



JOHN WINDLE *ANTIQUARIAN BOOKSELLER*

**30 Books for the
Bibliography Week Booksellers' Showcase**

49 Geary Street, Suite 233, San Francisco, California 94108

(415) 986-5826 | john@johnwindle.com

www.johnwindle.com



1. AQUINAS, THOMAS. *Aurea Diui Thome Aquinatis Ordinis Predicatorum doctoris angelici Summa contra gentiles: malleus hereticorum merito, nuncupata: magna dilige[n]tia nuper recognita: multis q[ue] de era[n]t hac vltima impressione repositis adiecto etia[m] indice....* Lugduni [Lyon]: Sumptu honesti veri Jacobi q. Fra[n]cisci de Giunta [et] socioru[m], 1521.



8vo, [8], CCCXIII leaves [321 leaves], errors in foliation, title page in red and black with woodcut vignette of St. Thomas within full page woodcut border. Old limp vellum, backstrip lettered by hand, tail-band deteriorating, loss to margin of front free endpaper, some dampstaining and worming, a good copy with a modern bookplate on the front free endpaper and an early note at the foot of the title page “Coll. Par. Soc. Jesu.”

§ An uncommon edition of *Summa contra gentiles*, one of Aquinas’s best known treatises, written to explain and defend Christianity to nonbelievers, probably for the use of missionaries. OCLC: 53048260 (and other records). A scholarly collector has numbered the leaves in pencil and tipped in notes on the copy to the rear. (124004) \$2750



2. ASIAN MANUSCRIPTS. *Examples of Oriental calligraphy and printing: collected and briefly described by Orientalia, Incorporated, 32 West 58th St., New York City.* New York: [c. 1926].

Folio, 20 specimens (18 single and 2 double leaves) in 18 glassine envelopes, each specimen with a small typed label neatly affixed; all housed in a stiff paper portfolio, printed label on upper cover; portfolio, envelopes and leaves in very good condition as assembled, with the expected occasional edgewear and worming to some of the older leaves and a touch of wear to the corners of the portfolio boards.



§ A rare and important collection of Asian manuscript and printed leaves, virtually unrecorded as a leaf book. WorldCat locates only 11 copies in institutions, none outside of the U.S. It seems unlikely the edition could have been very large and from the few copies to come on the market in recent years it seems each copy differed more or less from the others in content. The leaves in this copy date from the 14th through 19th centuries and come from both sacred and secular sources; the earliest is a leaf from a 14th century Arabic manuscript on vellum; the latest is a leaf from a manuscript of the Saddharma pundarika sutra, in Chinese, copied by a Japanese priest in 1834; also included is a single Western leaf, being a leaf from the 1648 edition of Hartgerts' *Voyages* describing Japan and Siam. The full contents are captioned as follows (some captions have been abbreviated; additional notes are added in brackets):

1. Leaf from a rare vellum Arabic Manuscript of the 14th century, expounding Muhammadan doctrine [North African script].
2. Leaf from a Japanese manuscript on secret Buddhist rites. Written in Chinese by a priest at Kya-san, and dated 1571.
3. Leaf from a Persian Manuscript, containing the Poems of Nidhami, dated 992 of the Muhammadan era or about 1584.
4. Leaf from a Persian manuscript (Miraj Nama) describing Muhammad's ascent to heaven. Dated H. 1046 or 1636 A.D.
5. Printed leaf from 1648 edition of Caron's description of Japan and Siam, in Dutch.
6. Leaf from a manuscript Qur'an of the 17th century [possibly 18th century].
7. Leaf from a Japanese book of poems, in manuscript, of the 17th or early 18th century.
8. Leaf from a Turkish work (*Hadji Khalifa*), printed in Constantinople in 1733.
9. A printed page and illustration from a Japanese book, undated but probably 18th century, apparently a popular edition of the *Genji Monogatari*, Japan's first novel.
10. Leaf of a Taliput manuscript in Tamil, from a Buddhist temple in Ceylon, probably 18th century. [More likely 19th century].
11. Printed double leaf from a Chinese Buddhist work expounding the Sanskrit Scriptures, probably 18th century.
12. Leaf from Indian religious manuscript containing extracts from the Puranas, in Sanskrit, 18th century.
13. Printed double leaf in Chinese characters, printed in Korea, probably 18th century. Contains Buddhist scriptures as interpreted by the Syen sect.
14. Printed leaf from a Chinese medical work of the 17th century.
15. Leaf from a Javanese rubricated manuscript early 19th century giving the history of Rama (differing from the usual version). [More likely late 19th century].
16. Manuscript leaf from a Siamese manuscript, early 19th century.
17. Manuscript leaf from the Saddharma pundarika sutra, the text of Kumarajiva, in Chinese, copied by a Japanese priest named Joyen in 1834.
18. Printed leaf with a woodcut, from an old Japanese work on Buddhism [undated].
19. Buddhist prayer sheet from Mongolia, undated [labels states Manchu characters but not; possibly Sanskrit?].
20. Leaf from an undated Sanskrit manuscript book in a minute script.

A broad and interesting collection of Asian calligraphy and printing, ideal for use as a teaching aid, or for enjoyment as a wunderkammer of glyphs. (107213)

\$9750



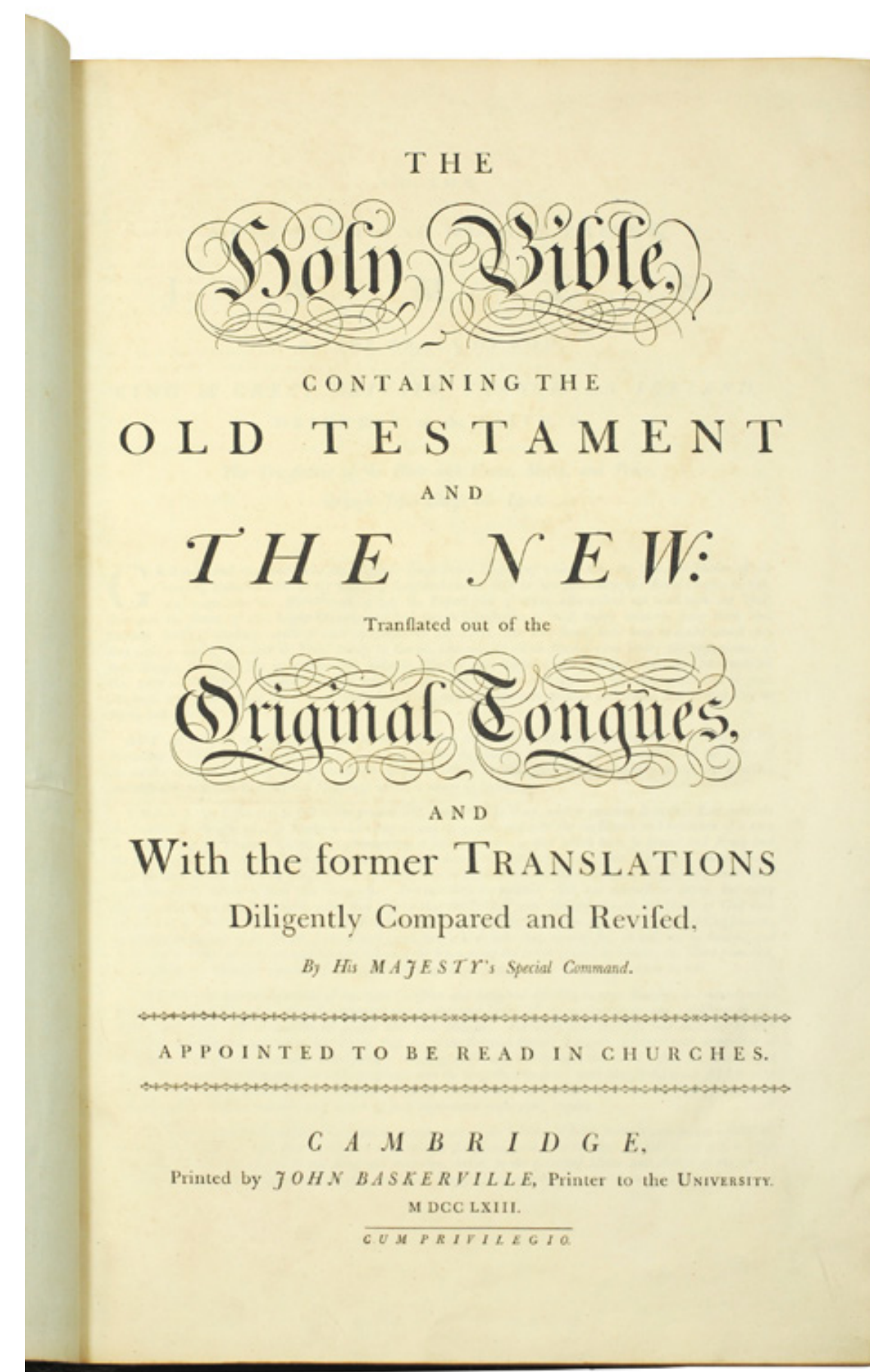




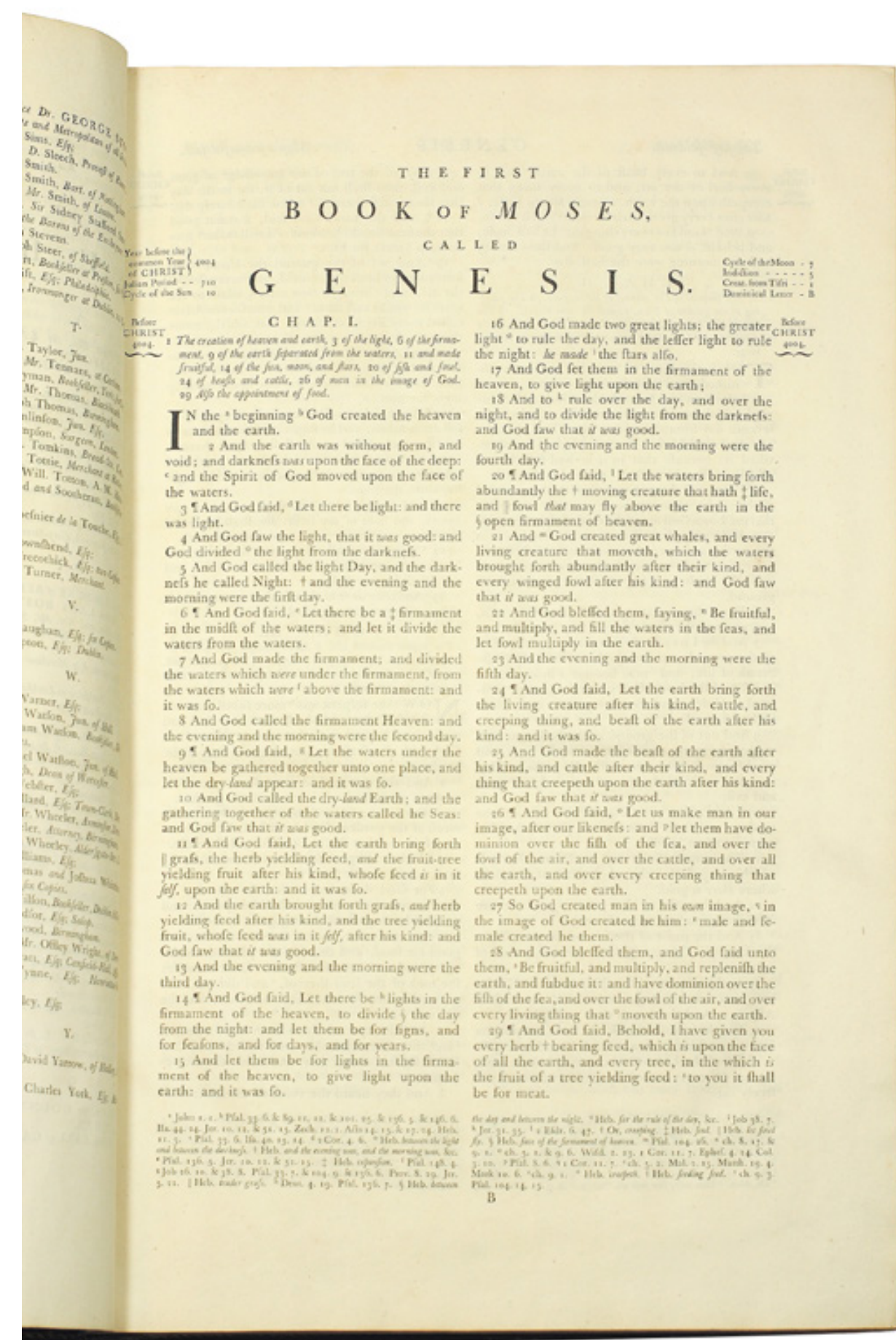
3. BIBLE IN ENGLISH. *The Holy Bible, Containing the Old Testament and The New: Translated out of the Original Tongues, and With the former Translations Diligently Compared and Revised, By His Majesty's Special Command. Appointed to be Read in Churches.* Cambridge: Printed by John Baskerville, Printer 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, of Baskerville's masterwork in a magnificent contemporary English binding. 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." (F.E. Pardoe in *John Baskerville of Birmingham: Letter-Founder and Printer*, 1975). His Bible, published on 4 July 1763, was expertly printed with impeccable attention to ink,



type, spacing, paper quality and ease of use. “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. [CHAPBOOKS]. *A Collection of 51 Different Chapbooks (plus 31 duplicates)*. Various publishers, notably Marshall in Newcastle. Other places including Edinburgh, Paisley, Kilmarnock, Falkirk and Glasgow. [c. early 19th century].

82 chapbooks bound into 4 volumes, in half green morocco over marbled paper covered boards, backstrips panelled in gilt with red leather labels. 3 vols. measure 164 x 100 mm, one measures 153 x 100 mm. Several unopened, some browning and occasional soiling, scorch mark to one page corner, some imprints cropped, some creasing and chipping. Condition as often found with these cheaply produced publications. Handsomely bound.

§ 51 individually titled chapbooks and 31 duplicates, including 30 of Newcastle publisher Marshall's *A Garland of New Songs*. There are many ballads, as one would expect, but also brief histories (of All Religions, of Fortunatus, of Carlisle, etc.), biographies (Horatio Nelson, David Haggart the Murderer, Masie Wauch, Alex Peden, etc.), and occasional tales

and anecdotes. Only four titles are dated (1806, 1822, 1824, 1825), suggesting the collection is largely early nineteenth century. A full list of titles is available on request. (124421) \$6750.



