



JOHN WINDLE ANTIQUARIAN BOOKSELLER

God Help Us!
30 Books on Religion

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1. AGOSTINI, GIUSEPPE. *Brevis Notitia Eorum Quae Scitu Vel Necessaria vel valde utilia sunt Confessarijs in primo ingressu ad audiendas Confessiones : tertia parte auctior supra priores, edictiones, et omnes fere complexa materias Casuum Conscientia, cum ratione administrandi et recipiendi reliqua Sacramenta. Accessit etiam brevis Instructio pro Ordinandis.* Colonia Agrippinae [Cologne]: Widenfelad et Berges, 1688.

12mo, [7] ff., 451 [vere 441] pp., mispaginated. Very early vellum over boards, calf backstrip, partial clasps. Two old signatures on title-page, bookplate of P.P. Capucinorum, Oeniponte [Innsbruck], on front paste down. A very good copy of a scarce little book.



§ A scarce edition of Agostini's work on confession, first published in 1643. Only three copies noted in Germany and one in Mexico; none in the UK or USA. Giuseppe Agostini was an Italian Jesuit, born in Palermo in 1573. He taught Philosophy in Rome and theology in Avignon, Palermo and Lyon and died in Palermo in 1643. (106854) \$500



2. ANTONIO DE GUEVARA; AEGIDIUS ALBERTINUS. *Speculum religiosorum & exercitium virtuosorum* oder: *Der geistliche Spiegel : darinn nit allein die geistlichen Closter: vnd Ordenspersonen, mit schönen herzlichen Lehren vnd Warnungen erwiesen werden.* [Munich]: Bedruckt in der fürstliche[n] Haubstat München, bey Adam Berg., 1601.

Small thick 8vo, A-3G⁸. [6], 414, [4] leaves (“Index vnd Register”--Leaves [1]-[3] at end). Title in red and black; initials. Numbers 156 and 282 repeated, numbers 200 and 378 omitted in foliation. Numerous errors in foliation. Contemporary vellum over wooden boards, covers stamped with brown borders enclosing central religious devices, clasps (one broken), backstrip with 19th-century paper labels, library stamp and signature on title-page, two library stamps on free endpaper, large early woodcut bookplate on front pastedown. Leaves with tabs for easy access to chapters. Internally a very good copy, and a pleasant artefact of the period in original condition.

§ A translation of *Oratorio de religiosos y exercicio de virtuosos* into German. This is a rare book in early editions. We only found one copy of the first (1599) edition and one copy of this, the second (1610) edition, offered in the last 50 years. The 1601 edition was sold by Salloch in 1965 (\$145): he noted “This is one of the few religious treatises that Guevara wrote... It consists of a series of short exhortations or homilies, with a text prefixed to each, written in the same style as his other works. The mannerism and imagery anticipate the Baroque writers of the following century.” Aegidius Albertinus (1560-1620), the translator, “marks the opening of an age of a separate Catholic culture in Bavaria... he had a mastery of the Spanish language, the idiom of the most Catholic of all countries... Albertinus’ method of translation is, in accordance with the spirit of his time, free, employing changes as well as additions borrowed from other authors whenever they seemed to him proper... Without him, neither Moscherosch nor Grimmelshausen could have made their start” (Faber du Faur). Although the Yale University Library owns almost all of Albertinus’ Guevara translations, this volume is not included in Faber du Faur’s catalogue. It is also unknown to Palau; only Goedeke lists it (II, 580, 8). (106851) \$1500

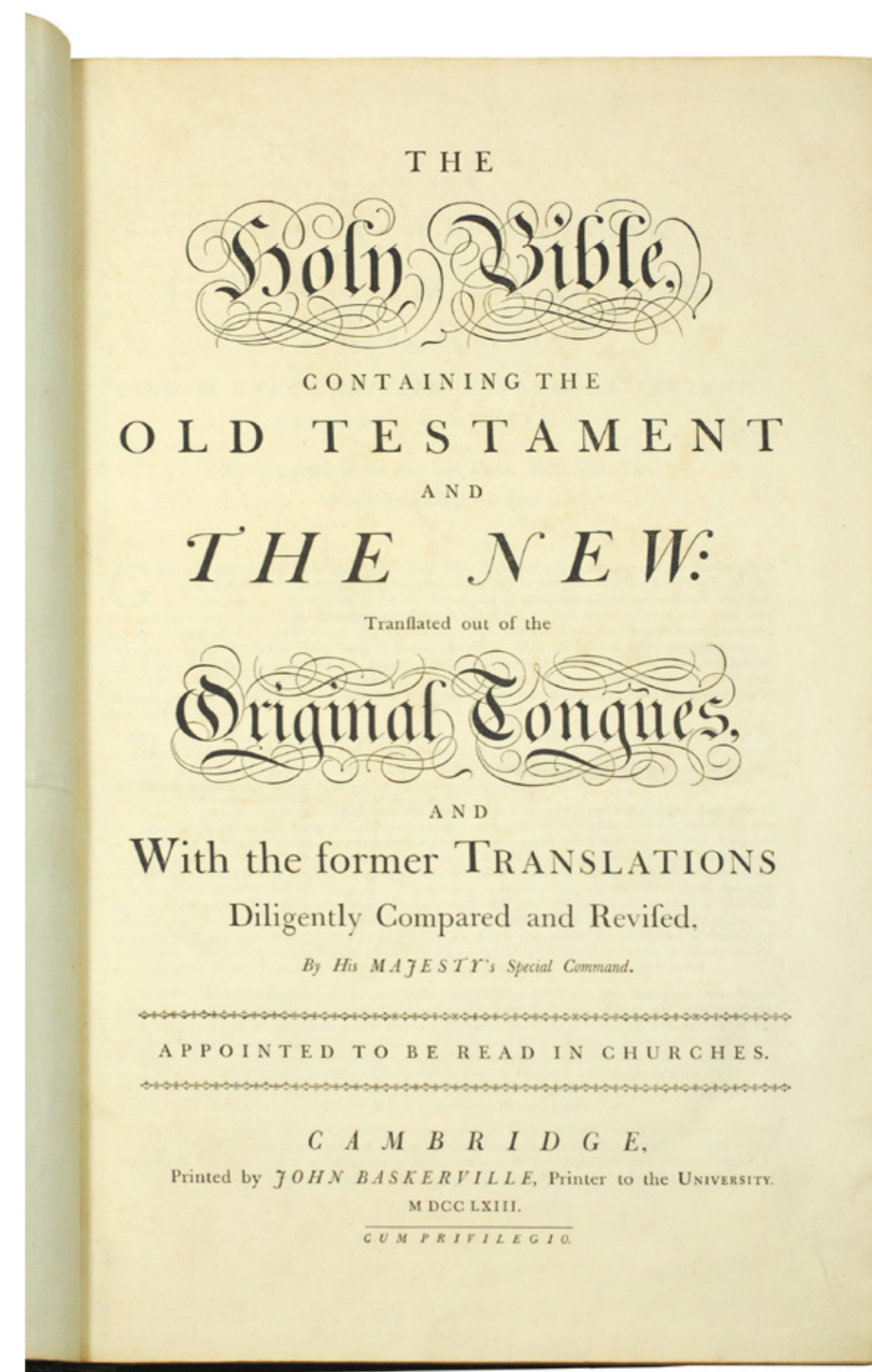




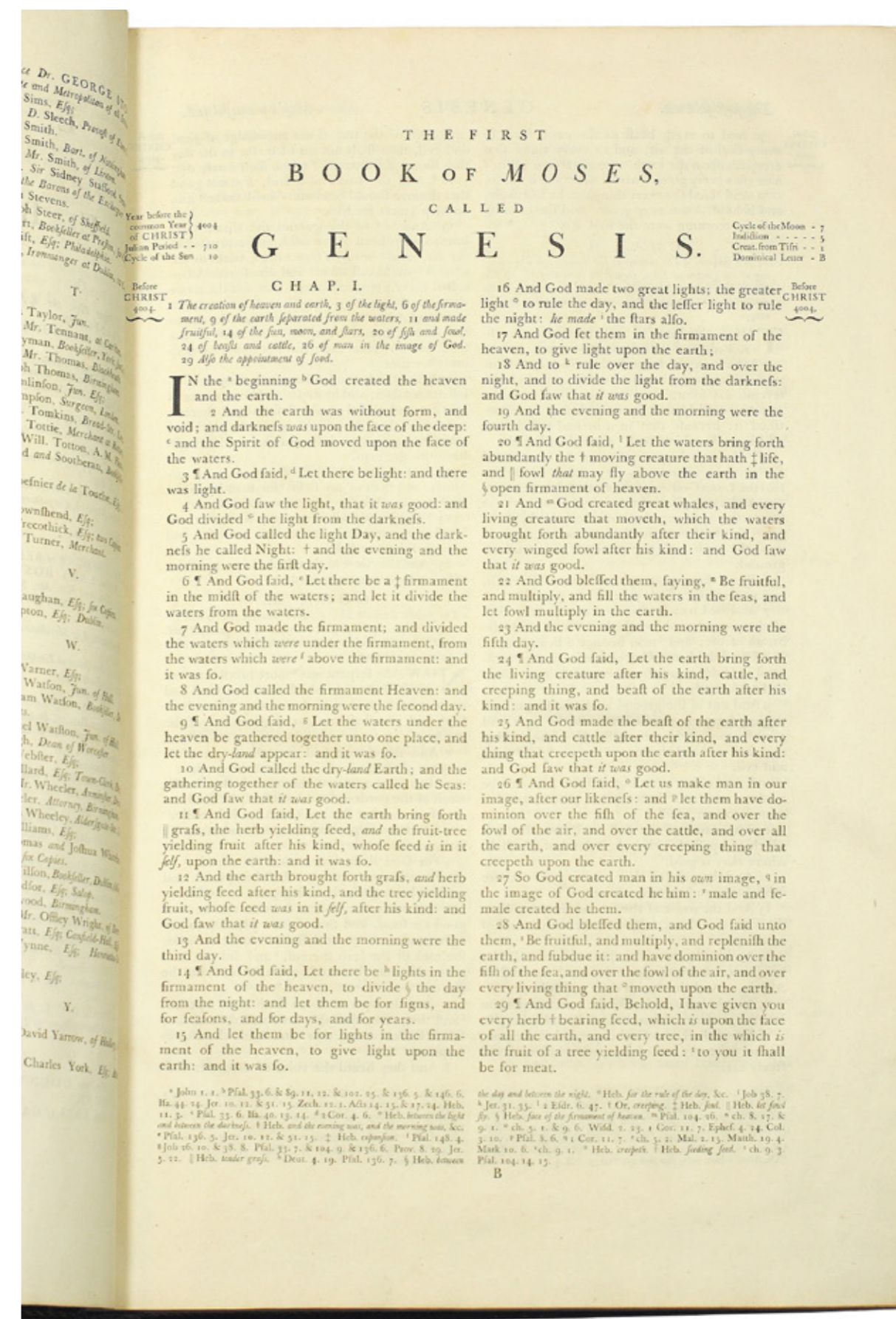
3. [BIBLE IN ENGLISH]. *The Holy Bible, Containing the Old Testament & The New: Translated out of the Original Tongues, and With the former Translations Diligently Compared and Revised, By His Majesty's Special Command. Appointed to be Read in Churches.* Cambridge: Printed by John Baskerville, Printer to the University, 1763.

Royal folio, 573 unnumbered leaves. A2, χ 1, B-13D2, *a-*e2, *f1. English binding of contemporary full blue-green morocco, covers with elaborate gilt border, backstrip richly gilt with red morocco lettering pieces stamped in gilt "HOLY BIBLE" and at the foot "BASKERVILLE", gilt edges, marbled endpapers. Inevitable slight signs of wear on such a huge book but in all a very good unrestored copy, internally flawless.

§ First edition, third issue of the subscribers' list as usual. "John Baskerville was a monumental figure in the history of English bookbinding and printing, with contemporary accounts of his work ethic revealing a man deeply engaged in virtually every aspect of book production. Yet for most of his life and indeed for many decades afterwards he was decried as a mere amateur. Still other sources show an individual with highly idiosyncratic and paradoxical habits -- he lived with Sarah Eaves for nearly two decades out of wedlock; a devout atheist who was buried in his own backyard without Christian ceremony; a man who 'had wit but always against religion and decency'" (F.E. Pardoe in *John Baskerville of Birmingham: Letter- Founder and Printer*, 1975).

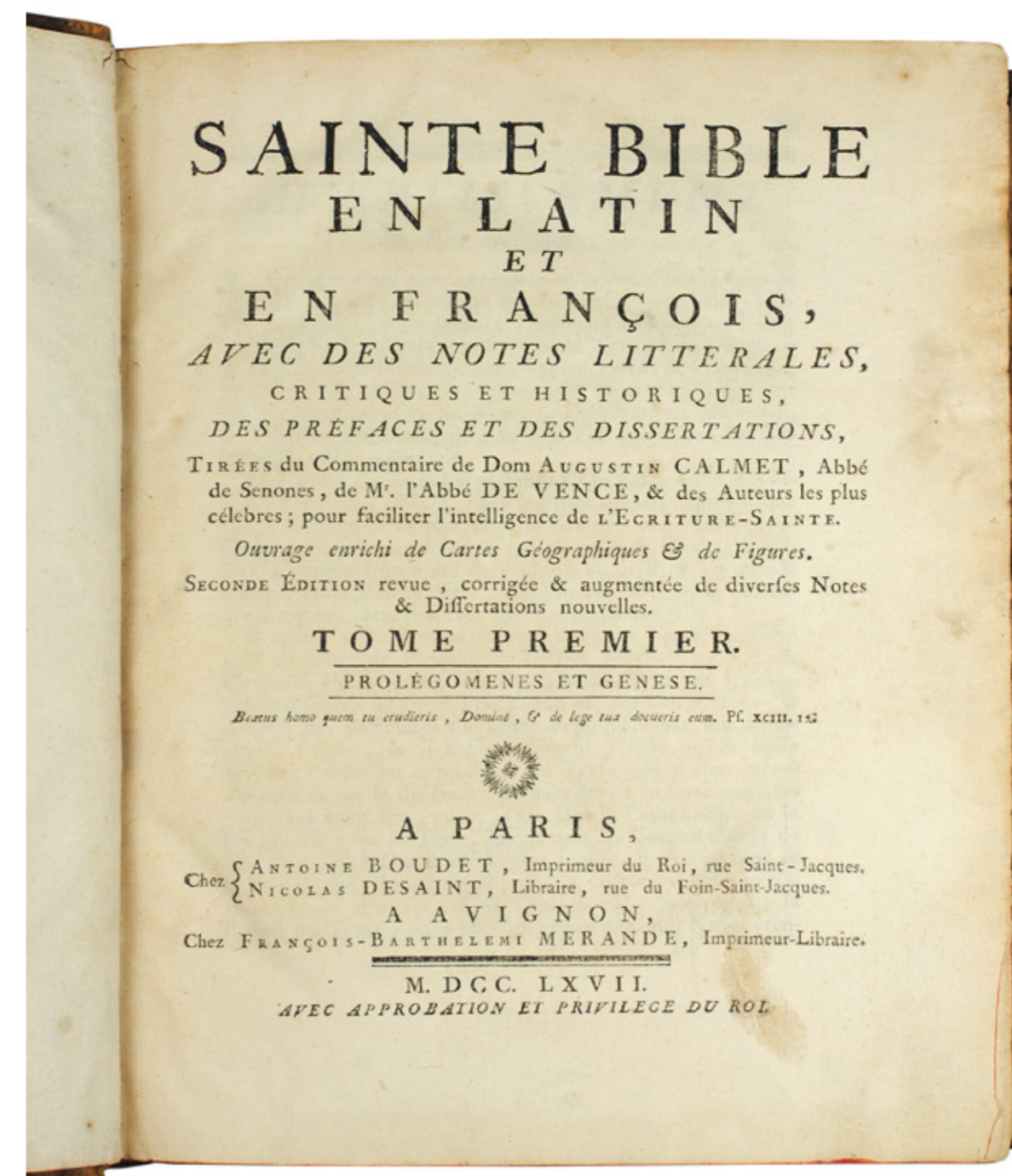
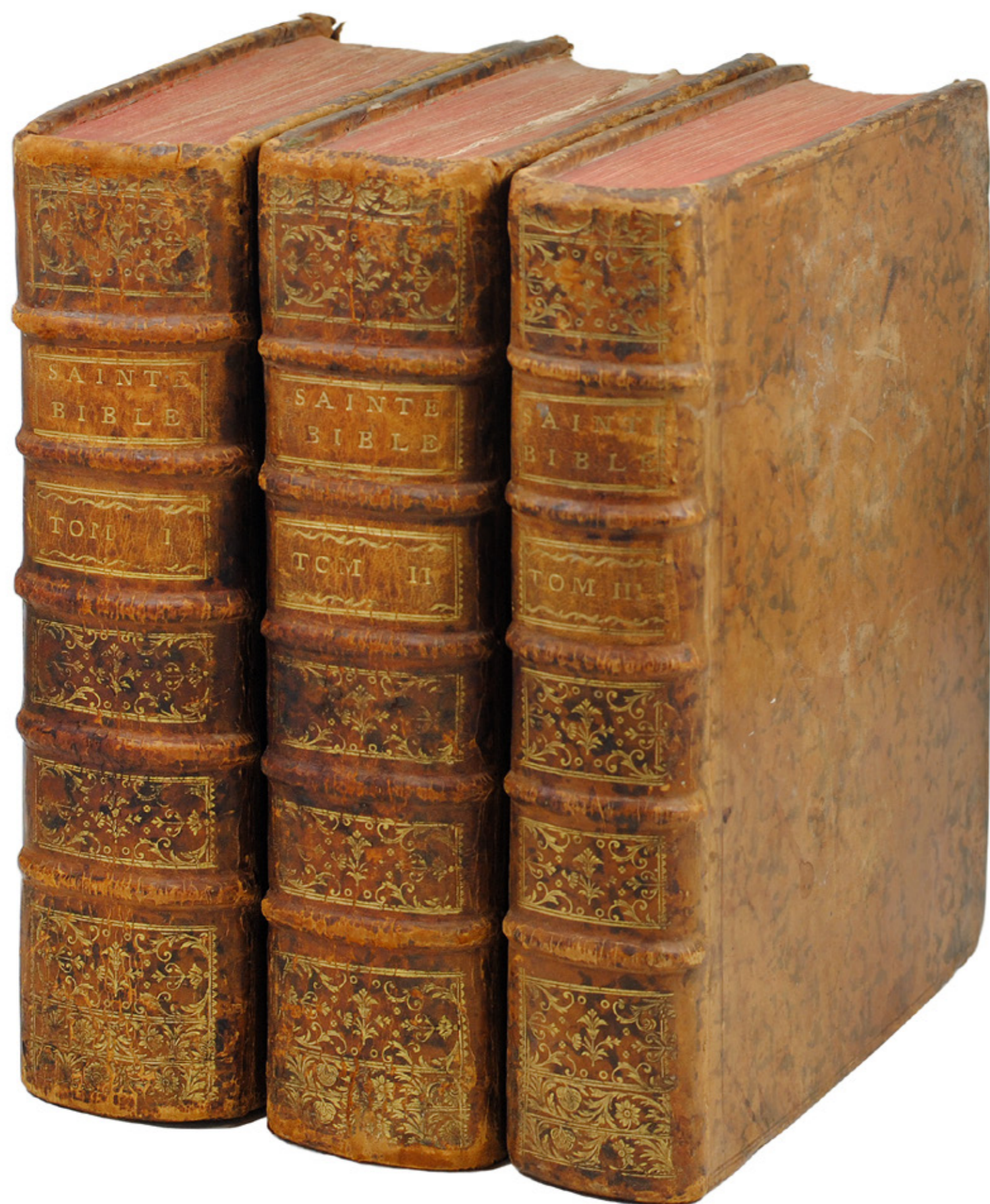


Paradoxically, after taking the position of Printer to the University of Cambridge on 1 December 1758, Baskerville produced one of the few great Bibles. It is a true masterwork, expertly printed with impeccable attention to ink, type, spacing, paper quality and ease of use. Published on 4 July 1763, “the adjective that inevitably comes to mind is ‘noble’ and the volume warrants the word. It was conceived and executed on a grand scale... to show that he had now learnt his craft and was able to practice it in a masterly fashion... [and] the result shows again that Baskerville must be placed in the very top rank of book designers” (Pardoe, 87). Morison and Day (*The Typographic Book*, 1963) write that



