, videtur quod utraque pars peccata confitendi, pappos in se fieri. Regia Daza parvitas & alijama (sequali inficui est) quoniam certis suis organo monitionum emittent. Inter illos vixus pro reliquis longissime exporitur aut propendit. Quoniam peregrinos (quoniam Xamawox vocat) vel de longinqua tantum silico expansio aut arenumque. Ex his monitione ita propendit ubi fabricis, velis ferreus exortitur seu emittitur, ita fabricatus, ut toto filo tam foras profertur, tam intro recipiat. In velle extremo laus suspensa grandior est. Itaque si Xama-



21. De Bry, Theodor and Johann Theodor de Bry. [*The Great Voyages in Latin*] *Americae Pars VII [and] Americae nona et postrema pars*. Frankfurt: Main, 1599 & 1602.

Two vols. in one, 4to, (Part 7) (2, map), (2, title) 3-62, (2, blank); (Part 9) (8, title, dedication, Lectori Benevolo), 1-362, (2, blank), (2, title) 25ff. of plates, (2, title) 3-56, (2, title), 3-100, (2, title) 14ff. of plates, (2, blank). Straits of Magellan map from Part 9 bound before title of Part 7, *Idaea Vera et Genuina* bound before *Relatio historica*. General titles with elaborate engraved borders, modern tree calf, some heavy browning.

§ First editions in Latin from De Bry's *Great Voyages*, praised by Boise Penrose as "the cornerstone of every library of Americana." Part 7 is a translation of Schmidel's account of his journey to Argentina and Paraguay (1567). Part 9 comprises translations of Acosta's important work on the Indians of Mexico and Peru, *Historia Natural y Moral De Las Indias* (1590), Potgieter's journal from de Weert's voyage through the Straits of Magellan (1600), and van Noort's circumnavigation of the globe (1601). Each account is illustrated with highly detailed, and highly influential copper-plate engravings, devised, with artistic license, from eyewitness accounts: "[These engravings] were the first serious attempt to illustrate the literature of the New World with any degree of accuracy. It is hard to overstress their importance to the European audience, for they established the iconographic program of the Americas" (Elizabeth H. Boone, 1989). De Bry died in 1598, and the publication of his illustrated series of voyages was continued by his widow and sons, who issued parts seven, eight, and nine. Brunet I p.1329 & 1331. Sabin 8784. (106268) \$5250.





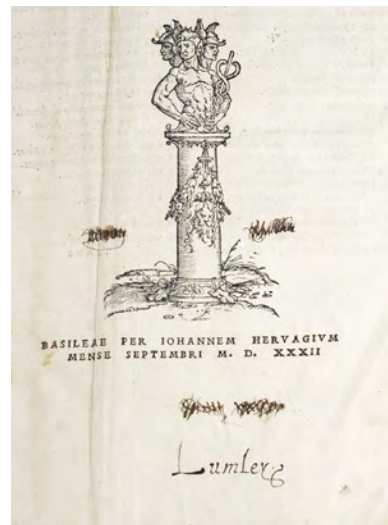
22. Defoe, Daniel. *Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner; Who lived eight and twenty Years all alone in an uninhabited Island on the Coast of America, near the Mouth of the Great River Oroonoque; having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With an Account how he was at last as strangely delivered by Pyrates. Written by himself. The Fourth Edition. To which is added a Map of the World...*(Together with:) *The Farther Adventures of Robinson Crusoe; Being the Second and Last part of his Life, and Strange Surprizing Accounts of his Travels round three Parts of the Globe. The Second Edition. To which is added a Map of the World...* London: W. Taylor, 1719.

2 vols, 8vo, (4), 364, (4, ads.); (8), 373, (9, ads)pp. With a frontispiece portrait of Crusoe in vol. 1, a folding engraved map of the world and (the same) folding engraved map of the world in volume 2. Full brown morocco gilt, gilt edges, by Root. Bookplate of Joseph Turner in vol. 2.

§ Fourth edition of vol. 1, first edition of vol. 2, probably issued together. All early editions of this classic are now scarce. The first part was originally published on 25 April 1719; the fourth edition was published after 6 June, probably at the same time as the sequel and thus as found here. The sequel, “Farther Adventures”, was published in August the same year. Hutchins gives a detailed account of the printing and publishing of the two parts of Robinson Crusoe, including a number of variants within the first editions. These are not issue points, as the variants are found in different combinations. In this copy, the second part has verso of A4 with the announcement of the fourth edition and p. 295 correctly numbered. Copies of the book with both volumes in first edition are rare and now prohibitively expensive for most collectors. Grolier English 41; Hutchins, pp. 52-71, 97-112, 122-8; Moore 412 & 417; PMM 180; Rothschild 775. PMM 180: “much of science fiction is basically Crusoe’s island changed to a planet.” Grolier Children’s 100, #7A. (106350) \$9750.

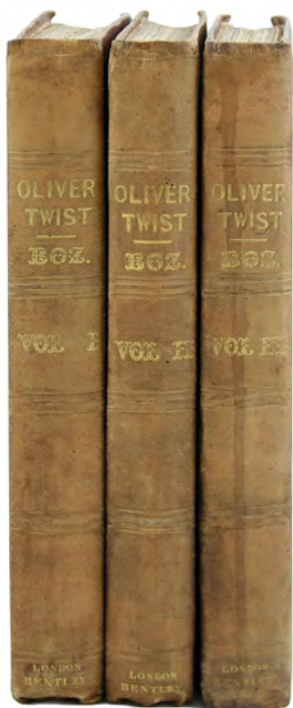
23. Demosthenes. *Demosthenous Logoi duo kai hexekonta... Habes lector Demosthenis Graecorum oratorum omnium facile principis orationes duas et sexaginta, et in easdem Vulpiani Commentarios quantum extat: Libanii Argumenta... Tum collectas a studioso quodam ex Des. Erasmi Rot. Guilhelmi Budaei...* Basel: J. Herwagen, Sept. 1532.

Folio, [12] ff., 532, 208 pp., [28] ff. Text in Greek. 17th-century English sheep, blind ruled, “B.C.R.” stamped in gilt on the upper cover, gilt decorated backstrip. Skillfully rebacked, preserving original backstrip. Red-stained edges. Woodcut printer’s device on title page and repeated on verso of final leaf. Old signature crossed out on title, with the signature “Lumley” beneath (see note).



Title a bit stained and soiled, final 5 leaves with small burn hole in margin and a small part of one margin torn away.

§ First edition of this version edited by Erasmus and Budaeus. Provenance: John Baron Lumley: "BCR" (owner unknown but probably after Lumley); J.P. R. Lyell. Sold at Christie's 2004 (£2151) to Jonathan Hill: private collector CA. A distinguished copy of an important book; Lumley was a great Elizabethan collector and patron who owned one of the largest libraries of his day, some 3000 books housed at Nonesuch (see DNB). Lyell was the collector and scholar who founded the Lyell lectures which continue to this day. Adams D-261; BLSTC German, p.238; Dibdin I, 476; Hoffman I, 508. See (1956) also the BM catalogue of the Lumley collection #1709: "privately owned". (106761) \$9500.



24. [Dickens, Charles]. *Oliver Twist; or, the Parish Boy's Progress. By "Boz." In Three Volumes.* London: Richard Bentley, 1838.

3 vols, 12mo, [i-vi, includes List of Illustrations], [1]-331, [332-336]; [i-iv], [1]-307, [308]; [i-iv], [1]-315, [316] pp. 24 engraved illustrations by George Cruikshank, 1 as frontispiece to each volume. Some imprints trimmed. With half-titles in vols. I and II; no half-title called for in vol. III. The single-leaf list of illustrations in vol. I found only in some copies is present in this set. Original light-brown fine-diaper cloth with central blindstamped arabesque design. Backstrips lettered in gilt and include the Bentley imprint at feet (Carter binding variant B). Bindings show some rubbing, sunfading and spotting, backstrips a bit sunfaded and discolored, the crowns unobtrusively reinforced. Edges untrimmed. Original pale-yellow endpapers, text with intermittent spotting -- the plates in vol. III with quite a bit more discoloration and spotting than in the remainder of the volumes. Very good.

§ First edition, first issue, with the title page credited as Boz instead of Dickens and with the Fireside plate facing p. 312 in vol. III. Correct first state copies of *Oliver Twist* in their original cloth are scarce and a cornerstone in any Dickens collection. Full description available online. Smith 4; Eckel, pp. 59-62. Provenance: The Caroline Boeing Poole Collection, sold by Bernard M. Rosenthal in 1977 to the current consignor. (104944) \$6500.



25. Doré, Gustave (illus.). Tennyson, Alfred. *The Idylls of the King, Enid, Vivien, Elaine, Guinevere*, illustrated by Gustave Doré. [With] Steel-engraved proof for a plate to Vivien, signed by Doré, Tennyson, & John Sadler (the engraver). London: Edward Moxon, 1868. Large folio, viii, 107, v, 84, v, 49, v, 41 pp. Portrait frontispiece and 36 fine steel engravings, occasional spotting. Publisher's elaborately gilt pictorial blue cloth, a.e.g., recased, a little worn but still bright and very attractive. Mounted proof on India paper is signed beneath the image in pencil by Tennyson, Doré, & John Sadler. Image measures 244 by 182 mm.

§ First edition thus. A handsome copy of one of the finest of Doré's engraved works, here accompanied by a signed India-proof of the plate depicting Vivien's seduction of Merlin by the forest of Broceliande. The proof was originally issued

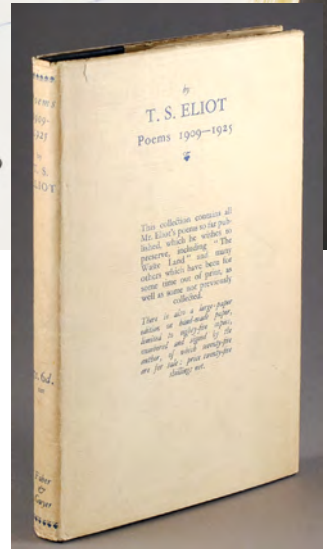
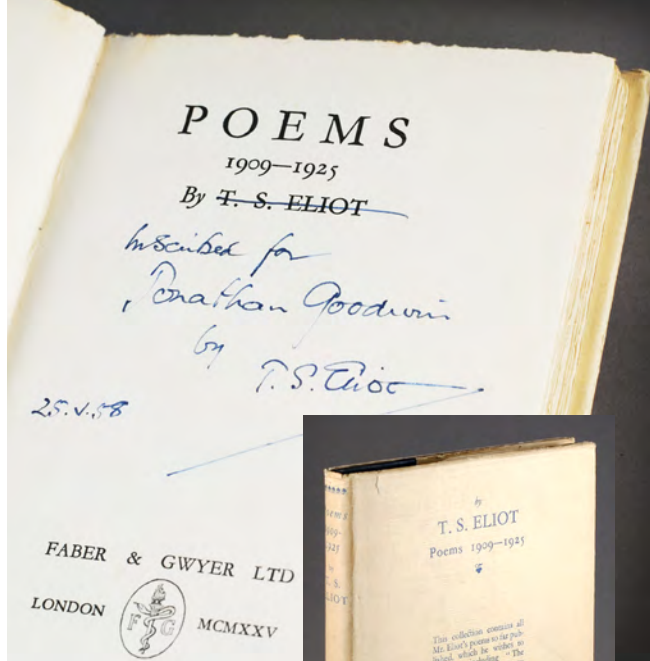
in 1867 in a portfolio of illustrations to Vivien. Though virtually identical to the plate reproduced both in the separate edition of Vivien (1867) and in this first collected edition, the proof contains a few variations including a faint engraved caption above the image with the date 1867. Moxon was the only publisher ever to commission steel engravings from Doré. The illustrations that resulted are justly celebrated for capturing the drama and sensuality of Tennyson's courtly romance in dramatic black and white. [Malan, *Gustave Doré*, pp.97-103; Ray, *Art of the French Illustrated Book*, 250]. (105808) \$5750.



26. Eliot, T.S. *Poems* 1909-1925. London: Faber & Gwyer, 1925.

8vo, (4), 5-98, (99)pp Original blue cloth, paper spine label; printed dust jacket (slightest soiling); quarter morocco slipcase. The finest imaginable copy.

§ First edition, presentation copy inscribed on the title-page: "Inscribed for Jonathan Goodwin by T.S. Eliot 25.v.58." Gallup A8a. (105849) \$9750.



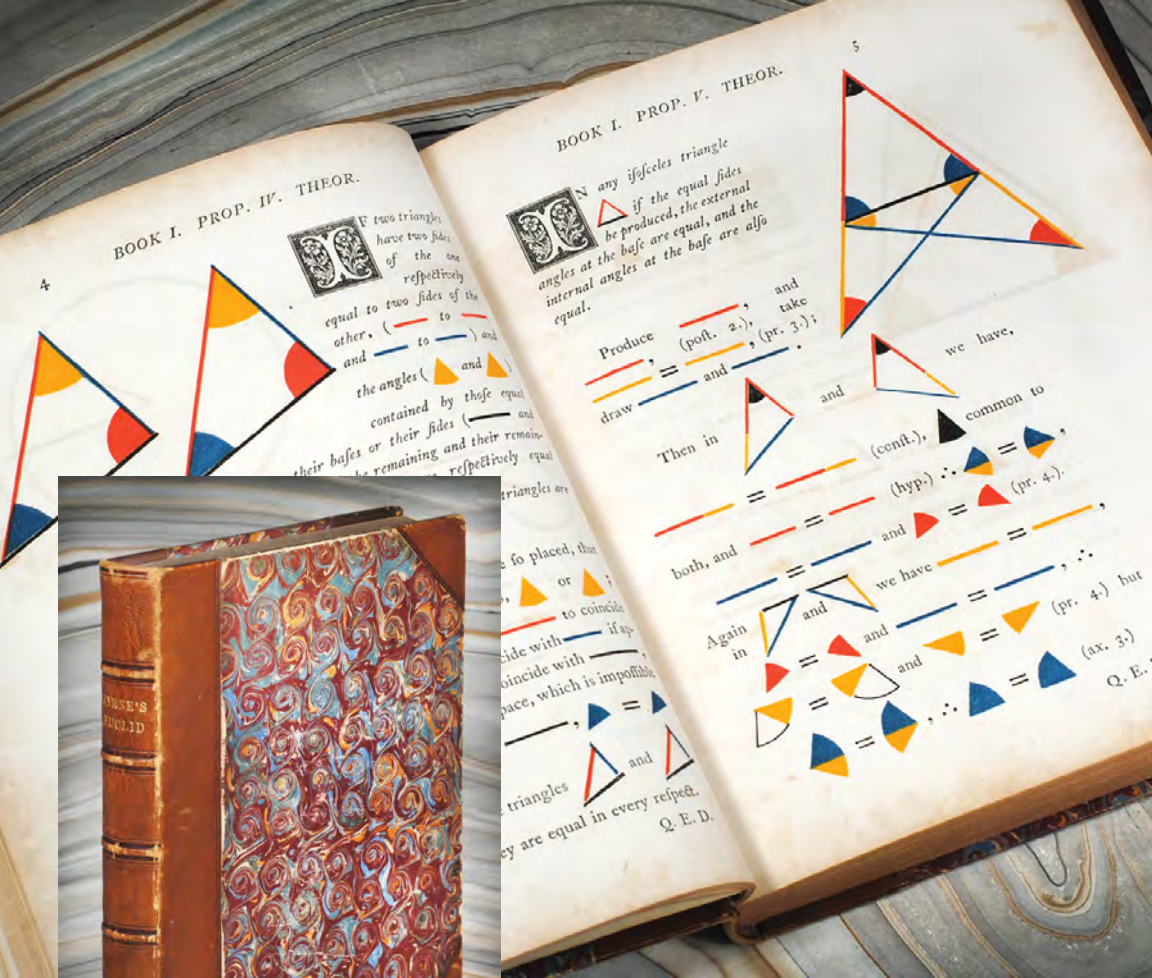
27. Elizabeth I. *Enthroned initial letter portrait of Elizabeth I.* Westminster: 20th July [1576].