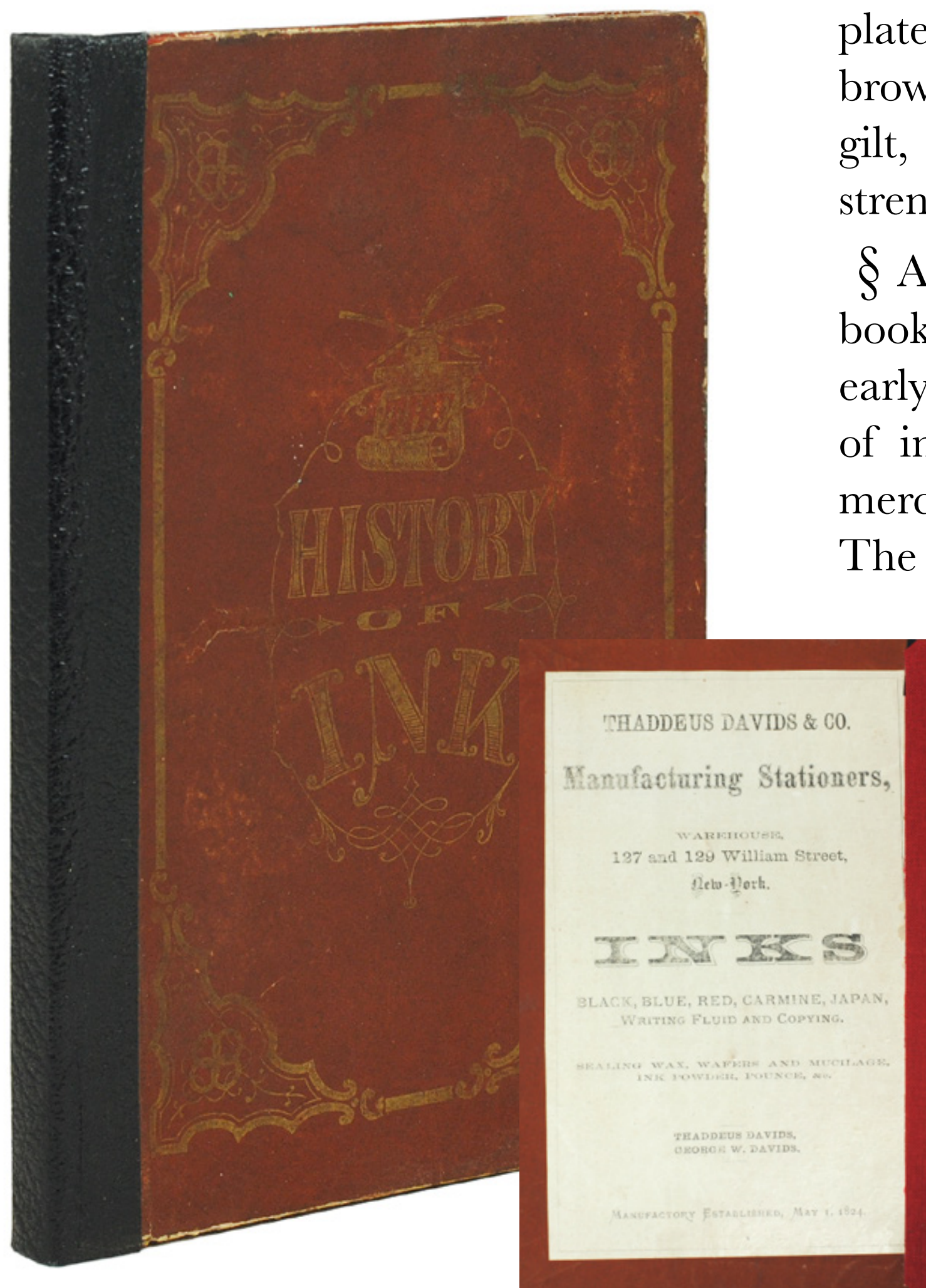
5. DAVIDS, THADDEUS. *The History of Ink, Including its Etymology, Chemistry, and Bibliography*. New York: Thaddeus Davids & Co., 1860.

Sm. 8vo, 72, 4,[6]pp., with an elaborate chromolithographic title-page, and 16 lithographic plates (1 colored). Original brown boards lettered in gilt, rebacked and hinges strengthened.

§ A scarce and interesting book on the subject. An early and handsome history of ink produced by an ink merchant in New York City.

The lithographers were Snyder, Black and Strum and it was set in a rather unusual American script type printed by Francis Hart, with whom the young Theodore De Vinne

apprenticed. Two trade cards for Davids are pasted into this copy. Not in Bigmore & Wyman. (106807) \$750



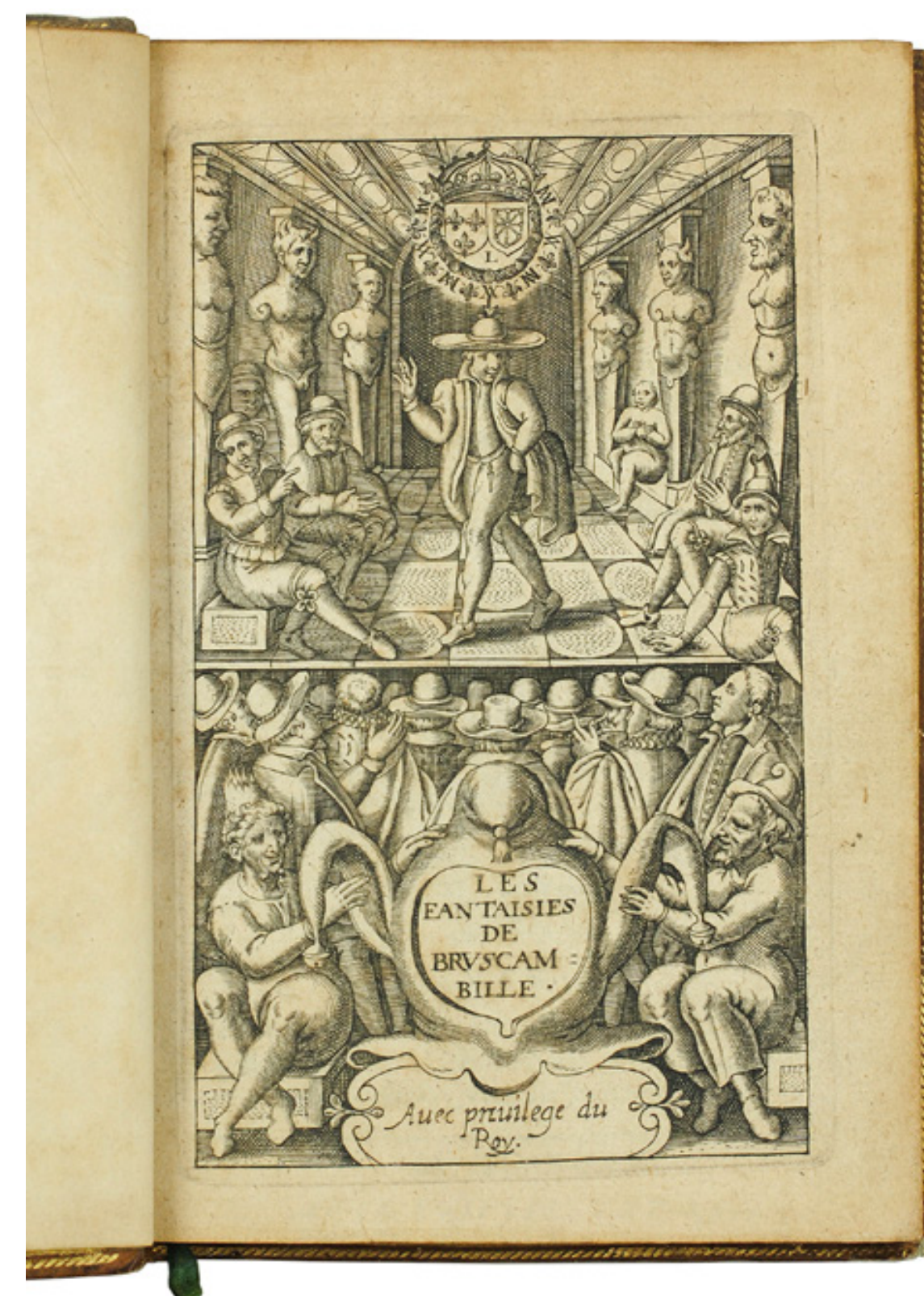


6. [DESLAURIERS; GRACIEUX, JEAN]. *Les Fantaisies de Bruscambille, contenant plusieurs Discours, Paradoxes, Harangues & Prologues facecieux*. Paris: Jean Millot, 1615.

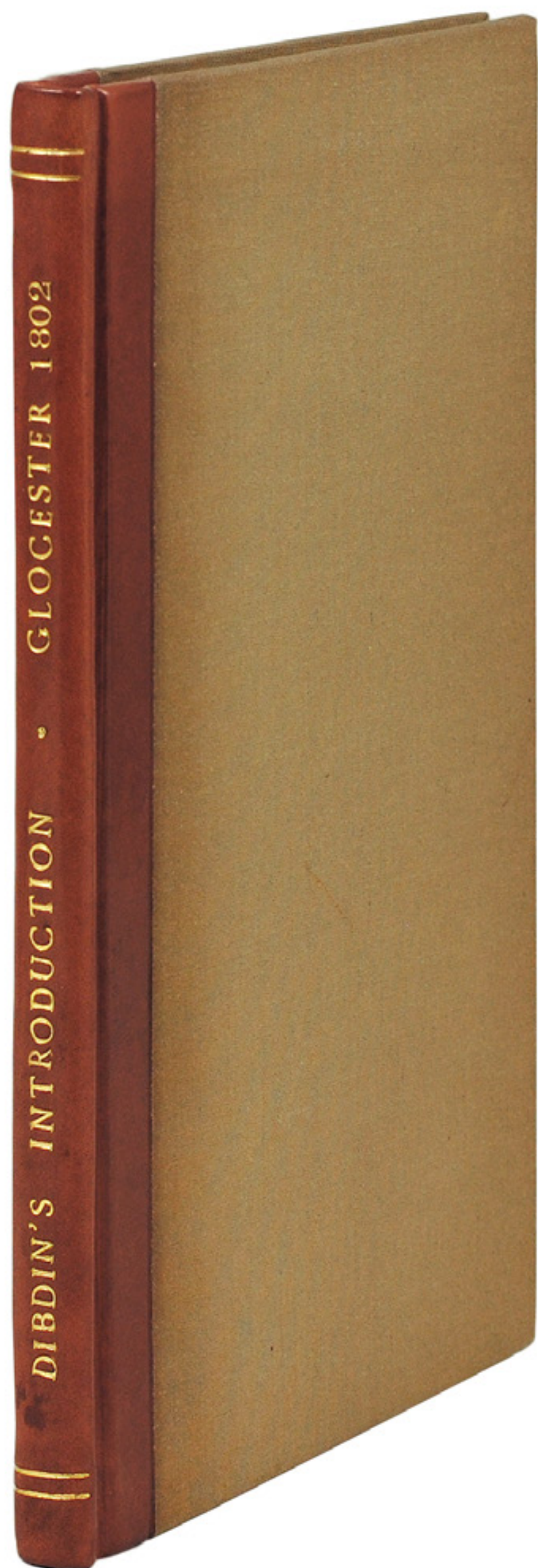
Sm. 8vo, vi, 325, (3) pp. Engraved title page followed by typographic title-page with woodcut vignette; headpieces and initials. Full polished calf gilt c.1900 with ribbon marker and earlier marbled endpapers. Calf a little rubbed, some scattered foxing but generally very good. Ownership inscription of Gershon Legman dated 1951 and his bibliographical notes on front free endpaper.

§ Rare second edition of these satirical, nonsensical, and ribald (often all three) prologues by 17th-century actor, Bruscambille, the stage name of Jean Gracieux (1575-1634), who also went by Deslauriers. A copy-fitted reprint of the very rare first edition of 1612; this edition is almost as rare with only 8 copies recorded on WorldCat. Bruscambille was “famous for the prologues which, as was customary at the time, he used to deliver at the theatre of the Hôtel de Bourgogne, before the performance of a play, to induce patience in the audience while the house was filling. The prologues were burlesque satires, imitated from the Italian, describing characters and types and treating of all sorts of subjects (poltroonery, the gout, fleas, cabbage, &c.).” (*Oxford Companion to French Literature*).

Subjects of the harangues in this volume include friendship, love, cuckolds, a hat, nothing, asses, and *des parties naturelles des hommes & des femmes*. The engraved title page depicts Bruscambille holding forth on the stage of the Hôtel de Bourgogne before an appreciative audience. Provenance: Gershon Legman, the great bibliographer of erotica, erotic folklore, and origami. The verso of the front free endpaper bears his signature dated 1951 and his bibliographical notes. Brunet I:1302. Gay-Lemonnyer 2:236. (124164) \$1450