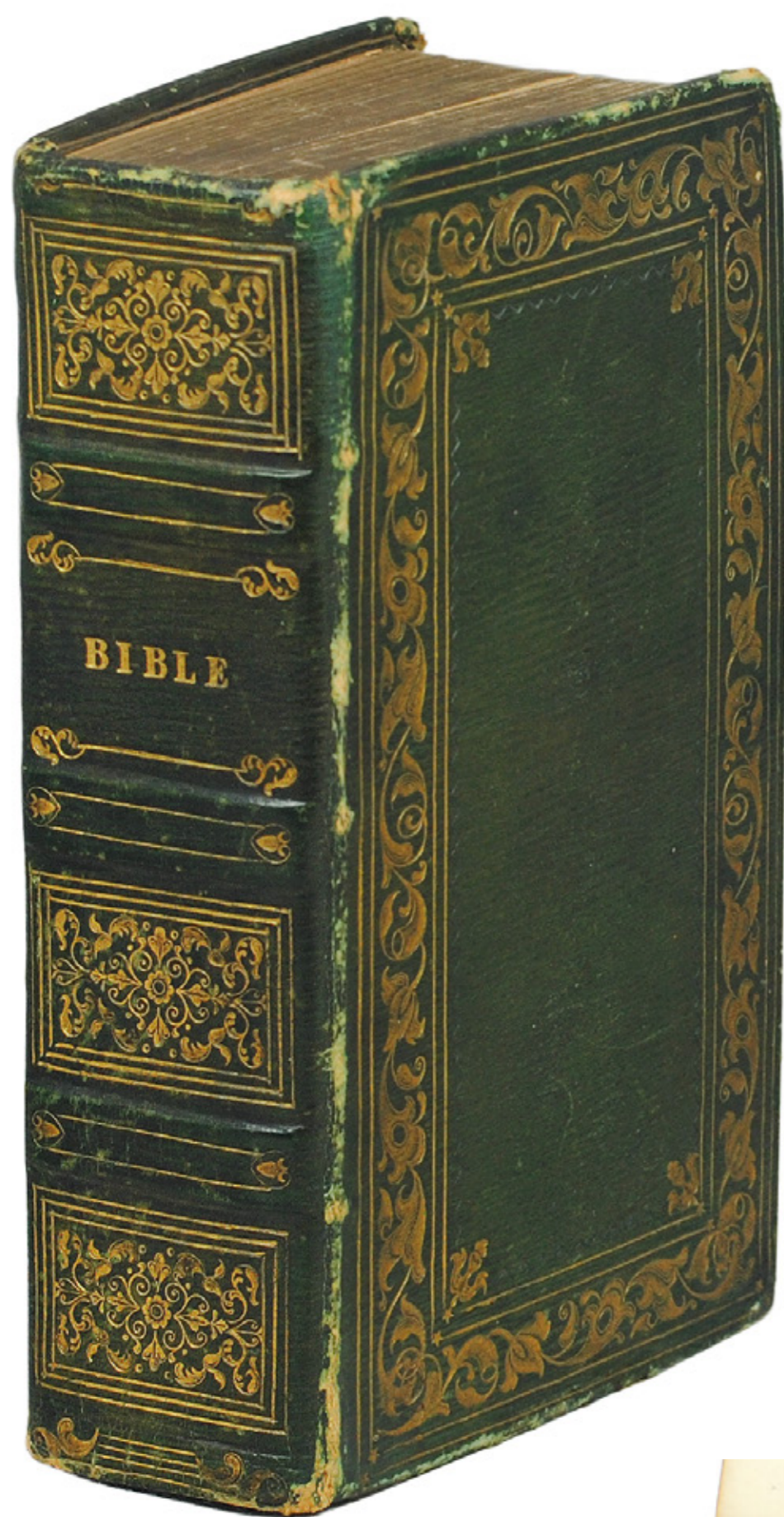
“Baskerville’s folio English Bible, printed for the University of Cambridge, is the finest presentation of Holy Writ since Richelieu’s Latin Vulgate printed at the Imprimerie Royal” (48). Gaskell 26. Herbert 1146. Morison & Day, *The Typographic Book* 48. Huntington Library, *Great Books in Great Editions*, 7. Rothschild 2640. Rumball Petre 145. (123054) \$25,000

4. [BIBLE IN LATIN AND FRENCH]. CALMET, DOM AUGUSTIN. *La Sainte Bible en latin et en françois, avec des notes litterales, critiques et historiques : des préfaces et des dissertations tirées du Commentaire de Dom Augustin Calmet, Abbé de Senones, de M. l'Abbé de Vence, & des auteurs les plus célèbres : pour faciliter l'intelligence de l'Écriture Sainte. Seconde édition augmentée, enrichie de figures en taille-douce & cartes géographiques.* Paris: Boudet, Desaint et Avignon, Merande, 1767-1773.



17 vols, 4to, 33 engraved plates (some folding), 6 letterpress tables (some folding). Contemporary/original mottled calf, spines gilt and gilt-lettered. A bit dry and worn but quite sound.

§ A lovely quarto edition of the Bible in Latin and French, also issued in 8vo this is much the more preferable version. The plates and maps are outstanding and the physical feat of printing all seventeen volumes in 6 years is astonishing. Complete sets in commerce are surprisingly scarce though widely held by institutions. Brunet I, 888: "Ce livre, connu sous le nom de Bible de Vence, mais qui devrait plutôt porter celui de Rondet, son éditeur, est fort estimé." Not in Darlow and Moule under Latin or French. (123233) \$1750



5. [BIBLE, FORE-EDGE PAINTING]. *The Holy Bible, Containing the Old and New Testaments: Translated out Of the Original Tongues...* Oxford: Printed at the Clarendon Press, by Samuel Collingwood and Co. Printers to the University, 1826.

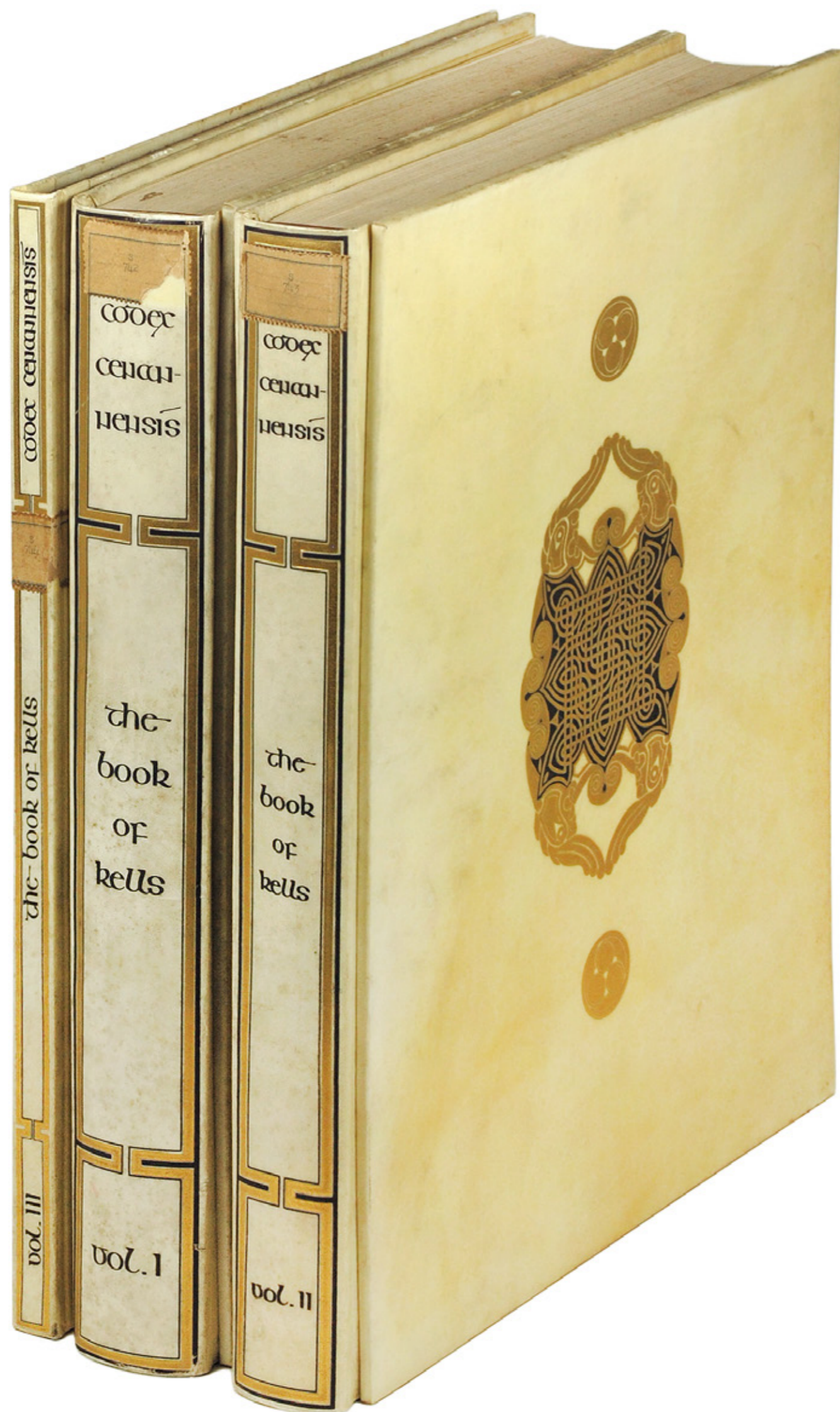


12mo (3.5 x 5.5 inches), 805, [1], 251, [1], pp. Text in double columns. Finely bound in green straight-grain morocco with elaborate gilt borders, backstrip pannelled in gilt, all edges gilt, brown coated endpapers. Binding lightly rubbed, ownership inscription on front free endpaper, early gift inscription tipped-in.

§ A nicely-printed King James Bible with split double fore-edge paintings, the first representing the creator of the universe with good and evil angels after William Blake and the second showing the crucifixion. The paintings are by Margaret Costa, one of the few remaining practitioners of this vanishing art form. Both paintings are signed with her initials. The Bible is not listed in Herbert (the standard bibliography), the nearest being the Clarendon Press bible printed the following year (#1762). (122858) \$1250



6. [BIBLE, FOUR GOSPELS]. *Evangeliorum Quattuor Codex Cenannensis - The Book of Kells*. Bern: Urs-Graf Verlag, 1950-51.



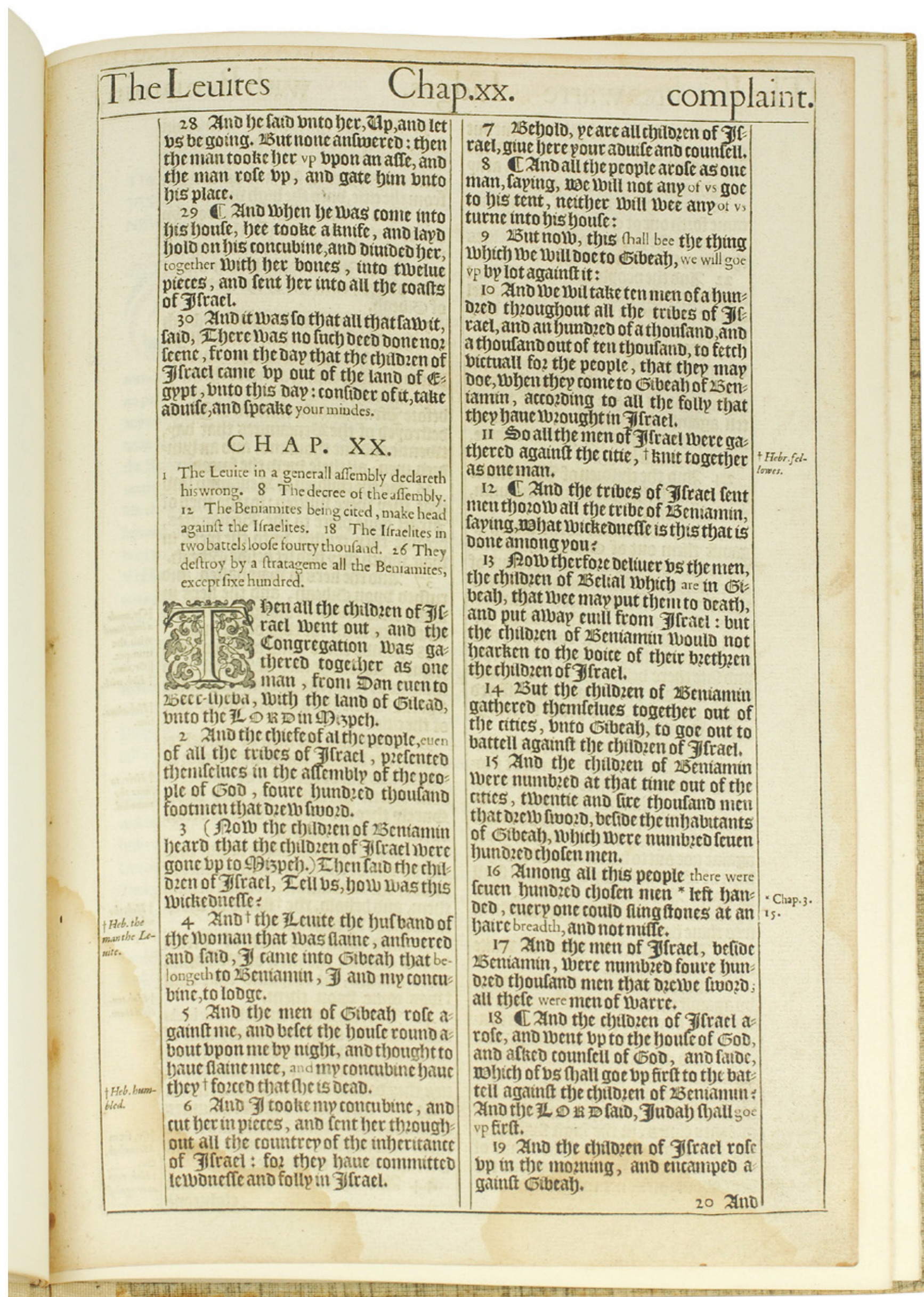
3 vols., large thick folio, vols. I & II with collotype plates throughout + 48 tipped-in color plates reproducing the codex; Vol. III with introductory & explanatory text. Vols. 1 and 2 in original stiff vellum over boards, vol. 3 quarter vellum and boards, Ex-Vatican Library copy with markings.

§ Copy number one of this superb facsimile of the illuminated manuscript Gospel book in of the New Testament, created in a Columbian monastery in either Britain or Ireland c. 800 AD. This copy formerly in the Vatican Library with paper spine labels, some small rubberstamps within. A truly noble copy of a noble book. (123180) \$5500



Latin, containing the four Gospels

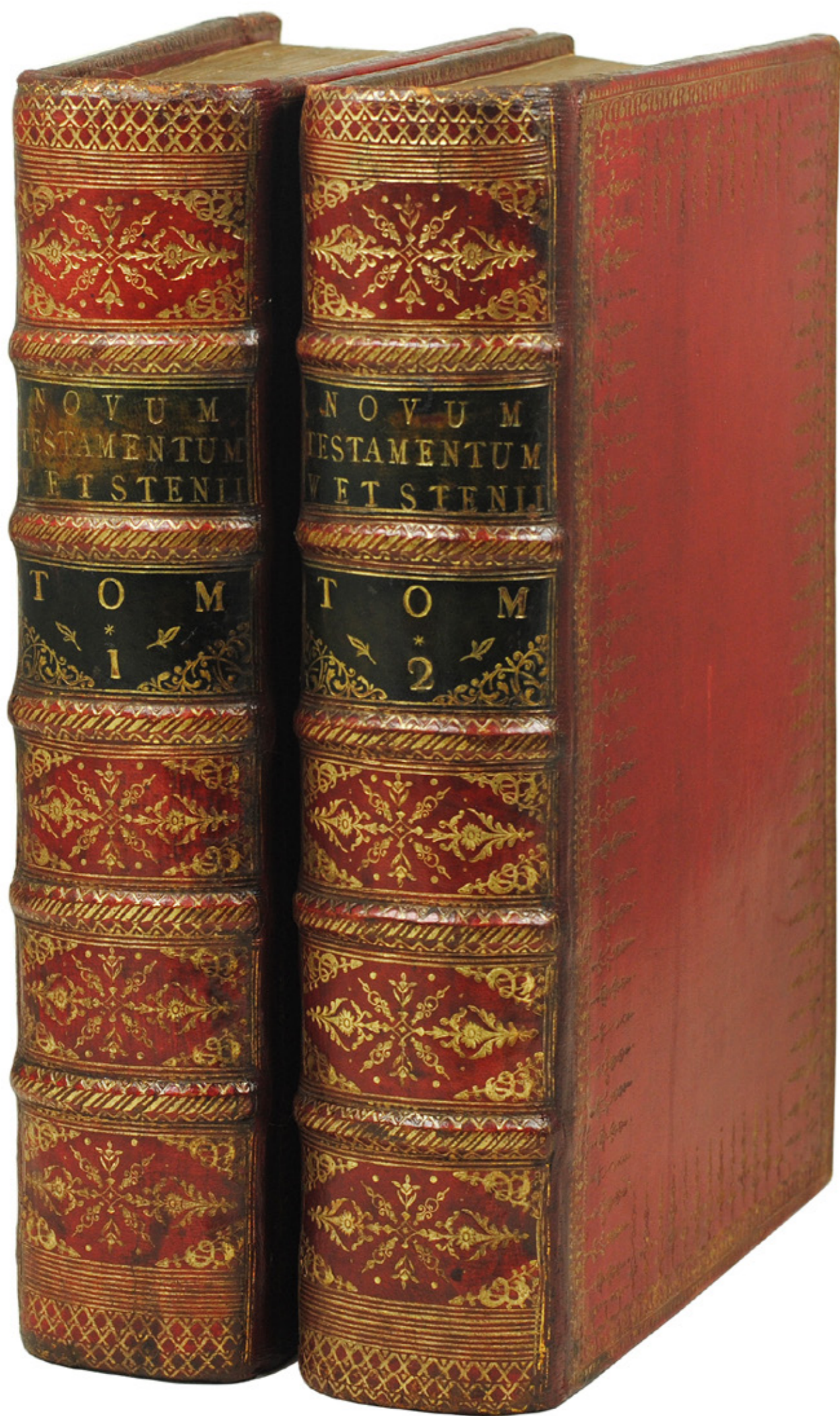




7. [BIBLE, KING JAMES, LEAF BOOK]. *A Leaf from the 1611 King James Bible. With "The Noblest Monument of English Prose" by John Livingston Lowes & "The Printing of the King James Bible" by Louis I. Newman.* San Francisco: The Book Club of California, 1937.

Folio, [2], xxi, [2] pp., single leaf inserted, printed in red, blue, gold and black. Original quarter cloth, paper boards printed to look like cloth, label affixed to backstrip. Minor foxing to paper boards, corners bumped, internally bright; very good.

§ Limited to 300 copies printed at the Grabhorn Press. The leaf in this copy is that bearing Judges 20:1-44 (the Israelites punish the Benjamites) describing one of the bloodiest battles of the Bible. Chalmers, *A Checklist of Leaf Books*, 72. Heller and Magee 275. (108232) \$625

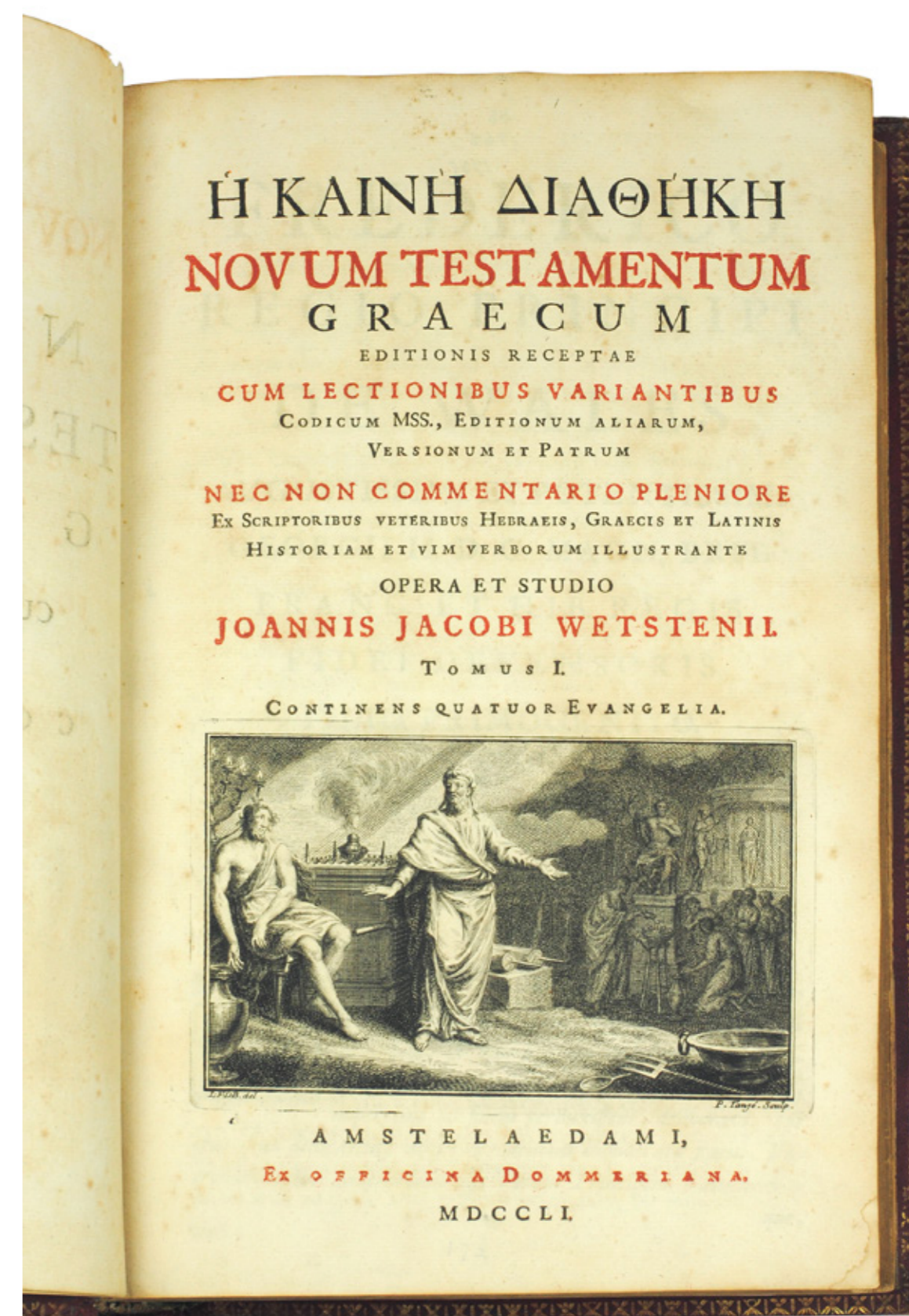


8. [BIBLE. NEW TESTAMENT. GREEK.] WETTSTEIN, JOHANN JAKOB, EDITOR. *He kaine diatheke [in Greek] Novum Testamentum Graecum; Editionis Receptae Cum Lectionibus Variantibus Codicum MSS, Editionum Aliarum, Versionum Et Patrum Nec Non Commentario Pleniore Ex Scriptoribus Veteribus Hebraeis, Graecis Et Latinis Historiam Et Vim Verborum Illustrante.* Amsterdam: Officina Dommeriana, 1751.