1 p., large folio, 22 x 29 inches, written in ink in a good departmental hand, the portrait c. 5 x 3 inches finely executed in ink and wash within the interlacing strapwork initial "E",



folded, matted and framed with a portrait of the Queen. The seal is lacking but remains of the laces are present. Some staining along the top margin, small black dot in the centre of the Queen's forehead.

§ A fine and rare example of a contemporary letter portrait of Elizabeth I, at the age of 42. The document grants the Manor of Northaw and other lands in Hertfordshire to Ambrose Dudley, Earl of Warwick, in exchange for the Manor of Rosedale Priory transferred to the Crown. Auction records show 10 such portraits selling between 1987 and 1997, none since. The old description seems to originate from Maggs. (106067) \$8500.



28. Euclid. Byrne, Oliver. *The First Six Books of the Elements of Euclid in which coloured diagrams and symbols are used instead of letters for the greater ease of learners.* By Oliver Byrne. London: William Pickering, 1847.

Small 4to, xxix, 268 pp., color diagrams throughout printed in red, blue, yellow and black; wood-engraved initials. Original half brown morocco, gilt-lettered backstrip, a very bright and clean copy without the usual heavy foxing and staining.

§ First edition of Byrne's presentation of Euclidean geometry, in which colours are substituted for the usual letters to designate the angles and lines of geometric figures. In a technical tour-de-force, Whittingham skillfully aligned the different color blocks for printing to produce "One of the oddest and most beautiful books of the whole century" (McLean). Against McLean's conclusion that it is a "decided complication of Euclid", Edward Tufte finds that "A close look, however, indicates that Byrne's design clarifies the overly indirect and complicated Euclid, at least for certain readers" (ibid.) "The most attractive edition of Euclid the world has ever seen." (Werner Oechslin, in an essay to the Taschen reprint, Cologne: 2010). Ing, Charles Whittingham Printer 46; Keynes, Pickering pp. 37, 65; McLean, *Victorian Book Design* p.51. (107051) \$19500.

29. Fabyan, Robert. *Fabyans cronycle newly prynced, wyth the cronycle, actes, and dedes done in the tyme of the reygne of the moste excellent prynce kynge Henry the vii. father vnto our moste drad souerayne lord kynge Henry the .viii. To whom be all honour, reuere[n]ce, and ioyfull contynauce of his prosperous reygne, to the pleasure of god and weale of this his realme amen.* London: by Wyllyam Rastell, 1533.

2 vols. in one, thick small folio, [10], CLXXIII (i.e. CLXXIII); [8], CCXXXIII ff. Modern brown morocco plain-style, title and A6 in vol. 1 and the final leaf in vol. 2 in facsimile (with the fragment of the surviving leaf mounted next to the facsimile). With the Hardwicke bookplate at the front c. 1760, a brief letter from Lord Hardwicke c. 1970 authenticating the bookplate and adding his own, a binder's report on the conservation (by Eric Horne), and modern typed notes on Fabyan etc.

§ A very attractive copy properly conserved, of this important volume of English chronicles first published by Pynson in 1516. This, the second edition, continues the Chronicles down to 1509. It is not noted in Langland to Wither which cites the first edition, and Lowndes seems to value the third (further expanded) edition over the second, Copies are scarce in commerce; no copy noted in the great Quaritch and Maggs English catalogues, and copies at auction are almost all defective or damaged. Not in Pforzheimer. ESTC 121369. (105885) \$9500.



30. Figueroa, Jose. *The Manifesto, which the General of Brigade..., makes to the Mexican Republic...* San Francisco: San Francisco Herald Office, 1855.

8vo, 104, (2)pp. Original dark blue polished calf, upper cover lettered in gilt, a remarkably fine copy in the de luxe binding, with a modern bookplate and old notes by John Howell-Books in the back.

§ First edition in the English of the single most important book in California's history; first published in Spanish in 1835 printed by Zamorano in Monterey, it was the second book printed in California only preceded by the "Reglamento" which was a 16-page pamphlet. Both are of the utmost rarity and this first English printing is also very uncommon in fine condition. The Sharpe copy in wrappers recently sold at auction (2015) for \$40,000. "The 'Manifesto' [in Spanish 'Manifiesto'] is a defense of Governor Figueroa's refusal to turn mission property over to the colonists who arrived in 1834... [it] is the first important book printed on the Zamorano Press." (Howell, cat. 50 # 82). Cowan I, p. 86. Cowan II, p. 210. Graff 1320. Greenwood 562. Howes F-122. Sabin 98728. Zamorano 80, 37 (note). (106871) \$6250.





3I. Gould, John. *The Birds of Great Britain*. London: Taylor and Francis for the author, [1862]-1873.

5 vols., large folio, 21 1/2 x 15 inches, t/p, dedication leaf, list of subscribers, list of plates (vol. I), t/p and list of plates (vols. II-V), 367 fine hand-colored lithographed plates with accompanying text, most heightened with gum-arabic, by Gould, Henry Constantine Richter, Joseph Wolf and William Hart, most lithographed by Richter and Hart, printed by Walter or Walter & Cohn, 2 wood-engraved illustrations. Contemporary full green crushed morocco gilt, backstrips lettered and

paneled in gilt, gilt edges, unsigned but perhaps by Bickers and Son, London. The usual light foxing at front and back of every volume, plates very fresh and clean, no internal foxing or staining noted. A remarkably fine set.



§ First (and only) edition, originally issued in parts and here sumptuously bound and virtually perfectly preserved, from a private collection in San Francisco. Gould remarked in his introduction that the hand-coloring involved about 280,000 applications of color, and that he had employed almost all the colorists in London to complete the work. “The most popular of all his works is always likely to be *Birds of Great Britain*” (Fine Bird Books p. 29). Ayer/Zimmer, p.261; Fine Bird Books, p.102; Nissen IVB 371; Sauer 23; Wood, p.365. (106116) \$85000.



32. Goya y Lucientes (Francisco Jose de). *Late Caprichos of Goya Fragments from a Series Commentary and Notes by Eleanor Sayre*. New York: Philip Hofer, 1971. Slim small folio, 46 pp. With a frontispiece and 32 illustrations. Original full brown morocco by Arno Werner, the extra suite of plates in a cloth folder, all contained in a quarter brown morocco clamshell box. The second suite of plates are archivally matted and framed.

§ Limited edition, this being number VIII of XXV super de luxe copies, with 2 additional suites of original prints, from an edition limited to 150 copies. This super de luxe edition includes a double suite of the 6 original etchings (12 total) six of which are loose in a blue cloth folding case and 6 of which are beautifully framed. The three double-sided copper plates from which the plates were printed passed from Goya's grandson Mariano to John Savile Lumley, then to Colnaghi, from whom Philip

Hofer acquired them in the 1930s. He, in turn, gave them in 1970 to the Museum of Fine Arts, Boston, after the present edition of 150 sets had been printed by David Godine. No further prints will ever be pulled from these plates. They depict "Warlock", "Witch", two "Majas" and two "Smugglers". (106722) \$5750.

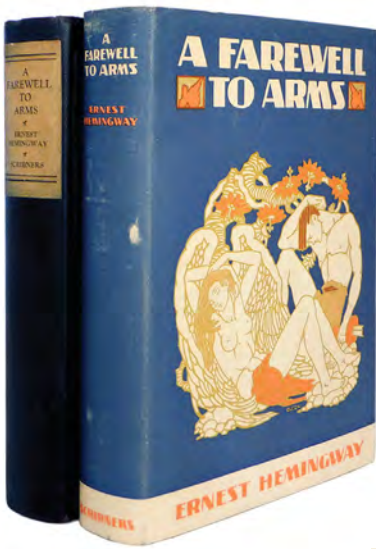
33. GRABER, Johann Georg, & Johann Georg GICHTEL. *Eine kurtze Eröffnung und Anweisung der dreyen Principien und Welten im Menschen, In unterschiedlichen Figuren vorgestellt: wie und wo eigentlich ihre Centra im innern Menschen stehen; gleich sie der Autor selbst im Göttlichen Schauen in sich gefunden...* [N.p.]: Auf vieler Verlangen aufs neue dem Druck übergeben..., 1736.

Small 8vo, contemporary brown & white marbled boards, paper backstrip label, in modern beige buckram folding box with paper backstrip label. 175, [1(instructions to binder)] pp. Double-page frontispiece containing two images; folding cosmic diagram; and two plates,

all hand-colored copperplate engravings; the diagram & plates tipped onto the fore-edges of text leaves. Title-page printed in red & black. Covers well worn; some minor internal staining and neat annotation; small ballpoint arrow on title-page indicating date '1696'; name of the author of the foreword on p. [2]; overall a sound copy of this important mystical text with astonishing illustrations.

§ Second Edition; the work was evidently compiled in 1696 and first published in Leiden in 1723. This edition is most uncommon, with OCLC locating it only at Duke and the Niedersächsische Staats- und Universitätsbibliothek in Gottingen. Johann Georg Gichtel (1638-1710) was a theologian and attorney who embraced mysticism and the teachings of the inspirational Jakob Böhme (1575-1624), whose works he edited in 1682-1683. Gichtel wound up leading a life of ecstatic poverty in Amsterdam as head of a small cult known as Gichtelians or Brethren of the Angel. (5921) \$5000.





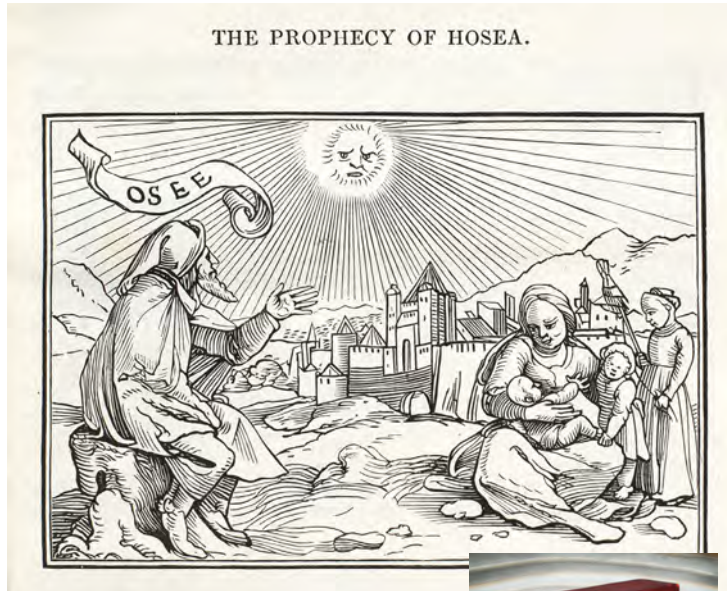
34. Hemingway, Ernest. *A Farewell to Arms*. New York: Charles Scribner's Sons, 1929. 2 vols., 8vo, [8], 355 pp. Both issues in original black cloth, gold label on upper cover and backstrip, first issue in the first issue dust-jacket. A very good copy of the first issue, with slight spotting to top edge, two small scratches on the lower cover, in the dust-jacket with one tiny rubbed spot. The second issue has an early ink signature dated 1930, and is slightly worn. The two together, in a simple black slipcase.

§ First editions, first and second issues. The first issue lacks the disclaimer and has the misspelling on the dust-jacket. Hanneman A8. (105851) \$4500.

35. [Holbein, Hans, the Younger] Dibdin, Thomas Frognall. *Icones Veteres Testamenti; Illustrations of the Old Testament, Engraved on Wood, from Designs by Hans Holbein*. [publisher's device after Aldus] London: William Pickering, 1830.

8vo, 188 leaves, [1-5] 6-14 (360) (=376p.). With 90 wood engravings after Holbein by John and Mary Byfield. Original red/pink silk somewhat worn, section within foxed or stained, with a decent copy of a great rarity. Enclosed in a red morocco pull-off box.

§ Large-paper copy of the first edition with an introduction by Dibdin. Limited to 12 copies of which 3 are known today including this one. Jackson states 12 large-paper copies on india paper; published at one guinea. The Rylands copy is in calf-backed red silk. The Old Testament text accompanying each engraving is in five languages. The advertisement in vol. II of the Pickering Aldine Poets 1830, includes the note, 'Dr. Dibdin has given five specimens of the wood cuts in his Bibliographical Decameron, vol. i. 174-180, where will be found a copious account of this work.' Windle and Pippin A50a. Jackson 73. Pirie copy with his bookplate and a note at the front that this and a copy on vellum were both lost after he purchased them — the vellum copy has never been found. (107176) \$5950.





36. HORACE. *Quinti Horatii Flacci Opera*. London: John Pine, 1733–37.

2 vols., 8vo, [32], 264, [2]; [24], [192], [13, explanation of images]pp. Contemporary red morocco, covers with gilt borders, backstrips divided in six compartments with gilt lyres, raised bands, green and black morocco labels, turn-ins gilt, gilt edges. Without the List of Antiquities in Vol. I, as always; engraved text and illustrations throughout. Bookplate of Thomas Roper in both vols., a lovely copy just as it should be.



§ First edition, second issue, with the reading potest in the left hand medallion on p. 108, vol. II. “A tour-de-force of bookmaking, Pine’s

Horace is entirely engraved, both text and illustration, and liberally supplied with initials, head- and tailpieces and vignettes. Pine’s pages have a unity and delicacy reminiscent of the best French printing of the period. John Pine (1690-1756) may well have been the pupil of Bernard Picart, the great French engraver at Amsterdam; he was the best English engraver of the century. His edition of Horace is engraved throughout ... The results are a unity between decoration and text which at times suggests Didot’s Horace of 1799; a contrast between thick and thin strokes in the letters which naturally follows from the engraving process but which foreshadows the type design of Baskerville, Bodoni, and Didot; and the wide ‘leading’ between the lines of text which did so much to give their pages a brilliant effect.” (Printing and the Mind of Man, Exhibition of Fine Printing, no. 105 - a very exquisite performance). Updike II, p. 138; Blumenthal, Art of the Printed Book 72; Ray, England p. 3; Rothschild 1548. (5761) \$3950.

37. La Serre, M. de (Jean-Puget). *The mirror which flatters not. Dedicated to their Maïesties of Great Britaine, by Le Sieur de la Serre, historiographer of France. Enriched with faire figures. Transcrib’d English from the French, by T.C. And devoted to the well-disposed readers.* London : printed by E[lizabeth] P[urslowe] for R. Thrale, and are to be sold at his shop at the signe of the Crosse-Keys, at Pauls Gate, 1639.

8vo, 6 1/2 x 4 1/4 ins., [34], 48, 45-59, [1], 71-228, [18], [2, blank] pp. With an engraved title and five full-page engraved plates within the collation. Original plain calf, modern rebacking with new pastedowns, small gilt device on both covers, red edges. A very good copy.