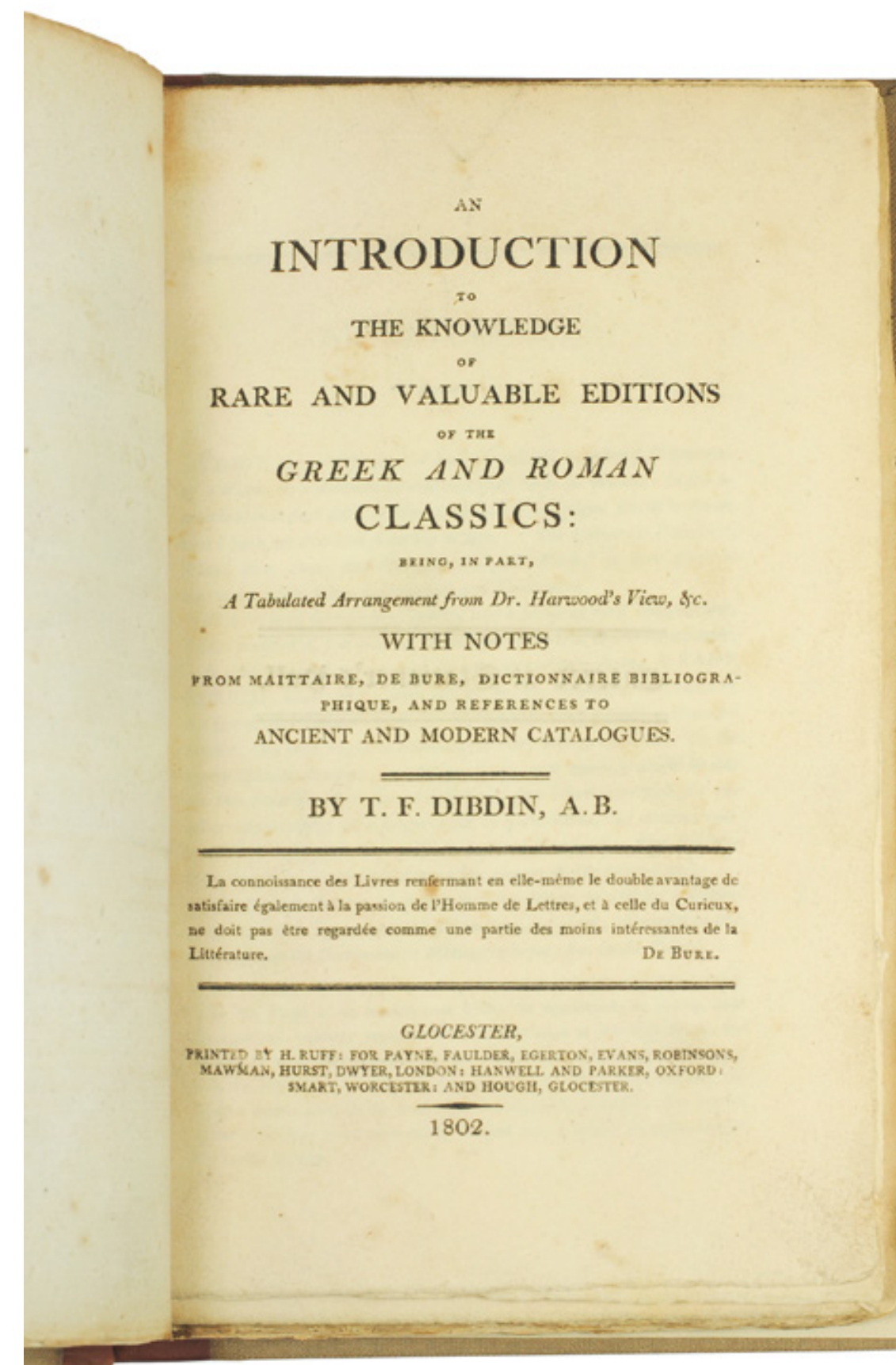
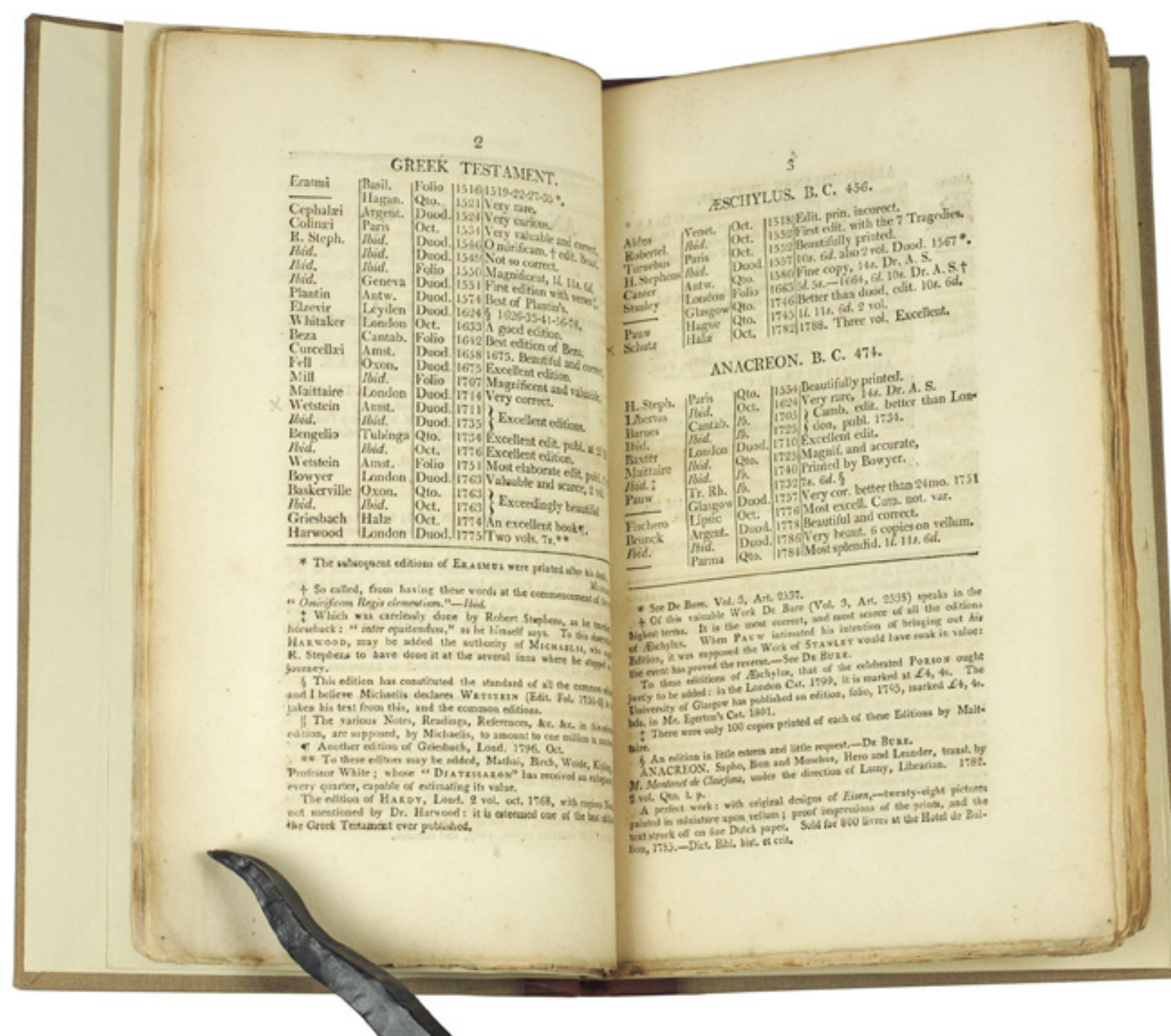


7. DIBDIN, THOMAS FROGNALL. *An Introduction to the Knowledge of Rare and Valuable Editions of the Greek and Roman Classics* . . . Gloucester: printed by H. Ruff for Payne, Faulder, Egerton [&c], 1802.

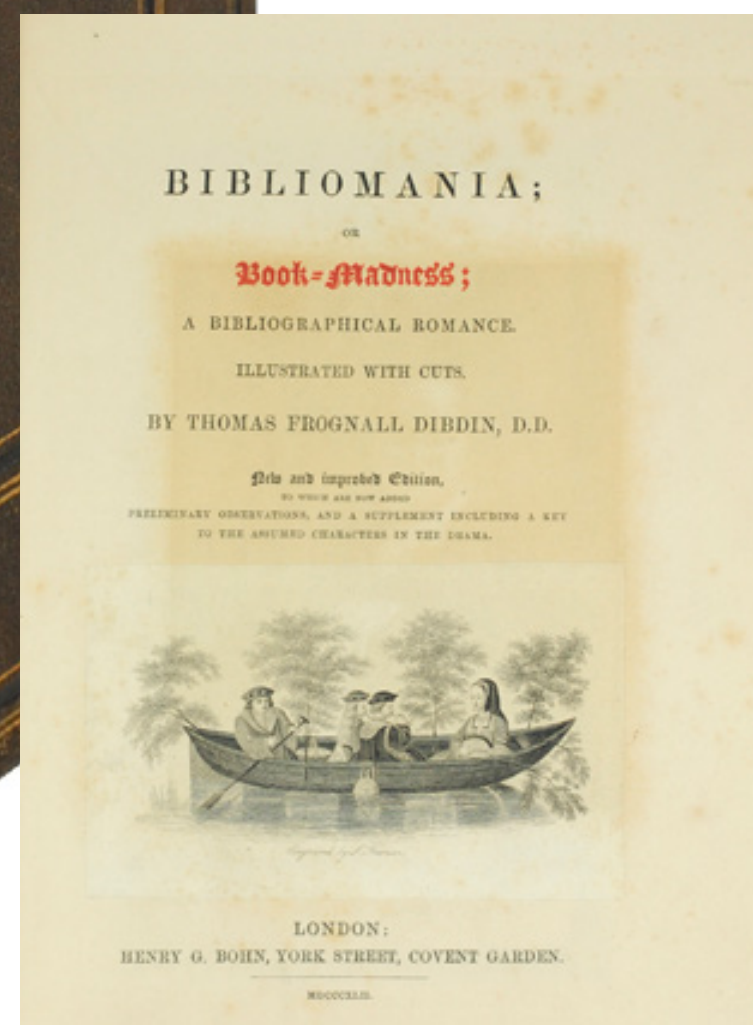
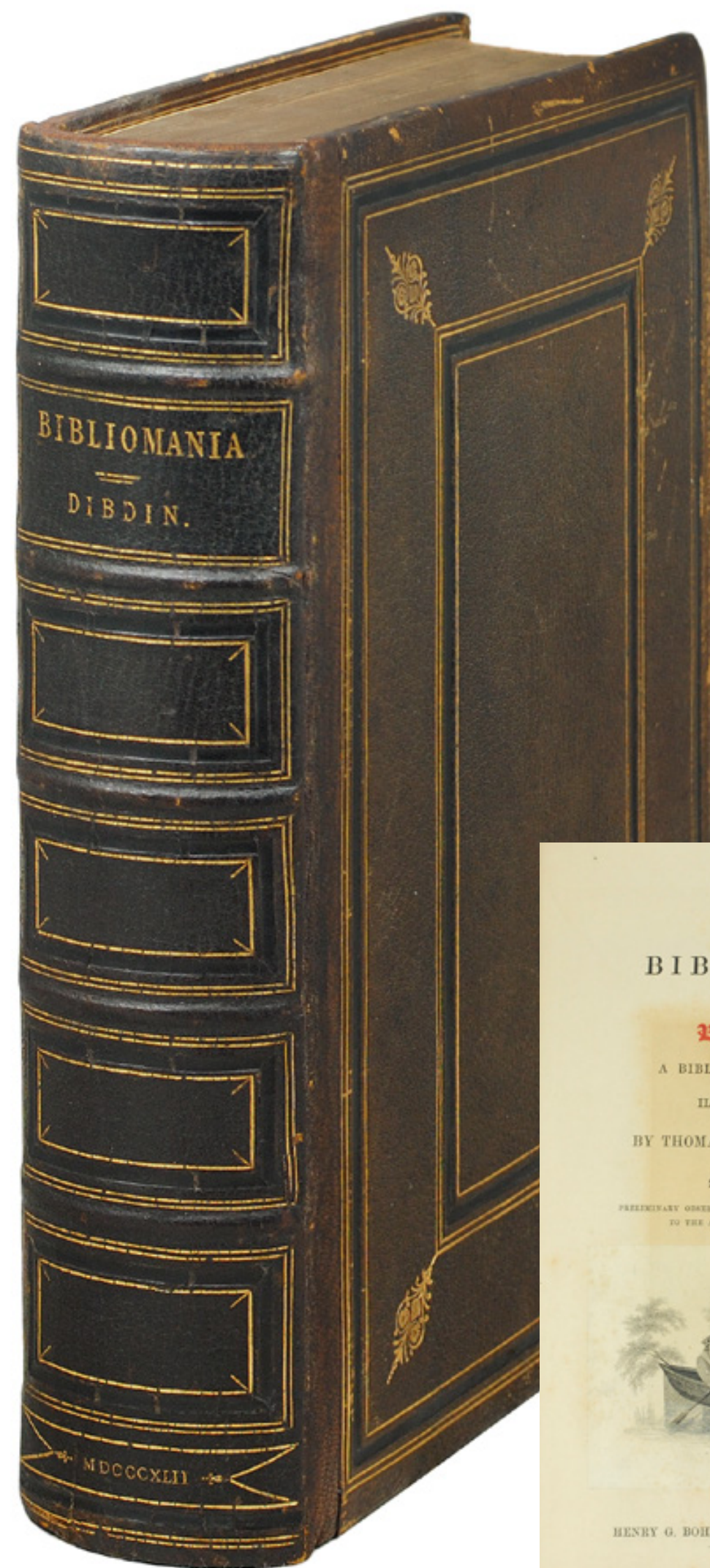


Small 8vo, xii, 63, (1, errata) pp. Modern quarter calf lettered in gilt, internally fresh and clean.

§ First edition of one of Dibdin's earliest and most successful books, being expanded and reprinted in 3 more editions in his lifetime and used to this day as a primary source for editions of the classics. Only the first edition uses the word "Roman", the later editions all say "Latin." Windle and Pippin A3a. (104845) \$450



8. DIBDIN, THOMAS FROGNALL. *Bibliomania; Or, Book-Madness; a Bibliographical Romance. Illustrated with cuts... New and Improved edition, to which are now added, Preliminary Observations, and a Supplement, including a Key to the Assumed Characters in the Drama.* London: Bohn, 1842.



Tall thick 8vo, (2), [i-vii], vii-xiv, 618, 63, (1), xxxiii pp. Full pebbled brown morocco with gilt fillet borders, gilt turn-ins, gilt-panelled backstrip, raised bands, gilt top, rebaced retaining original backstrip. Bookplate on front pastedown of Francis Frederick Fox and Charles Sebag-Montefiore.

§ First combined edition, large paper copy. The book that introduced the concept of “bibliomania” to the world. “Dibdin’s best-known, and, in the later editions, most useful book.” Jackson 19. 500 copies were printed, of which 50 (according to Huth) or

55 (according to Church) were large-paper. The Huntington

and Rabaiotti large-paper copies state 55 copies on plate 2 (see above).

Bound in white boards (in the Huth sale, in two volumes). Price 3 guineas

and 5 guineas according to Lowndes. A sometimes confusing book. The

Grolier Club copy has the 1809, 1811, and 1842 prefaces bound at the front;

then the 1811 edition precedes the 1809 edition, and the indexes are at the

end. The 1809 title is often with the text rather than the preliminaries (as

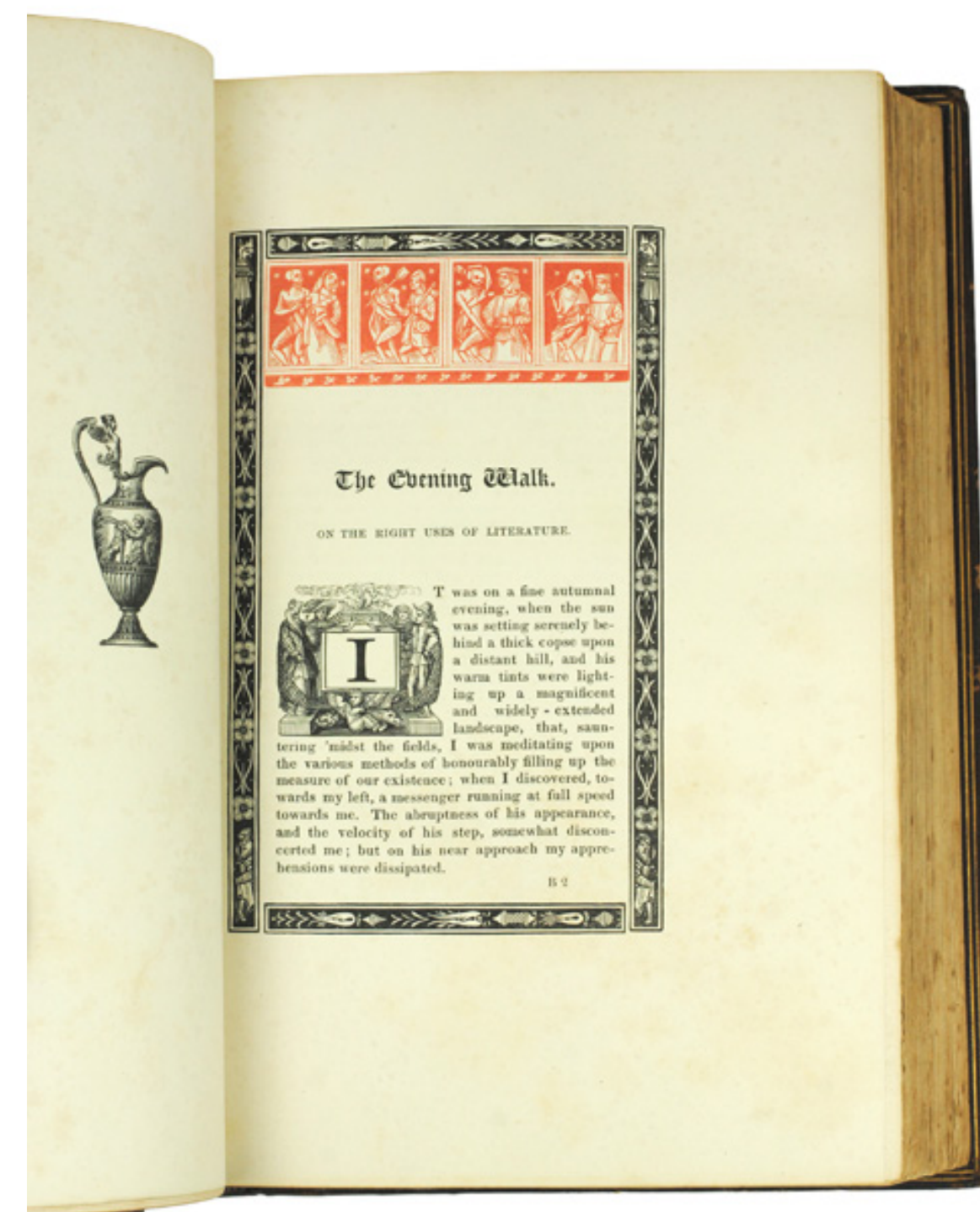
in Barlow’s copy). The Morgan Library copy is bound in a different order.