2 vols., [vi], 966, [2]; 896, (list of codices) 1-26 in reverse order, 897-920 pp. (final 1 1/2 pp. are errata). With an engraved vignette on the title-pages, and an engraved alphabet leaf at p.2; a little browned and dusty here and there. Contemporary red morocco very richly gilt, gilt-panelled backstrips with black labels.

§ A superb copy of a renowned Greek edition of the Bible with a fascinating association. This copy was in the choice Greek library of Sophia Streatfeild; prior to that there is the bookplate of an earlier Streatfeild with their motto “Data Fata Sequutus” (sic), and the modern bookplate of Joseph M. Gleason whose library was at

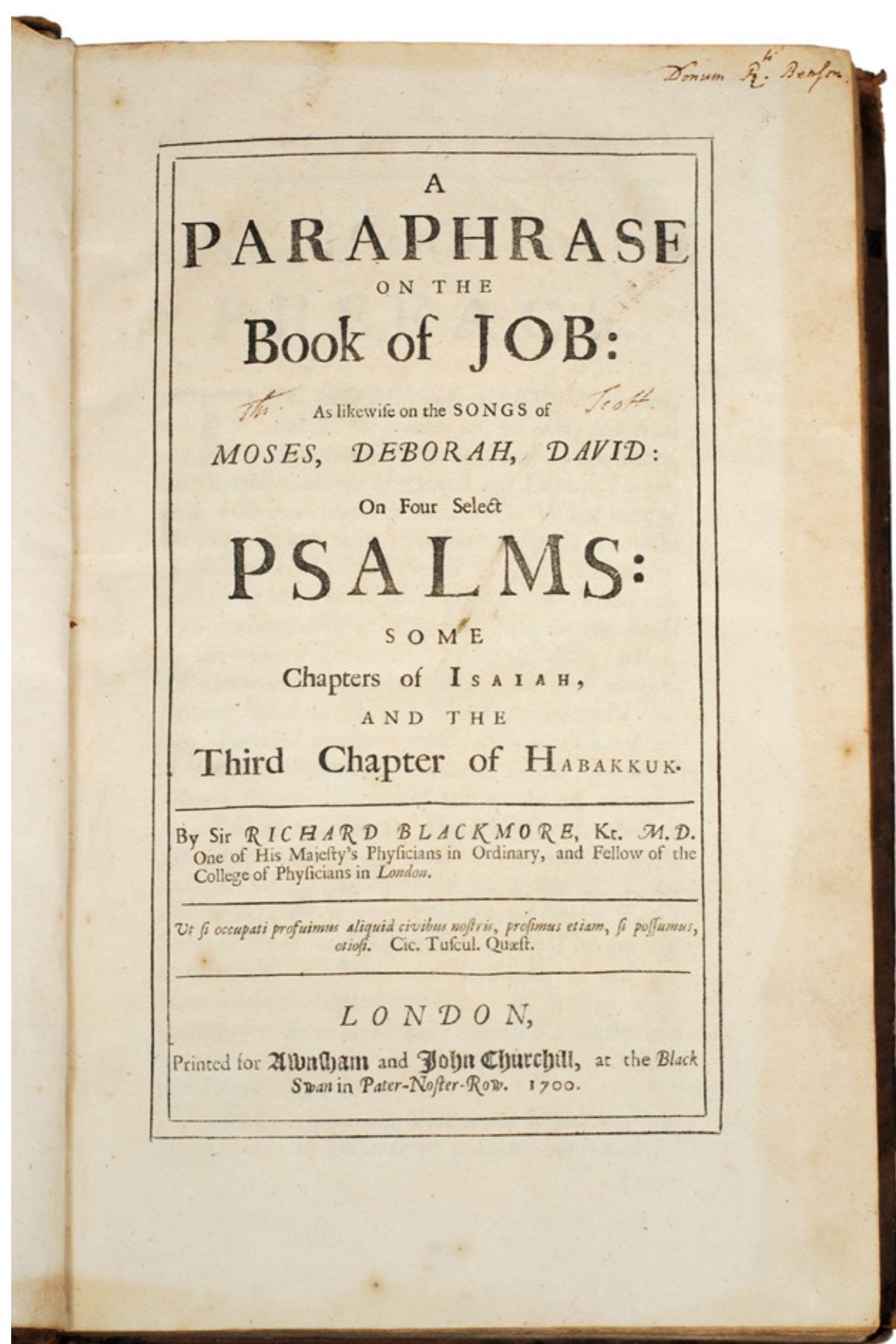
Lone Mountain College in San Francisco until they sold it en bloc to John Howell Books who dispersed the books far and wide. This book recently turned up in a yard sale in Central California and was bought by a scout purportedly for \$5.



Sophia Streatfeild was a brilliant classical scholar, a stunningly beautiful woman, and a renowned flirt, whose charms and amorous conquests were recorded at length by Hester Thrale with equal parts admiration and exasperation: “a Young Coquet whose sole Employment in this World seems to have been winning Men’s hearts on purpose to fling them away. How She contrives to keep Bishops, & Brewers, & Doctors, & Directors of the East India Company all in her Chains so — & almost all at a Time would amaze a wiser Person than me.” Thrale’s own husband was one of the many much taken with Streatfeild, as was Samuel Johnson, although he apparently regarded



Fanny Burney’s Greek scholarship higher. The DNB heads her entry simply “Streatfeild, Sophia (bap. 1755, d. 1835), beauty.” A women of fierce intellect and wild reputation, she died unmarried at around 80 years of age and remains one of the period’s more enigmatic figures. Her entire Greek library (all 43 volumes bound to match) was sold by the Robinsons in 1935 for £195. It was #1 in their catalogue 56. (123171) \$6500



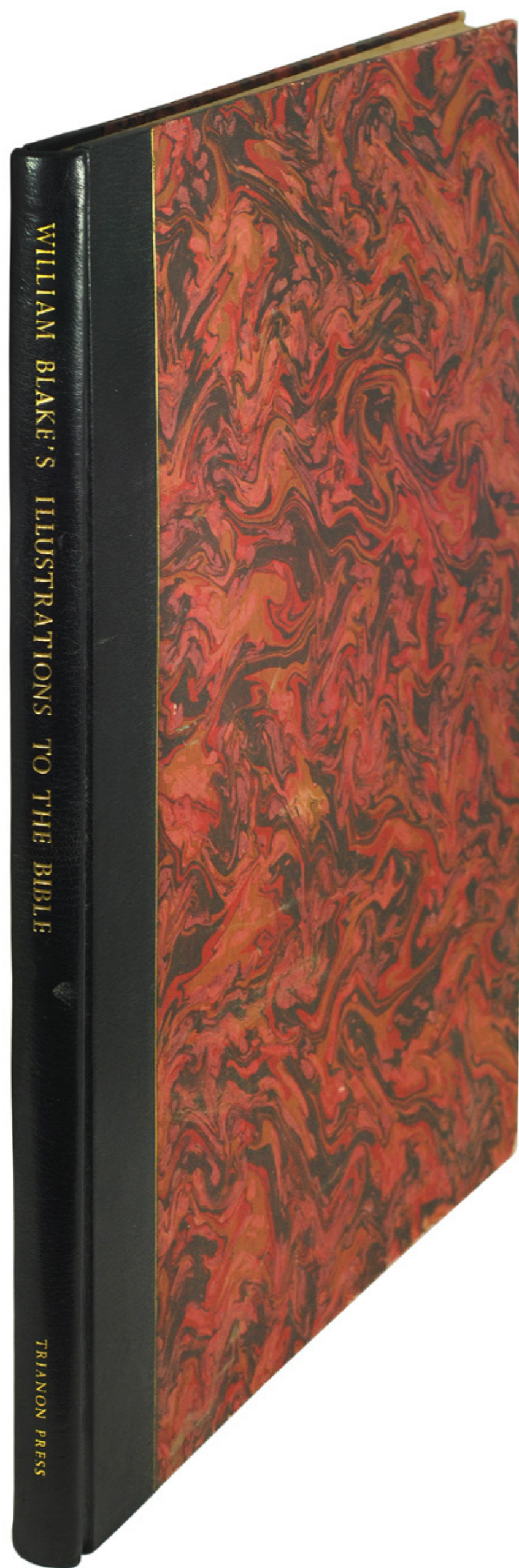
9. BLACKMORE, SIR RICHARD. *A Paraphrase on the Book of Job: As likewise on the Songs of Moses, Deborah, David: On Four Select Psalms: Some Chapters of Isaiah, and the Third Chapter of Habakkuk.* London: Printed for Awnsham and John Churchill, at the Black Swan in Pater-Noster-Row, 1700.

Folio, (40), 291 pp. Full contemporary speckled calf, backstrip with five raised bands, compartments decorated in gilt, all edges speckled red. Boards rubbed with several scuffs, joints cracked in places but binding nicely sound and pages only lightly foxed. Signed Tho[mas] Scott on title page. “Donum R. Benson” written in a later hand in upper margin.

§ First edition. Lowndes describes these metrical translations of the scripture as having “some little merit as poetry, but little as a version of the original text.” (p.211). Richard Blackmore (1654-1729) was a physician and writer who fell foul of both the Royal College

of Physicians for his opposition to free dispensaries for the poor, and the London wits for his sanctimonious criticism of contemporary poetry. According to the DNB “Dryden described Blackmore... as a ‘Pedant, Canting Preacher, and a Quack’ who wrote while travelling from patient to patient, ‘to the rumbling of his Coaches Wheels’.” Benson is possibly Robert Hugh Benson (1871-1914), son of the archbishop of Canterbury, convert to Catholicism, and science fiction author. Wing 2641. ESTC R14205. (105574) \$450





**10. BLAKE, WILLIAM
KEYNES, GEOFFREY.
TRIANON PRESS.**

Illustrations to the Bible.

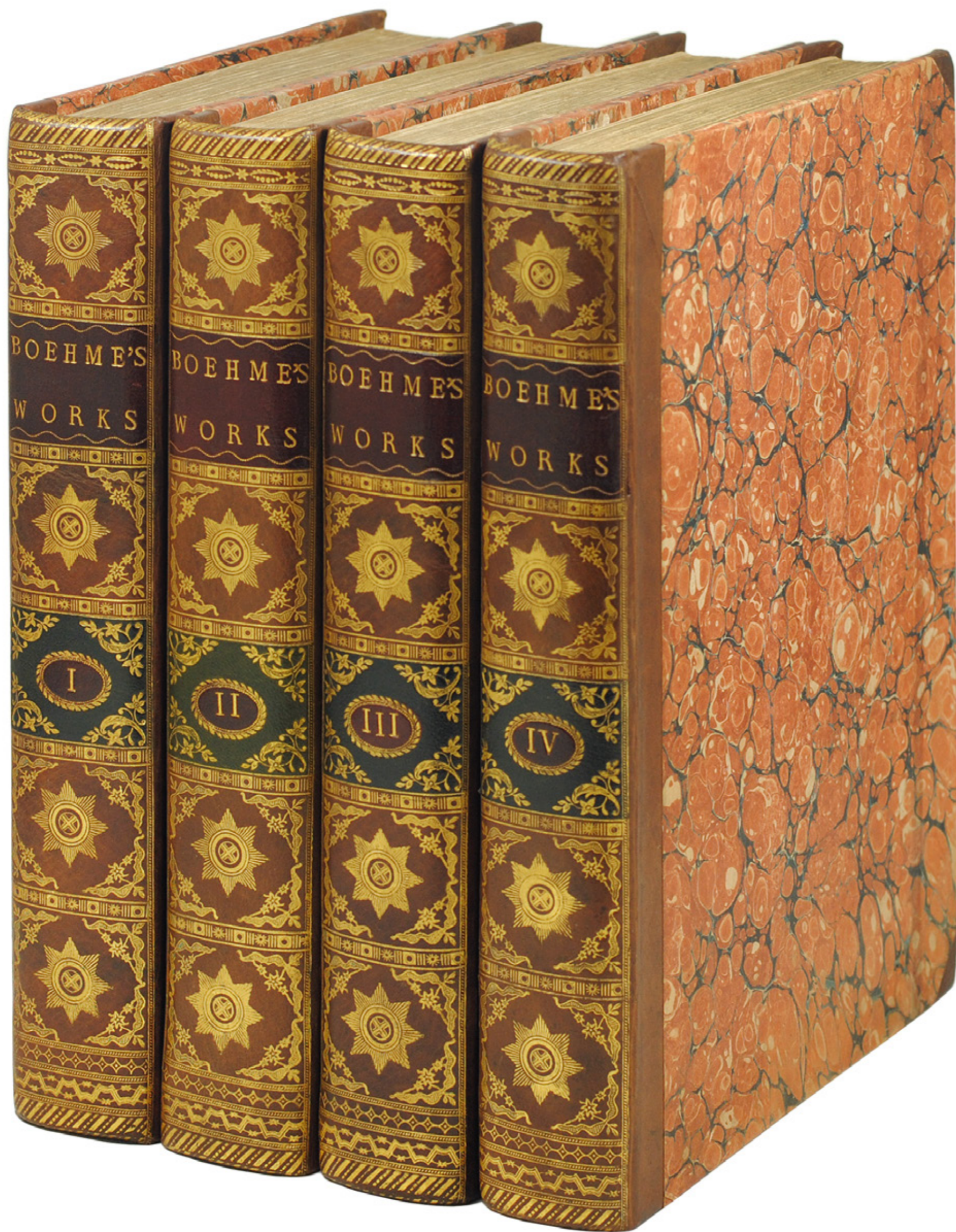
London: Trianon Press, 1957.

Folio, with 9 color plates and 156 illustrations. Original quarter morocco, covers scuffed lightly, a little worn but good, internally fine (issued without a slipcase).

§ Limited to 460 copies, this is #371. This was the first time that



Blake's Biblical illustrations had been brought together. The catalogue raisonné was compiled by Sir Geoffrey Keynes and comprises virtually every Biblical painting by Blake in existence. Bentley, *Blake Books*, 681. (109171) \$575



11. BÖHME, JAKOB. BEHMEN, JACOB. *The Works of Jacob Behmen, The Teutonic Theosopher... with Figures, illustrating his Principles, left by the Reverend William Law, M.A.* London: R. Richardson, 1764 [vols. 1 and 2] and G. Robinson, 1773 [vol. 3] and 1781 [vol. 4].

4 vols. 4to, xxiii, 269, [6], 301, [20]; [iv], 195, [36], 120, 160, 32; [iv], 507, [26], 37; [6], 304, 218, [7] pp. With copper-engraved frontispiece portrait & 25 copper-engraved plates, 2 of them hand-colored, 2 double-page, and 4 with complex overlays (including one of the double-page plates). Modern half calf, backstrips divided into six gilt-tooled compartments, two with red and green title labels, four with the occult symbol of a solar cross inside a blazing sun. A very good set in an attractive and appropriate binding, with only intermittent foxing and spotting and with the occasional marginal notes of Charles Muses (see below). The remarkable plates are in fine condition with just one or two insignificant creases and closed tears to the intricate overlays.

§ First collected edition in English of the works of Jakob Böhme (1575-1624), the German mystic whose radical religious visions were an important source of inspiration to Quakers, Theosophists, German Romantics, and other free thinkers including William Blake. Böhme's controversial theology departed from its Lutheran foundation in the suggestion that the God is incomplete without Creation

and that humanity's fall from grace was necessary and desirable as a precondition of our evolution to a new state of redeemed harmony, more perfect than our original state of innocence. This is perhaps the most important edition for the English-speaking

world, as it was through this edition that writers like Blake and Coleridge discovered Böhme's philosophy. Blake was particularly struck by the cosmology and by the illustrations and their influence can be seen throughout his prophetic works. See Bindman, *William Blake His Art and Times*, #4: "Böhme was one of the key influences on Blake's youth and there is every reason to suppose a life-long acquaintance with the extraordinary illustrations in this book... especially the Three Tables of Divine Revelation... the production of such unusual works must have been known to the young Blake." Also see Hamlyn and Phillips, Tate Britain Exhibition 2001 #229-233.

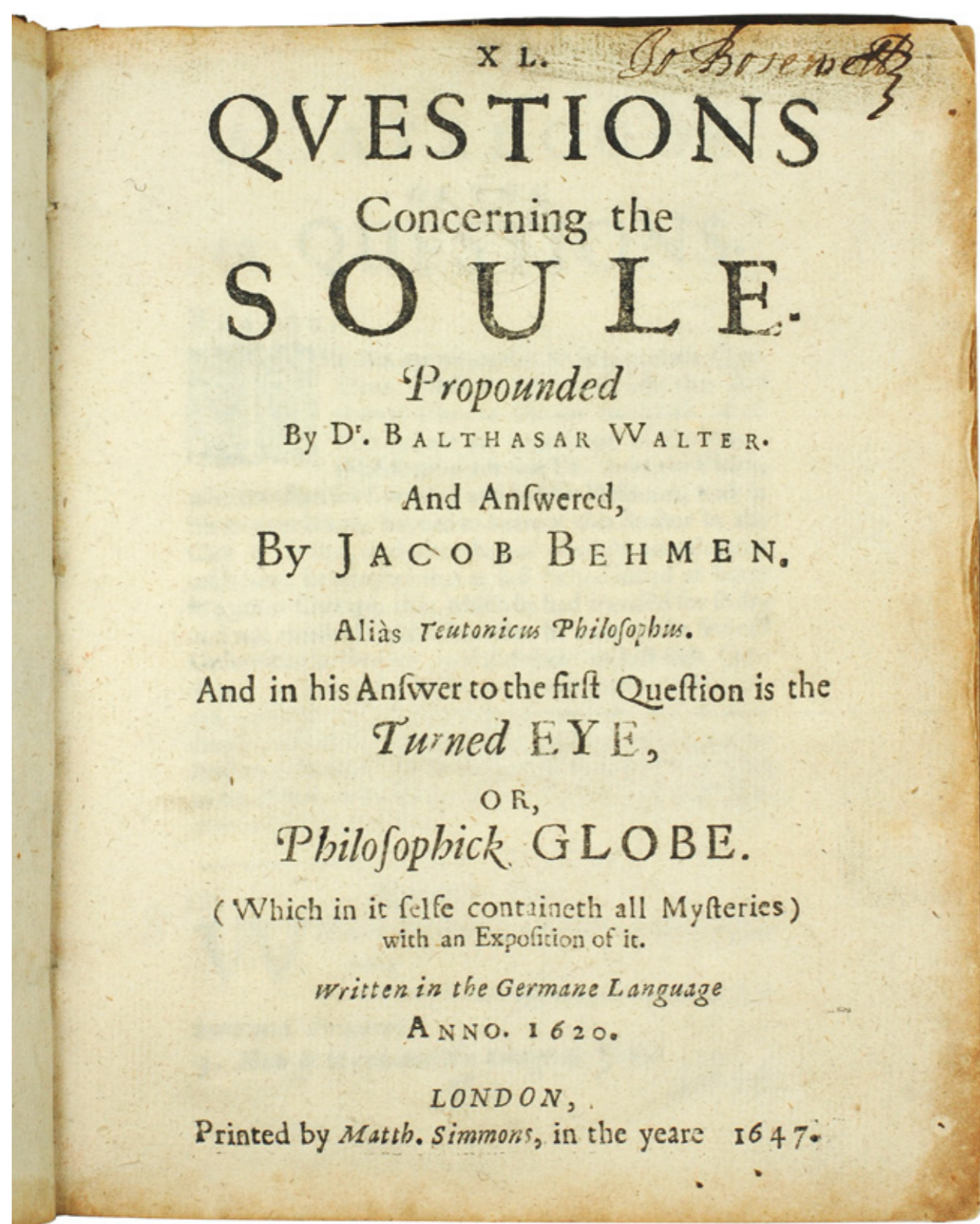
Though known as the "Law Edition," William Law's (1686-1761) association with this publication was entirely posthumous. As a Church of England clergyman and theologian his obsession with Böhme's writings horrified contemporaries like John Wesley but did much to bring them to the attention of English readers. After his death Richardson published this, the first complete works in English, using 17th century translations by John Ellistone and John Sparrow and including in the place of an introduction a fragment of a philosophical dialogue which Law had left unfinished at his death. The publication was financed by Elizabeth Hutcheson, a wealthy widow who had joined Law's household during his final years. Vol II had appeared as a stand-alone "Works" published by Richardson the previous year (ESTC N25535); it appears here with a cancel title page and with the advertisement moved to Vol 1. The remarkable plates "left by" Law were designed by Dionysius Freher, an early follower of Böhme. They offer diagrammatic and symbolic interpretations of Böhme's theological systems. In four of the plates, the sheer complexity of Böhme's spiritual cosmology is magnificently rendered using intricate onlays, as many as 16 in one example.