§ First edition in English, being a translation of “Miroir qui ne flatte point”. The translator’s “Advertissement au lecteur” is signed: Tho. Cary. With an additional title page, engraved, and signed: I.P. scul., i.e. John Payne. Alr has signature-mark “A” with ornament; verso contains verses describing the frontispiece. With the final imprimatur leaf: ESTC notes a variant where this leaf is blank. This copy has the imprimatur followed by the original blank free endpaper. STC 20490a. ESTC S115329. (105742) \$2750.





38. Lucianus, of Samosata [Greek & Latin] *De veris narrationibus commentarii duo festivissimi*. Basel: Valentin Curio, 1 September 1524.

4to, [76] pages; Greek and Latin on opposite pages; historiated woodcut initials; woodcut printer's device at the end. Modern half vellum and decorative boards; at foot of title is a contemporary presentation inscription from "Menradus" (possibly the humanist Menradus Molther, d. 1558) to one "Matthaeus"; monastic library stamp on title (partly defaced); profuse manuscript annotations in a contemporary hand on six pages of the Greek text.

§ (description courtesy of Fred Schreiber, upon which I cannot improve).

"The First Account in Literature of a Trip to the Moon. First separate edition in the original Greek of the True Story, the first account in literature of a trip to the Moon, by the second-century A.D. Syrian-Greek satirist Lucian of Samosata. In this first-person narrative the author sets sail with a crew of fifty companions from the Straits of Gibraltar, intending to sail across the Atlantic, but is swept away by a storm for seven days and seven nights, eventually landing on the moon; there the travelers observe the first interplanetary war in literature, fought between the "Selenitai" (People of the Moon) and the "Heliotai" (People of the Sun) over colonization rights to the Morning Star. § VD 16, L 3056; Hoffmann II, 547; Hieronymus, *Griechischer Geist aus Basler Pressen*, 33; not in BL, not in Adams; see Locke, *Voyages in Space*, p. 11 ("The earliest surviving interplanetary romance"). (104446) \$7250.

39. Lysons, Samuel (1763-1819). *Reliquiae Britannico-Romanae, containing figures of Roman Antiquities discovered in various parts of England*. London: printed by T. Bensley for Cadell & Davies, etc., [1801-]1813-1815.

3 parts in one volume, large folio, 3 additional colour-printed and hand-finished engraved vol. titles, engraved dedication, 7 engraved part titles, 6 of which color-printed and finished by hand, 4 engraved leaves of lists of plates color-printed and with hand-finished vignettes, 111 engraved plates, of which 99 finely hand-colored or partially hand-colored, 12 either plain or printed in monochrome colour, 37 double-page or folding; 10 pp. of letterpress text at the end. Contemporary russia, rebacked, gilt supralibros unidentified. The Lysons family copy, later the Jeudwine copy with his bookplate.



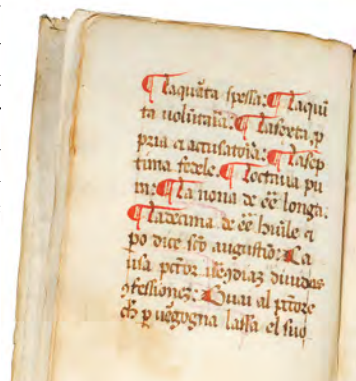


§ Lysons' own copy, inscribed by his brother after his death to his son, with two autograph letters; a magnificent copy of "Lysons' splendid work". (Lowndes). 'Only 200 copies of the whole Work have been printed off, and most of the Plates cancelled; not with the view of making a scarce book, but from the great difficulty of getting even that number properly coloured under the Editor's inspection' (Advertisement to present work). In fact, according to Lysons's own records 70 copies at most were completed and Colin Franklin (*The Books Collector*, 2014) notes that one source records only twelve copies completed. This, Lysons' own copy, was last seen at the Jeurwine sale, Bloomsbury, 29 Nov. 1984. (106968) \$59500.

40. Marca, Jacopo della (also Jacobo della marcha). *Regola como se debbia homo confessare*. Northern Italy: c. 1400-1425.

Sm. 8vo, 143 x 104 mm., untrimmed, written on paper in Italian in ink, in a large Gothic minuscule by two different scribes, 10 lines per page, paragraph marks, headings, initial strokes, and some initials in red. Fairly recently (re)bound in old vellum, probably c. 1900.

§ An important early manuscript manual of confession, almost certainly written during the Saint's lifetime and possibly in part by him as his manuscript texts are recorded (see Pastor, *History of the Popes*, 1910, vol. 3 p. 287: "Two MSS of S. Jacopo della Marca are preserved in the Franciscan's Library at Quaracchi... some leaves were only written in part by the Saint and another hand..."). The leaves are bound in the wrong order but the text is complete. St. Jacopo was canonized in 1726 and several manuals of confession in Italian vernacular are known in printed editions. It will require much research to establish the scribe, date, and context of this manuscript as his works are recorded under many variants of both his name and the text titles.

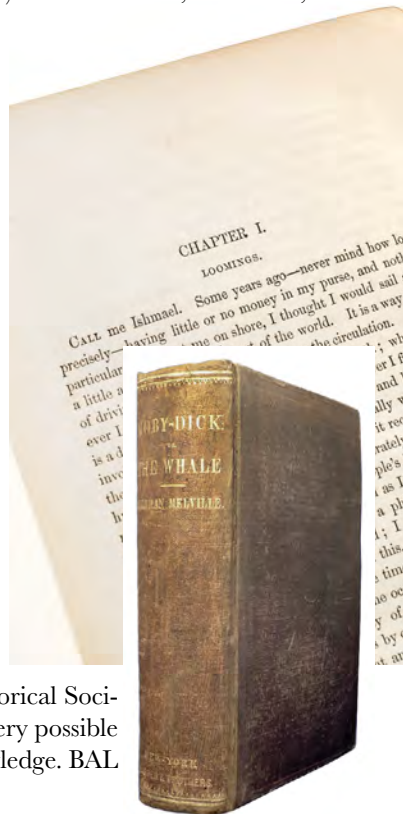


This manuscript was catalogued by Bernard Rosenthal in 2001 and was recently acquired from him, not having been offered publicly before. It offers, as he points out, “good opportunities for original research, interesting for its linguistic traits as well as for its content, and also because it was written very close to the time the text was composed, almost certainly during the author’s lifetime. It is a manual of confession written in pocket format, based on the ten Commandments, the Seven Deadly Sins, the Seven Works of Mercy, etc.” See also: *Wadding, Scriptorum Ordinis Minorum*, (suppl. Sbaralea) Rome 1906-36, vol. II: 17, with an extensive bio-bibliographical entry. (106587) \$8750.

41. Melville, Herman. *Moby Dick; or, the Whale*. New York: Harper & Brothers and London: John Murray, 1851.

Thick 8vo, xxiii, 634, [635, Epilogue], (6, ads.) pp. Original brown cloth, backstrip lettered in gilt, publisher’s blind-stamp on both covers, orange endpaper darkened at the centre as usual. A skillfully restored copy, with a small blank section of the title-page filled in, hinges repaired and text recased, backstrip strengthened. In a new quarter blue morocco box.

§ First American edition of one of the greatest novels of the century in English. An fascinating association copy, inscribed at the front: “A. P. Charles for J. M. Macy.” Of special interest is Macy’s note in pencil at the end: “A personal medley of transcendental stuff, superstitious notions, and whale oil. Can such a work live? Take out the notes on the sperm whales, which seem exaggerated, and what’s left? Nov. 30 [18] ’51.” Annotations by original readers in the very month and year of publication are of absolute rarity: BAL suggest Nov. 15 as the date of publication. The Macy family was well known in Nantucket and a J.M. Macy is recorded in the Historical Society records; he would have been 47 in 1851 which makes it very possible he was qualified to comment on the book from personal knowledge. BAL 13664, Grolier American 100, 64. (106253) \$27500.



42. Michaux, F. Andrew. Nuttall, Thomas. *The North American Sylva; or, a Description of the Forest Trees of the United States, Canada, and Nova Scotia...* [with] *The North American Sylva; or, a Description of the Forest Trees of the United States, Canada, and Nova Scotia, not described in the Work of F. Andrew Michaux* Philadelphia: Wm. Rutter & Co., 1865.

6 vols. in 5, roy. 8vo, 184; 180; 180; 206; 215 pp. With 277 hand-colored plates as noted below. Original deluxe binding of publisher’s full brown morocco, covers richly blind-stamped, blind-stamped and gilt-lettered backstrips, gilt edges, collector’s modern bookplate in each volume. Joints lightly scuffed. Very occasional foxing to tissue guards or plates but generally a very clean fresh set.

§ Combined edition of this classic work of American natural history in the finest de luxe format. “It is no exaggeration to remark that it is the most complete work of its kind, and is a production of unrivalled interest and beauty.” (Sabin 48695). The plates, drawn for the original edition by the famous Redouté brothers and Pancrace Bessa, feature the leaves, berries, flowers, and nuts of trees from coast to coast. The Michaux volumes contain 156 hand-colored stipple engravings, and the Nuttall volumes contain 121 hand-colored lithographs, each showing the branch form, leaf, flower and fruit of the species. Michaux’s work was actually carried out in the late 18th century, Nuttall’s in the early to mid-19th century. Michaux was first published in France in 1817 to 1819; the first American edition combining the work of both authors was published in 1841-1852. This edition uses new stones for the Nuttall lithography since the originals were destroyed in 1856. Reese, Stamped with a National Character, 21. (106815) \$8750.

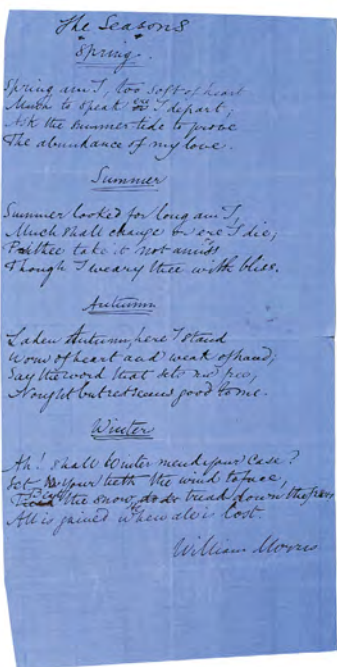


43. [Miniature traveling library]. *Diamond British Poets. Diamond Classics.* London: Jones & Co., 1821-1830.

53 vols., 16mo (89 x 55 mm). Engraved titles and portraits in every volume. Uniformly bound in red straight-grained-pattered silk, black morocco lettering pieces, all edges gilt, bright green (and occasionally yellow) endpapers; original morocco covered wood folding case with four internal compartments and two glass-fronted doors, gilt-lettered “Jones’ Diamond Poets & Classics” on inside. A complete set in the original folding bookcase, case worn, books in virtually perfect condition save for slight rubbing to the joints of a couple of volumes, and occasional signs of soiling in the hinges (from dust?). Even the silk ribbons for sliding the books out are present. Each volume has the original bookseller’s label “White & Sons Carmarthen” and the modern label “Newbegin’s San Francisco”. The printed label listing all the volumes is still present, pasted within the case as issued.

§ A complete set, of utmost rarity thus. The Hauck set lacked vol. 1 of Pope’s Works and the books were worn as was the case -- it sold at Christie’s June 2006 for \$7,200. The only set on offer (Aug. 2014) lacked one volume (Anson-Cartwright \$23,500, no longer listed and presumed sold). The Edison set described (in 43 volumes which is probably a typo) and pictured in the Grolier Club exhibition was in green cloth and appears to be in less good condition than this set. See Bromer and Edison, p. 179 and photo p. 180. Bondy pp. 84-86: “...UK records are hard to decode but seemingly the British Library has two imperfect sets, no others located; neither Oxford nor Cambridge has a set. (106409) \$25000.





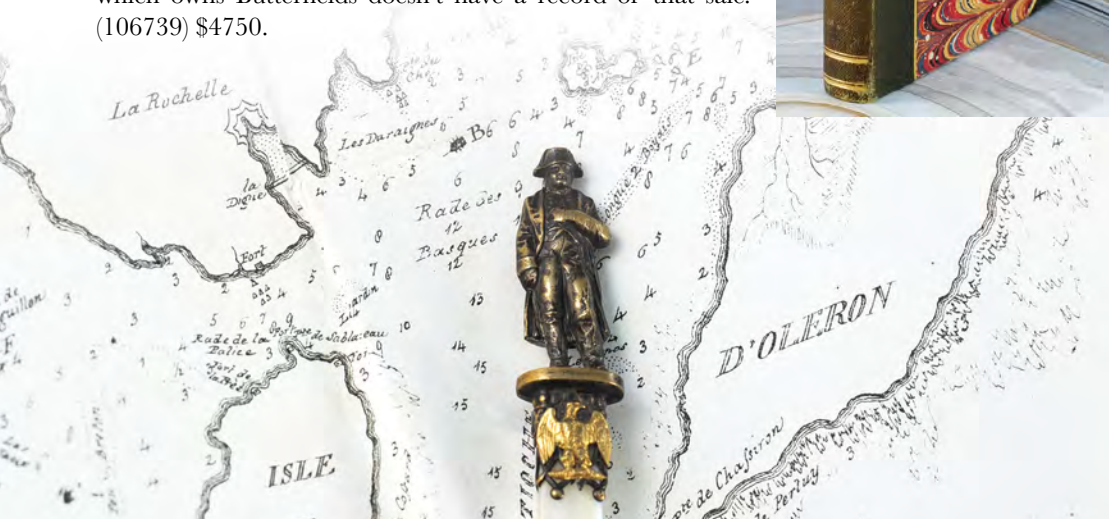
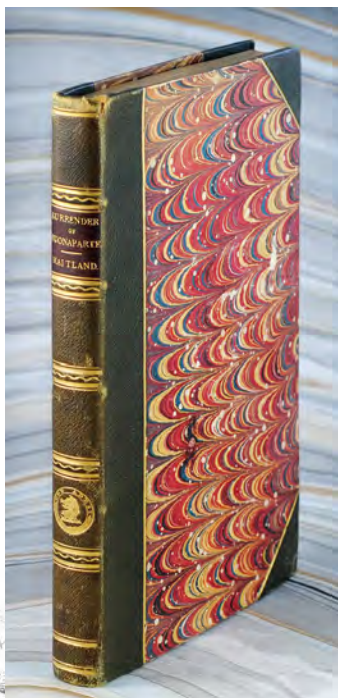
44. Morris, William. [A.M.S.] “Autograph poetical draft of *The Seasons*,” 1869, signed “William Morris.” 1869. Small folio (12.75 x 7 inches), 1 p., written in ink on blue paper. In fine condition.

§ This manuscript was written to accompany the four paintings by Burne-Jones entitled “The Seasons” (1869) as illustrated in Christopher Wood’s *Burne-Jones*, 1998, pp. 70-71; that was the title under which it was published in 1871 in *The Academy*. Morris manuscripts from any period are rare, only four having sold at auction in the last 25 years. There was no manuscript by Morris from this period in the Berger collection. Morris rewrote this poem in 1891 and added two verses before publishing it again in *Poems by the Way*, 1891, as “Verses for Pictures.” (105794) \$11750.

45. Napoleon. Maitland, F.L. *Narrative of the Surrender of Buonaparte...* London: Henry Colburn, 1826.

8vo, “vi” (i.e. xvi), 248pp With a large folding map at the front. Half green hardgrain morocco, marbled boards, gilt-lettered backstrip, gilt top, bookplate of Henry P. Marsham. A very fine copy with an interesting addendum. Contained in a quarter red morocco box lined with moiré silk.