The Huntington Library large-paper copy with a fore-edge painting of

Althorp is as the Grolier Club copy. The second Huntington large-paper

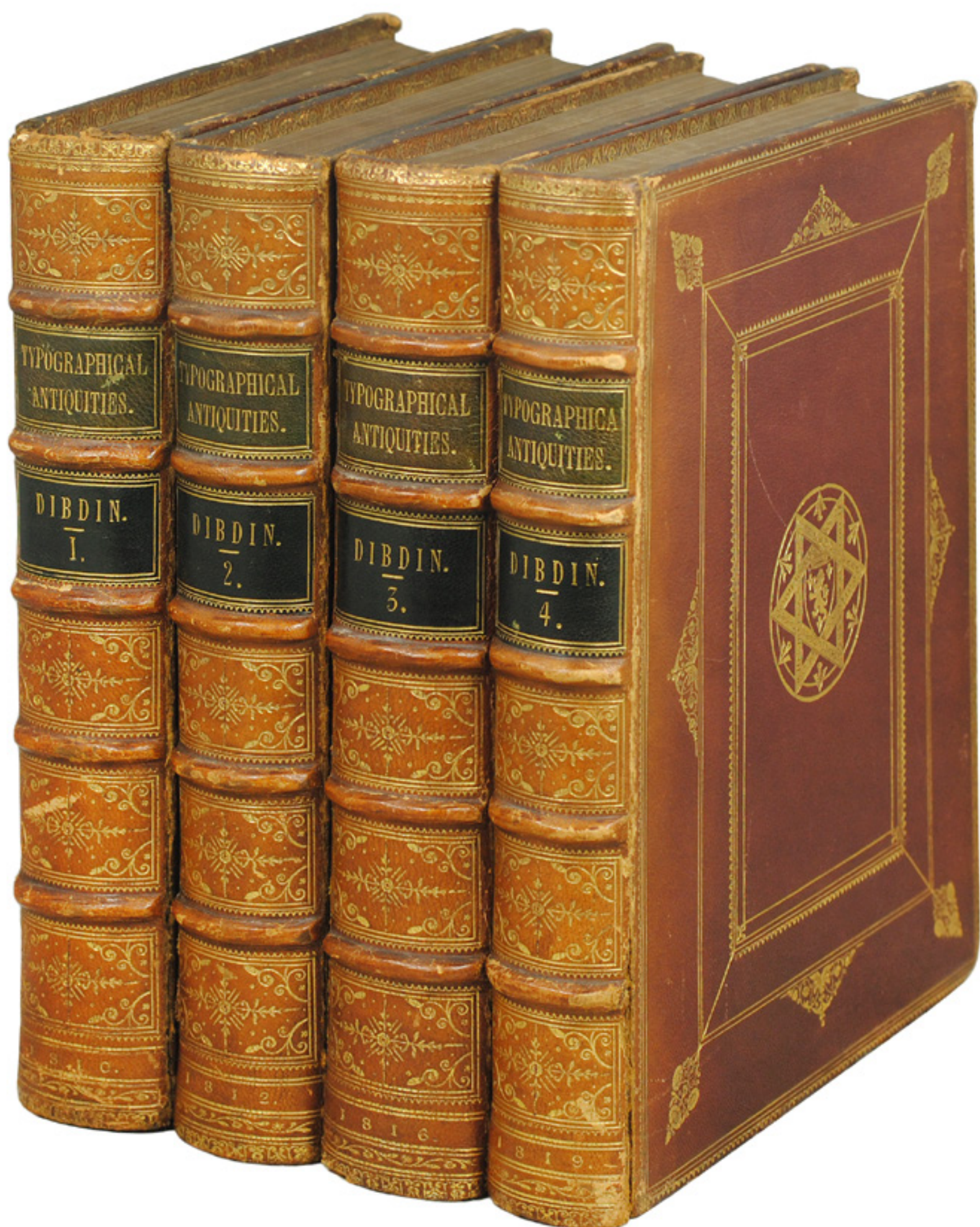


copy is bound in four volumes and extra-illustrated with 372 plates, including two portraits of Dibdin: a proof of Eldridge's engraving dated 12 February 1816, and a line engraving after Richmond's water-color by G. Staal for *Le bibliophile français*. It is lacking the two-leaf 'Advertisement.' There is no separate title to the 1811 edition. Jackson's pagination conforms to none of these orders. The Bohn sale at Sotheby's (1868, lot 2636) describes a copy on 'Large Pink Paper, the only copy so printed,' offered again by Sotheby's on 3 June 1997 (library of George Pflaumer);



the present owner is Roland Folter. John Priddy has a single-leaf, single-sided prospectus to this edition, dated April 1838, promising a print date of August (not mentioned by Jackson). Windle A 11d. (122753) \$2000

9. DIBDIN, THOMAS FROGNALL. *Typographical Antiquities, or, the History of Printing in England, Scotland, and Ireland: containing memoirs of our ancient printers, and a register of the books printed by them 1810 begun by the late Joseph Ames; considerably augmented by William Herbert; and now greatly enlarged, with copious notes, and illustrated with appropriate engravings comprehending the history of English literature and a view of the progress of the art of engraving in Great Britain.* London: William Miller, 1810-1812; John Murray, 1816; Longman, Hurst, Rees. Orme, and Brown, 1819.



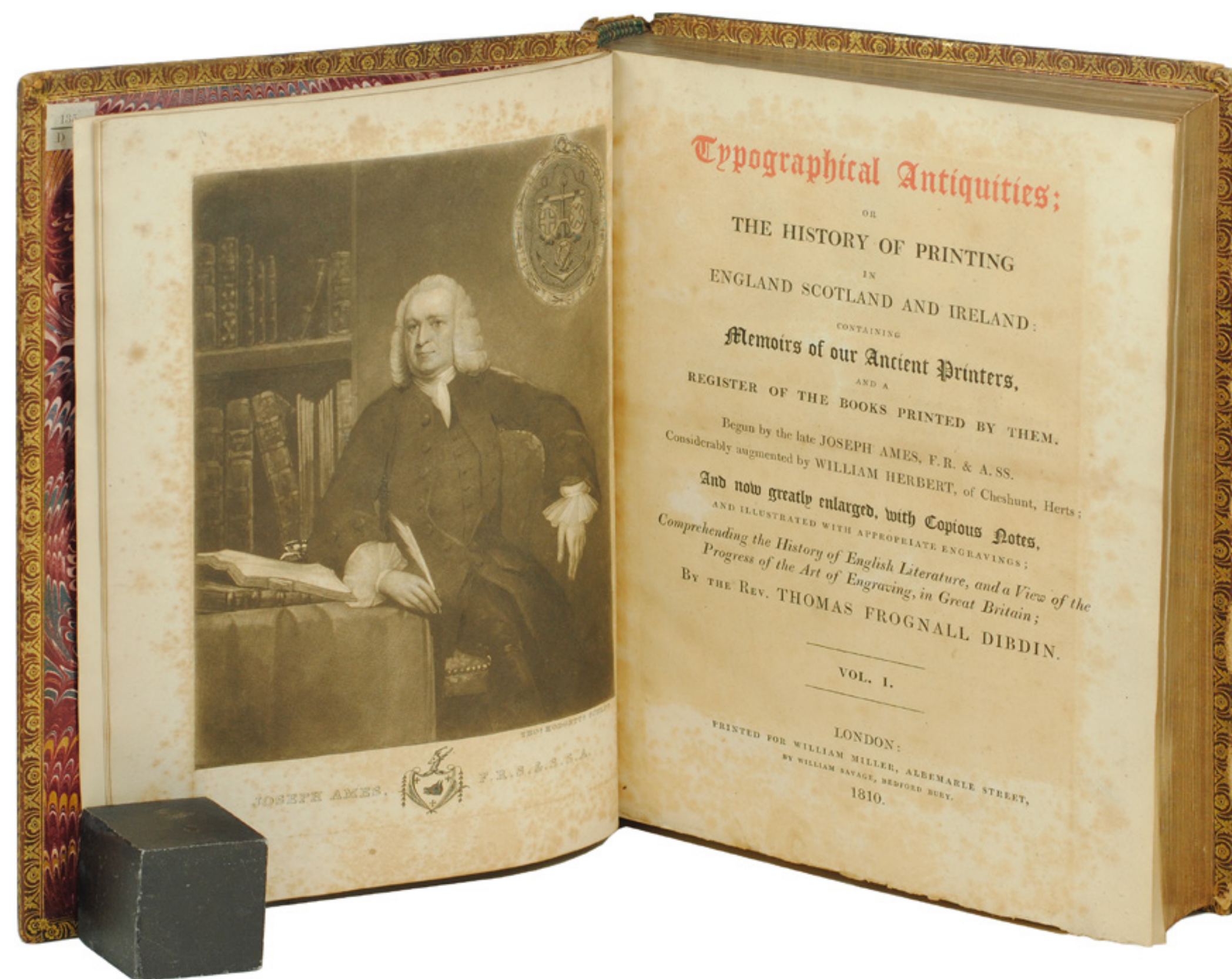
4 vols., 4to (285 220 mm., untrimmed), 324; 328; 313; 316 leaves paginated as in Windle and Pippin. With 14 mezzotint portraits, 24 other engraved plates, numerous engravings and illustrations in the text, some in red and black, titles printed in red and black. Some occasional spotting and dust soiling in text, and some offsetting of plates onto the text as always. Full red hardgrain morocco extra, covers richly gilt, gilt backstrips with green and black labels, joints a bit scuffed and upper joint of vol. 1 repaired. Generally a very good set with distinguished provenance. With the index in a separate volume.

§ First edition thus. “Dibdin’s voluptuously copious account of stories and characters connected with book production, book trading and book collecting, which inspired generations of bibliophiles and bibliographers. The



work came as an enlargement of Joseph Ames's account of printing in England from 1471 to 1600 (published 1749). Ames's intuition was the prime importance of first-hand knowledge of books, the primacy of the title-page on printed lists and catalogues. Dibdin adopted this innovative rigor and endowed it with his own taste for anecdote and romance. The compelling quality of his writings was acutely felt by Isaac D'Israeli, who, on receiving a copy of Dibdin's *Bibliomania*, wrote to him: "I have not yet recovered from the delightful delirium into which your *Bibliomania* has completely thrown me." A major player in the process of rationalisation of the book trade and the sharp rise in prices that took place in the middle decades of the nineteenth century, Dibdin's flamboyant character is well reflected in Walter Scott's words: 'All bibliomaniacs must remember you long Dibdin, as he who first united their antiquarian details with good humored raillery and cheerfulness'. Dibdin's passion for books, together with several personally financed lavish publishing undertakings which never provided a worthy return, threw him and his family

into misery." (Finch). Windle & Pippin A15. In this copy vol. 1 p. 377 reads "377"; vol. IV page 121 reads "120", 335 "533", and 623 "623".



Provenance: Marquess of Stafford, who is listed as a subscriber (1758-July 1833, created 1st Duke of Sutherland in January 1833). Thence by descent to Lord Francis Egerton (1800-1857, created 1st Earl of Ellesmere in 1846). In 1833 this fortunate man inherited the estates, houses, art collection, the Bridgewater Canal and a huge income from his great-uncle the 3rd and last Duke of Bridgewater. Bound for George Francis Granville Egerton, 2nd Earl of Ellesmere (1823-1862), with his full name in gilt on two interlocking triangles. Bookplate in each volume of Charles Sebag-Montefiore. (122754) \$3000

10. [DOMESTIC VIRTUES]. DYKES, OSWALD. *The royal marriage. Prince Lemuel's Lesson of 1. Chastity, 2. Temperance, 3. Charity, 4. Justice, 5. Education, 6. Industry, 7. Frugality, 8. Religion, 9. Marriage, with remarks moral and religious upon the virtues and vices of wedlock.* London: P. Meighan, 1733.



8vo, xxiii, [1], 368 pp. Engraved frontispiece. Contemporary blind paneled calf, front hinge strengthened, front endpaper removed, unlabeled backstrip with raised bands, extremities rubbed with some loss of calf. A sound copy with old manuscript shelf mark in red on front pastedown and title page.