Provenance: Dr. Charles Muses (1919-2000), esoteric philosopher who co-authored works with Joseph Campbell. Included with the *Works*, is Muses' original, annotated, PhD thesis on Böhme and Dionysius Freher, submitted to Columbia University in 1949. (4to, 280 x 220 mm, 252 pp. Typescript on thin onion paper. With label: "Charles A. Muses / 37-16 92nd street / Jackson Heights, L.I. NY" pasted on first leaf. Additions and annotations in Muses' hand in brown ink throughout.)

Reasonably well represented in institutions, fine copies are very scarce on the market. The last good copy sold at auction in 2000 for \$7500, some copies since but seemingly always imperfect. This copy was last sold by Ursus in 2014 for \$15,000. ESTC T125516. (123064) \$22,500





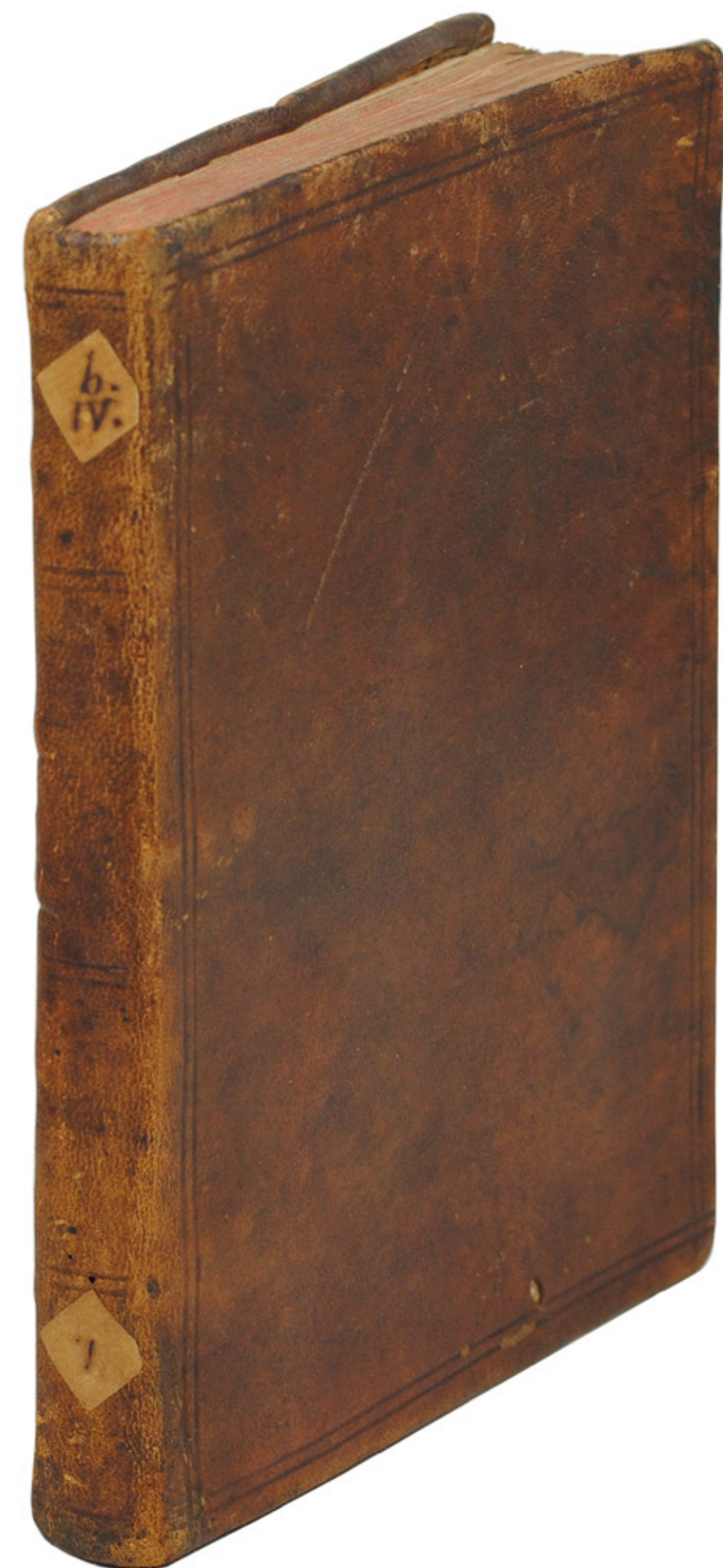


12. [BÖHME, JAKOB]. BEHMEN, JAKOB. XL. *Questions Concerning the Soule... [bound with] The Clavis, or Key. Or, an Exposition of Some Principall Matters, and Words in the Writings of Jacob Behmen.* London: Matthew Simmons, 1647.

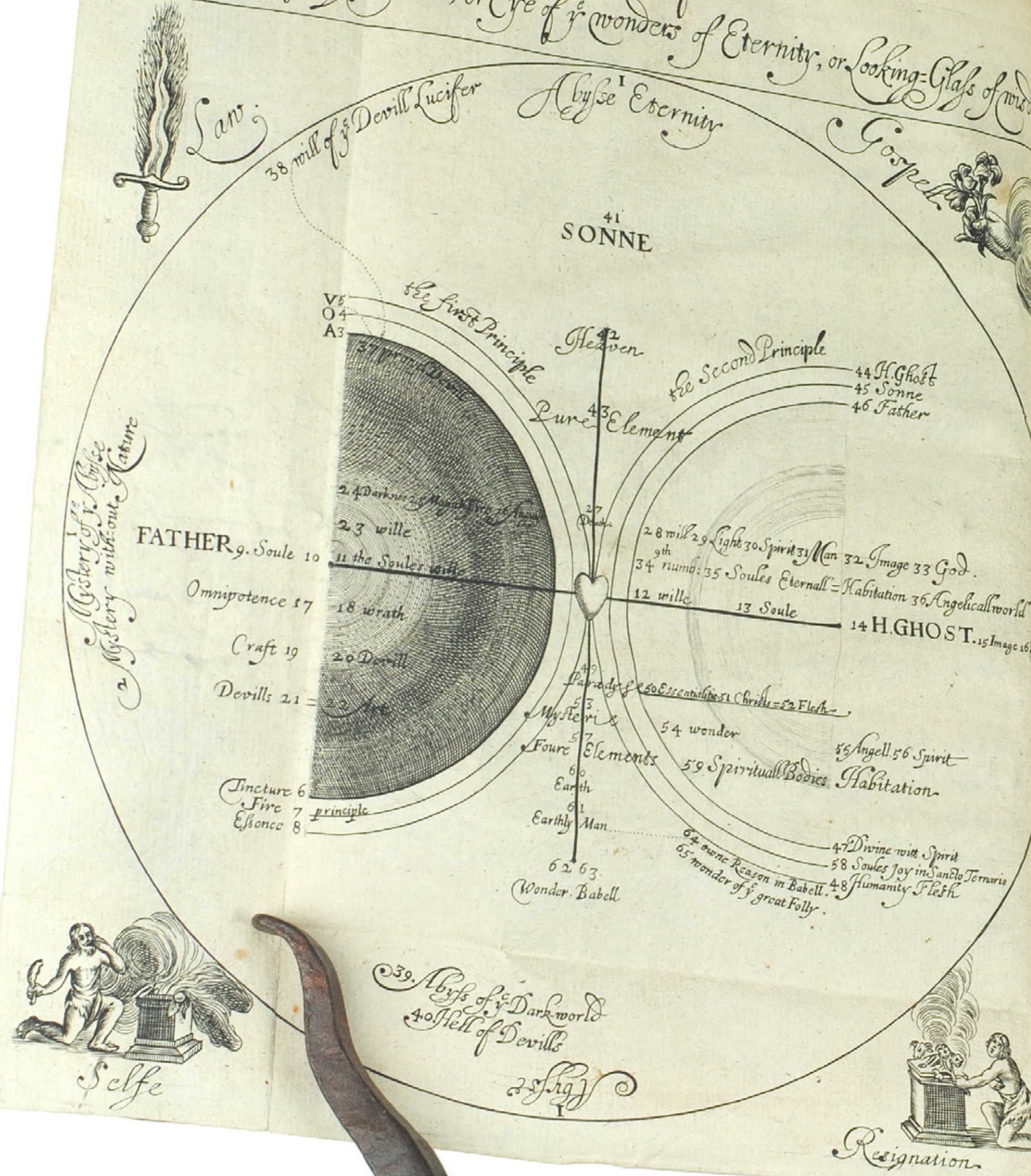
2 parts in one, sm. 4to, 2 in 1. [14], 155, [6], 28, + [2] ad pp, errata leaf. With folding engraved chart of The Figure of The Philosophique Globe, or Eye of ye Wonders of Eternity, or Looking Glass of Wisdom. Original calf ruled in blind, small old paper shelf labels on backstrip. Bookplate of the Macclesfield South Library (Sapere Aude) and shelf mark 165 b 18. Early ink signature "Jo. Boseweth" on title, blind-stamped crest on title-page almost invisible.

§ Jakob Böhme was a German philosopher, Christian mystic, and Lutheran Protestant theologian. In one interpretation of Böhme's cosmology (as represented in the engraved chart), it was necessary for humanity to return to God, and for all original unities

to undergo differentiation, desire and conflict as in the rebellion of Satan, the separation of Eve from Adam and their acquisition of the knowledge of good and evil in order for creation to evolve to a new state of redeemed harmony that would be more perfect than the original state of innocence, allowing God to achieve a new self-awareness by interacting with a creation that was both part of, and distinct from, himself. Free will becomes the most important gift God gives to humanity, allowing us to seek divine grace as a deliberate choice while still allowing us to remain individuals. Institutional plate from South Library. Ownership mark on title page. (123189) \$3750



The Philosophique Globe, or Eye of the wonders of Eternity, or Looking-Glass of wisdom



The first Question Answered.

The Exposition of the Philosophick GLOBE or EYE, of both the Threefold Circles which signifie especially the two Eternall Principles, The Third being also cleerely understood therein, and how it must be understood.

* Or semicircles.
* Third Principle.

162. Those Circles should be like Round Globes through which a Croise should goe: for it is the Eye of Eternity which cannot be portrayed; It Representeth the Eye of the Essence of all Essences; the Eye of God, which is the Glaive of wisdom, where- in all wonders have been seen from Eternity: and hereby is descri- bed how it is entred into an Essence, for the Reader of this booke to consider of.

163. Not as if it could be described or portrayed, for the Minde onely apprehendeth it, and onely that which can walke in the Di- vine Mytery; Not by Art or Reason, but by that understanding which the Spirit of God openeth to the humane Spirit of the soule in the Great Mystery, otherways it cannot be apprehended.

164. The Reader should observe the Numbers, and also what standeth within or without a Circle, and where every word in a Circle beginneth and endeth, all of it hath its peculiar signification and meaning: for every word standeth in its due place.

165. That which is without the Circle and wheele, signifieth the Liberty of the Abyss without the Principle.

Extra Prin- cipium.

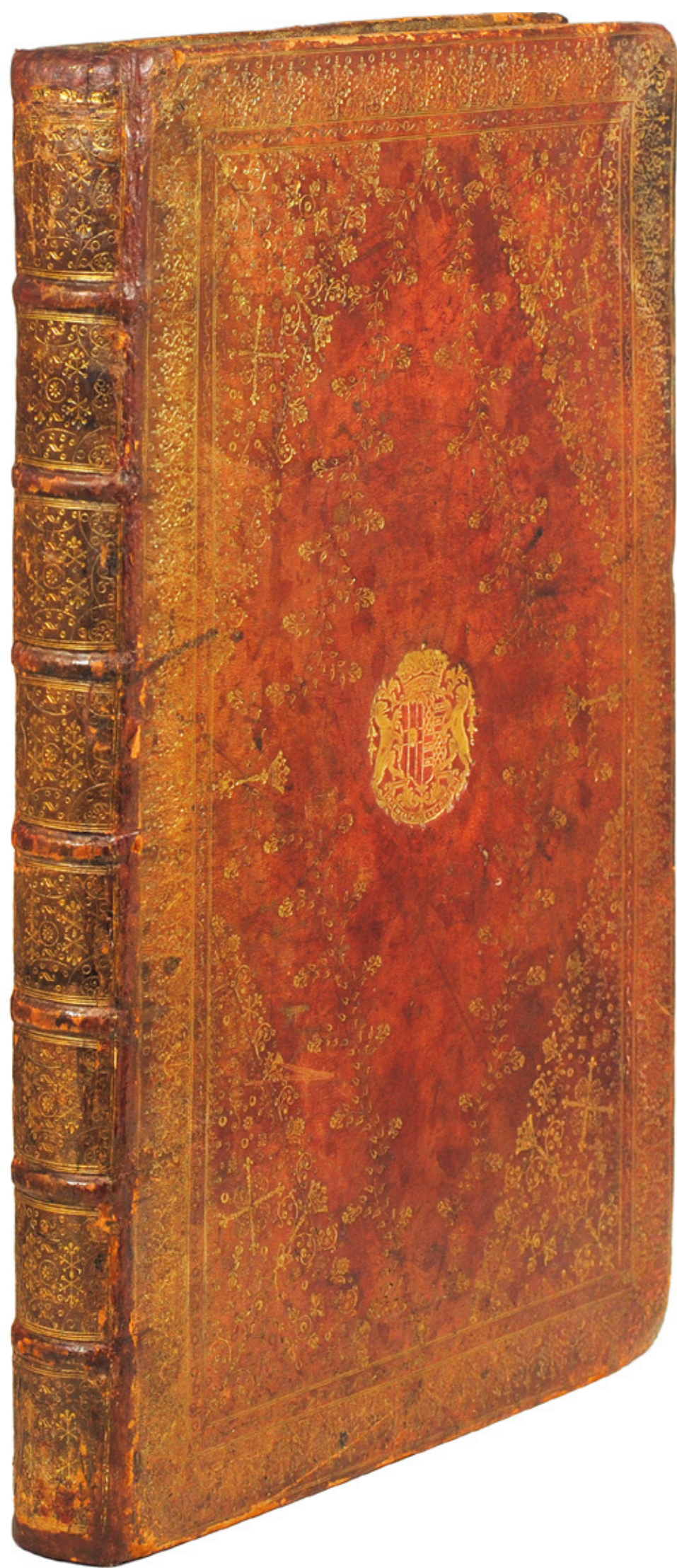
Number. I. Abyss.

166. The Great Mystery of the Abyss, wherein the Eternall Divine Essence, in the Glaive of Wisdom, doth bring it selfe forth in the Ground; is marked with the number 1. and the number 2. standeth close by it; which is so to be understood round about that whole Circle.

Or Centre.

Of the Three Circles.

167 The Three Circles drawne about one another, signifie the Eternall Birth of the Divine Essence; and All Eternall Mysteries both within Nature and without. Viz. the Originall of All Essences, as it is here described.

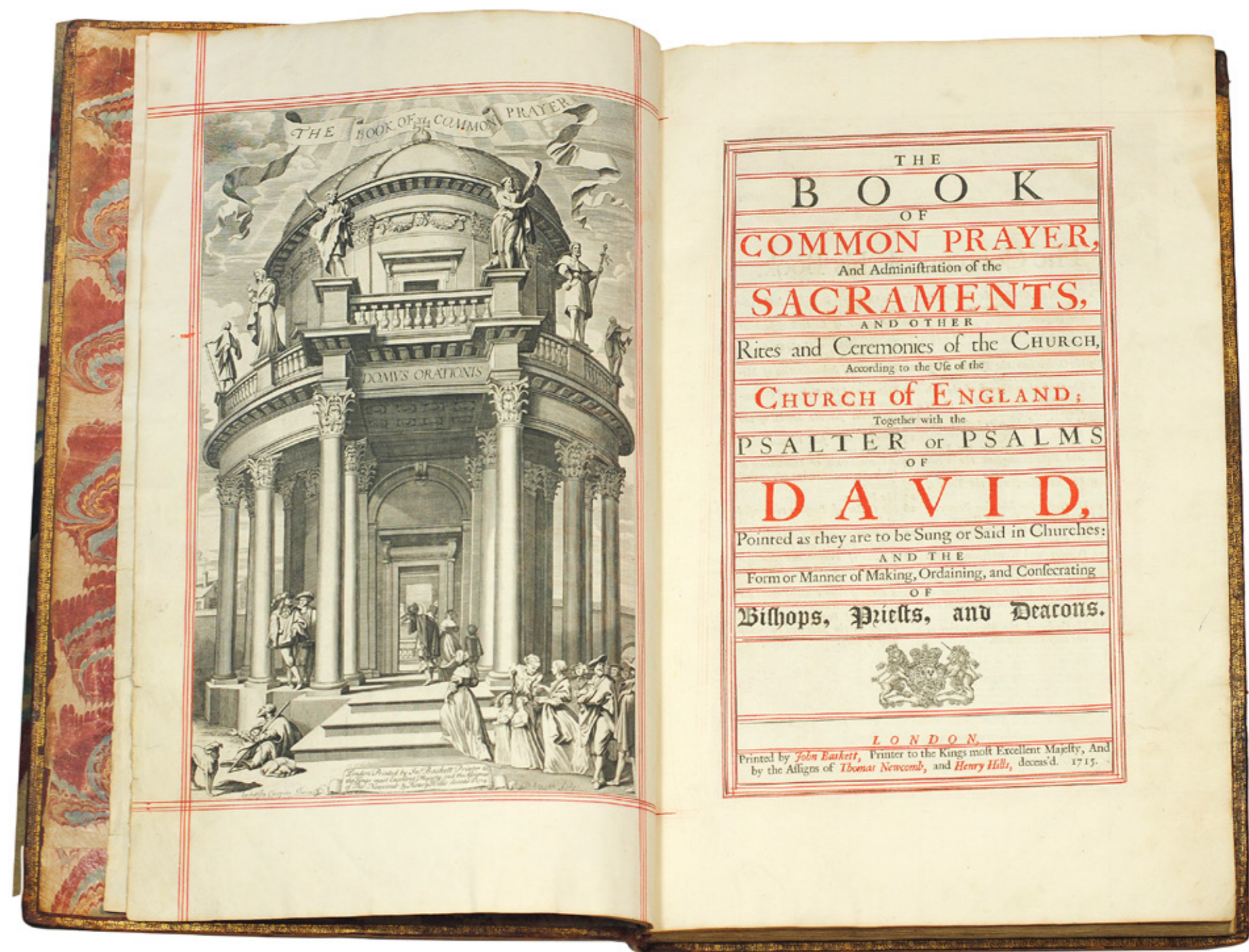


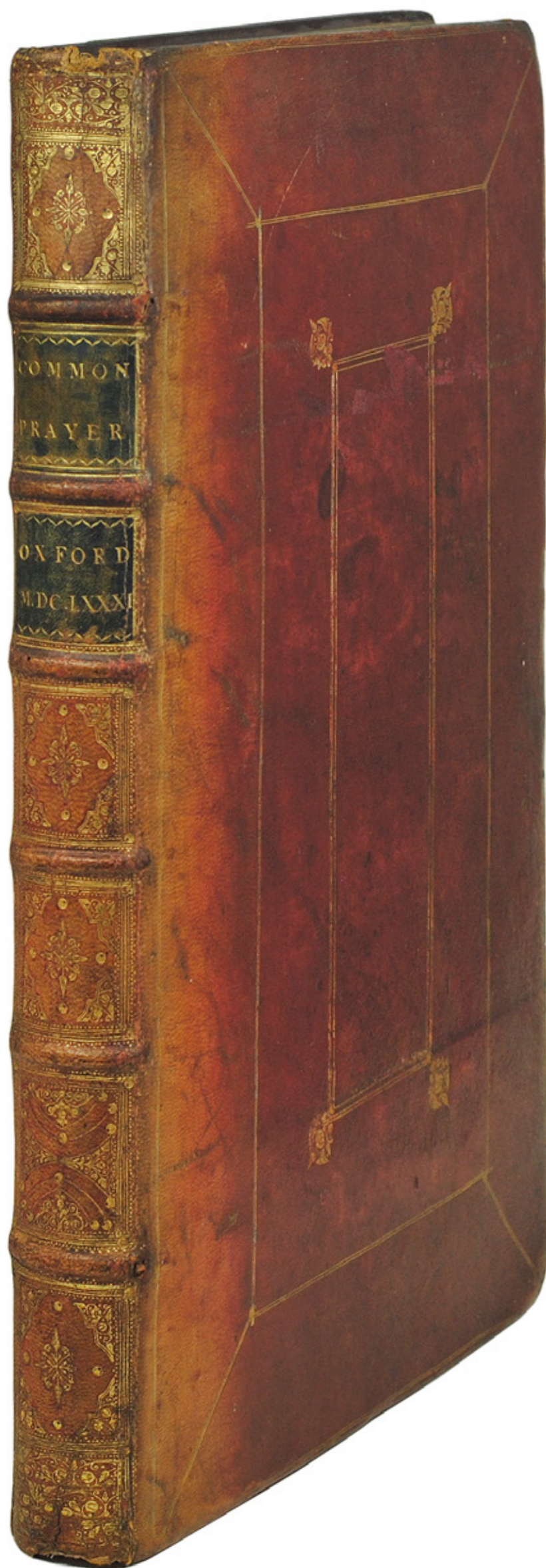
13. [BOOK OF COMMON PRAYER]. *Book of Common Prayer and Administration of the Sacraments ... together with the Psalter ...* London: printed by John Baskett, and by the assigns of Thomas Newcomb and Henry Hills, 1715.