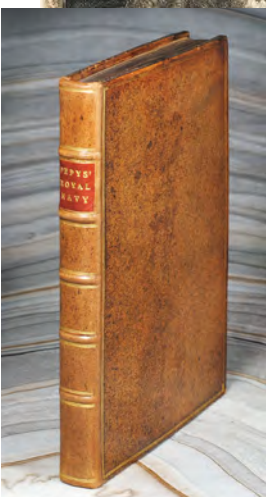
§ First edition, a lovely copy of a scarce book with an interesting Napoleonic association item added. In the box there is an antique letter opener with the figure of Napoleon on top and a tiny glass tube which when peered into reveals 4 miniature scenes relating to Napoleon’s life — it was apparently sold in a furniture and household goods auction at Butterfields in the 1990s and has a ticket indicating it brought \$2000. Bonham’s which owns Butterfields doesn’t have a record of that sale. (106739) \$4750.



46. Norris, Frank. *The Argonaut Manuscript Limited Edition of the Collected Works of Frank Norris*. Garden City: Doubleday, Doran, 1928.

10 vols., 8vo, original japan vellum binding, in fine condition.

§ Limited to 245 numbered sets with a manuscript leaf of Norris's most famous novel, *McTeague* (a horrendous tale of avarice and violence which became the basis for Von Stroheim's *Greed*). The manuscript leaf is in the publisher's printed envelope. It is an interesting leaf from early in the book and exhibits many textual additions and corrections. Incredibly, the publisher decided to break up the original working manuscript for arguably the most famous novel set in San Francisco before *The Maltese Falcon*, and enclosed a leaf in vol. one of every set. Some of these leaves have inevitably been lost or misplaced; the Bancroft Library is attempting to reassemble the manuscript digitally by scanning every extant leaf they can gain access to. (106709) \$3750.



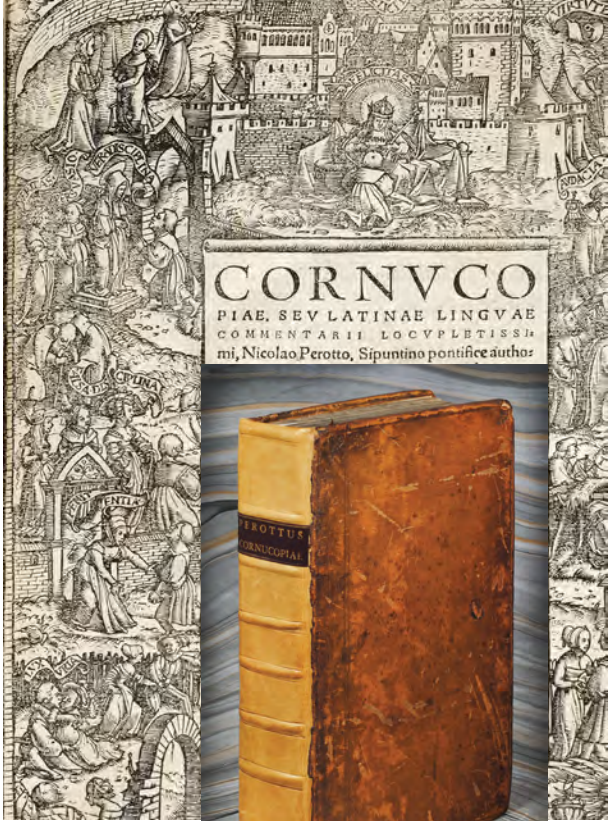
47. [Pepys, Samuel]. *Memoires Relating to the State of the Royal Navy of England, For Ten Years, Determin'd December 1688.* [London]: Printed MDCXC [1690]. 8vo, [4], 214, [18] p., [1] folded leaf. Title page in red and black. With a frontispiece portrait (A1v) signed: G: Kneller pinx: R: White sculp. Includes a folding table, with heading: A general state of account, relating to the 400000. l. per ann. payable out of the exchequer to the Treasurer of the Navy, for answering Mr. Pepys's proposition. Speckled calf antique, red morocco label, a very clean fresh copy possibly large-paper.

§ First edition, the issue for private distribution without the commercial imprint on the title-page; the regular issue has the full imprint: "London: Printed for Ben. Griffin, and are to be sold by Sam. Keble, 1690. Pepys' account of what he thought was needed for the Royal Navy, written just after his retirement as Secretary of the Navy in 1688. It is the only work that is known to have published in his lifetime. This copy has nine of the manuscript corrections (in Pepys's hand or under his direction) and the usual cancels. Pforzheimer 793 (regular issue with the full imprint); Wing P-1450. ESTC R13464. (105327) \$4500.

48. Perottus, Nicolaus. [Perotti, Niccolo] *Cornucopiae sive linguae latinae commentarii locupletissimi tanta ad veterum scriptorum, codicumque fidem, diligentia recogniti: unde deprompti sunt, tantaque solertia, diversitate characterum, & luce distincti, ut nulla superiorum editionum, cum hac iure certare queat. Cætera quæ hoc volumine complectuntur, sequens indicabit pagina.* Basel: Valen. Curio, 1532.

Folio, (140), 1-1400 in double-columns (i.e. 700pp.), (24)pp. Title within elaborate woodcut historiated border, printer's device at end. Old calf, modern rebacking, a sound clean copy.

§ A well printed and edited version of this well known and very popular compilation, first printed in 1489 and thereafter 11 times before 1501. Curio printed an edition in 1526, followed by this printing in 1532. Perotti (1429-1480) was author of several "bestsellers" of the 15th century; this title was amongst his most popular. (106557) \$3750.



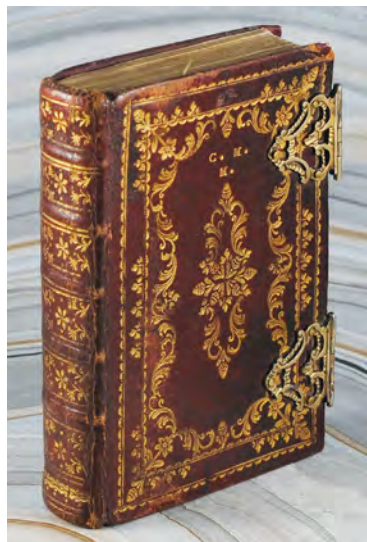
CORNUCOPIAE
PIAE, SEV LATINAE LINGVAE
COMMENTARII LOCUPLETISSIMI,
NICOLAO PEROTTO, SIPUNTINO PONTIFICE AUCTOR



49. Piazzetta, Giovanni Battista. *Beatae Mariæ Virginis Officium.* [The Piazzetta Hours] Venice: Giovanni Battista Pasquali, 1740.

Small 8vo (3-3/8 x 5 inches), (xl), 427, (5) pp. Engraved text throughout. With 16 full-page vignettes including frontispiece, 20 smaller vignette and historiated end-pieces 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. § 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. OCLC locates 5 copies in N.A. (LoC, Newbery, 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. Rambaldi (2012) records a copy in an identical binding. (6311) \$3750.



50. Plato. Taylor, Thomas [translator]. *The Works of Plato, Viz. His Fifty-Five Dialogues, and Twelve Epistles, Translated From the Greek; Nine of the Dialogues by the Late Floyer Sydenham, and the Remainder by Thomas Taylor.* London: Printed for Thomas Taylor, by R. Wilks, Chancery Lane and Sold by E. Jeffery, and R.H. Evans, Pall-Mall, 1804. 4to, 5 vols. (12), [i-iii], iv-cxxiii, [1]-544; (4), [1-3], 4-657, (1, index); (4), [1-3], 4-600; (4), [1-3], 4-614; (4), [1-3], 4-720 pp. Half calf with marbled boards, backstrip gilt, some wear to extremities including some loss of paper from vols. 1 and 2. A handsome set with large margins. Very good.

§ First edition. Thomas Taylor (1753-1806) was the first to translate and publish the complete works of Plato into English; his Works of Plato, the culmination of a lifetime's study of both philosophy and the Classics, was an obvious landmark for men and women of letters, as it "was through Taylor's translations that the Romantic poets had access to Platonism: they are probably one of the sources of Blake's mythology, as well as his repudiation of the natural science of Bacon and Newton, and his late tempera painting. The Arlington Court Picture was almost certainly inspired by Taylor's translation of Porphyry's *On the Cave of the Nymphs* (DNB). (105711) \$6750.



51. Poe, Edgar Allan. *Tales of Mystery and Imagination.* London: George C. Harrap, [1935].

4to, 318 pp. With tipped-in color illustrations by Arthur Rackham and text illustrations in black and white. Original publisher's gilt pictorial vellum, gilt top, in publisher's slipcase. A fine copy in a modern black slipcase.

§ Edition de luxe, limited to 460 copies, signed by Rackham. A scarce title and one of Rackham's best — as well as surely the best illustrated edition of Poe's masterpiece ever published. (11425) \$3000.



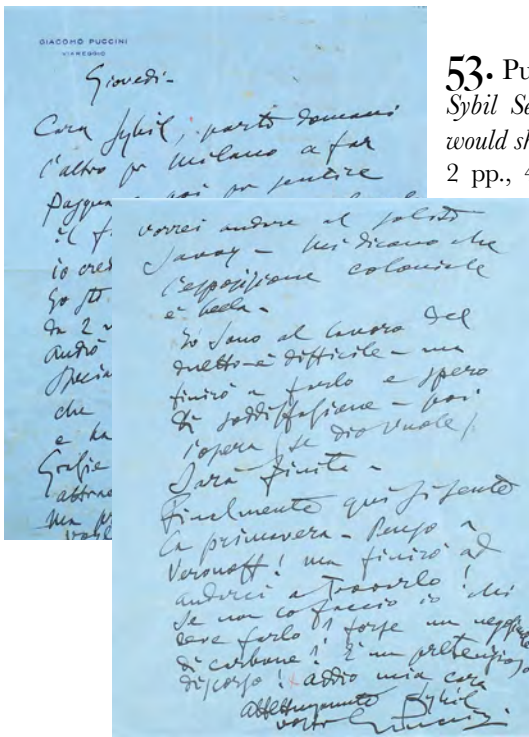
52. Prior, Matthew. *Poems on Several Occasions*. London: Printed for Jacob Tonson at Shakespear's-head over against Katherin-Street in the Strand, and John Barber upon Lambeth-Hill, 1718.

Folio (17-7/8 x 11-1/8 inches), (6), (14, dedication), (2, preface), (2, postscript), [20, List of Subscribers], [1]-506, (6, Contents) pp. Original 18th-century dark-brown morocco gilt Harleian binding by Thomas Elliott for Lord Edward Harley. Covers with triple fillet border, central gilt lozenge built from several tools. Gilt-extra backstrip, expertly re-backed with (7) raised bands and the original red morocco label lettered in gilt. Some rubbing at joints, wear at corners. Marbled endpapers. Engraved head and tailpieces throughout. All edges gilt. Strasburg bend watermarked paper. Calligraphic presentation inscription from Edward Lord Harley to Abigail Harley, as follows: "A. Harley, the gift of the Right Honble the Lord Harley." Abigail Harley married the Honourable George Verney (Attorney General to Queen Caroline). With the bookplates of their son, John Peyton Verney, 14th baron Willoughby de Broke, and Robert John Verney, the 17th Baron.

§ First collected edition, a large-paper copy with fine provenance of one of the greatest 18th-century books of English poetry. Among the most important English poets

of the early 18th century, Matthew Prior (1664-1721) was also a diplomat whose actions at the behest of the English people were pivotal in bringing about the Peace of Utrecht. In the case of the present volume, this historical fact takes on special significance, as "during the latter part of June 1711 Robert Harley, now earl of Oxford and lord treasurer, asked that Prior be sent to France along with Abbé François Gaultier, the French priest who was serving similarly as a secret negotiator for the opposite side... where Prior entered into negotiations with Jean Baptiste Colbert, marquis de Torcy, his friendly acquaintance from his previous mission in Paris over a decade before" (DNB). Not in Rothschild. Wise, Ashley Library, 5238. Ebert 17934. Foxon 6641. (104923) \$5000.





53. Puccini, Giacomo. *Autograph Letter Signed to Sybil Seligman about “Turandot” and the illness that would shortly kill him.* N.p.: Spring, 1924. 2 pp., 4to, on Viareggio letterhead, written in ink. Framed with a portrait, in fine condition.

§ A poignant sad letter from Puccini to his mistress, hoping he can complete his opera, confessing he is having problems with the final duet, advising her of his travel plans with his wife to Milan where he hopes to see Boito’s “Nerone”, and complaining about severe suffering from throat pain. He died about six months later of cancer of the throat without completing the duet he mentions which would have brought his masterpiece “Turandot” to a close. It was finished after his death by Toscanini and Alfano. (106028) \$4500.

54. Puccini, Giacomo. *La Fanciulla Del West.* Milan: G. Ricordi & C., 1910. 4to, (10), 1-333 pp. Inscribed on front free endpaper. Original color-printed wrappers, slight wear and rubbing to extremities and backstrip. Front hinge weakened. In a cloth box.

§ A very good copy of the scarce complete score with an affectionate inscription by Puccini. The cover has a color illustration (artist unknown, possibly signed EP) showing a gold rush saloon with a miner slumped on a poker table and a man and a woman (the “girl of the west”) reaching towards each other across the table. Inscribed by Puccini: “4 mars [1]910 A Lei del Lago nostro cara reginettina Lula poi digerina sedico, mando, DO [I give]” (“To you from our lake, little queen Lula, little director, I dedicate, I send, [I give]” In place of “I give” is the musical note “do”, a pun on the Italian dò.) (105127) \$4750.





55. Pugin, Augustus Welby. *Details of Antient Timber Houses of the 15th and 16th centuries* [and] *Gothic Furniture in the style of the 15th Century* [and] *Designs for Gold and Silversmiths* [and] *Iron and Brass Work in the style of the 15th and 16th centuries* [and] *The True Principles of Pointed or Christian Architecture* [and] *An Apology for the Revival of Christian Architecture in England* [and] *A Treatise on Chancel Screens and Rood Lofts...* London: Ackermann, Weale, and Dolman, 1835-1851.

7 vols. in 2, large 4to, bound in full green and full red morocco, very richly stamped in gold and with onlays in green on the red volume, and the green volume with the Order of the Garter device on both covers; boards bevelled (red volume) or rolled (green volume), backstrips richly gilt, all edges on both vol-

umes deeply gauffred. In virtually flawless condition. Full collations and plate counts as per Fowler (see below).

§ An absolutely astonishing collection of all but one of Pugin's major works, perhaps his own copies bound for him in unsigned bindings of the very highest quality and with his name stamped at the foot of the backstrip of the red volume. The later bookplate of Samuel Joshua Cooper is pasted in both volumes over an earlier bookplate (perhaps Pugin's?). The only significant volume not present is his controversial book "Contrasts", privately issued in 1836. For detailed descriptions of each volume see Fowler 264, 261, 263, 262, 266, 268, and 272. (106652) \$22500.



56. Raleigh, Sir Walter. *The History of the World*. London: Printed for Walter Burre, 1614.

Folio (10-5/8 x 8-1/2 inches), (4, Frontis, Minde of the Front), (40, preface), (40, contents) 1-651, (3, blanks), 1-776, (2, To the Reader), (26, A Chronologicall Table), (16, An Alphabeticall Table... of the First and Second Bookes), (16, An Alphabeticall Table... of the Third, Fourth and Fift Bookes), (2, errata) pp. Various misnumberings in pagination (as-made), quire 5H incorrectly gathered. All 8 maps present. Full 20th-century dark-brown morocco, blind-ruled borders, central panel also ruled in blind, a fleuron at each corner. Backstrip with 6 compartments each with a blind-stamped fleuron, save for the second compartment which bears a red-morocco label lettered in gilt. Leaves generally crisp, occasional and faint dampstaining.