§ Apparently an unrecorded reprint of the 1722 first edition of this lively treatise on domestic virtues. The title page has been newly set (“King Lemuel” of the first edition has been demoted to a prince) but the pagination is the same. Three previous books of moral instruction are credited to Oswald Dykes (1670?-1728), who is described on the title page of the first edition as “formerly of Queen’s College, Oxon and amanuensis to Sir Roger L’Estrange.” His advice is no mere rehash of dry, scholastic

dictums but is rather an entertaining mix of pious exhortations, social commentary, and practical advice, largely aimed at the modern housewife. Women are encouraged to educate their children of both sexes (“Women should not be denied any learning”) and to keep a firm hand on the family finances, ideally investing wisely in London real estate (go for ground-rents over structures, avoid mortgages), and avoiding financial speculation in “money-bubbles,” with specific mention of the South Sea Company. Husbands should avoid harlots, gluttony, and hell-fire clubs. The edition of 1722 seems reasonably common in institutions (see ESTC T124597) but we can find no record of this edition on OCLC or in auction records. (124136) \$975



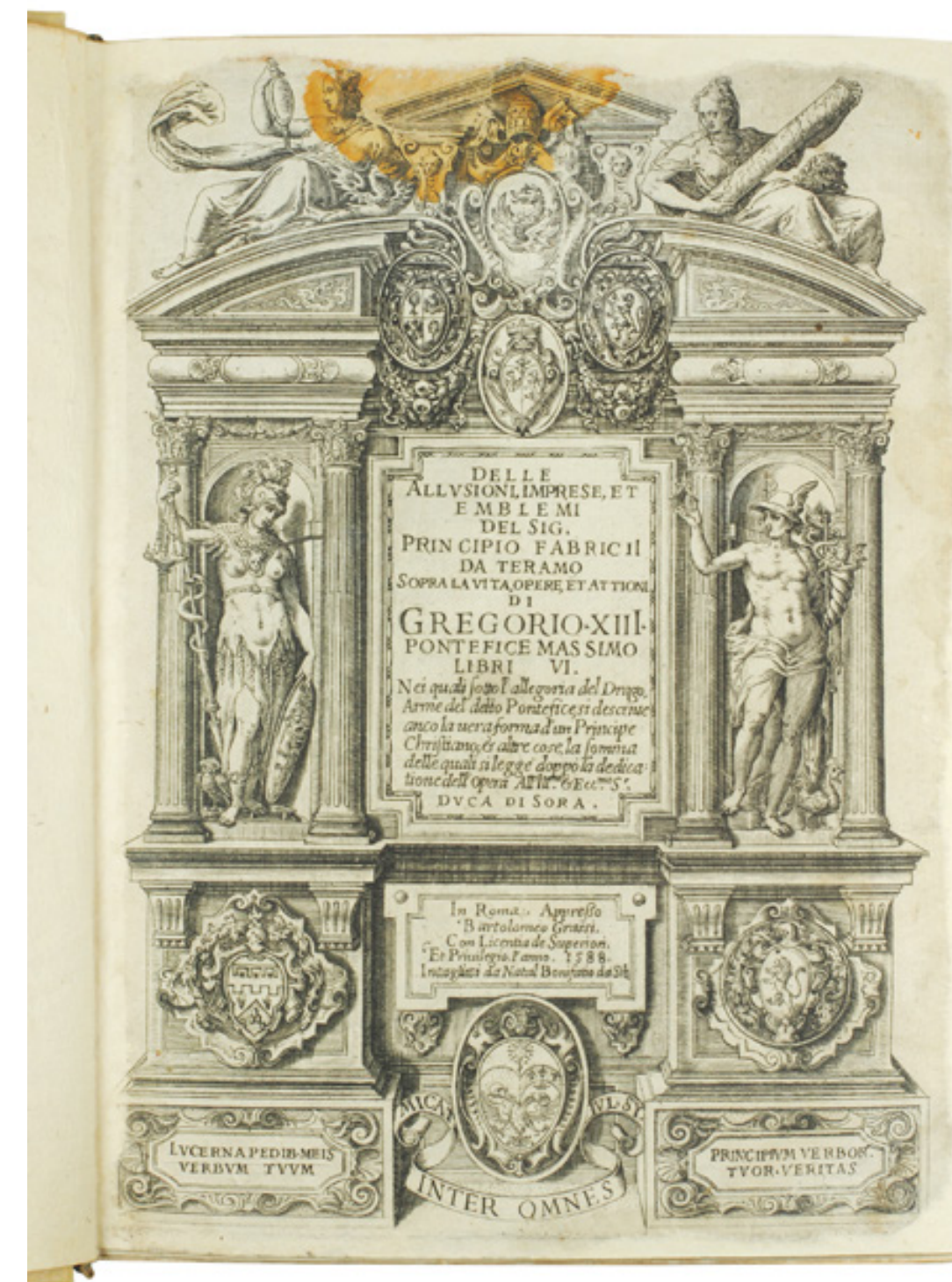
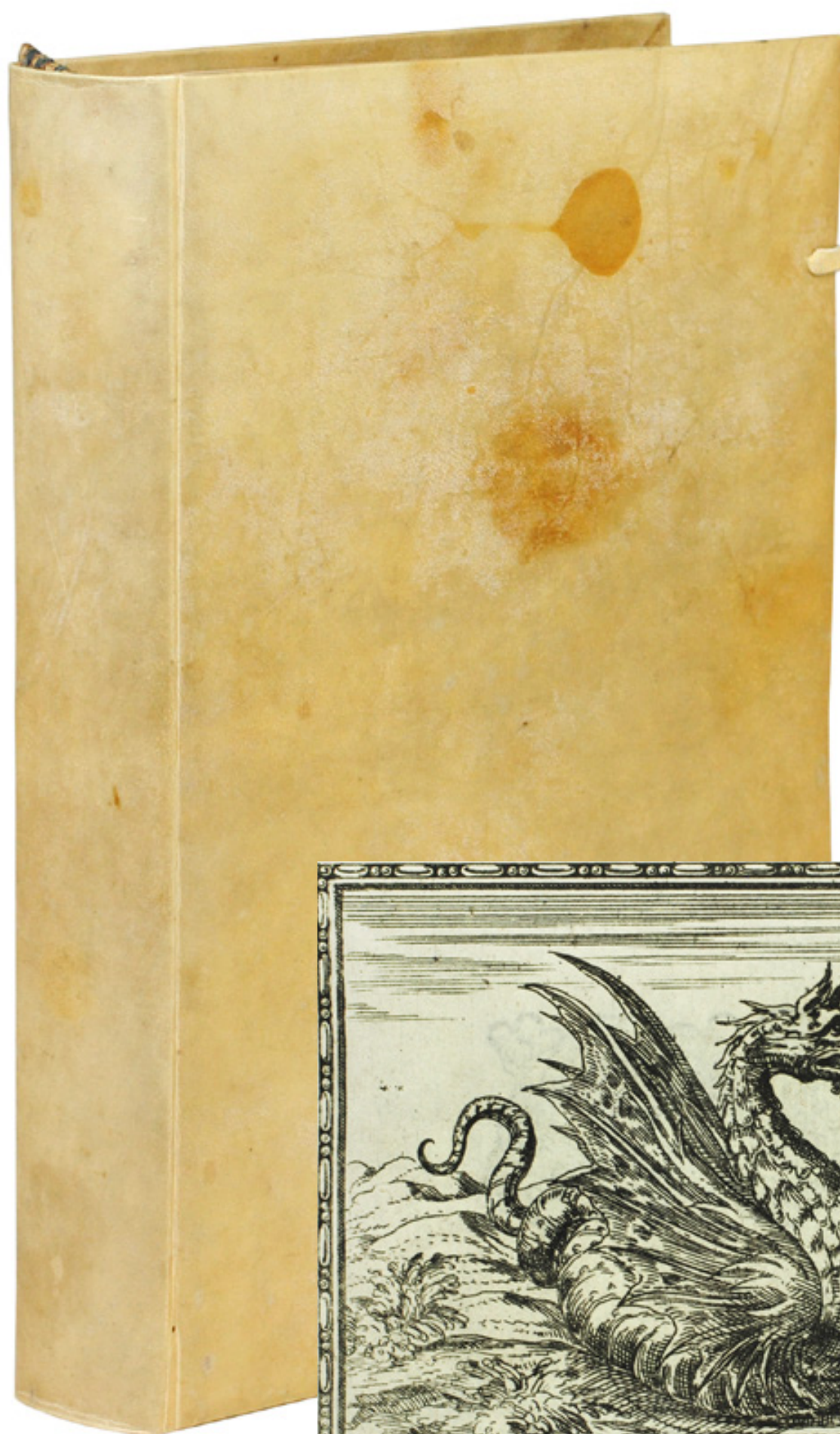
11. [DRAGONS]. FABRICII, PRINCIPIO. *Delle allusioni, imprese, et emblemi ... sopra la vita, opere, et attioni di Gregorio XIII Pontefice Massimo libri VI. Rome: Bartolomeo Grassi [colophon: apud Iacobus Ruffinellum], 1588.*

4to in 8s (246 x 176 mm). Engraved title, dedication and 17 plates, numerous engraved vignettes, woodcut initials and head-pieces. Recently bound in old vellum with ties, unobtrusive stain in top margin throughout not intruding into the text or images.

§ First edition of this emblem book containing well over 200 illustrations of dragons. There are 231 numbered emblems, printed one to a page, and 17 plates of the Trinity, the Virtues and other allegorical figures, and the Annunciation. The emblem subjects are drawn from the Bible, classical mythology, other emblem collections,

and events and buildings of Pope Gregory XIII's

reign, all with the dragon or serpent of his coat-of-arms. There are several views of Bologna, his birthplace. This copy has the engravings correctly printed on G3v, G4r, G5v and G6r, as in the British Museum and Vershbow copy. The last complete copy at auction was the Vershbow copy (\$16,250 in 2013). BM/STC Italian, p. 241; Brunet II, 1151; Mortimer Italian 177. (123005) \$15,000



ALLUSIONVM. LIB. I. TIT. I. DEDIC. I.
BONA . OMNIA .



Ponens Civitas
non modo sui ip-
sae, sed eorum to-
tiusque orbis re-
pub. Cuius aedificat.

II.

Se d'ogni bene, onde l'bel nome porta
Quest' antica Città fu colma, e piena,
E del' altre più chiara, e più serena,
E ch' a' viventi ogni saper' apporta,
Quant' hora sia più diligente, e accorta,
Chà del fonte diuin per largir vena
Vera scienza da Colui, che frena
Il mondo, & è del Ciel scala, & scio, e scorta?
Se de studi, e scienze ella fu Madre,
Madre più saggia hor è Regina, e Donna,
Che diede à Noi d'ogni scienza il Padre,
Se fu di Nobiltà chiara Colonna,
Che sostenne d' Astrea le belle Squadre,
Hora del Ciel nel suo pensier s' indonna.

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NOS . MVNDANTEM . DEDIT.

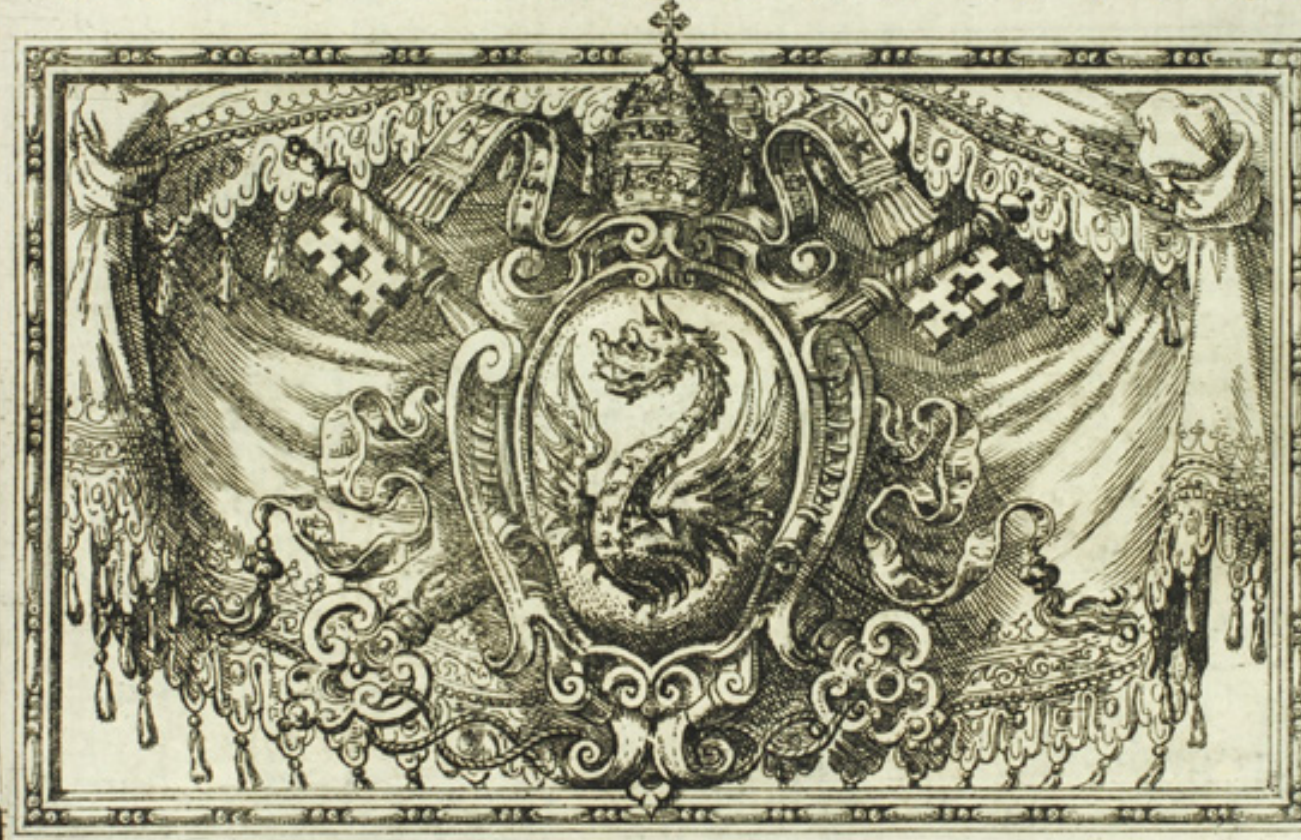


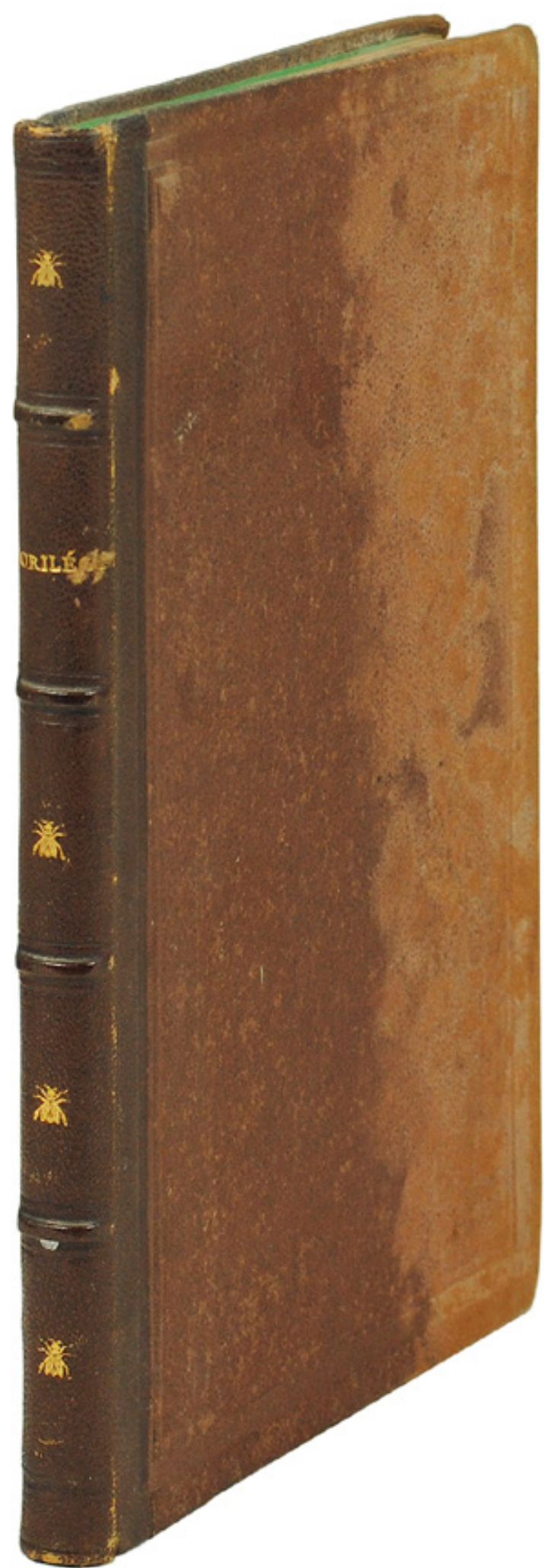
Ve civitas univer-
sam terram, ita flu-
men felix mare
totam illustrat.

III.