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.

§ Lovely prayer book, bound for James Brydges, 1st Duke of Chandos (1674-1744). It once rested on an embroidered cushion in the Duke and Duchess's private pew in his magnificent chapel at Cannons, described by the architect Gibbs as "the finest in England." The centerpiece of the elaborately-tooled binding is the Duke's gilt arms supported by two otters beneath a ducal coronet. Four other bindings with the block are recorded by the British Armorial Bindings database.

Full description and provenance available on request. ESTC T81463. (106783) \$9750

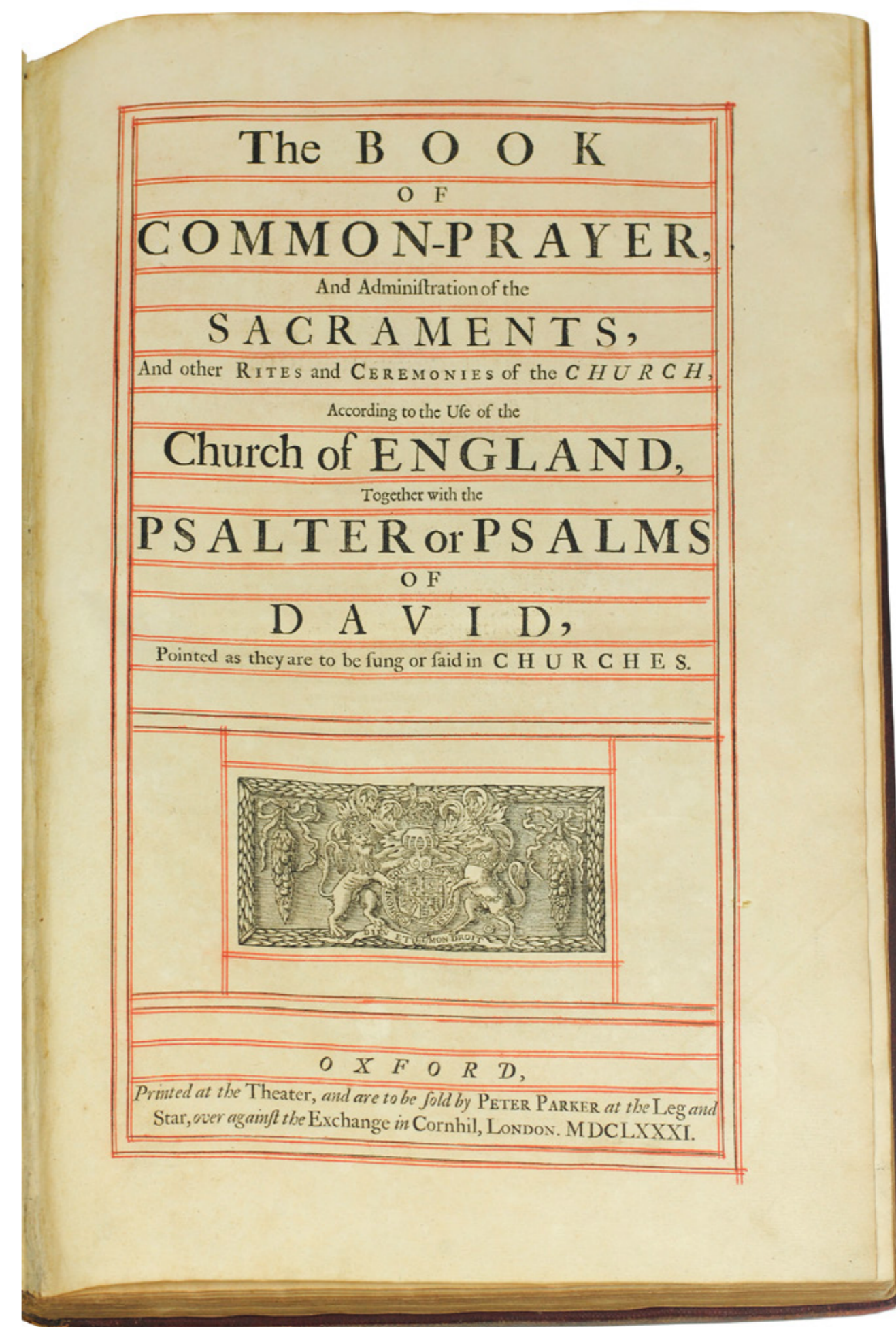


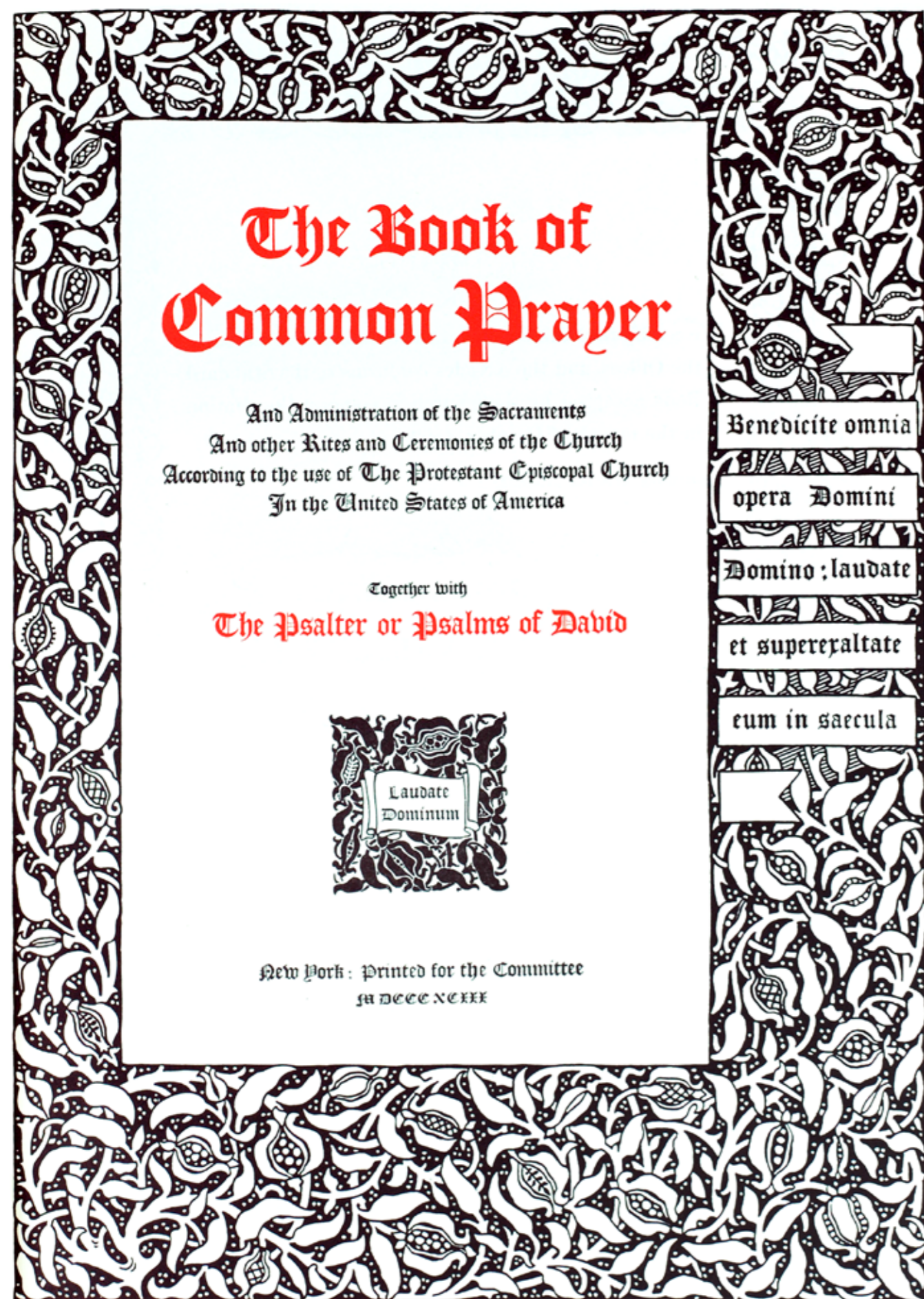


14. [BOOK OF COMMON PRAYER]. *The book of common-prayer, and administration of the sacraments, and other rites and ceremonies of the Church, according to the use of the Church of England, together with the Psalter or Psalms of David, pointed as they are to be sung or said in churches.* Oxford: Printed at the Theater, and to be sold by Peter Parker at the Leg and Star, over against the exchange in Cornhil, London, 1681.

Large folio, [404] p. A² *a-*d² A-3A⁴ 3B-3C². Printed in two columns, roman. Title-page ruled in red. Decorative printed initials throughout. Original red morocco, covers panelled in gilt, backstrip richly gilt, gilt edges, a well-margined copy probably bound for presentation by the King or the printer. Backstrip faded, chipped at head and foot, otherwise very good and internally superb.

§ A magnificent presentation of the Book of Common Prayer, a noble example of printing of the period in the original handsome binding. ESTC R24213: “One of at least four, probably five, imprint variants of this edition.” Wing B3663B. Only 4 copies recorded in ESTC: two at Cambridge, one at BL, and one at the Huntington. The last copies sold at auction were in 1983 and 1963. This very copy was most recently handled by Quaritch and Howell, with their collation marks. (123045) \$3250





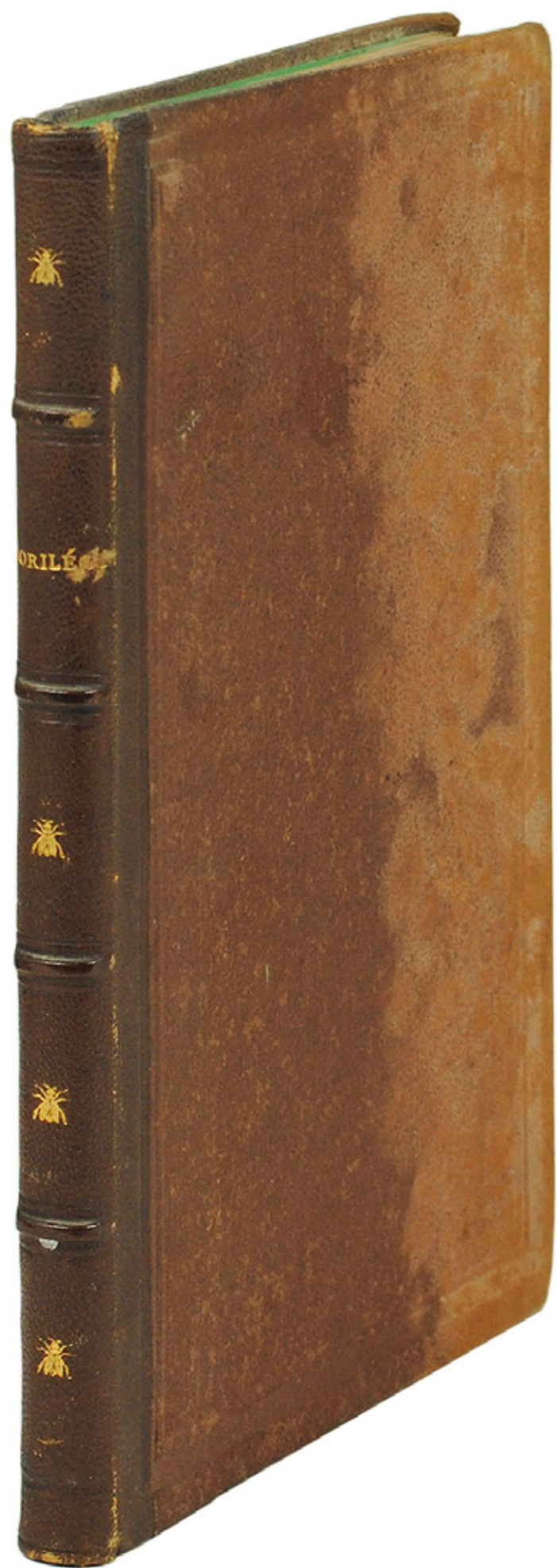
15. [BOOK OF COMMON PRAYER]. UPDIKE, D. B. *The Book of Common Prayer... together with The Psalter or Psalms of David.* New York: Printed for the Committee, 1893.

Folio, (28), 566, (2) pp. Original richly gold-stamped parchment over boards, brass clasps, gilt top, small nick at the foot of the upper cover, otherwise an excellent copy of a binding often found soiled. Bookplate of Syracuse Public Library at front.

§ Limited to 500 copies (and one copy on vellum plus a few copies signed by Morgan and others). The first Updike prayer book, printed by De Vinne with the binding and border designs throughout the book by Bertram Grosvenor Goodhue. Printed in red and black with borders to every page, this stately folio in a striking binding is quite a

contrast to Updike's second prayer book of 1930. Page, *Common Prayer*, page LVIII. Griffiths, *Bibliography of the Book of Common Prayer*, 1893.7. Gewirtz, *But one Use*, 96. With a copy of the 1893 [4]pp. pamphlet: "On the Decorations of the Limited Edition of the Standard Prayer Book of 1892," by D. B. Updike, printed at the De Vinne Press, laid in as usual. (110821) \$1250





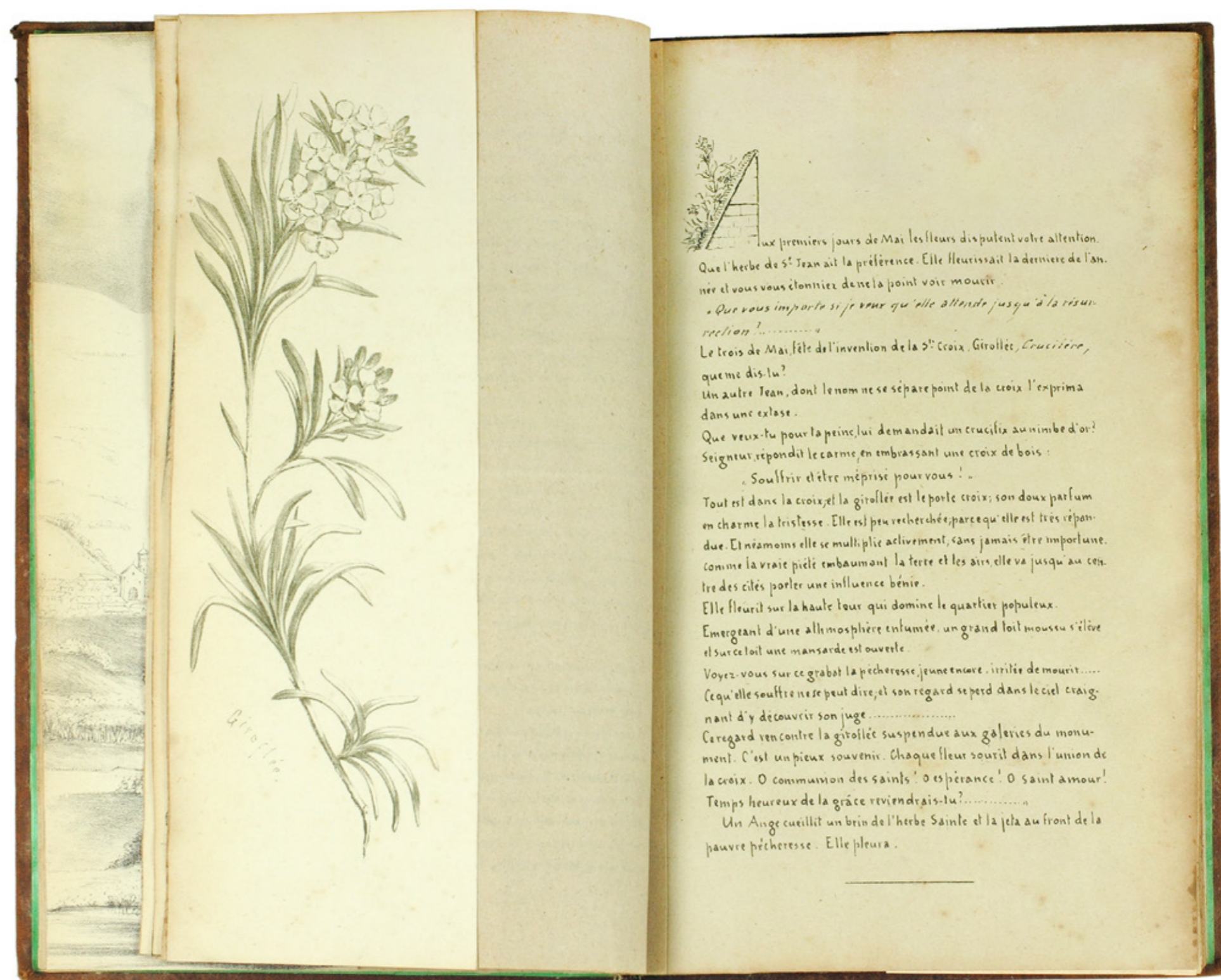
16. [ECCENTRICA, BOTANY]. ANON. [*Florilège catholique*]. [France?: c. 1809-1820].

8vo, 36 leaves, printed rectos only, illustrated. Brown pebbled cloth, rebaked, leather backstrip with raised bands, gilt-stamped bees and the binder's title "Florilège" [sic] in the compartments, green coated endpapers. Cloth considerably stained, backstrip rubbed, pages lightly toned and foxed, but sound overall.

§ A curious book, appearing to be a lithographic facsimile of a manuscript in which pious reflections are inspired by wayside flowers in the format of a flora. With adept illustrations of the flowers and some religious scenes, apparently drawn by the author, printed on better paper in monochrome in one of three inks and tipped to each facing page. There is no title page, instead the

book opens with a quote from Chateaubriand's *Les Martyrs* (published 1809), beneath which is the stamp "Déposé" and the handwritten inscription "Propriété de l'auteur.." the name that follows is unfortunately illegible. The author appears to have been a French priest, appending the suffix "ptre" here and also to the printed

name "Jean" which closes the facsimile manuscript. Presumably multiple copies would have been printed but no others have been located. This copy came from the famous eccentrica and erotica collection of Gershon Legman. (123238) \$350



17. ILLUMINATED MANUSCRIPT LEAF ON VELLUM. *Christ before Caiaphas.* Dutch school: c. 1450 or later.

Single leaf, 138 x 98 mm. Miniature, without text, image of Christ before Caiaphas being held by a soldier with a jester dancing behind Him, disciples (?) behind Him with a cock sitting above the, three-sided border of simple flowers. In good condition.

§ Origin and provenance unknown; from a private California collection. (105895) \$2750



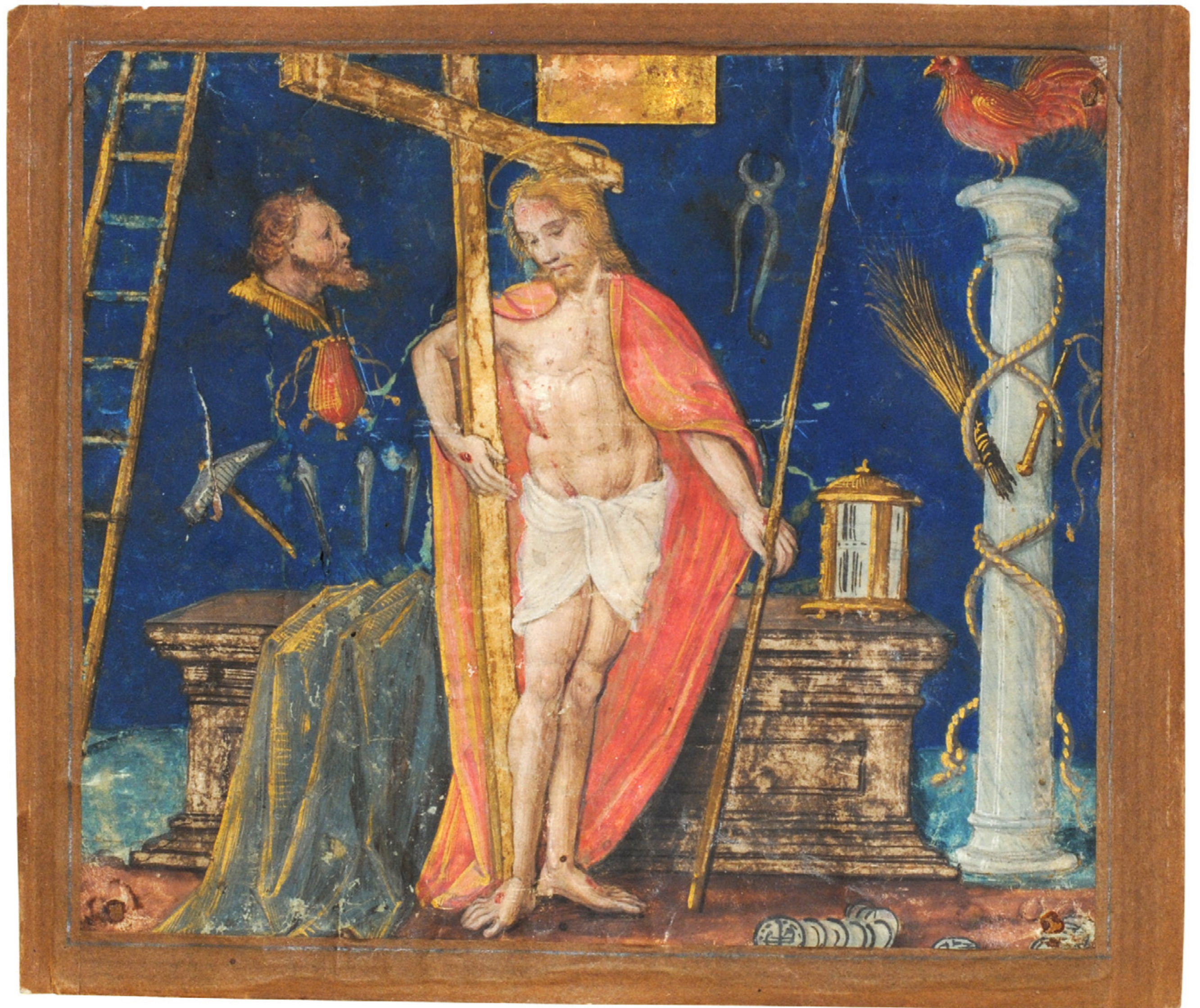
18. ILLUMINATED MANUSCRIPT LEAF ON VELLUM. *Christ with the Cross from an Antiphonal.* German: c. 1500.