The title page shows some wear and soiling, including a repair at the lower-right corner and manuscript annotations on the verso; The Minde at the Front also reveals some marginal repair. 4H5 repaired at lower-right corner; 4R4 with a short tear at lower right-facing margin; 5G2 repaired at lower-right corner; 255-360 with hole affecting text but none of the sense. A very good copy of a book seldom found better.

§ First edition. Primarily composed during his confinement to the Tower of London spanning from 1603-1618 (during which time Cotton loaned MSS to him), Raleigh began work on *The History of the World* in 1607. Registered in 1611 and finally published two years later, “it was suppressed by George Abbott, archbishop of Canterbury, on December 22 and copies were seized by the king’s agents for his own use... because it was “too sawcie in censuring princes.’ The suppression order was soon lifted and the *History* was reprinted in 1617. It remained popular: there were at least eleven editions in the seventeenth century, one in the eighteenth, and one in the nineteenth” (DNB). Pforzheimer 820. PMM 117. Sabin 67560. STC 20637. (104919) \$6500.



57. [Roget, John Lewis]. *Familiar Illustrations of the Language of Mathematics, or, A new Picture-alphabet for well-behaved Undergraduates; wherein a Ray to illumine their Path is transmitted through Nine Plates of a Rare Medium by means of the Eccentricall Pencil of W.A.G. [bound with] Cambridge Customs and Costumes...* London: Ackermann, 1850-51.

2 vols, in one, title-page, 9 lithographed plates; title-page, 9 lithographed plates. Bound together in original green cloth, remnants of a paper label on backstrip. Binding repaired at hinges and top of backstrip, internally a very good copy.

§ First editions of both works, both genuinely rare. OCLC records one copy of the first title and two of the second. The first title is a collection of roughly 100 sketches illustrating mathematical phrases such as “Elimination of an unknown quantity” showing a man being booted out of a house, or “Radical expressions” showing a political rally. The second title shows about 150 scenes of Cambridge life. John Lewis Roget was the son of (and co-author with) Peter Roget, whose thesaurus is still the standard work today. (5672) \$3750.





58. Society of California Pioneers. *This is to certify that D. Hoffman Burrows who arrived in California November 1st 1849 is a member of the Society of California Pioneers No. 73.* San Francisco: Nahl Bros. Lith. L. Nagel Print, Sept. 20th 1859.

Broadside 26 x 20 inches; lithograph on India paper laid onto thin linen. Paper worn at top left and top right outside the image, slight foxing and spotting, in very good condition. Signed in ink by Alexdr. Abell President, and Wm. R. Wheaton Secretary.

§ Rare and desirable printing of some of the earliest views of San Francisco and the Bay area, that have since become iconic. From the top left, clockwise, we

see gold miners panning for gold, Sutter's Fort, Yosemite valley, the Big Trees grove at Yosemite (or Calaveras?), the Golden Gate, California natives in front of the Mission, a view of San Francisco, a Vaquero roping a steer; and in the centre, a hunter and a California bear on the left, a miner and his tools right, and between them the Bear Flag raising, Peters, *California on Stone*, 175, mentioned this extremely rare lithograph many of which were held by the Society and destroyed in 1906. Moreland L. Stevens, "Charles Christian Nahl: Artist of the Gold Rush, 1818-1878": #80. "A contract for the certificate was signed on 21 December 1858, which would make the date of publication sometime in 1859." Peters, *American on Stone*, plate 106; Peters, *California on Stone*, p. 173. (105144) \$12500.

59. Stowe, Harriet Beecher. *Uncle Tom's Cabin*. Cambridge: Riverside Press, 1892.

2 vols., 8vo., lviii, 309; ix, 382 pp. Signed on the title page of Volume I by the author, and with lengthy autograph quotations signed tipped to the half-title pages of both volumes, each dated October 17, 1894. Full brown suede, decorative stamp and title on all four covers, gilt lettering on backstrip, green silk doublures, gilt top. Handsome volumes with minor wear to the backstrip crowns and feet and one or two marks on the suede.



§ The Riverside Press large paper edition, number 246 of 250, illustrated by E. W. Kemble; a late but magnificent edition of this work of tremendous historical significance. The elderly author shows a flash of her old industriousness in the full page inscription in Volume I: “Not one throb of anguish not one tear of the oppressed is forgotten by the Man of Sorrows the Lord of Glory. In His generous patient bosom he bears the anguish of a world”, and in Volume II where she quotes from Uncle Tom’s death scene. Both volumes are also inscribed “Written for Mr. W. H. Cathcart...” and signed and dated in full, and inserted in Volume I is an ALS by Stowe’s daughter, Miss H. B. Stowe, 4 pages, 8vo, Hartford, Oct. 17, 1894. “. . . I wished my mother to write in them for you if possible. But writing for her is such an effort now . . . [I] only ask it of her very occasionally . . . I have had her write an extract for each volume on separate paper. I did not venture to have her write in the books, for fear of defacing them . . . I have had her attempt two or three times to write for you but without success until to day, when what she has written is quite as good as we can ever expect from her again. . .”. Only two copies are recorded at auction with inscriptions by Stowe from the text, neither having two inscriptions. (105813) \$25000.



60. Stowe, Harriet Beecher. *Uncle Tom’s Cabin; Or, Life Among the Lowly*. Boston: John P. Jewett & Company. Cleveland, Ohio: Jewett, Proctor & Worthington, 1852. 2 vols, 8vo, [iii], vi-x, [1], 13-312; [i-iii], iv, [1], 6-322 pp. Original publisher’s purple cloth over boards. BAL B binding with vignette on top cover stamped in gilt; backstrips lettered in gilt, otherwise blindstamped. Inconspicuous rubbing and wear at extremities. Housed in a full light-brown slipcase, the back panel lettered in gilt and somewhat sunfaded. Very good.

§ First edition. 18 September 1850 marked the United States Congress’ passage of the Fugitive Slave Act which mandated the federal government as responsible for the return of escaped slaves and required significant penalties for any official that failed his duty. Those found aiding and abetting a fugitive slave were subject to imprisonment and fine. This was a watershed moment for the abolitionist movement and a so-called final straw for Stowe. By 1851, she had already found modest success as an author, and in March of the same year “proposed a serialized story embodying a series of sketches showing the evils of life under slavery. (PMM). BAL 19343. PMM 332. Grolier American 100, #61. Grolier English 100 p. 183. Provenance: The Caroline Boeing Poole Collection, sold by Bernard M. Rosenthal in 1977 to the current consignor. (104920) \$8500.



61. Strozzi, Giulio. *La Venetia Edificata: Poema eroico di Giulio Strozzi con gli argomenti del Sig. Francesco Cortesi*. Venice: Appresso Antonio Pinelli, 1624.

Folio, engraved title-page, [22] pp. including a full-page portrait of Strozzi; 248 pp. including 24 full-page engraved plates (one to each canto); [8] pp. of index including a full-page plate of Fl. Aetius and Attila, and a fine printer's woodcut on the final verso. Full speckled brown cat's paw calf c. 1700, a very good copy with fine impressions of the plates.

§ First complete edition (the 1621 edition has only the first 12 books), a rare and important book. Salloch noted of his copy (1969): "A grand Baroque epic on the origin, foundation and early history of Venice. Its principal attraction are the fine plates which illustrate the story. We see Attila and his army, tents, ships, scenes of sieges and battles, the Venetians, men

and women, all in the dress of the 17th century. The title, an allegory of Venice, including

a view of the city and Venezia seated on a big lion, is by Valesio who also did the frontispiece portrait of the author. The first of the plates (Attila with his army coming down from the hills) is by Bernardo Castello; the others by unknown artists. Fine copy. Cicognara 1044; Graesse VI, 512." (106436) \$5500.





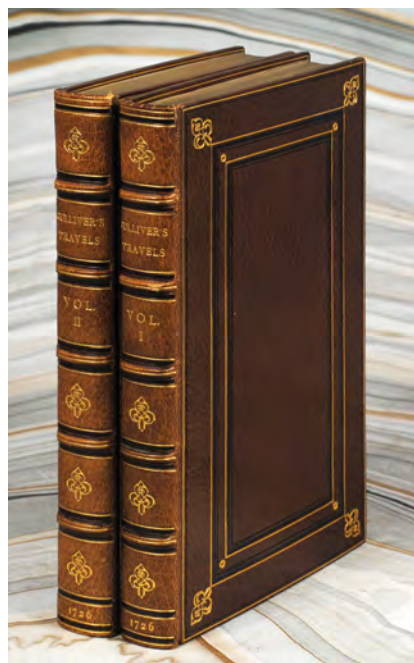
*Compositum jus, fāsque animi, sanctosque recessus
Mentis, et incoctum generoso pectus honesto.*

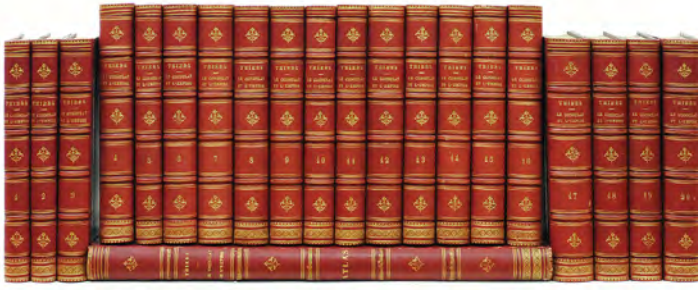
62. Swift, Jonathan. *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships...* London: Printed for Benj. Motte, at the Middle Temple-Gate in Fleet-street, MDCCXXVI [1726].

2 vols, 8vo, A-K8, L2, [-]1, 2[-]2, 2B-2L8, M2; pp. [i-v], vi-xvi, [1], 2-148; (6), [1], 2-164; engraved frontispiece and plates facing B1r and 2B1r. Vol. II: A3, B-K8, L4, M2, 2A4, 2B-2M8, N8, O4: (6), [1], 2-155, [156, blank]; (8), [1], 2-199, [200, blank]; engraved plates facing B1r, D4r, F5v, and 2B1r. 20th century full brown morocco, concentric central panels ruled in gilt, black and blind, gilt fleurons at corners, gilt backstrips a touch faded in (6) compartments, marbled endpapers. Gilt edges. Bookplate at the front (see below).

§ The true first edition, Teerink A with all the first issue points. Engraved frontispiece portrait of Gulliver in the second state as usual. All six maps and

plans present. Decorative woodcut and engraved head-liver's Travels has given Swift an immortality beyond temporary fame... the brilliance and thoroughness with which his logic and invention work out the piquancies of scale involved by the giant human among the Lilliputian and then by a mimikin Gulliver among the Brobdingnagians, ran away with the author's original intentions" (Printing and the Mind of Man, 185). This copy was cleaned and rebound c. 1920, as books often were at that time, perhaps for Mrs. Poole. From the Caroline Boeing Poole Collection, sold by B.M. Rosenthal in 1977. Armorial bookplate bound in of Thomas Macro DD of Bury St Edmunds and Great Yarmouth (d.1743/4, aged 60); he was University Librarian at Cambridge so he might well have been an active book buyer and perhaps bought this copy when it was published as it is the rare first issue which was radically changed almost immediately after being published (see John Blatchly, *Some Suffolk and Norfolk ex-libris*. The Bookplate Society, 2000). Teerink 289. PMM 185. Rothschild 2104. Grolier Children's 100, #9A. (104929) \$50000.





63. Thiers, M.A. *Histoire du Consulat et de l'Empire faisant suite à l'Histoire de la Révolution Française*. [with] *Atlas... dressé et dessiné sous la Direction de M. Thiers par MM. A. Dufour et Dwotenay*. Paris: Paulin, 1845-1862.

20 vols, 8vo, and 1 vol. folio, bound to match in contemporary quarter red hard-grain morocco, backstrips lettered in gilt, gilt tops, a very fine set complete with frontispieces to each volume and 66 plates in the atlas. Binder's ticket of Larchier relieur.

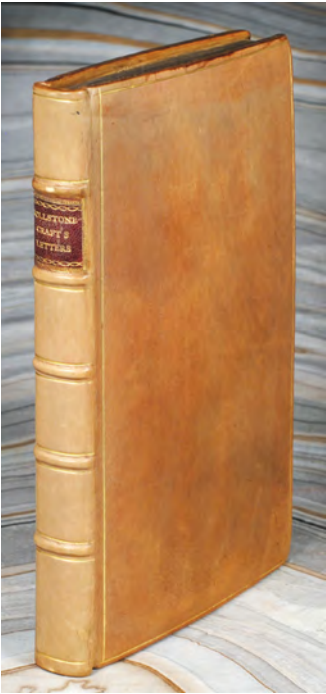
§ A lovely set of this scholarly work, beautifully bound. Hard to find complete with all the text volumes and the atlas in matching signed bindings. (106757) \$3750.

64. Valpy, A[braham] J[ohn] (editor). *A Complete Set of the Delphin Variorum Classics*. London: A.J. Valpy, 1819-1830.

166 vols, 8vo, uniform full contemporary velum over boards, double gilt fillet borders on covers, backstrips on each volume also ruled in gilt with two black morocco labels, gilt turn-ins, all edges gilt, blue endpapers. Occasional rubbing to labels, periodic rough texture to a few backstrips, some light soiling to covers. Contents generally very clean with infrequent discoloration. A rare set when complete, here in fine appropriate contemporary bindings.

§ First editions thus. Though Abraham John Valpy (1787-1854) started his printing venture with the *Classical Journal* in 1810 and *The Pamphleteer* in 1828, he dreamed of becoming a grand classical scholar/printer in the tradition of Aldus Manutius and Henri Estienne. He wanted to create affordable, scholarly, accurate and refined editions of the greatest classical authors. The most-significant attempt since the Renaissance to re-print the great Classical authors had been Pierre Huet's 17th-century *Delphin Classics*, so called as they were printed in the 1670s for the education of Louis Le Grand Dauphin, son of Louis XIV. By the time of Valpy nearly 150 years later, examples of this edition were rare, and the enterprising editor/scholar saw an opportunity to claim his rightful succession. (DNB). Complete list of titles available on request. (104980) \$27500.





65. Wollstonecraft, Mary. *Letters Written During a Short Residence in Sweden, Norway, and Denmark*. London: J. Johnson, 1796.

8vo. (iv), 262, (2, appendix), (2, notes), (2, ads) pp. Modern calf antique, early ink signature on title-page, first and last leaves browned, overall, a very good copy.

§ First edition of these eloquent travel narratives, comprising the first published account in English of a woman travelling on business. “When Johnson published the Letters they found an enthusiastic public, not least among young poets. The wording of her description of the waterfalls she visited . . . appears to have played a part in inspiring Coleridge’s description of the sacred river Alph in Xanadu; and the theme of the book . . . set a fashion for questing romantic journeys. Byron, Wordsworth, Shelley, and Mary’s as yet unborn daughter Mary, who sends her Frankenstein north at the end of his story, all read and followed in Mary Wollstonecraft’s footsteps.” (Tomalin, *The Life and Death of Mary Wollstonecraft*, Penguin 1992, p. 228.) Godwin noted in his memoirs (1798): “If ever there was a book calculated to make a man in love with its author, this appears to me to be the book.” With the final advertisement leaf listing all of Mary Wollstonecraft’s books

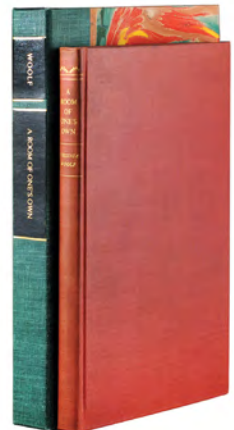
from Johnson to that date, the first “bibliography” of her work. Rothschild 2598. Windle A7a. (5016) \$2500.