Lucido fiume, fortunato, e pieno
De le gratie del Ciel, ch' argento, & oro
Di tua sponda non fu l' ampio Tesoro,
Ma di pregio diuin, chiaro, e sereno:
Qual fu del tuo mai più beato seno,
O di Ninfe immortal ai più dolce choro,
Che partorisse al mondo almo ristoro,
Ch' appresso
Vattene al m.
E mentre
Econ sua
Nonti scor.
Chè'l tuo
Farla di

DOMINATOR. ET. RECTOR.

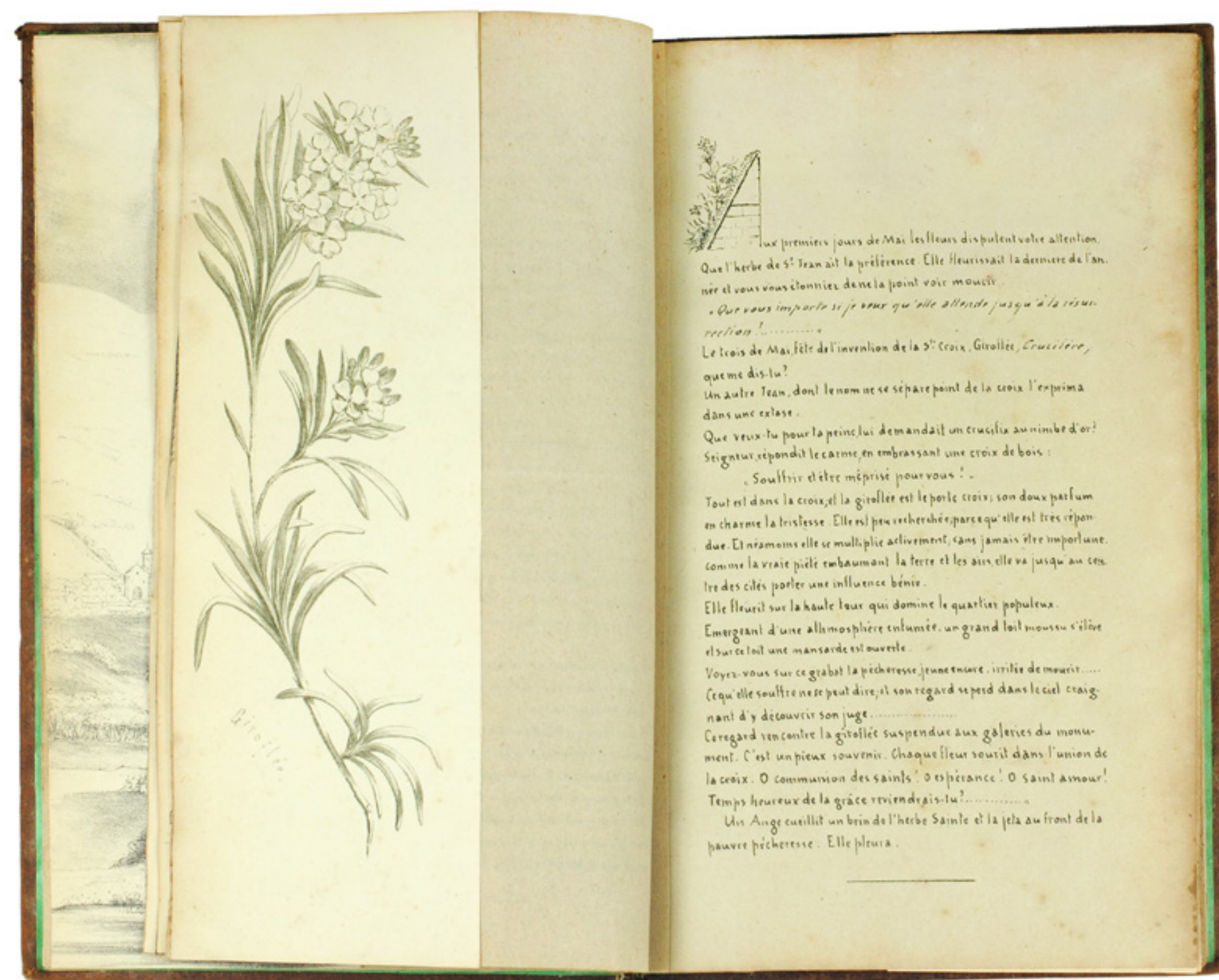




famous eccentrica and erotica collection of Gershon Legman. (123238) \$350

12. [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.

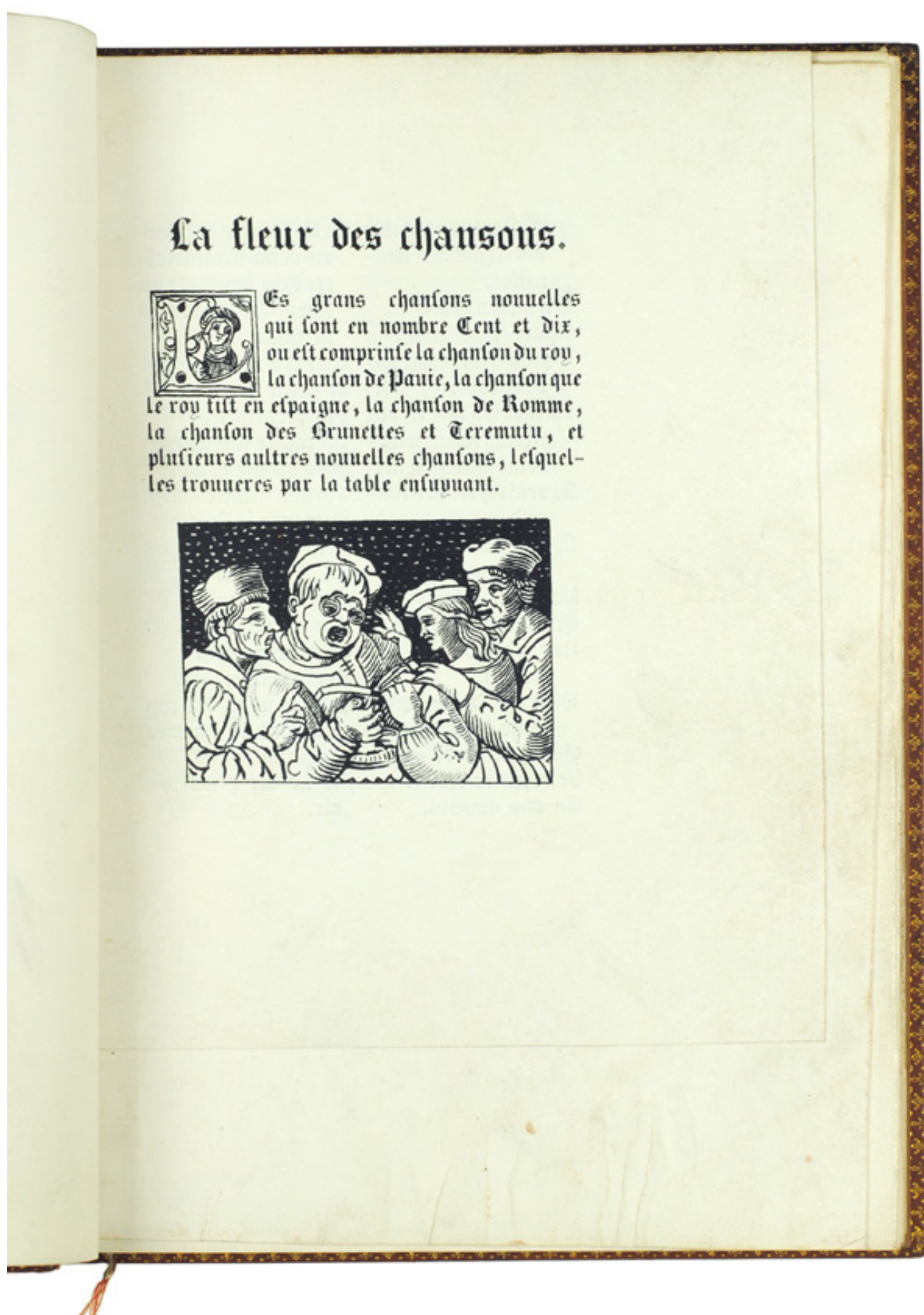
§ A curious book, appearing to be a lithographic facsimile of a manuscript in which pious reflections are inspired by wayside flowers in the format of a flora. With adept illustrations of the flowers and some religious scenes, printed on better paper in monochrome in one of three inks and tipped to each 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



13. [FRENCH BALLADS]. [VELLUM PRINTING]. *La fleur des chansons: les grans chansons nouvelles qui sont en nombre cent et dix, ou est comprinse la chanson du roy, la chanson de Pavie, la chanson que le roy fist en espaigne, la chanson de Romme, la chanson des Brunettes et Teremutu, et plusieurs aultres nouvelles chansons, lesquelles trouveres par la table ensuyvant.* [Paris: Techener, 1833].

Small slim 4to, [32]ff, printed in black letter on vellum, woodcut illustration on t/p. Original full orange morocco, backstrip gilt, black label, modern quarter red morocco box, bookplate of Robert Hoe. A fine copy with some fading to the boards.

§ Unique; the only copy printed on vellum. Hoe's copy with his bookplate. First facsimile reprint of the extremely rare collection of French ballads and songs of 1530, included in Techener's collection of facetia, published under the title of *Les joyeusetez, facéties et folastres imaginations de Caresme-Prenant* (1829-1834). Anderson Auction, Hoe Sale, Vol 4. Lot 1255. This copy mentioned by Brunet 14257. OCLC: 6965909. (123235) \$3750

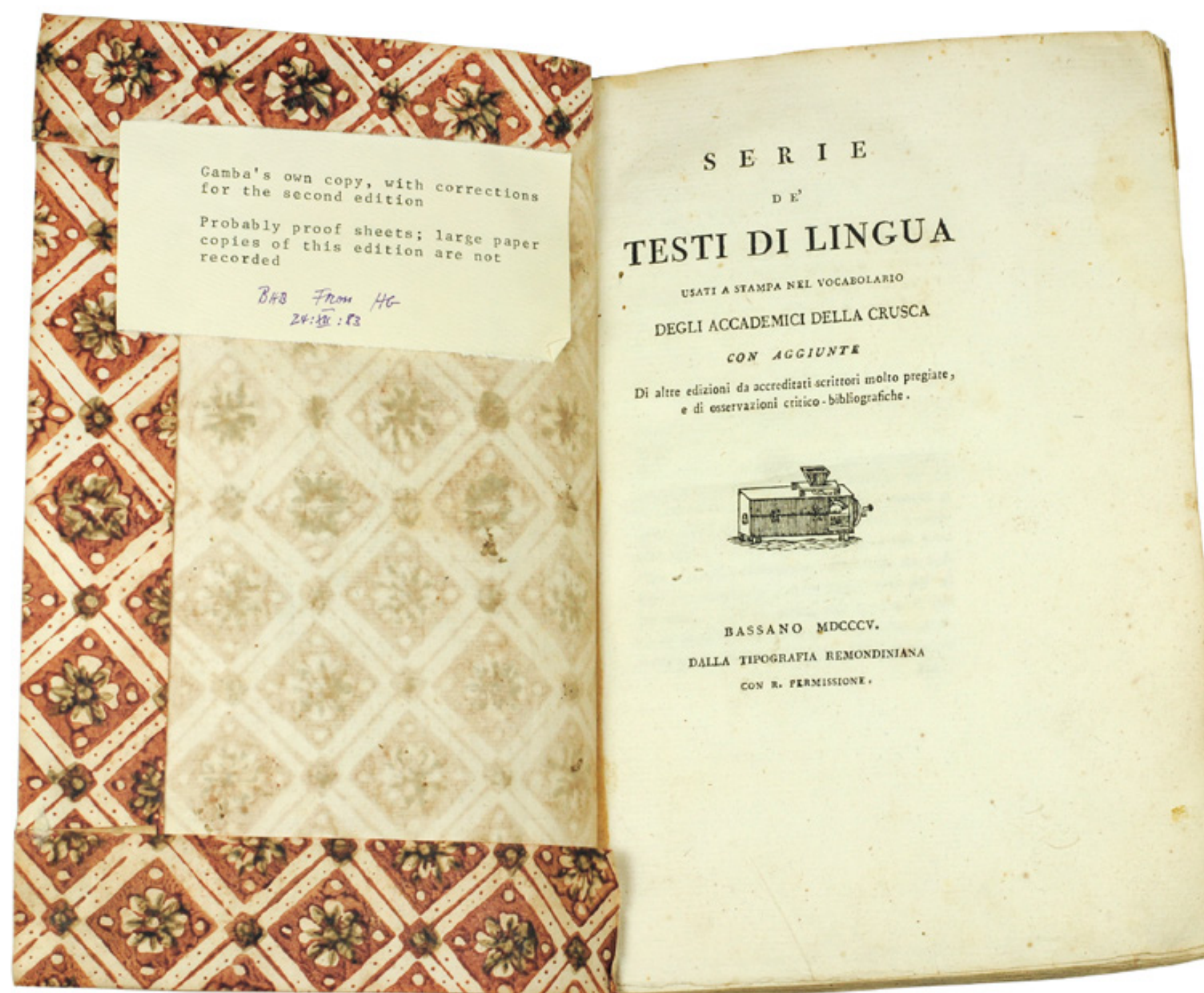


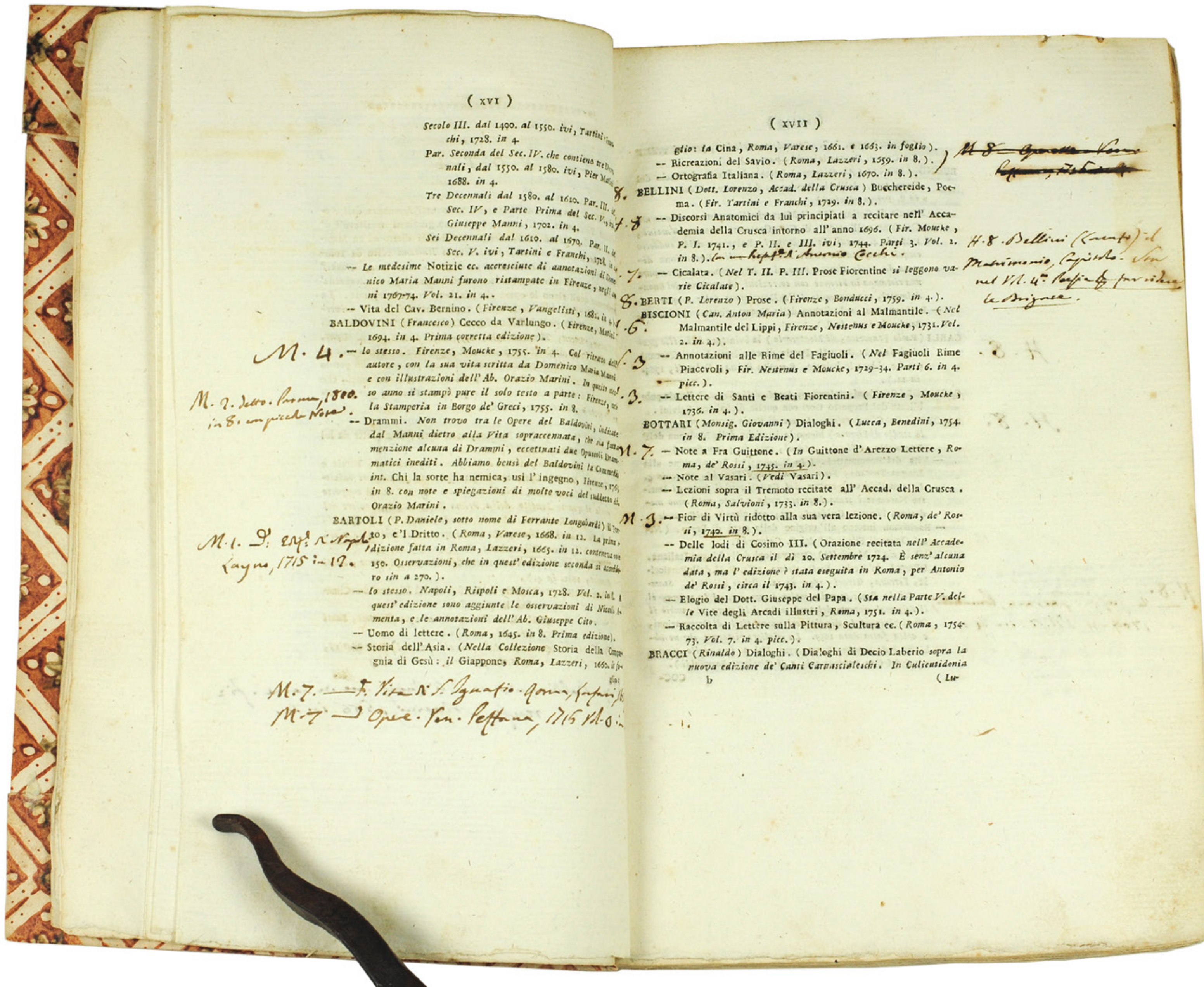
14. GAMBA, BARTOLOMMEO. *Serie De' Testi di Lingua Usati a Stampa Nel Vocabolario Degli Accademici della Crusca Con Aggiunte Di altre edizioni da accreditati scrittori molto pregiate, e di osservazioni critico-bibliografiche*. Bassano: Tipografia Remondiniana, 1805.