Single leaf, 132 x 155 mm.

Very good, matted.

§ An intriguing painting, showing the instruments of the Passion, a crowing cock, the head of Judas, the thirty pieces of silver &c. A somewhat surreal piece, with the head and some of the instruments floating in the air against a rich blue background, Christ standing before a tomb clad in loincloth and red cloak with a blue cloak on the tomb, a ladder and pillar at each side. Some surface wear and damage within the image which is also cropped slightly, but an interesting and unusual painting. (8716)

\$3250



19. 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.

Single leaf, 148 x 194 mm. Text from the opening of Terce. Beautifully embellished and illuminated manuscript on vellum, with a miniature painting of the Annunciation to the Shepherds. 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 verso). 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” in gold, red-orange, lime green, blue, and pink 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, an angel in a deep blue sky with a scroll inscribed “in excelsis deo” above bread loaf hills with towns on distant peaks, below, two shepherds with long staves amidst their scattered flock, a third figure, without a staff and perhaps tonsured, appearing in a long blue gown at left.

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



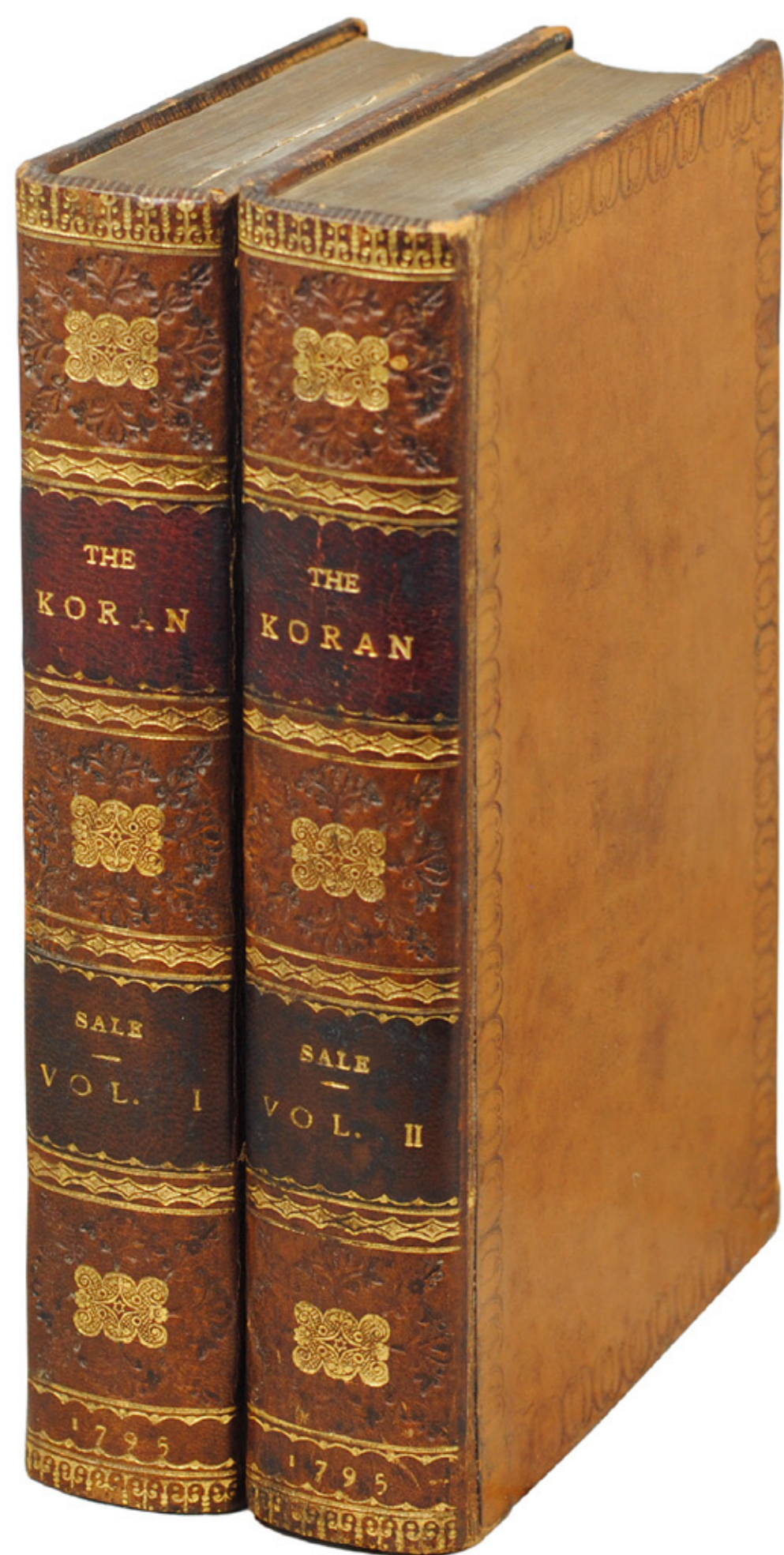


20. ILLUMINATED MANUSCRIPT LEAF ON VELLUM. *Mass for the dead.* French (probably Paris): c. 1475.

Single leaf on vellum, 4 x 3 1/4 ins. with good margins. 20 lines written in black/brown ink, simple floriate border heightened in gold on both sides.

§ A sweet little leaf from the end of the Mass for the dead. (107067) \$495



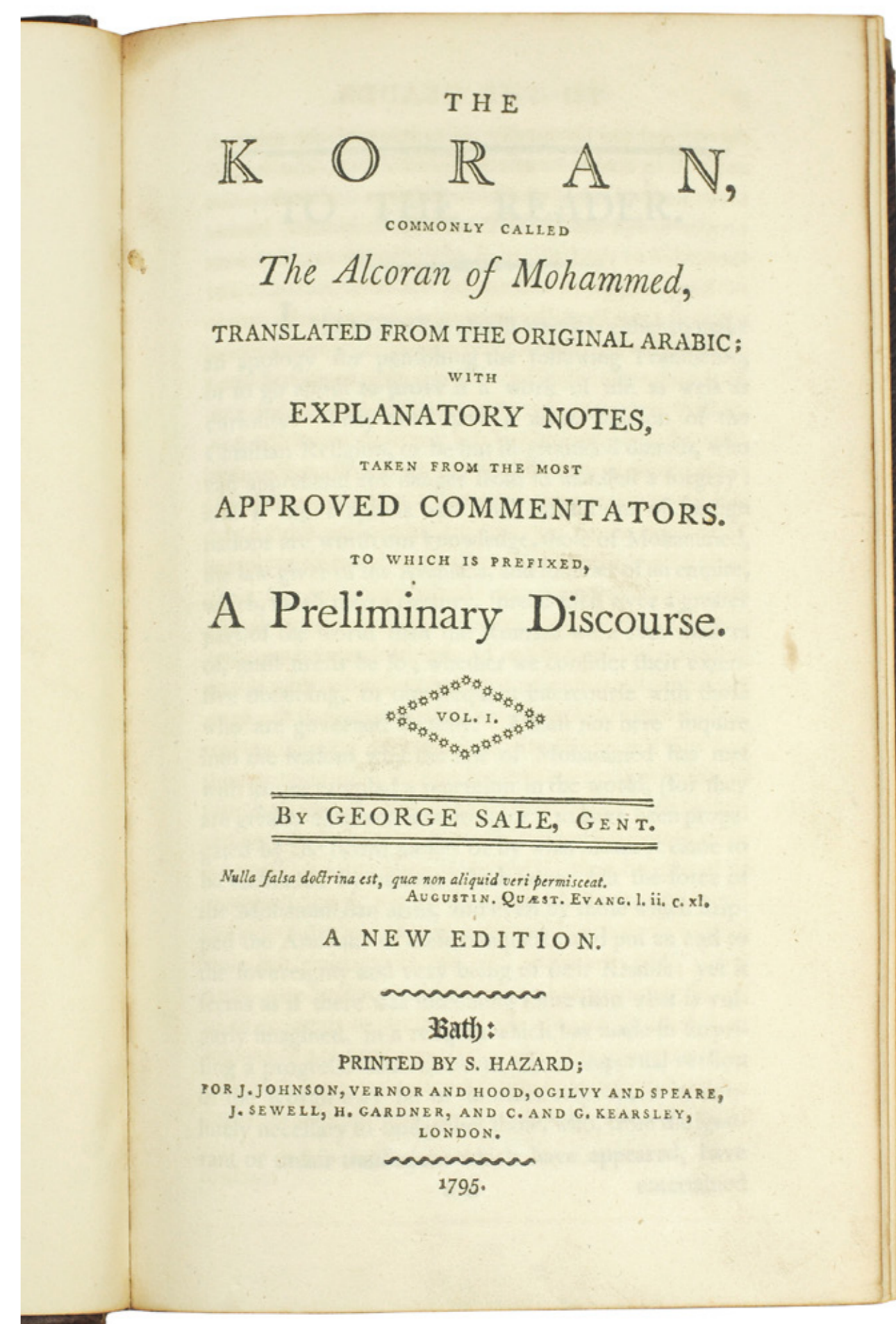


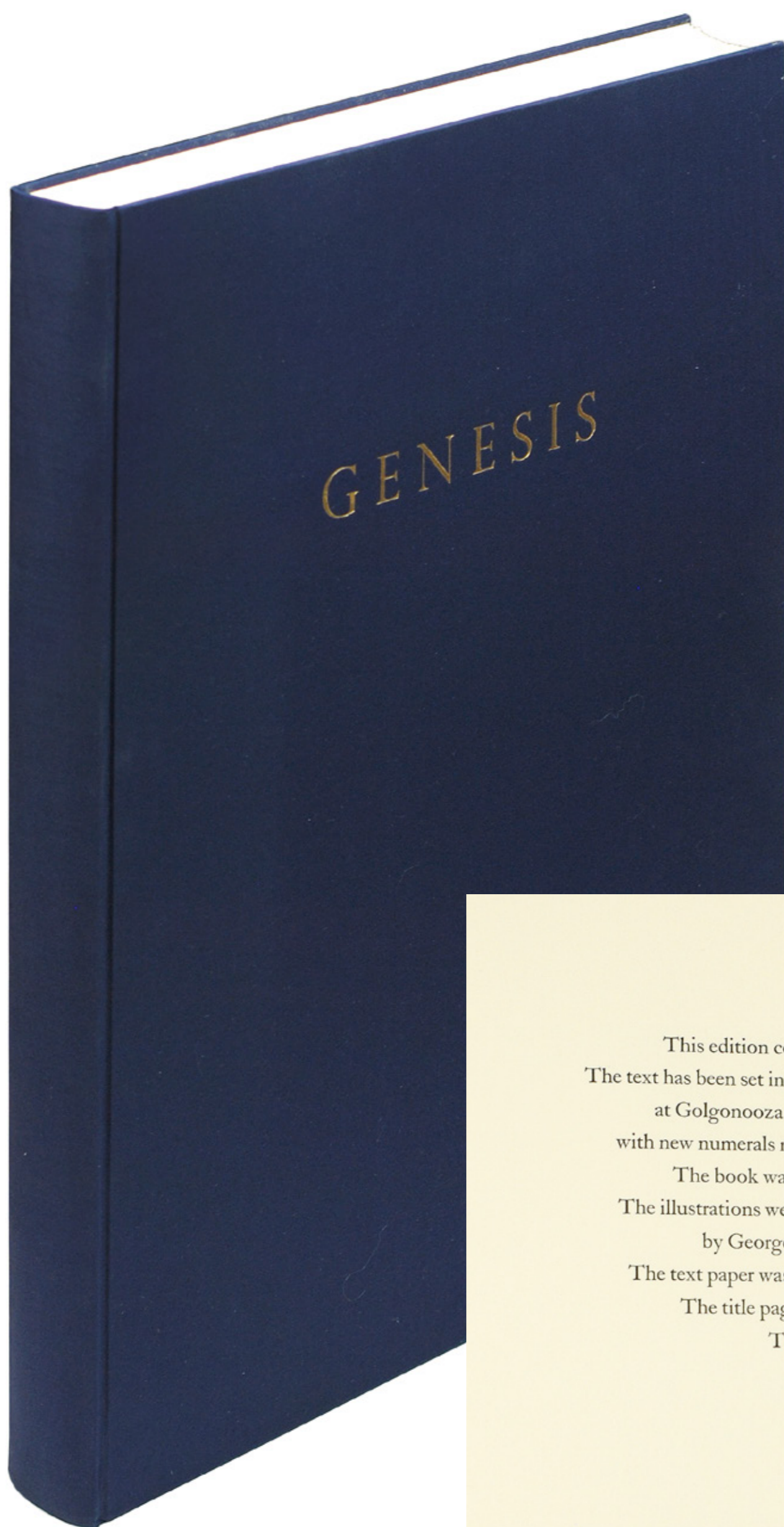
21. [KORAN]. SALE, GEORGE (TRANSLATOR). *The Koran. Commonly called the Alcoran of Mohammed, translated from the Original Arabic; with explanatory Notes, taken from the most approved Commentators. To which is prefixed, a preliminary Discourse. By George Sale, Gent.. A New Edition.* Bath: Printed by S. Hazard for J. Johnson [etc.], 1795.

2 vols. 8vo, xii, (2), 248 (Preliminary Discourse), 266; viii, 519, (12, index)pp. Engraved fold-out map of Arabia, three genealogical tables (two folding), and a plate illustrating “The Temple of Mecca,” all from the 1735 first edition. Old calf rebaked, a good copy (tears in folding map repaired).

§ Fourth edition (the first thus) of the first translation of the Koran into English. Peter Harrington notes: “George Sale (c.1696-1736), although a solicitor by profession, was also a leading orientalist, having acted as corrector to the SPCK’s Arabic translation of the New Testament (1727). His translation is prefixed by a long “preliminary discourse,” a compendium of all that was known about the religion of Islam, itself

separately translated into and published in several languages... In 1921 Edward Denison Ross claimed that Sale’s version had not yet been superseded, and more than fifty years later Sale’s objectivity still guarded him from criticism in Edward Said’s *Orientalism* (1978).” (122723) \$1250





22. LAWRENCE, JACOB (ILLUS). *The First Book of Moses called Genesis: The King James Version*. New York: Limited Editions Club (1989).

Large folio, 22 x 16 inches. 8 color silkscreen prints by Lawrence, dark blue cloth boards. Fine in a slightly spotted and bumped dark blue cloth folding fox.

§ Copy #46 of 400 numbered copies, signed by Lawrence. “Jacob Lawrence created eight color screen prints for this lavish edition of the first book of the Bible. The artist’s powerful images, which were inspired by his memories of sermons given by ministers at the Abyssinian Baptist Church in Harlem, give the text a modern urgency and expressive impact.” (Portland Art Museum) (123224) SOLD

This edition consists of four hundred copies.
The text has been set in Monotype Caslon with Romulus heads
at Golgonooza Letter Foundry by Julia Ferrari,
with new numerals made from punches cut by Dan Carr.
The book was printed at Heritage Printers.
The illustrations were silk-screened on Whatman paper
by George Drexel at Osiris Printing.
The text paper was made at Cartiere Enrico Magnani.
The title page was designed by Dan Carr.
This is copy number 46

Jacob Lawrence







23. SCHEUCHZER, JOHANN JAKOB. *Kupfer-Bibel: in welcher Die Physica Sacra, Oder Beheiligte Naturwissenschaft Derer in Heil. Schrift Vorkommenden Natürlichen Sachen, Deutlich Erklärt und Bewährt.* Ausburg and Ulm: Gedruckt bey C.U. Wagner, 1731-5.

Folio (393 x 245 mm), 5 vols.: [48], 276; [8], 276-672; [8], 572; 573-1140; 1141-1426, [79] pp. With engraved frontispiece portrait of the author facing an engraved allegorical frontispiece, and 762 other engraved plates after drawings by Johann Melchior Füssli, rainbow plate in vol. 1 partly colored. Modern mottled full calf, gilt-tooled and lettered backstrips with red morocco labels and raised bands, all edges decoratively stamped, new endpapers and headbands. Occasional browning and spotting, some volumes with occasional dampstaining; overall very good or better in a restrained and appropriate modern binding.

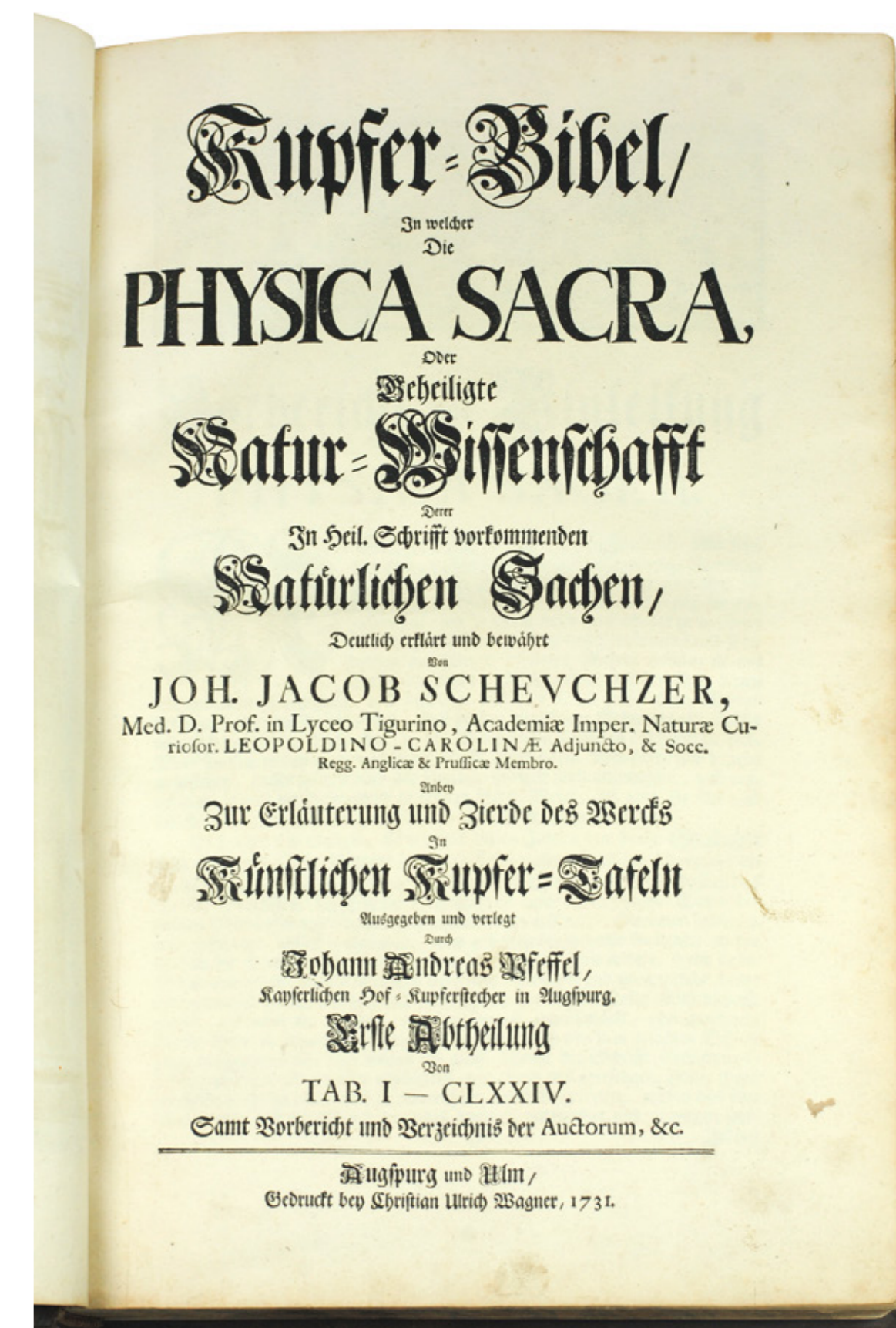
§ First edition, the German edition, published concurrently in Latin. Scheuchzer's monumental *Physica Sacra* or *Kupfer-Bibel*, the "Copper Bible" so called for the 762 magnificent copper-plate engravings, illustrating and expanding upon the biblical text throughout. Johann Jakob Scheuchzer (1672-1733) was a polymath Swiss scholar, a physician, professor of mathematics, a