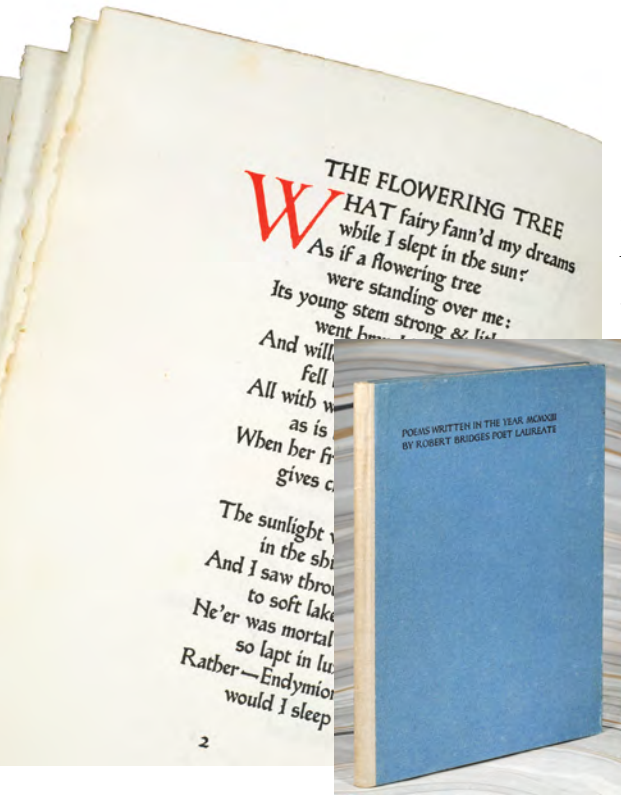
66. Woolf, Virginia. *A Room of One’s Own*. New York/London: Fountain/Hogarth Press, 1929.

8vo. 159 pp. Original brick-red cloth with gilt titles. A near fine copy in a folding case. Bookplate of Stuart Schimmel on front paste down, signature of Robert Hunter on front free end paper.

§ First edition, large paper issue, number 116 of 492 copies signed by Woolf in her customary purple ink on the half title. A classic of feminist literature in which Woolf considers the past and present barriers to women writers in a patriarchal culture and which originated as lectures given by Woolf at two women’s colleges in Cambridge. “A woman must have money and a room of her own if she is to write fiction.” (106240) \$7500.



fine press



67. (Ashendene Press) Bridges, Robert. *Poems written in the Year MC-MXIII*. Chelsea: 1914.

Slim 8vo, (2), 20 pages. Printed in red, blue, and black. Original quarter holland, blue printed boards. As new.

§ Limited to 85 copies on paper. Some copies had no red initials, only blue, but this copy has both which is preferable. Colin Franklin (*The Ashendene Press*, pages 111-124) calls this book “The one and only event of literary significance in the history of the Ashendene Press” and adds (page 239) “Hornby set this himself, a singularly beautiful book.” Loosely inserted is an ALS from Bridges to (Eddie) Marsh, presenting the book. (107190) \$3250.

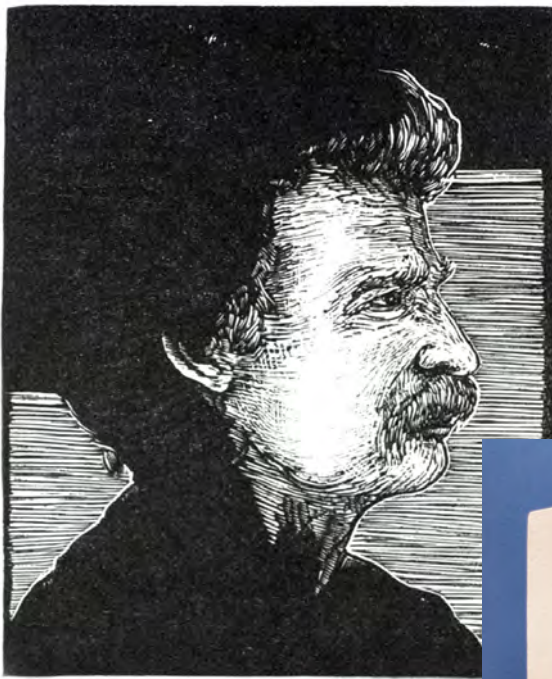
68. Bible, *New Testament in Ancient Greek*. ‘*Η Καινή Διαθήκη [He Kaine Diatheke]*.

Paris: Imprimerie Royale, 1642.

Fol., (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 (Paul’s 2nd Corinthians, Chpt. 6) with stains, though text still legible. Very good.

§ Garamond’s Greek types from mid-sixteenth century, used at 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 Richelieu established it in 1640; and among the splendid early folios from the Imprimerie Royale was this Greek Testament of 1642, known as the Mazarin edition. This copy came from the library of Leonard and Lisa Baskin with their several book labels. Updike called the edition “fine,” Darlow and Moule “magnificent,” and Dibdin “splendid.” Updike, *Printing Types*, 1927, p. 240; Darlow & Moule 4687; Dibdin, *Greek and Latin Classics*. 4th ed. Vol. 1, p. 137. Further details on our website. (102859) \$7500.





69. Clemens, Samuel Langhorne (pseud. Mark Twain). *The Jumping Frog The Private Printing of the "Jumping Frog" Story. An Afterword by Mark Twain*. Easthampton: Cheloniidae Press, 1985.

8vo. unpaginated with numerous black and white illustrations by Alan

James Robinson. Bound by Daniel Kelm at The Wide-Awake Garage in full calf with a green and tan frog (pre-jump) on the upper cover, (mid-flight) on each doublure, and (landing) on the lower cover. Binder's copy of the full leather edition (one of 20 copies). Signed by Robinson, who notes "Binder's Copy" on edition limitation page in place of limitation number. Binding limitation page signed by Kelm. In a large linen box with a pull-out compartment containing a complete suite of artist's proof wood engravings, each signed by Robinson, a state-proof suite of prints also signed, and the artist's proof copy of the regular edition book. Fine in a slightly spotted linen box.

§ This Cheloniidae edition of the Jumping Frog is from Mark Twain's *Sketches, New and Old* (1875). It contains three versions of the tale: the original, the version translated into French and the version "restored to the English after martyrdom in the French" by Twain. The afterword, "The Private Printing of the 'Jumping Frog' Story" by Samuel Clemens, first appeared in the *North American Review* (1894). A classic of American private press books and the most desirable copy imaginable. (106310) \$4500.



AP
Alan James Robinson



70. Hunter, Dard. *A Papermaking Pilgrimage to Japan, Korea and China*. New York: Pynson Printers, 1936.

Quarto, 148, (4)pp., plus 51 paper specimens. With frontispiece, three woodcut and 65 photogravure illustrations. Quarter leather with paper over boards printed in gilt from 18th century wood blocks acquired by Hunter in Korea, backstrip tooled in red and lettered in gilt, insignificant wear to backstrip and bottom corners, near fine with prospectus and receipt of order laid in.

§ One of 370 numbered copies signed by Dard Hunter and Elmer Adler of Pynson Printers. A landmark book on hand papermaking in Asia, richly illustrated with paper specimens collected by Hunter on his travels and with photographs showing the papermills, tools, moulds, and materials he saw and the artisans he met. Hunter's work is of pivotal importance in the history of American book making. Immersed in the Arts and Crafts movement at Elbert Hubbard's Roycroft company, Hunter went on

to found the first handmade paper mill in America and to create arguably the world's first "one man" books: books he printed on paper he had made with a typeface he had designed, cut, and cast himself. In Chillicothe, Ohio, he founded Mountain House Press and for the next 46 years dedicated himself to the study of papermaking, travelling around the world for his research and authoring 20 books on the subject. This is the first of Hunter's limited edition books to be entrusted to any press other than his own. (106961) \$2750.

71. Hunter, Dard. *Old Papermaking in China and Japan*. Chillicothe: Mountain House Press, 1932.

Tall folio, 71pp. with 15 specimens of paper made from bamboo, mulberry, china grass and mitsuma, 3 specimens of bark, and numerous color and black and white illustrations. Three quarter buckram and decorated paper boards, printed paper label to upper board, occasional light foxing and offsetting from specimens, light wear and toning to boards, else fine in original slipcase.

§ One of 200 numbered copies signed by Dard Hunter. A monumental history of the early centuries of Eastern papermaking, unprecedented and impossible to reproduce.

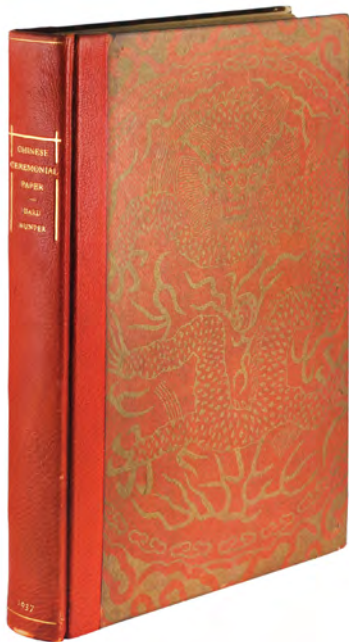
Hunter wrote: "It is hoped that the pictures and the comprehensive captions will serve to show the actual process of papermaking in the Orient in years gone by, the design being to enlighten by the use of illustrations and by actual specimens of paper rather than by extended comment." "The paper specimens, dating from the 14th through 18th centuries, are from China, Japan, Persia, and Tibet; the oldest were removed from block-printed books or scrolls. Each specimen is identified as to paper composition bamboo, mulberry, mitsumata. The large Chinese characters and symbols were engraved by Lankes. Of the 200 copies printed, 50 were destroyed by fire." (The Veatches) (106963) \$9750.





72. Hunter, Dard. *Chinese Ceremonial Paper*. Chillicothe: Mountain House Press, 1937. Quarto, 79, (3)pp., with 50 paper specimens, many folding, plus collotype frontispiece of a furnace for burning sacred paper, 8 collotype illustrations, and two block prints with photos of the blocks that made them. Quarter leather with paper over boards block printed in gilt, backstrip tooled in gilt, slight wear to foot of backstrip and board edges, occasional small stain to top margins, very good. The often extremely fragile specimens are in excellent condition with only occasional tears to the largest folding examples.

§ One of 125 numbered copies signed by Dard Hunter and printed by him on paper handmade in Asia. The many annotated paper specimens were gathered by Hunter during journeys in China, "as well as in Indo-China, Java, Sumatra, Siam, Malay Peninsula, and other Asiatic countries where the Chinese have emigrated" and include mock-money, both ancient and contemporary, ornamental burning envelopes and trays, and examples of paper gods. (106962) \$4500.

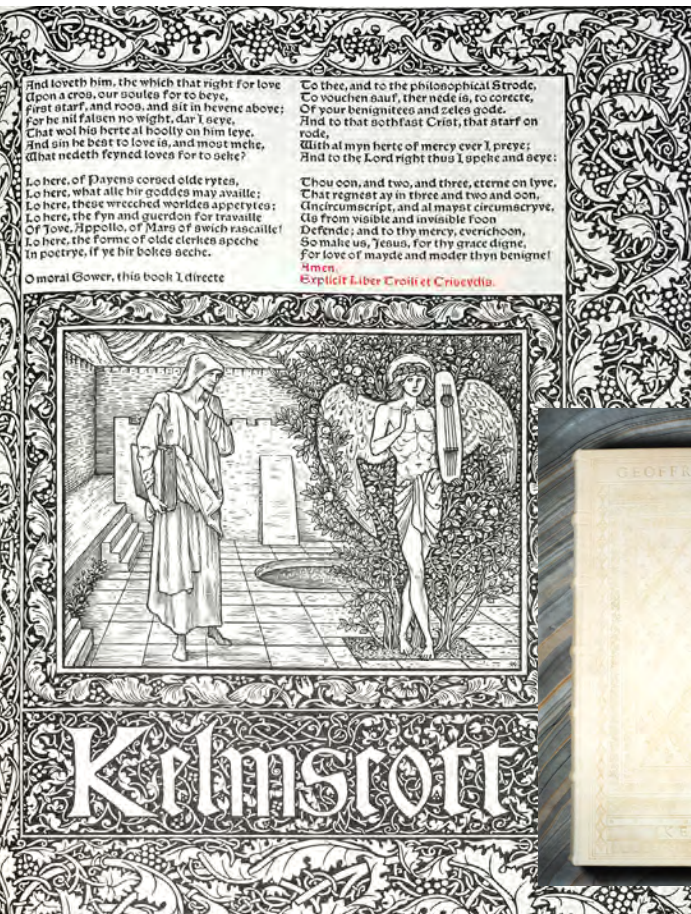


73. Kelmscott Press. Chaucer, Geoffrey. *The Works of Geoffrey Chaucer. Now Newly Imprinted.* Hammersmith: Kelmscott Press, 1896. Folio (11-1/2 x 16-1/2 inches), [i]-ii, (1, title page), [1]-554, (2) pp. Printed on paper. Modern full blind-stamped pigskin, gilt edges, clasps, after the design of the original Cobden-Sanderson binding. Tiny spots of rust where the clasps attach to the boards inside, otherwise a perfect copy in a suitable binding.



§ 425 copies were printed on paper and 14 on vellum. *The Works of Geoffrey Chaucer* was nearly 4 years in the making from conception to completion, with “Cockerell recording in his diary on 11 June 1891 that Morris ‘thinks of printing a Chaucer from a blackletter fount which he hopes to design’” (Peterson, 106). *The Works* is without question the grandest production from Morris’ workshop and one of the great books of all time. 87 woodcut illustrations by Edward Hooper after Burne-Jones designs; 14 large borders; 18 different frames around the illustrations; and 26 initial words designed for the book by William Morris (Peterson). Colin Franklin (*The Private Presses*, Second Edition, 1991) writes that “from

the first appearance the Chaucer gained a name as the finest book since Gutenberg. The terms which critics used in the eighteen-nineties to welcome it simply show what an impression Morris’s printing made upon late-Victorian bookmen.” Clark Library, Kelmscott and Doves, pp. 46-48. *The Artist and the Book* 45. Peterson A40. Ransom, *Private Presses*, p. 329, no. 40. Ray, *The Illustrator and the*



Book in England, 258. Sparling 40. Tomkinson, p. 117, no. 40. (105911) \$75500.





Gio. Batt. Bodoni.

74. Officina Bodoni. *Manuale Tipografico 1788*. Verona: Officina Bodoni, 1968.

4to., 184 pp. of facsimile type specimens. With a portrait frontispiece of Bodoni. Original Bodoni-style orange paper covered boards, printed paper backstrip label, dust jacket, edges untrimmed.

§ Limited to 180 numbered copies of a total of

206 copies produced, of which 26 lettered copies were not for sale (this is no. 51). This edition reproduces the glorious quarto edition of the Bodoni 1788 *Manuale Tipografico* with its 155 fonts of romans and italics and 29 fonts in Greek. Each of the former begins with the name of an Italian city followed by a brief description of it. The original 1788 *Manuale* was probably issued in editions of fewer than 50 copies in quarto and 100 in octavo. It was so rare that Updike wrote that he had never seen it. Needless to say, Giovanni Mardersteig has done a superb job of reprinting this rare and wonderful type specimen book. (5630) \$3250.