8vo, xxix, [2], 226 pp. Crusca woodcut device on title and at the end. Contemporary Italian printed paper wrappers.

§ Large-paper copy (possibly proof sheets). Gamba's own copy of the first edition, with numerous autograph corrections and additions for the second edition. Gamba's classic bibliography of Italian literature, whose fourth edition of 1839 is still unsurpassed as a general reference work (see below). See Breslauer Sale lot 987 (£1600). See Besterman 3214. Petzholdt 356. (123827) \$4250





(XVI)

Secolo III. dal 1490. al 1550. ivi, Tartini
chi, 1728. in 4.
Par. Seconda del Sec. IV. che contiene tre Decen-
nali, dal 1550. al 1580. ivi, Pier Manni,
1688. in 4.
Tre Decennali dal 1580. al 1610. Par. III. de
Sec. IV. e Parte Prima del Sec. V. ivi,
Giuseppe Manni, 1702. in 4.
Sei Decennali dal 1610. al 1670. Par. II. de
Sec. V. ivi, Tartini e Franchi, 1728. in 4.

-- Le medesime Notizie ec. accresciute di annotazioni di Do-
nico Maria Manni furono ristampate in Firenze, negli an-
ni 1767-74. Vol. 21. in 4.

-- Vita del Cav. Bernino. (Firenze, Vangelisti, 1682. in 4.)
BALDOVINI (Francesco) Cecco da Varlungo. (Firenze, Manni,
1694. in 4. Prima corretta edizione).

M. 4. -- lo stesso. Firenze, Moucke, 1755. in 4. Col ritratto dell'
autore, con la sua vita scritta da Domenico Maria Manni
e con illustrazioni dell' Ab. Orazio Marini. In quest' opus-
colo si stampò pure il solo testo a parte: Firenze, nella
la Stamperia in Borgo de' Greci, 1755. in 8.

M. 7. Detto. Padova, 1800.
in 8. con poche Note.

-- Drammi. Non trovo tra le Opere del Baldovini, indicate
dal Manni dietro alla Vita sopraccennata, che sia fatta
menzione alcuna di Drammi, eccettuati due Opuscoli Dram-
matici inediti. Abbiamo bensì del Baldovini la Commedia
int. Chi la sorte ha nemica, usi l' ingegno, Firenze, 1766,
in 8. con note e spiegazioni di molte voci del suddetto Ab.
Orazio Marini.

BARTOLI (P. Daniele, sotto nome di Ferrante Longobardi) il Ter-
zo, e l' Diritto. (Roma, Varese, 1668. in 12. La prima
edizione fatta in Roma, Lazzari, 1665. in 12. contiene 270
150. Osservazioni, che in quest' edizione seconda si accor-
ro sin a 270.)

M. 1. D. 2. ediz. di Napoli
Lagnese, 1715 in 12.

-- lo stesso. Napoli, Rispoli e Mosca, 1728. Vol. 2. in 12. In
quest' edizione sono aggiunte le osservazioni di Niccolò In-
menta, e le annotazioni dell' Ab. Giuseppe Cito.

-- Uomo di lettere. (Roma, 1645. in 8. Prima edizione).

-- Storia dell' Asia. (Nella Collezione Storia della Compagnia
di Gesù: il Giappone, Roma, Lazzari, 1660. in 8.)

M. 7. -- Vita di S. Ignazio. Roma, Lazzari, 1660. in 8.

M. 7. -- Opere. Ven. Pezzana, 1715 in 8.

(XVII)

gio: la Cina, Roma, Varese, 1661. e 1663. in foglio).
-- Ricerche del Savio. (Roma, Lazzari, 1559. in 8.)
-- Ortografia Italiana. (Roma, Lazzari, 1670. in 8.)

BELLINI (Dott. Lorenzo, Accad. della Crusca) Bucchereide, Poe-
ma. (Fir. Tartini e Franchi, 1729. in 8.)

-- Discorsi Anatomici da lui principati a recitare nell' Acca-
demia della Crusca intorno all' anno 1696. (Fir. Moucke,
P. I. 1741. e P. II. e III. ivi, 1744. Parti 3. Vol. 2.
in 8.) (in un hept. A. Avonio Cechi.)

-- Cicalata. (Nel T. II. P. III. Prose Fiorentine si leggono va-
rie Cicalate).

BERTI (P. Lorenzo) Prose. (Firenze, Bonducci, 1759. in 4.)

BISCIONI (Can. Anton Maria) Annotazioni al Malmantile. (Nel
Malmantile del Lippi, Firenze, Nestorini e Moucke, 1731. Vol.
2. in 4.)

-- Annotazioni alle Rime del Fagioli. (Nel Fagioli Rime
Piacevoli, Fir. Nestorini e Moucke, 1729-34. Parti 6. in 4.
picc.)

-- Lettere di Santi e Beati Fiorentini. (Firenze, Moucke,
1735. in 4.)

BOTTARI (Monsig. Giovanni) Dialoghi. (Lucca, Benedini, 1754.
in 8. Prima Edizione).

-- Note a Fra Guittone. (In Guittone d' Arezzo Lettere, Ro-
ma, de' Rossi, 1745. in 4.)

-- Note al Vasari. (Vedi Vasari).

-- Lezioni sopra il Tremoto recitate all' Accad. della Crusca.
(Roma, Salvioni, 1733. in 8.)

M. 3. -- Fior di Virtù ridotto alla sua vera lezione. (Roma, de' Ros-
si, 1742. in 8.)

-- Delle lodi di Cosimo III. (Orazione recitata nell' Accade-
mia della Crusca il dì 20. Settembre 1724. È senz' alcuna
data, ma l' edizione è stata eseguita in Roma, per Antonio
de' Rossi, circa il 1743. in 4.)

-- Elogio del Dott. Giuseppe del Papa. (Sta nella Parte V. del-
le Vite degli Arcadi illustri, Roma, 1751. in 4.)

-- Raccolta di Lettere sulla Pittura, Scultura ec. (Roma, 1754-
73. Vol. 7. in 4. picc.)

BRACCI (Rinaldo) Dialoghi. (Dialoghi di Decio Laberio sopra la
nuova edizione de' Canti Carnascialeschi. In Culicitudinia
(Lu-

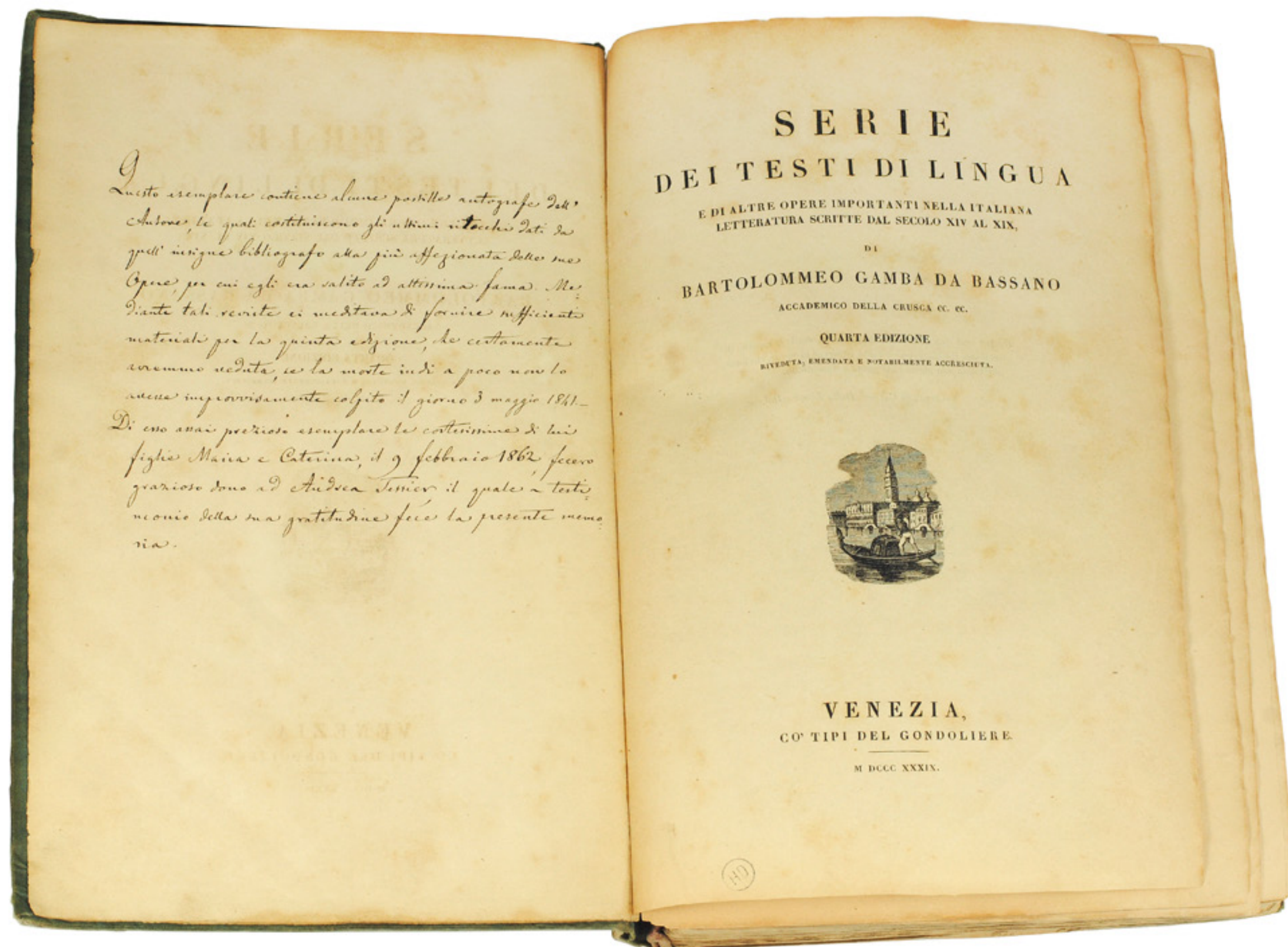
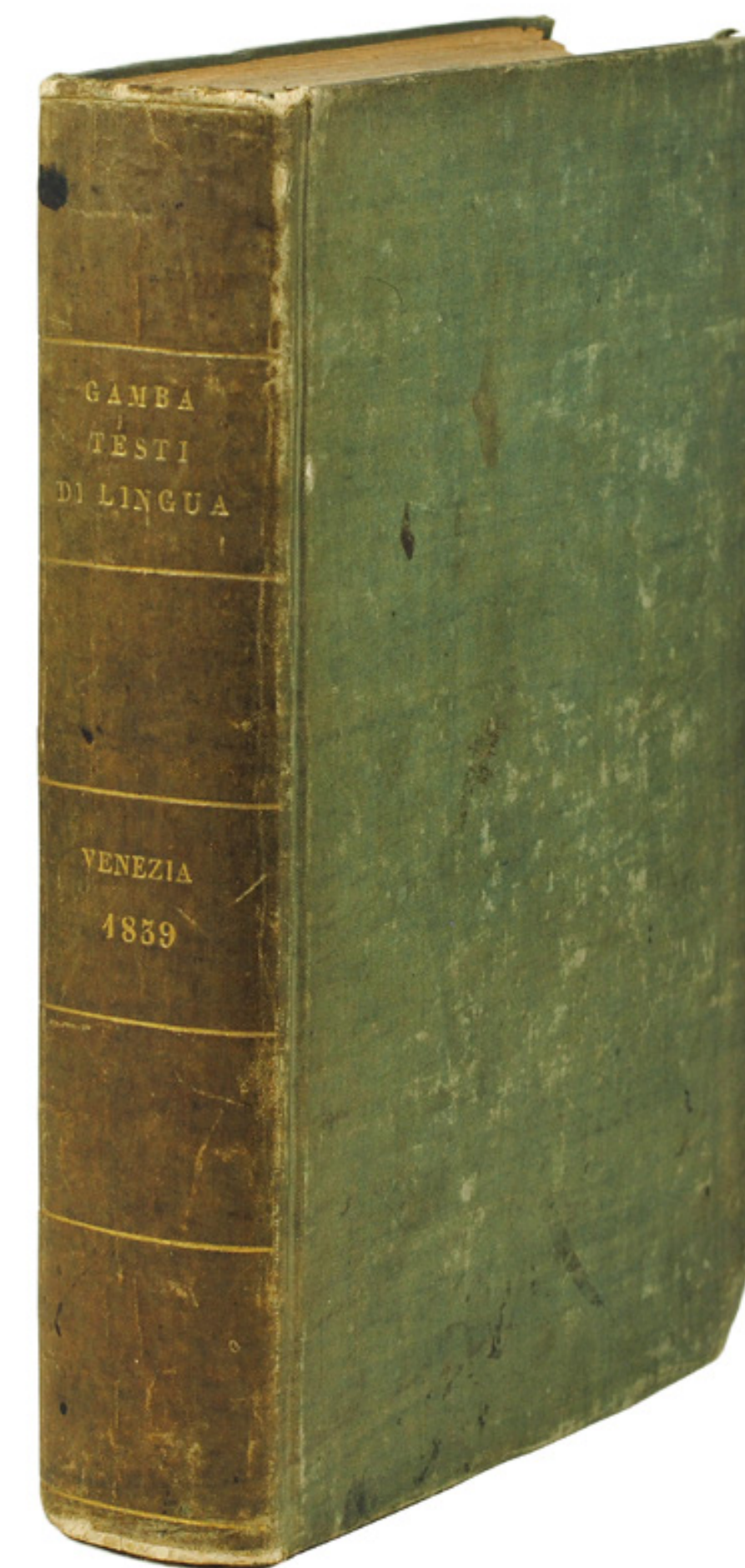
M. 8. Opere. Roma
Lazzari, 1715.