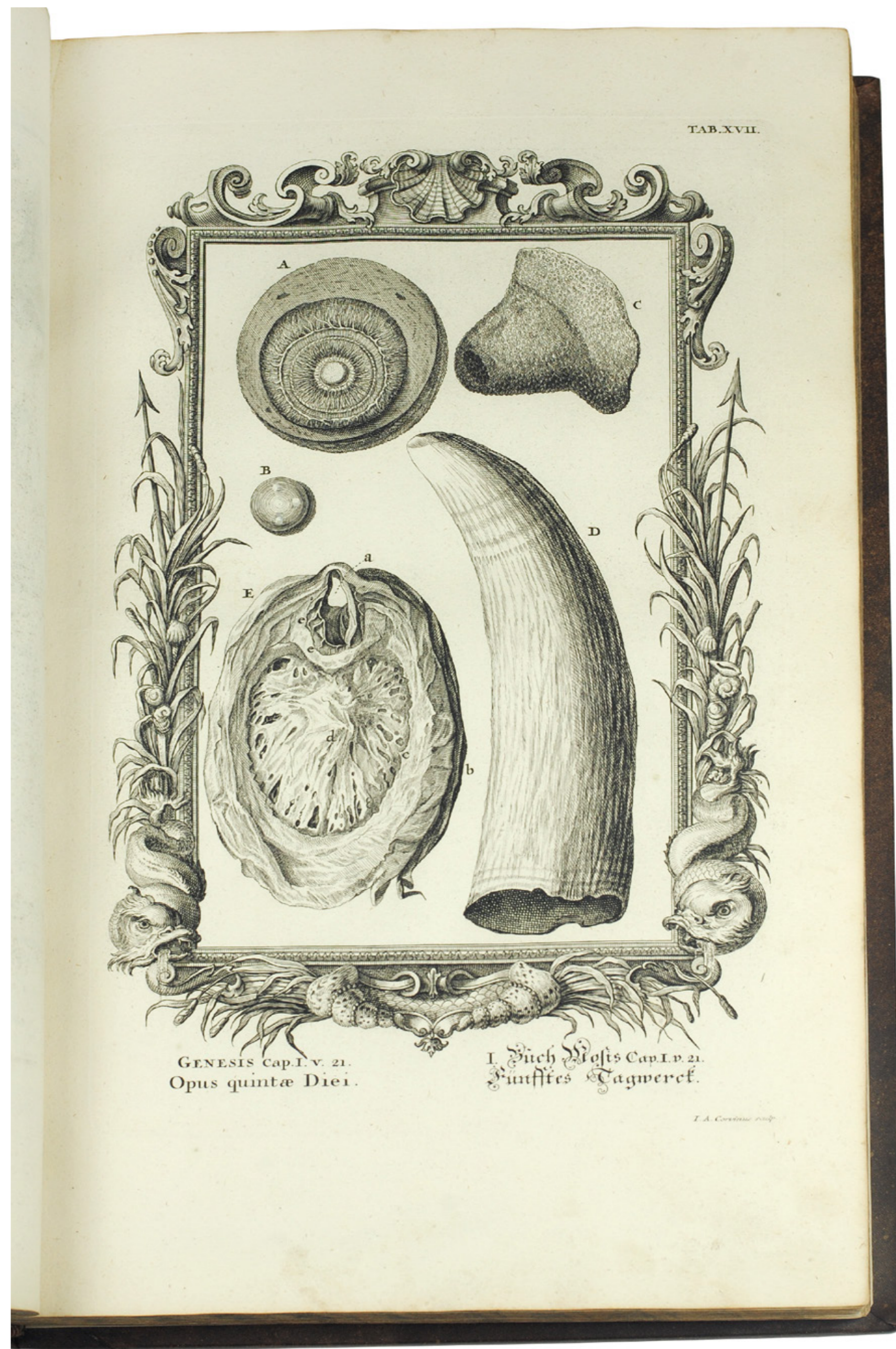
chair in physics, and one of the fathers of paleontology, as well as an ardent Christian. With the *Physica Sacra*, he intended to apply Enlightenment science to the understanding of scripture, and a Biblical frame of analysis to the rising scientific disciplines of geology, biology, and paleontology.

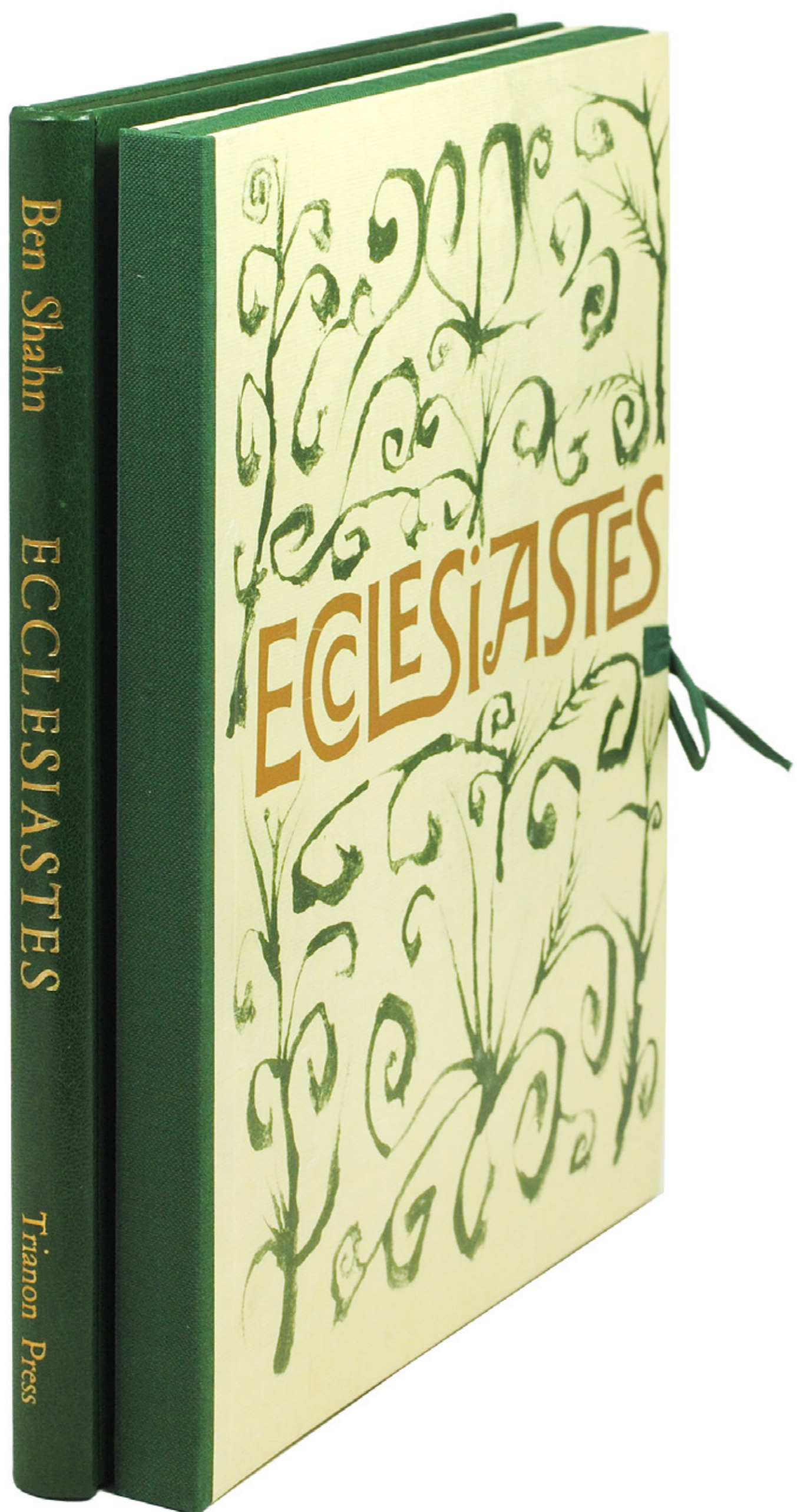
The scale of the endeavor is astounding. Genesis alone is illustrated with 114 plates, each accompanied by extensive commentary. Consideration is given to the transition from chaos to a Copernican planetary system, carefully-observed studies of created nature in all its forms, the construction and meteorological fate of the ark, contemporary fossil evidence of the antediluvian world, and to the subsequent human histories viewed through scientific lenses from anatomy to zoology. Scheuchzer was also an avid fossil collector and director of the Zurich Museum of Natural History, and the most famous illustration must be that of his prized fossil *Homo diluvii testis*, “Man, a witness of the Deluge”, considered at length in the commentary and described as “one of the rarest relics which we have of that accursed race which was buried under the waters” (a claim Cuvier later overturned when he identified it as a giant salamander). The drawings for the plates were made by Johann Melchior Füssli, with the addition of highly-elaborate engraved borders by J.D. Preissler (heavily allegorical, carefully scientific, or both) a body of work which marks an important juncture between Baroque illustration and the rise of scientific illustration.

“Scheuchzer’s basic idea was to create a double defense, on the one hand against the critics of the Scripture, and on the other against the critics of the new sciences. In the end, the *Physica Sacra* did not tie the two books of revelation closer together, as was intended. On the contrary, it separated them from each other and made one of them dispensable for the knowledge of nature.” (Michael Kempe, “Sermons in Stone”, in *The Book of Nature in Early Modern and Modern History*, 2006, p.111).

Provenance: Pasted label bearing hand-drawn coat of arms with the name “L E Høegh-Guldberg” dated 1794 on the front free endpaper, almost certainly Lucie Emmerentze Høegh-Guldberg (1738-1807). She was the wife of Ove Høegh-Guldberg, the de facto Prime Minister of Denmark under the insane monarch Christian VII, marrying him at the age of 30 after the death of her sister, his first wife. Two additional ownership marks, the first dated 1835, suggest the book was passed down through the family to Sophie Elizabeth Høegh-Guldberg, who inscribed her name in 1903. (123182) \$19,750







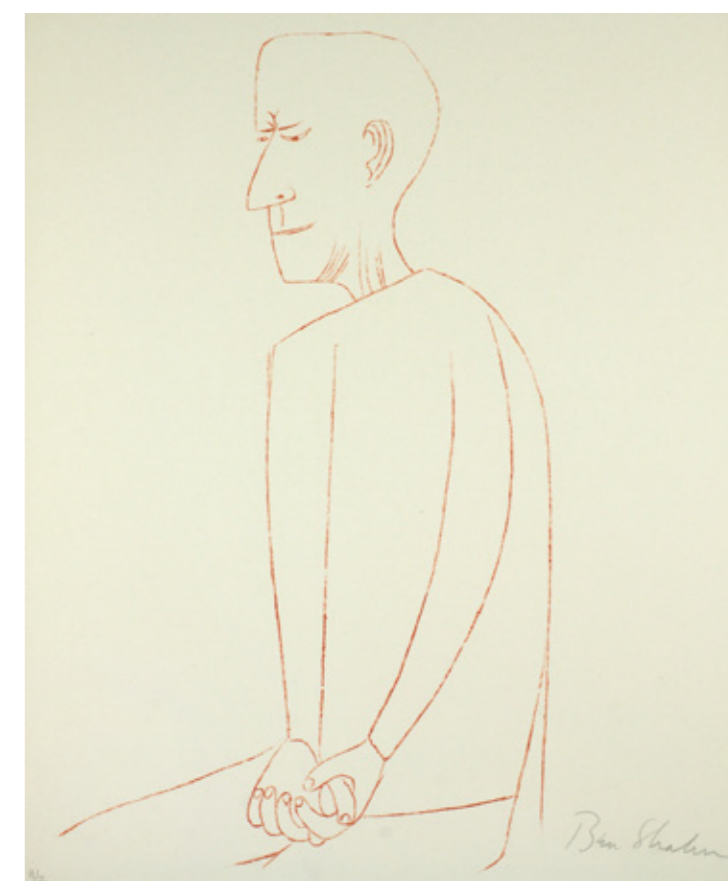
24. SHAHN, BEN (ILLUSTRATOR).

Ecclesiastes or, The Preacher. Paris: The Trianon Press, 1967.

Folio, (23) ff. Full green crushed morocco over boards. 8 full-page original color lithographs by Shahn, as well as an original print signed and numbered by Shahn. Fine in a slipcase.

§ Limited to 200 copies on Arches rag paper this being numbered XIII. Numbers I through XIV are designated “hors commerce” on the colophon page.

Ben Shahn (1898-1969) enjoyed a long career as a social realist artist and left-wing



visionary, widely recognized for his murals, paintings, commercial illustrations and photography. His rendition of the Book of Ecclesiastics was a deeply personal undertaking; the beautifully embellished calligraphic text in English and Hebrew is also his work and like the illustrations was reproduced by a mixture of collotype and hand-stenciling. (107992) \$675



25. SHAHN, BEN (ILLUSTRATOR). *Haggadah for Passover, Copied and Illustrated by Ben Shahn.* Paris: The Trianon Press, 1966.

80 leaves. Large, unbound folio in stiff, glassine covered wrappers, housed in large, vellum box, stamped with gilt lettering on front, back, and spine, with double clasp closure, but one clasp is missing the hook. Some spotting on box. Includes an extra

set of colored plates on Auvergne hand-made paper, a set of uncolored plates on Arches Verge paper, three each of the original guide sheets and stencils, and two proof states of the frontispiece, enclosed in paper folders in a linen portfolio with ties. Fine condition.

§ One of 16 copies numbered K to Z, with this being K. Signed and stamped with the artist's cypher on the frontispiece. Ben

Shahn (1898-1969) enjoyed a long career as a social realist artist and left wing visionary, widely recognized for his murals, paintings, commercial illustrations and photography. He collaborated with Diego Rivera and undertook commissions for the Farm Security Administration. Perhaps his most famous work, the Jersey Homesteads Mural, has also been linked to the Haggadah and the themes of slavery, the struggles of immigrants, deliverance and redemption were important throughout his career. (108013)

\$12,750





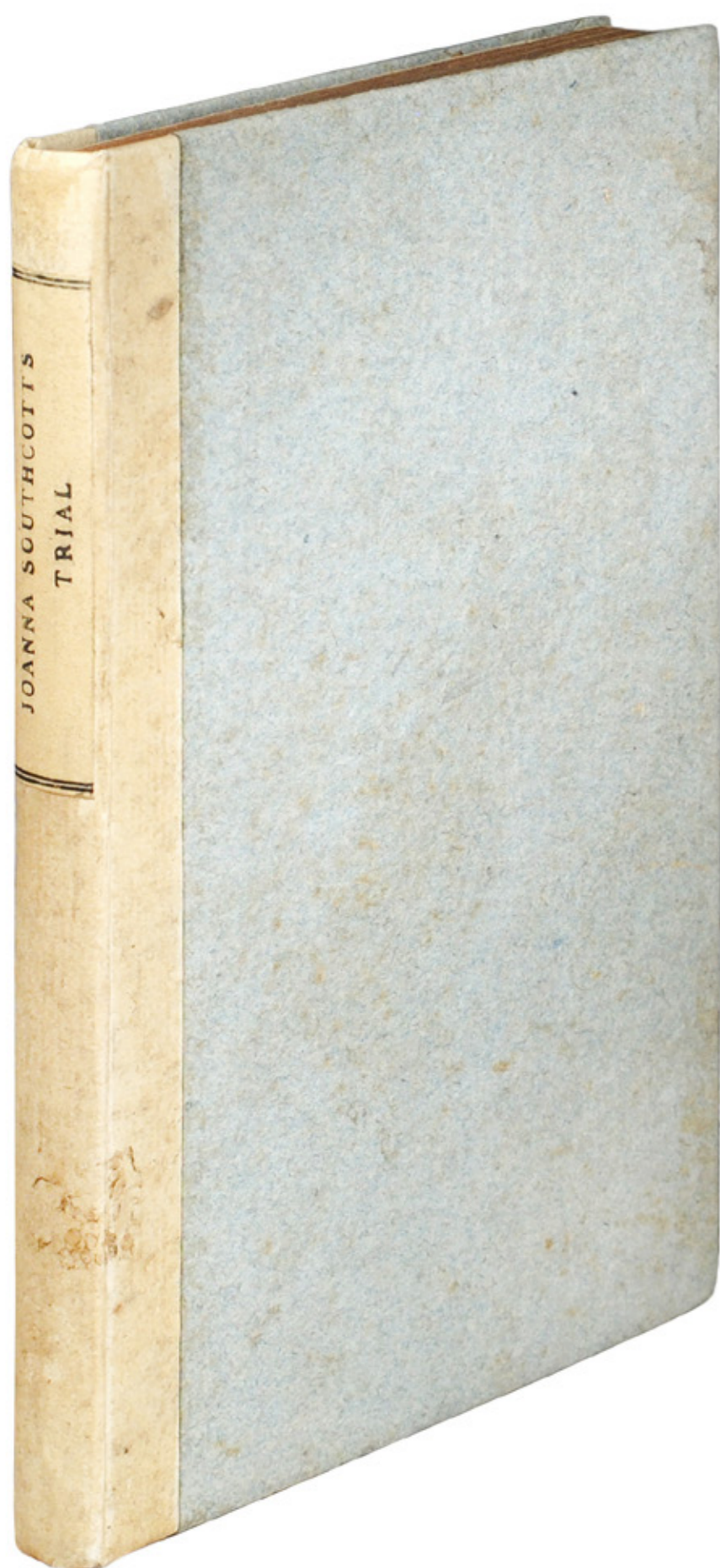
26. SMITH, ELIZABETH. *The Book of Job translated from the Hebrew, by the Late Miss Elizabeth Smith; WITH: Fragments, in Prose and Verse: by Miss Elizabeth Smith Lately Deceased, with Some Account of Her Life and Character by H.M. Bowdler.* Bath: Printed by Richard Cruttwell, St. James's-Street, Bath; and Sold by Cadell and Davies, Strand, Hatchard, Piccadilly, London; and S. Cheyne, Edinburgh, 1810.

2 vols., 8vo, xv, 208, (1); xii, 274, (1)pp. With a portrait frontispiece in "Fragments." Original tree calf, backstrips stamped in gilt, slightest wear but a very good pair. Inscribed in each volume to a Lucy (illegible) by her sister.

§ Second edition of the "Book of Job," a "New Edition" of the "Fragments." A notable translation of the Book of Job, the first by a woman. "Elizabeth Smith (1776-1806) was an accomplished scholar, though largely self-taught. She knew French, Italian, Spanish, German, Arabic, Persian, Greek, Latin, Hebrew, some Syriac, and Erse, and was studied in music, mathematics, and astronomy. Henrietta Maria Bowdler, her great friend, introduced her to Elizabeth Hamilton, who greatly admired her.

Hannah More praised her in *Coelebs in Search of a Wife* (1804). In her short life, she completed a translation of Job, and translated F. G. Klopstock's memoirs for publication." (Michael R. Thompson). The Klopstock was the companion volume to the "Fragments," a separate text not present here. (110610) \$575





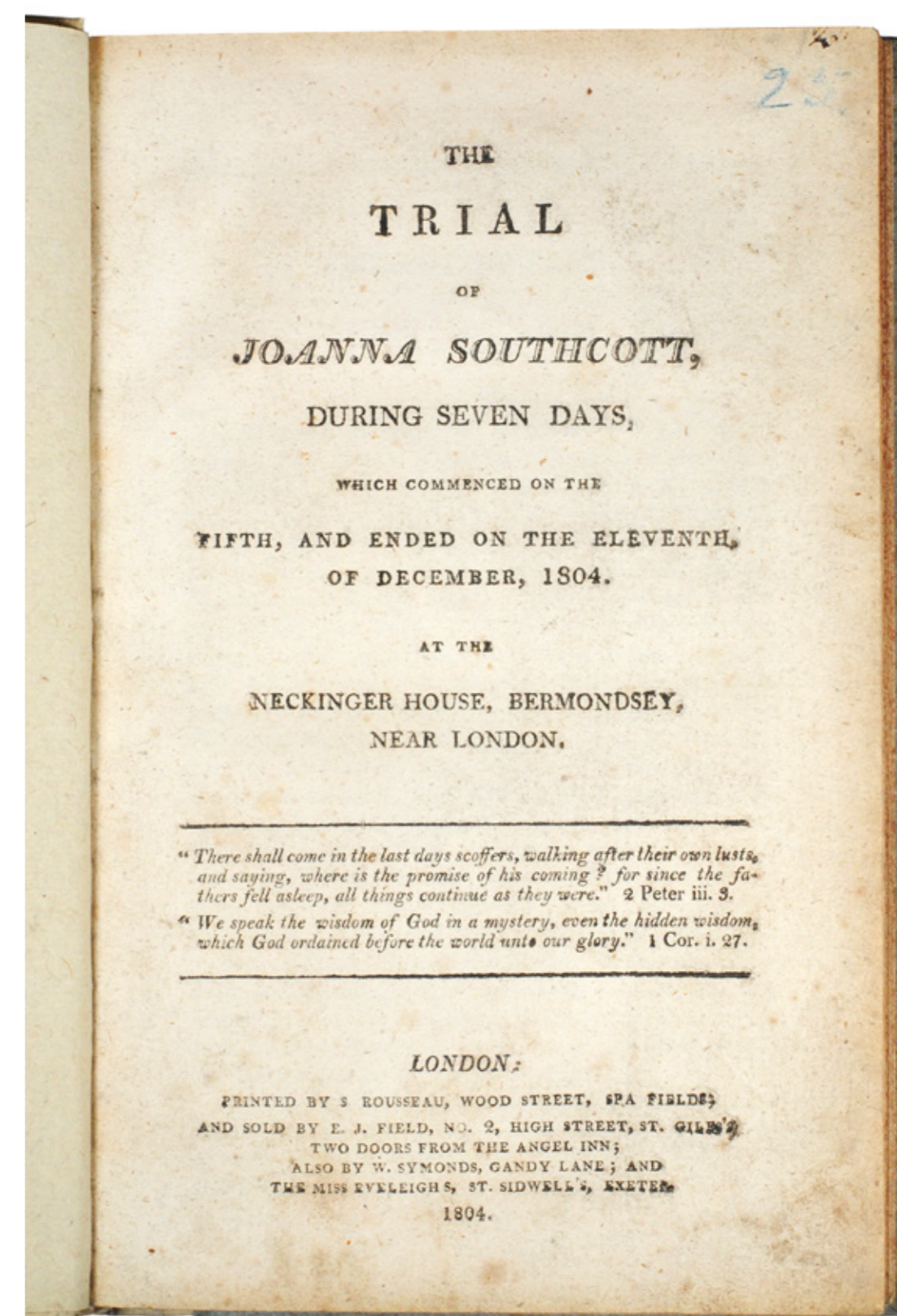
27. SOUTHCOTT, JOANNA. *The Trial of Joanna Southcott, during seven Days, which commenced on the Fifth and ended on the Eleventh of December, 1804. At the Neckinger House, Bermondsey, Near London.* London: S. Rousseau, 1804.