Aquino,
rinomat.
pe' natali
del Dott.
angelico.



A



AUK

Pinguinus imperialis

75. Robinson, Alan James. Moore, Suzanne. *A Fowl Alphabet*. Easthampton: Cheloniidae Press, 1986.

8vo, unpaginated with 26 wood-engravings by Alan James Robinson. Full limp vellum with gilt title on spine, initial letter and the Latin and common names of the birds hand lettered in colored inks by Suzanne Moore. With a signed suite of the 26 wood engravings, a blind-stamped set of the line-cut initials, and an original watercolor signed by Robinson enclosed in a chemise and quarter vellum portfolio. This edition bound by Gray Parrot. Fine in slightly spotted vellum-backed cloth

folding box. Catalog and prospectus laid in.

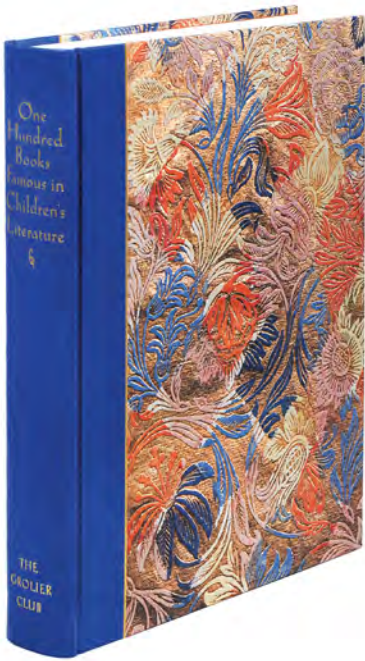
§ Full vellum deluxe edition, limited to 26 copies lettered A-Z of which this is H-2. Signed by the artist on the colophon. Cheloniidae's 12th bound book, printed by master printer Harold Patrick McGrath on Rives lightweight paper and French-folded. Designed by Robinson, Arthur Larson and Suzanne Moore. (106306) \$3500.

Z



ZIGZAG, HERON
Zebrilus undulatus

children's books

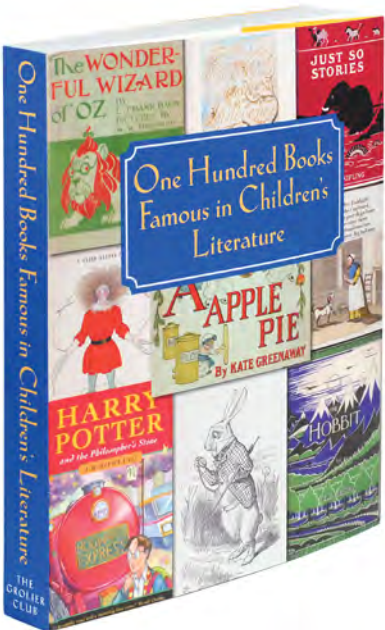


76. Loker, Chris; edited by Jill Shefrin. *One Hundred Books Famous in Children's Literature*. The Grolier Club, 2015.

4to (11 x 8.25 inches), 318 [1] pp. numerous color illustrations, the de luxe and regular first edition with many tipped in (trade edition without). Hightower and Koch Antiquarian types. Design and typography by Jerry Kelly.

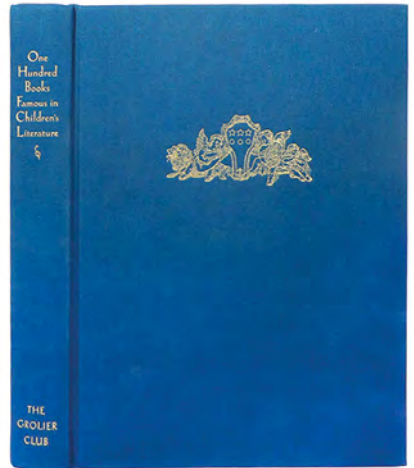
§ Detailed collations and descriptions of one hundred famous children's books and related items on show at the Grolier Club, December 9 2014 - February 7 2015. With essays by Justin Schiller, Jill Shefrin, Brian Alderson, and Nick Clark. The sixth and latest entry in the notable "Grolier Hundred" series of catalogues. Previous "Grolier Hundred" lists have covered English Literature (1903), American Literature (1946), Science (1958), Medicine (1994), and Fine Printed Books (1999). These admired works have set the standard for book collecting and reading enjoyment in their fields.

De luxe first edition, limited to 50 copies with an original leaf from the 1865 printing of *Alice*, and two additional essays by Stuart Bennett on Dutch gilt paper and John Windle on the history of leaf books (neither essay was included in the regular edition). Quarter blue morocco and decorated boards, titled in gilt, slipcase. (107159) \$950



Regular first edition of 1000 copies. Blue cloth, titled in gilt and with Grolier Club arms in gilt on the upper cover. (106710) \$95.

(right)



Trade edition of 1000 copies. Stiff paper wraps, illustrated in full color on upper cover. (107156) \$65. (left)



77. [Dodgson, Charles Lutwidge, pseud. Lewis Carroll]. *Alice's Adventures in Wonderland [and] Through the Looking-Glass and what Alice Found There*. London: MacMillan and Company, 1866-1872. 2 vols., 8vo, AAIW: [xii], [1]-192 pp. With forty-two illustrations by John Tenniel including frontispiece. [Together with: TTLG] [xiii], [1]-224, [4] pp. Fifty illustrations by John Tenniel including frontispiece. With one page of publisher's advertisements. With the original cloth bindings bound in at the end of both vols. Full dark blue-black morocco, covers decorated with gilt designs, backstrips richly gilt, gilt edges, invisibly rehinged, internally very clean, and both volumes well preserved in matching blue cloth cases. The Jennie Crocker Henderson copies with her bookplate in each volume.

§ First published edition of *Alice's Adventures*

in *Wonderland*. First edition first issue of "Through the Looking Glass". Famously, the first edition of 2,000 copies was recalled by Dodgson, due to what he (or Tenniel) felt to be the unsatisfactory printing of Tenniel's illustrations, and was never offered for public sale. For this new edition the book was entirely reset by Richard Clay and was published in November 1865 (though dated the following year). It is this version which formed the basis for all future Macmillan editions. This copy was last sold in 1971 by John Howell-Books to the present consignor. Grolier Children's 100, #35. (106798) \$12500.



78. Dodgson, Charles Lutwidge, pseud. Lewis Carroll]. *Through the Looking-Glass and what Alice Found There*. London: MacMillan and Company, 1872.

8vo, [xii], [1]-224, [4] pp. Fifty illustrations by John Tenniel including frontispiece. With one page of publisher's advertisements. Original red cloth gilt, binder's ticket, neatly restored as usual, inscribed by the author. In a red morocco box.

§ First edition first issue of *Through the Looking-Glass* with the misprint "wade" instead of "wabe" on page 21 and page 98 unnumbered. Inscribed: "Edith Margaret Argles from the author, Christmas 1871." Edith Margaret Argles (1853-1935) was a long-time child-friend who eventually became Vice-Principal of Lady Margaret Hall, Oxford. This copy is one of the 100 copies the author inscribed in December of 1971. A census is currently being made of all extant copies. (105747) \$9750.



79. Grahame, Kenneth and Milne, A. A. *Toad of Toad Hall* [with] ALs by Milne to Miss Helen Brown of Mole End, Heswall, Cheshire. London: Methuen & Co., 1929.

4to, xv, 167 pp. Crushed green morocco extra by Bayntun-Riviere, top edge gilt, marbled endpapers. Fine.

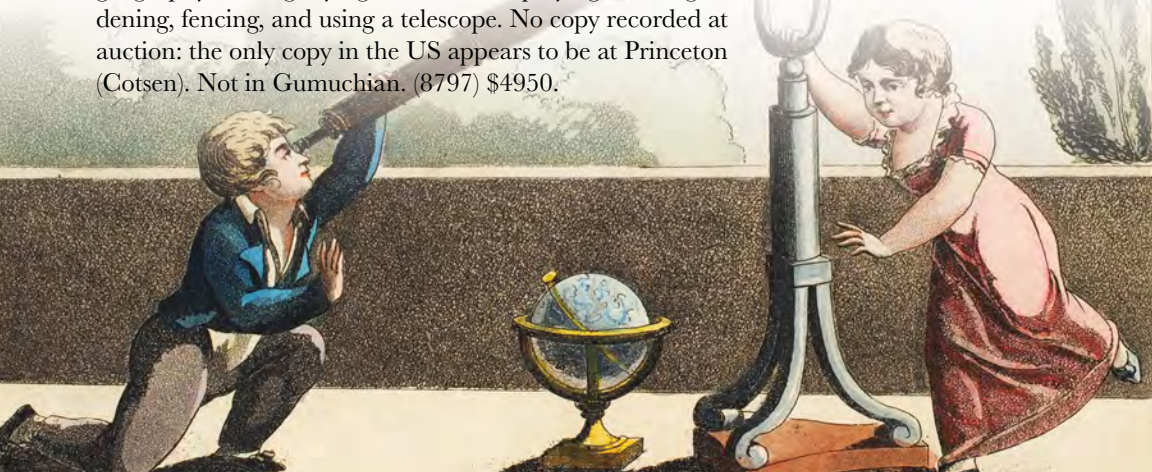
§ Number 7 of the limited edition of 200 copies, printed on hand made paper and signed by both Kenneth Grahame and A.A. Milne. Tipped in at the front is a 2pp. manuscript letter by Milne, dated February 11, 1923, on a single sheet of letterhead, with the original envelope, and postage stamp, stamped "Chelsea, 11.45 PM, 11 Feb, 1923", addressed to "Miss Helen Brown / Mole End / Riverbank Road / Heswall / Cheshire." The 25-line letter reads: "Dear Miss Brown, I cannot resist writing to your address. If ever we have a house in the country we are going to call it Toad Hall. No I am afraid you did not read *The Wind in the Willows* through me; I only claim its English readers. You may

like to know that I am making a play of it. Mole End doesn't come into it. (Do you mind very much?) It was that or Badger's House, and I had to have Badger's. I am sorry about Mole End, because my wife and I love the chapter more than any; I do hope you have statues of Garibaldi and Samuel in your garden. I was at Westminster with a Hubback - any relation? Yours sincerely A. A. Milne." (106387) \$6950.

80. Le Coeur, Louis. *Etrennes aux Enfants des Deux Sexes*. Paris: Chez Le Coeur, [1812-1815].

Oblong small folio, 17 leaves including the engraved hand-colored title and 8 engraved hand-colored plates with facing engraved text. Original blue printed wrappers, cased in a modern green quarter cloth and marbled boards binding. A lovely copy.

§ First and only edition of this extremely rare series of color prints with text, showing children drawing, studying geography, orating, flying in a balloon, playing music, gardening, fencing, and using a telescope. No copy recorded at auction: the only copy in the US appears to be at Princeton (Cotsen). Not in Gumuchian. (8797) \$4950.





81. Meggendorfer, Lothar. *Neues Bilder-Domino*. [Germany]: Otto Maier, [1880s]. 48 cards, each illustrated with 2 chromolithographic images, contained in the original box. In virtually perfect condition.

§ A rare and wonderful Meggendorfer production, this example as fine as could be hoped for. No copies are recorded at auction, online, or in any catalogues except for the Cotsen Collection (Toys 18828). Meggendorfer was the highly creative producer of books for children in unusual formats, such as moveable books, transformational books, talking books, etc. His productions are by their nature rare, and almost impossible to find in perfect condition. It is obvious that this set of children's dominos has never been touched by children (102812) \$2750.

82. Meggendorfer, L. *Für die ganz Kleinen*. Stuttgart: W. Nitzschke, [1878].

4to, pictorial chromolithographed thick leaves comprising 26 plates of images. Original boards, modern cloth backstrip. A very good copy of a great rarity.

§ First edition of the first demonstrative picture book by Meggendorfer, an "absolute rarity" (Krahe, *Spielwelt*). No copy in North America or the UK; four copies in Europe (all Germany). No copy listed on ABPC; one copy in European auction records (Ketterer Kunst 2011). Note: one image in the book is dated "1878"; also, at the front is an image lettered "ABC" and, as the book is 26 pages (each page perhaps with a common denominator that is self-evident in German), it is an ABC book itself. (106820) \$2750.



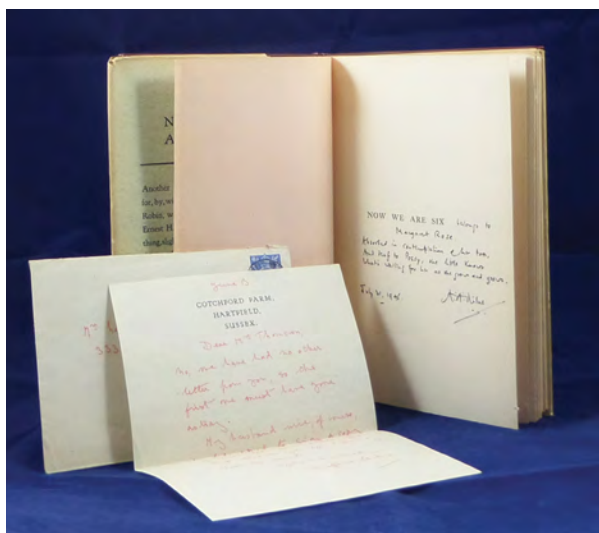


83. Milne, A. A. [Shepard, E.H. illus.]. *When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner*. London: Methuen and Co., 1924, 1926, 1927, 1928.

8vo, x, 100 pp.; xi, 158 pp.; x, 103 pp.; and xi, 178 pp. In blue, green, red, and rose cloth, covers stamped and panelled in gilt, backstrips gilt lettered. Top edges gilt. Spine panels uniformly very slightly aged, endpapers and pastedowns with the expected minor offsetting from flaps. The dust-jacket flaps of *When We Were Very Young* have a small section at the top front and back neatly trimmed and the front panel bears an unobtrusive 2-inch tear without loss. An unsophisticated set that has been together since publication to the present day. Enclosed in a new cloth box.

§ First editions, very rare first state of *When We Were Very Young* with blank end-papers and no IX in the preliminary pagination. One of the half dozen most famous children's books in the English language; complete sets in original condition as issued from the day of publication are as desirable as they are rare. Grolier Children's 100, #71

(*Winnie-the-Pooh*). (104792) \$25000.



84. Milne, A.A. *Now We Are Six With Decorations by Ernest Shepard*. London: Methuen & Co., 1929.

Sm. 8vo, x, 103 pp. With a frontispiece and illustrations throughout by Shepard. Original dark red cloth, dust-jacket (upper panel hinge split), a fine copy inscribed by the author. In a new box.

§ First edition, with a lovely ink inscription by Milne on the half-title: “Now We Are Six [half-title] belongs to Margaret Rose / Absorbed in contemplation of her toes / And deaf to Poesy she little knows / What’s waiting for her as she grows and grows. A.A. Milne July 31 1946.” Loosely inserted in the front is a one-page letter on Cotchford Farm letterhead from Daphne Milne to Margaret’s mother confirming that her husband would be delighted to inscribe the book for her daughter. (105746) \$12500.



85. Milne, A.A. *The House at Pooh Corner. With Decorations by Ernest Shepard.* [with] *MS letter from Shepard to an American admirer.* London: Methuen & Co., 1929. Sm. 8vo, xi, 178 pp. With a frontispiece and illustrations throughout by Shepard. Original red cloth, dust-jacket, neat ownership inscription on half title, a very fine copy in a new quarter morocco box.