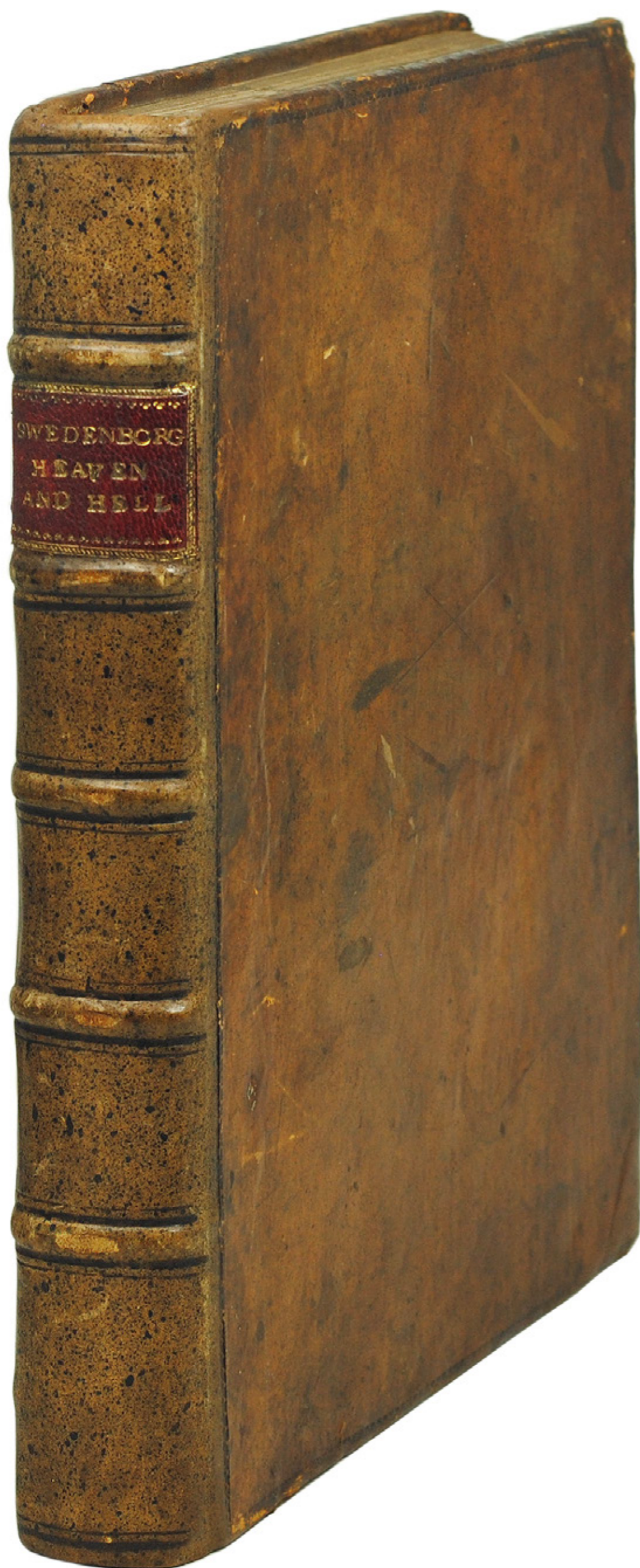
Sm. 8vo, 152 pp. Annotated heavily throughout in pencil by an early reader. Old-style boards, modern printed label, a good copy.

§ First edition of this uncommon account of Southcott's trial annotated by someone quite possibly familiar with the case and perhaps known to Southcott. In a list of names in the book, the annotator has highlighted the name of Richard Goldsmith though without explanation.

An R. Goldsmith was listed as a seller of her books in the 1813 edition of the "Hymns." According to DNB: "When her father lost his estates and inheritance, he took up farming in a humble way. Joanna grew up with little education but went out into the world to earn her living. When she was 18, the 'Spirit of Truth' became her guide and she began producing prophecies which were sealed and kept safe by her friends. When they were later opened, the events she had predicted had all occurred. In 1797 she visited Exeter when the Rev. Joseph Pomeroy of St. Peters upheld her cause, but ridicule by his fellow clergyman caused

him to give it up. In 1801 Joanna published her first book and many new friends joined her to become a great company of Believers. The first examination of her writings was in 1801, with two more in 1803 and 1804 and they were conducted in a legal manner with judges and jury. The clergy refused to appear. Over her lifetime she published 65 books and acquired many supporters, but others spoke out against her. She died in 1814..." (105245) \$400

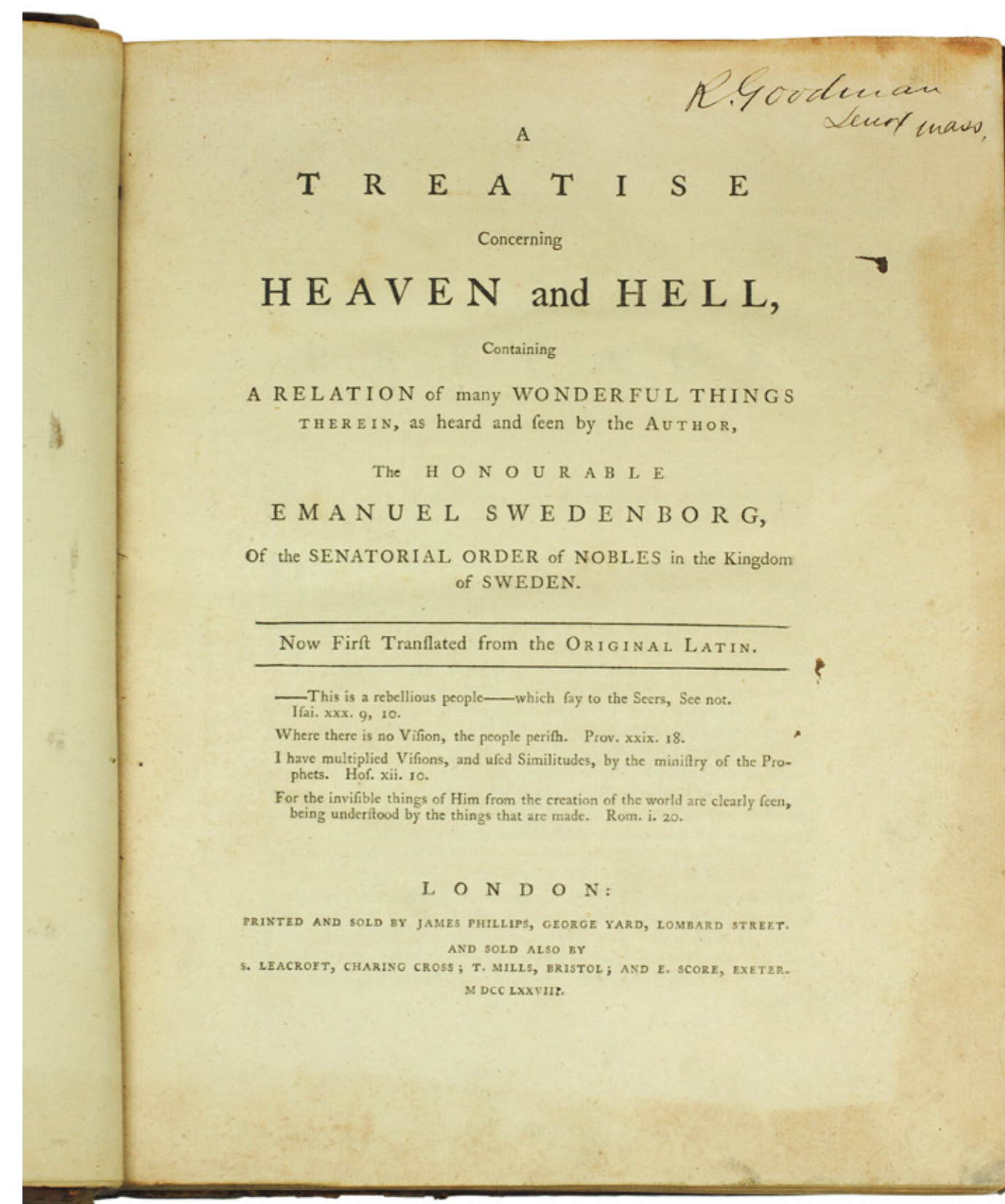




28. SWEDENBORG, EMANUEL. *A Treatise concerning Heaven and Hell, containing a relation of many wonderful things therein, as heard and seen by the author, the Honourable Emanuel Swedenborg, Of the Senatorial Order of Nobles in the Kingdom of Sweden. Now first translated from the original Latin.* London: James Phillips, George Yard, Lombard Street. And sold also by S. Leacroft, Charing Cross; T. Mills, Bristol; and E. Score, Exeter, MDCCLXXVIII [1778].

4to, [2], lvii, [3], 412 pp. Early calf, modern rebacking, red morocco label, old ink signature on title, ink signature on front free endpaper “Susanna Byrne (?)” dated 1779, occasional spotting, a very good, wide-margined copy.

§ First edition in English, translated by William Cookworthy and Thomas Hartley. A very scarce book in commerce, appearing in auction records only three times since 1900. Blake was well aware of Swedenborg and is known to have owned and read the second edition of 1784 now at Harvard. This copy came from the library of Ron Siegel MD, a noted researcher into descriptions of ecstatic states, drug-induced euphorias, etc. ESTC T147494 (123191) \$3500



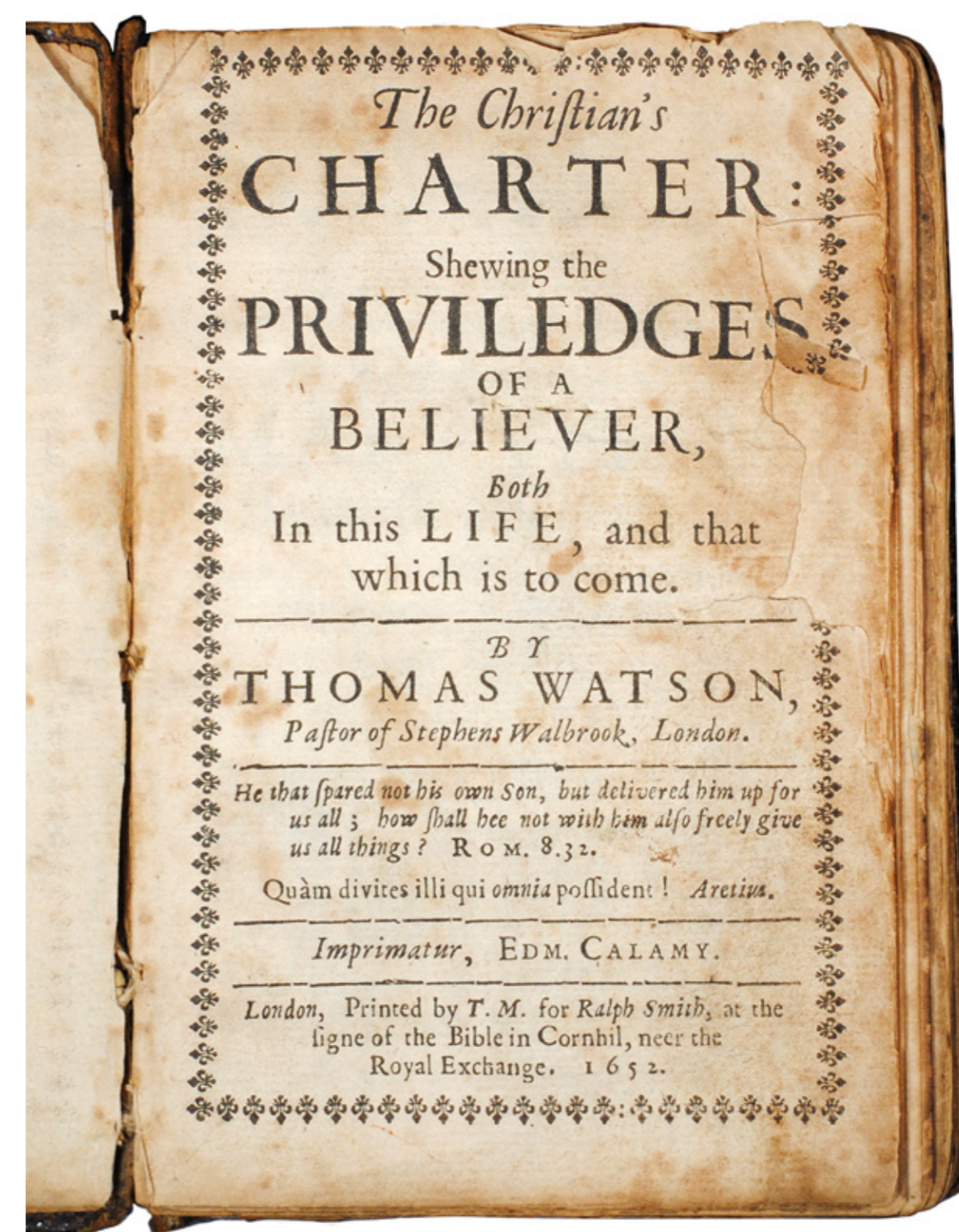


29. WATSON, THOMAS. *The Christian's charter: shewing the priviledges of a believer, both in this life, and that which is to come.* London: Printed by T.M. for Ralph Smith, 1652.

Small 8vo (140 x 90 mm), (24), 296 pp. A⁸ b⁴ B-T⁸ V⁴ (A1 blank). Contemporary gilt-stamped morocco, considerable wear to morocco and to margins of first signature, some loss to title page affecting fleur-de-lis border, binding is shaken but holding. Pencil signatures of George and Elizabeth Adams of Melbourne (probably Derbyshire) on front pastedown. An unsophisticated copy of a scarce book, likely in its original binding.

§ First edition of an early work by the nonconformist minister, Thomas Watson (d.1686), chaplain to the Puritan Lady Mary Vere (to whom this book is dedicated), later rector of St Stephen's Walbrook in the City of London, and later ejected from there for nonconformity in 1662, just three years before the medieval structure was destroyed in the Great Fire. He was a prolific writer and popular preacher; this work ran to six editions in his lifetime. Of him the DNB notes "His early literary output was exhortatory and devotional rather than didactic" (and this work opens particularly cheerfully: "Happiness is the

mark and center which every man aims at. The next thing that is sought after *being*, is being happy..."). "*The Christian's Charter* (1652) is a paean on the privileges and delights of the Christian; *inter alia* it describes the Christian's resurrection body as 'enamelled with glory'" (DNB). Only four other copies of the first edition located: British Library, Colombia, Huntington, and Yale. ESTC R209213. Wing (2nd ed.) W1111. (107358) \$975

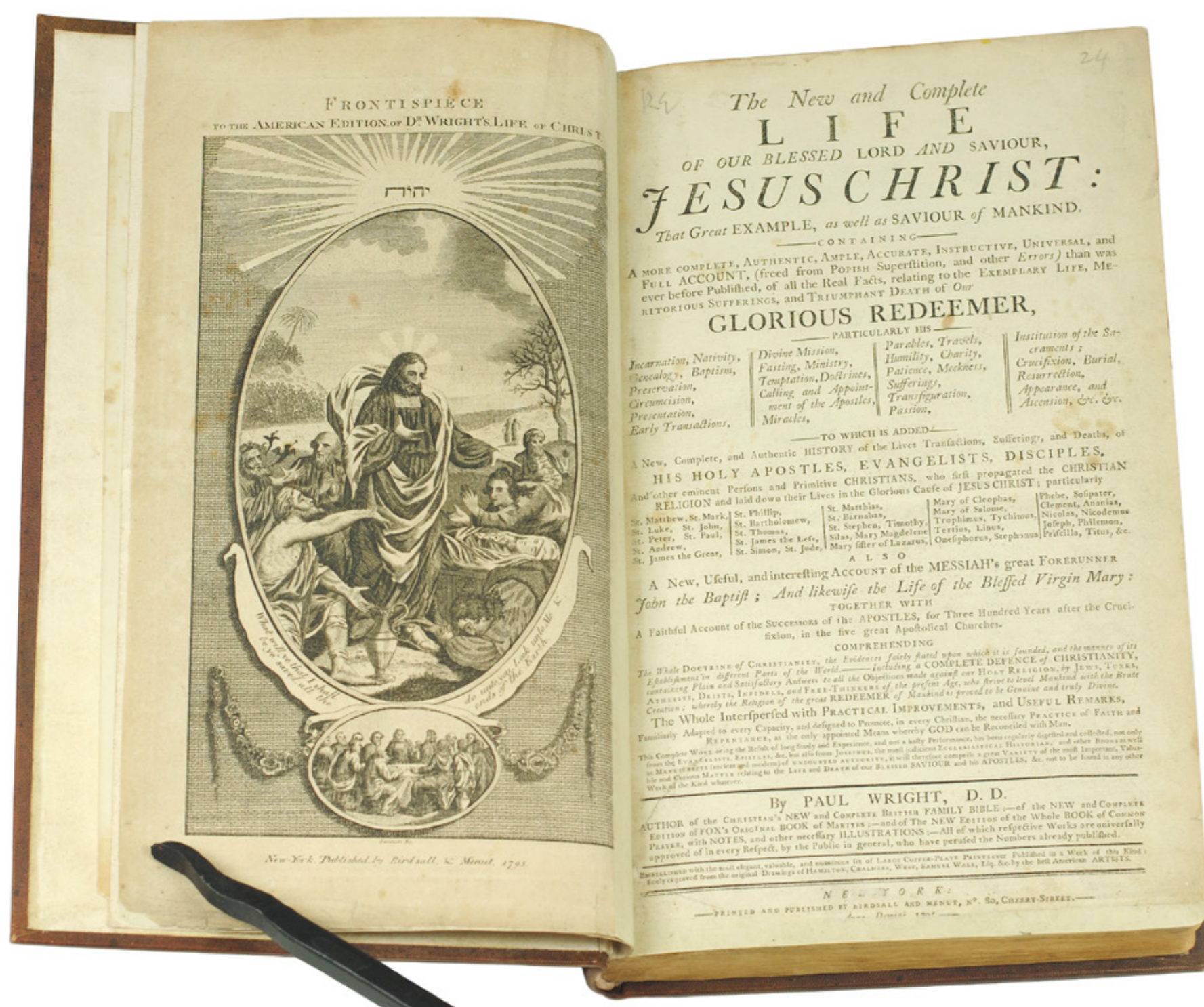


30. WRIGHT, PAUL. *The New and Complete Life of Our Blessed Lord and Savior, Jesus Christ: That Great Example as well as Savior of Mankind.* New York: Birdsall and Menut, 1795.

Folio, 420 pp., 28 plates, lacking final four leaves [list of subscribers?], one plate, and the folding map. Period-style sprinkled calf, backstrip with gilt-ruled raised bands and red gilt-stamped label. Frontis. and title-page remounted, pages moderately foxed and stained throughout, several plates with closed tears, old repairs and occasional loss.

§ First American edition, published the same year in Philadelphia. Evans 29928. “First published in thirty numbers, of sixteen pages and an engraving, each. The completed volume bearing the date of the first number, although publication was not completed until 1796 or 1797. The Philadelphia edition differs from the New York edition only in its title page.” Evans 29927 [Philadelphia

edition]. The engravings are from several sources and are signed by Tanner (frontis.), Rollinson, Tisdale, Scoles, and Anderson, among others. The London first edition (1790?), which boasts an even more loquacious title page, acknowledges Paul Wright D.D.(1738-1785) as “Vicar of Oakley, &c. in Essex, late of Pembroke-Hall, Cambridge; And Author of the *Christian's New and Complete British Family Bible*; of the *New and Complete Edition of Fox's Original Book of Martyrs*; And of *The New Edition of the Whole Book of Common Prayer, with Notes*”. Remarkably, no further biography of this industrious divine can be found in any of the usual places but for the bare details of his career in the Clergy of the Church of England Database. (123346) \$475



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