§ First edition, signed on the title-page by A.A. Milne in ink. With a 2pp. ALS to Miss Margaret B. Austin of Delaware concerning fresco painting and why he has never visited America, among other subjects: “Thank you for your letter and for sending me the record of your fresco painting... The only fresco that I ever worked on was when I was engaged to my first wife. We were fellow students at the Royal Academy School and she was commissioned to paint a fresco in the nurse’s dining hall of Guy’s Hospital in London... I have never been to the United States - My American friend John Fleming, who visits me when he comes to England - advised me not to do so “You will be killed by kindness” he said...” A lovely chatty letter written in ink on letterhead and dated 6th November 1970, in fine condition in the original stamped envelope. (105795) \$5750.

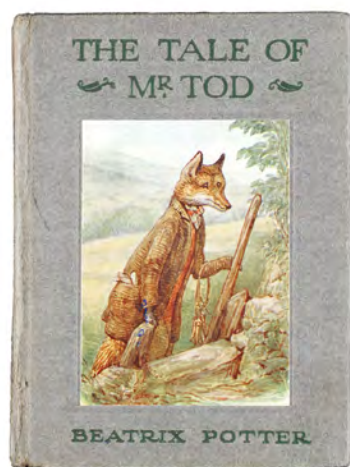
86. Potter, Beatrix. *The Tale of Mr. Tod*. London and New York: Frederick Warne & Co., 1912.

16mo, 94pp. Frontispiece and 14 colour illustrations by the author. Original grey boards, titles to front cover and spine in green, pictorial label with illustration to front cover, pictorial endpapers.

§ First edition, with a later inscription on the front free endpaper "For a Brownie from Beatrix Potter. 1914" (the date has been altered by Potter in ink). The recipient according to a note loosely inserted was Laura Meyer. Two old photos, one of three girls and one of a grown woman, may depict the recipient



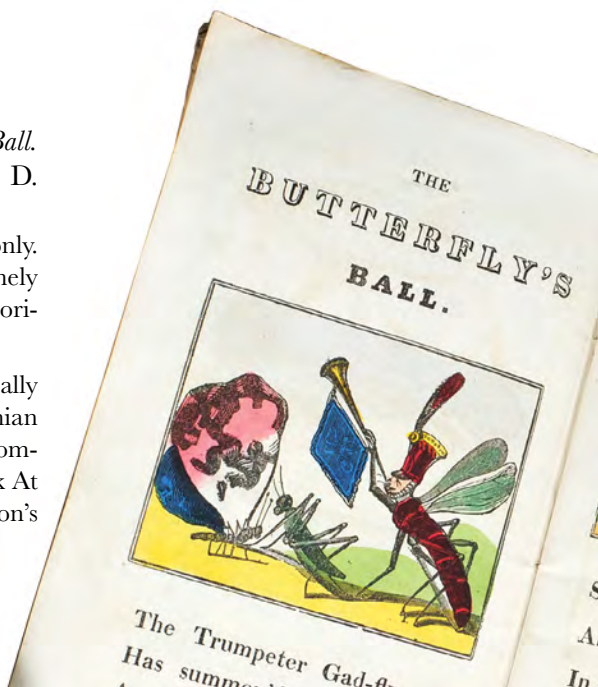
as a Brownie. The Girl Guides were formed in 1910 and were named "Brownies" some time later -- probably in or after 1914 although dates vary in different accounts. Linder p. 429; Quinby 21. (106209) \$4750.



87. [Roscoe, William]. *The Butterfly's Ball*. Embellished with Engravings. London: D. Carvalho, [c. 1835].

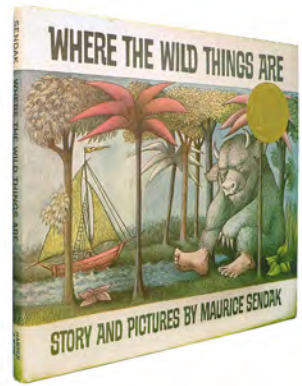
Slim small 8vo, [12]ff, printed on one side only. Each leaf illustrated with text beneath, finely colored by hand. Original drab printed pictorial wrappers, a remarkably fine copy.

§ Only edition thus, a scarce book especially in fine condition. Not in Osborne. Gumuchian 986. Originally issued in 1807 in a series comprised of *The Butterfly's Ball*; *The Peacock At Home*; *The Elephant's Ball*; and *The Lion's Masquerade*; it was very popular, being re-issued as late as the 1880s. (10485) \$3950.

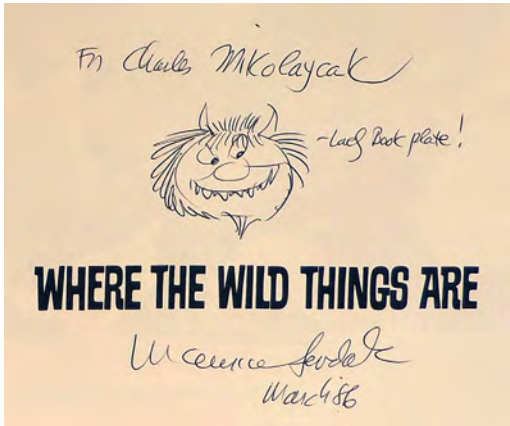


88. Sendak, Maurice Bernard. *Where The Wild Things Are*. Story and Pictures by Maurice Sendak. [New York]: Harper & Row, Publishers, [after 1963].

Oblong 8o (228 256 mm). Pp. [1] h-t; [2-3] double-spread col. pr. pictorial t-p, [4-40]. Offset color-printed throughout from the author's watercolors with letterpress text. Wove paper. Color printed decorative endpapers. Bound in color-printed pictorial paper boards with additional illustrations on both covers. Dust-jacket printed in color repeats binding design. A very good copy.



§ Later edition, inscribed by Sendak to Charles Mikolaycak with a drawing of a wild thing, signed and dated March 86. The illustration contains a reference to “-laes’ book plate!” written next to the drawing. On the front free endpaper is a bookplate designed by Mikolaycak for the Keene State College children’s literature festival award winner with Sendak’s printed signature. Of his early death, the *New York Times* noted: “Charles Mikolaycak, a distinguished illustrator of children’s books and a book designer, died of cancer Wednesday in his New York City home. He was 56. In his 30-year career, Mr. Mikolaycak illustrated more than 60 books for children and hundreds of book jackets. His illustrations, often inspired by his Polish and Ukrainian heritage, were widely acclaimed for their richness of color and evocative design.” A pleasing association of two book artists. Hanrahan A58 (first edition). Grolier Children’s 100, #97. (106195) \$5000.



89. Stevenson, Robert Louis. *A Child’s Garden of Verses*. London: Longmans, Green and Co., 1885.

Small 8vo, x, 101 pp. Blue-colored cloth over beveled boards, backstrip lettered in gilt, gilt publisher’s stamp on top cover. Top edge gilt. Trivial rubbing at extremities. Endpapers show some paste action. Internally fine. Housed in an Atmore Beach folding box and quarter-morocco slipcase. Very good.

§ First edition. Just 1,000 copies printed in 1885 at five shillings each. Stevenson began work on this influential book of children’s verse after taking up Kate Greenaway’s *Birthday Book for Children* and proclaiming “these are rather nice rhymes, and I don’t think they will be difficult to do.” Prideaux 14, Hayward 297, Osbourne II:662. Grolier Children’s 100, #49. (104791) \$2850.





90. Wallis, Edward. *The [Picture] Alphabet* [title on lid]. London: Edward Wallis, Skinner Street, [c. 1829].

30 circular wooden playing discs (63 mm. diameter), 24 with printed letters on one face; the obverse with 24 hand-coloured lithographic images and six remaining discs with letters (alphabets and sections of the alphabet) on both faces; five discs with splits, one repaired, due to tension of the wood when drying out, a few minor abrasures and a little spotted; housed in the original treen cylinder (80mm diam. 180mm h.) in two sections unscrewing in the middle surmounted by a screw lid with printed label on yellow within circular bands of black and red lines; lid rubbed; bottom inscribed in ink "A New Years Gift for little Eliza Bruce. from her Aunt Emily. January 1st 1830," one word from label cut out and replaced with the word "Aunty" in direct ink lettering on wood.

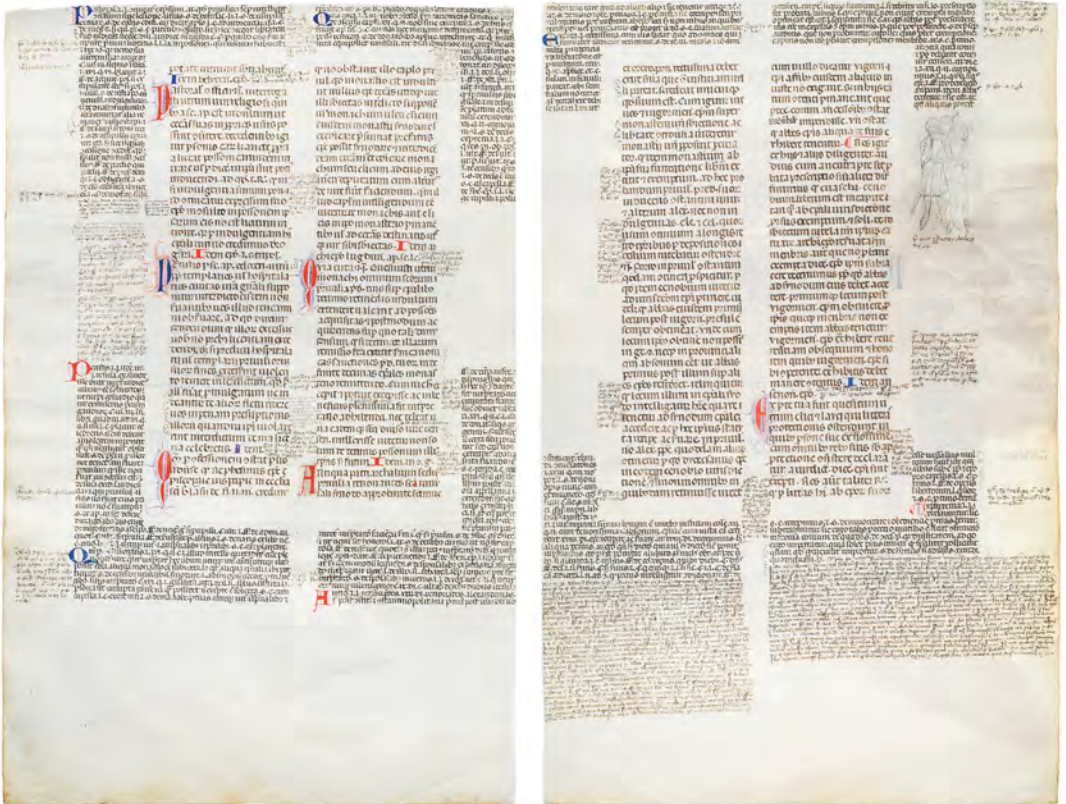
§ A rare alphabet game with unusually large pictorial and alphabetic disks. Issued by one of the leading Regency game manufacturers, the delightful images range from Ark, Boy, Cow to Xury (the slave Robinson Crusoe helped to escape), Yew and Zebra. What had started as a single-sheet ABC primer in the 16th century became an educational toy in the late 18th. "The underlying concept was the use of simple pictures to reinforce the phonic impact of initial letters. As with the ABC primer, the idea migrated from the classroom to the nursery and the hearth. It became recognised as an "improving" toy' (Rickards, *The Encyclopaedia of Ephemera*, p. 2). Usually these games are not dated; however, we can for once give this example a rough date from the presentation inscription. (104367) \$5000.

illuminations

91. Illuminated manuscript leaf on vellum. *Decretals*. North Italy: 1350-1375.

Folio, 420 x 270mm. Written in ink on vellum in a Gothic hand, with a surrounding gloss in a smaller but similar hand, and extensive annotations in a different and perhaps slightly later hand. With colored initials in red and blue. With a large marginal drawing of three knights in armor, two with spears. Trimmed very close at the top and one edge, no apparent loss of text. In very good condition.

§ A rare illustrated medieval leaf. The Canon Law text from the *Decretals* begins at book 5, title 33 of chapter 17 (de privilegiis et excessibus privilegiatorum) to the beginning of chapter 23. Interestingly, chapter 20 deals with the privileges of the Knights Templar. (105909) \$9750.





92. Illuminated manu-
 script leaf on vellum. *Illu-
 minated leaf from a Book of
 Hours with St. Nicholas and
 St. Sebastian.* Brittany: c.
 1430.

7.8" x 5.6". Illuminated
 leaf on vellum, from a Book
 of Hours with two large
 miniatures of St. Nicholas
 blessing the three children
 in the pickling tub, and of
 St. Sebastian tied to a pillar
 in a mountainous landscape
 while two archers shoot ar-
 rows at him, in strong color
 and burnished gold. In good
 condition.

§ On the recto St. Nicol-
 as is shown standing on a
 grassy field holding a cro-
 zier against a red decorated
 wall while the three naked
 boys stand up in the tub,
 and on the verso St. Sebas-

tion is tied to a post, bleeding
 and pierced with arrows shot
 at close range. Six initials (one-
 line to three-line) illuminated
 in gold and colours, line-fillers;
 on either side of page panel
 borders composed of burnished
 gold leaves on hair-line stems,
 with sprays of colored leaves
 in center of panel. Unusual
 and attractive miniatures
 painted in strong colors in the
 style which spread the Roham
 Master westwards from Paris
 into Rennes and elsewhere in
 Brittany in the 1420's and
 1430's. (107057) \$15000.





93. Illuminated manuscript leaf on vellum. *Illuminated Leaf with An Especially Fine Miniature Painting of the Annunciation to the Shepherds, on Vellum, from a Book of Hours in Latin.* Northern France or Flanders: ca. 1430.

7.5 x 5.75 inches. Right border just slightly trimmed, border with a hint of soiling, otherwise in fine condition, the miniature remarkably bright and clean.

§ Single column, four lines of text in gothic "formata" script in brown ink below the miniature (16 lines of text on the ver-

so.) Text from the opening of Terce. Verso with one and two-line initials in burnished gilt decorated with blue, pink, and white, line endings in the same colors and gold, and with a panel border of gilt ivy leaves, flowers and fruit; recto with a richly decorated four-line "D" as part of a very fine baguette with heart-shaped flowers in many colors and burnished gold, unusual flowering plants sprouting from the four corners of the baguette, the whole framed by a full border of gilt ivy leaves on hairline stems as well as other leaves, flowers, an strawberries; in the center, a stepped lunette frame enclosing a striking miniature painting of the annunciation to the shepherds. This beautiful leaf was formerly in the collection of Boston University and appears as item #87 in its catalogue "Manuscripts Sacred and Secular," printed in 1985. As the catalogue indicates, the style of the leaf here is derived from the Master of Gilbert of Metz, who was known to be active in southern Flanders from 1420 to 1440. (107056) \$7500.

94. Illuminated manuscript leaf on vellum. Large historiated initial of an apostle on a full leaf from a gradual. Italy (Milan), c. 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 chequered 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: 482 x 332mm. 8 lines of interlinear text in a rounded gothic hand.

§ 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..." (8714) \$9500.





95. Illuminated manuscript leaf on vellum. *Salvator Mundi*. Bruges: 1500.

Single leaf, image measures 98 x 68 cms 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.

§ 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. 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 Architekturenbordüren* (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 65mm.” (102883) \$9500.

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