M. 8. Bellini (Lorenzo) il
Malmantile, Capitulo. In
nel M. M. Pezzana per via
de' Dignesi.

15. GAMBA, BARTOLOMMEO. *Serie dei testi di lingua e di altre opere importanti nella italiana letteratura scritte dal secolo XIV al XIX*. Venezia: Co'tipi del Gondoliere, 1839.

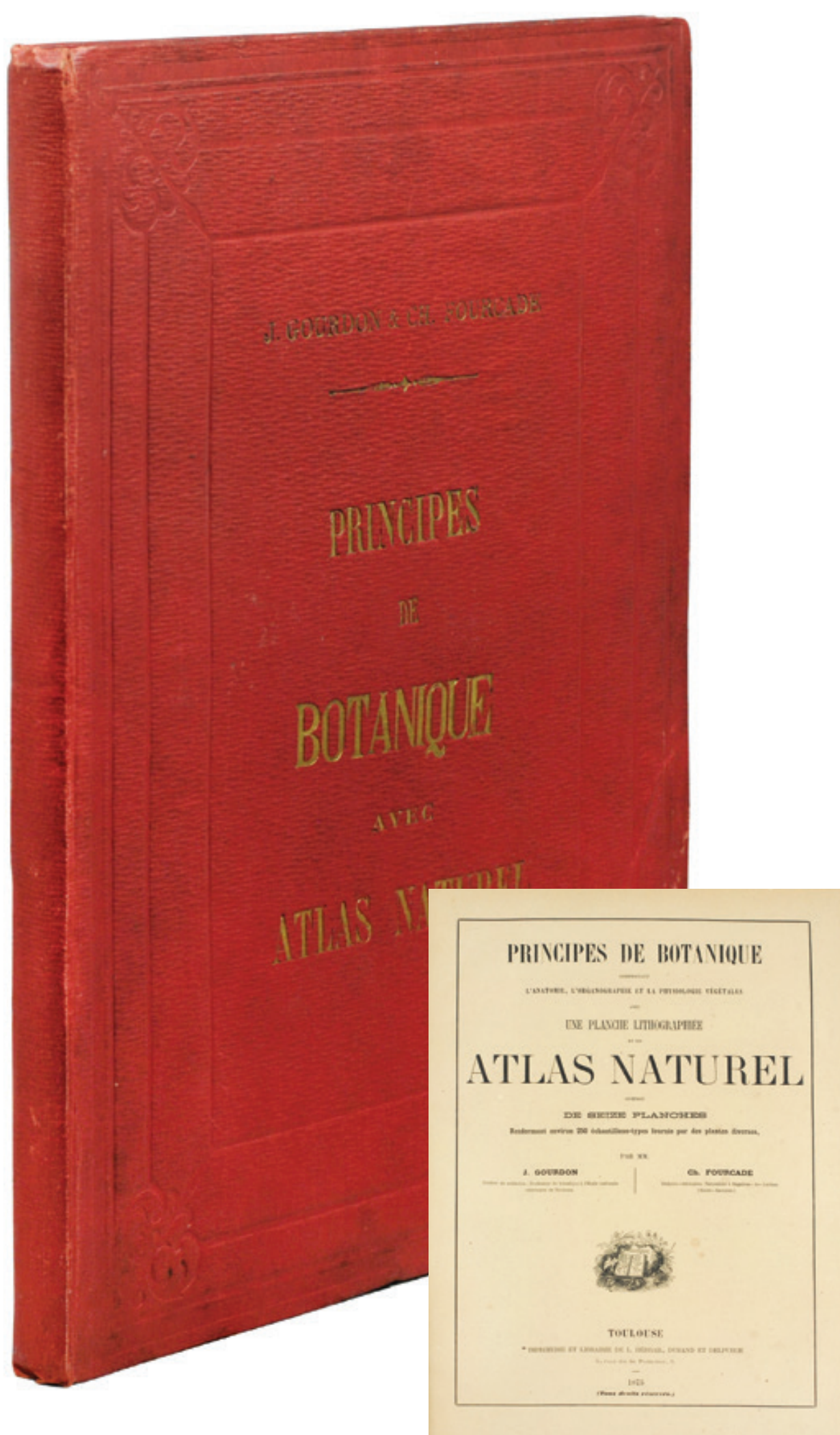
4to, xxv, [2], 794, [1] pp. Green cloth. Manuscript notes on verso of front free endpaper.

§ Gamba's own copy with his (unpublished) corrections throughout. Fourth edition, "riveduta, emendata e notabilmente accresciuta", still unsurpassed as a general reference work. This is the Breslauer copy (lot 988), sold for £1340 in 2005. Many



copies for sale in Italy but none in the US as of 2021. Tumarkin 1, 525: "Last and best edition of the foremost bibliography of Italian literature." Besterman 3214. Petzholdt 356. (123828) \$3750

16. GOURDON, J.; FOUCADE, CH. *Principes de Botanique Comprenant l'Anatomie, l'Organographie et la Physiologie Vegetales avec une Planche Lithographie et un Atlas Naturel Compose de Seize Planches Renfermant environ 250 echantillons-types fournis par des plantes diverses.* Toulouse: L. Hebrail, Durand et Delpuech, 1875.



Folio, 52 pp. and 17 plates, with 246 of 250 mounted botanical specimens. Publisher's red pebbled cloth with blind-stamped borders and gilt titles. Cloth lightly soiled, hinges weak, endpapers toned, occasional foxing, a little inevitable wear to a few of the fragile specimens but most are in astonishingly good condition.

§ Only edition. A remarkable introductory survey of the principal botanical structures, illustrated with carefully presented specimens of stems, leaves, roots, flower parts, and fruits. Intended for a general readership it is hard to believe that the edition could have been very large as the costs must have been enormous. 7 copies located in institutions, of which only 3 are in the US. (110479) \$3950



17. HANHAM, FREDERICK, EDITOR. *Natural Illustrations of the British Grasses*. Bath: Binns and Goodwin, 1846.



Small folio, xx, 130, (2, ads) with 62 specimens of dried grasses mounted on separate plates each with printed title and border. Publisher's red pebbled morocco, elaborately paneled in gilt and blind over beveled boards, backstrip gilt with title entwined by grasses of the field and the publisher's name surmounted by a oval vignette of reeds at the water's edge, bound by Astle and Sons. Binding lightly rubbed and worn at tips, occasional light foxing and offsetting, specimens astonishingly well preserved.

§ First (only) edition. A beautifully preserved specimen book describing the grasses of Great Britain. Taxonomy is discussed but the accompanying text is mostly literary, extolling the charms of grasses and their vital importance to mankind with much poetry presented. The specimens themselves are extraordinarily delicate and attractive. "Dried specimens of plants, when preserved with care as to their natural appearance and character, must always be more interesting and valuable to a Botanist, or a lover of Nature, than engravings; being the real or original object, which drawings are intended only to portray... there is much... that the pencil can never show" (Hanham, Preface). (110478) \$2950



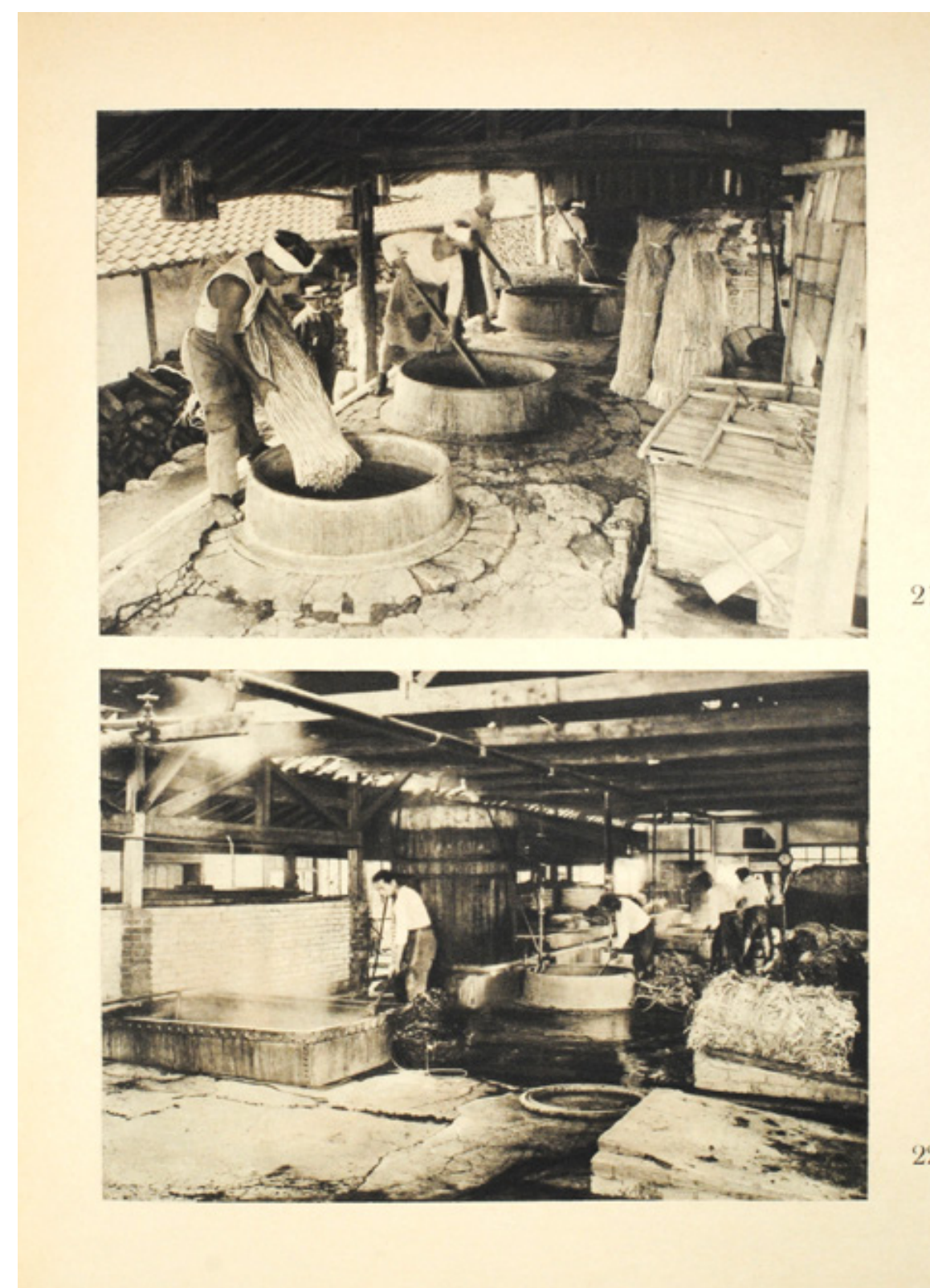
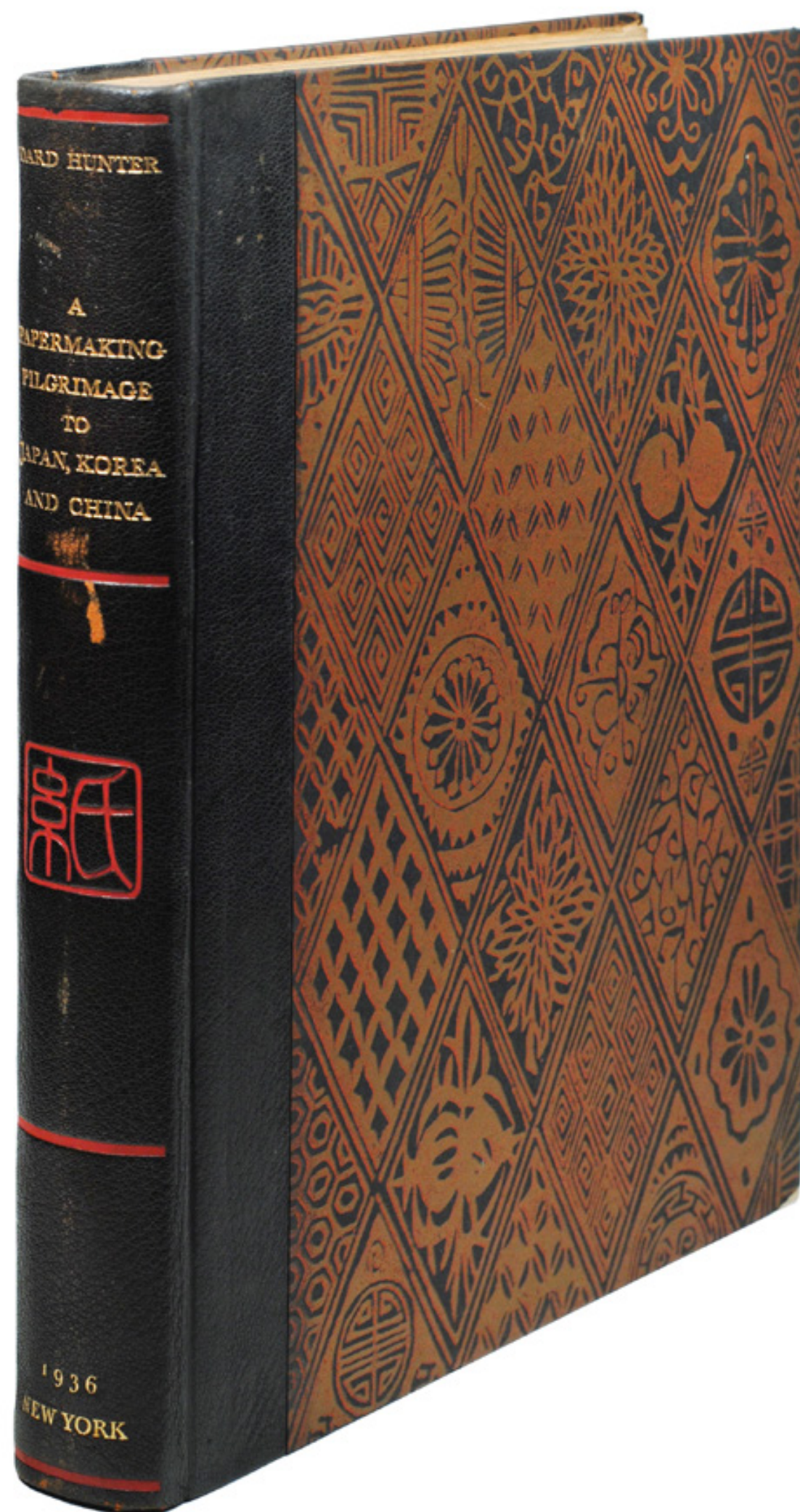
18. HUNTER, DARD. *A Papermaking Pilgrimage to Japan, Korea and China*. New York: Pynson Printers, 1936.

Quarto, 148, (4)pp., plus 51 paper specimens. With frontispiece, three woodcut and 65 photogravure illustrations. Quarter leather with paper over boards

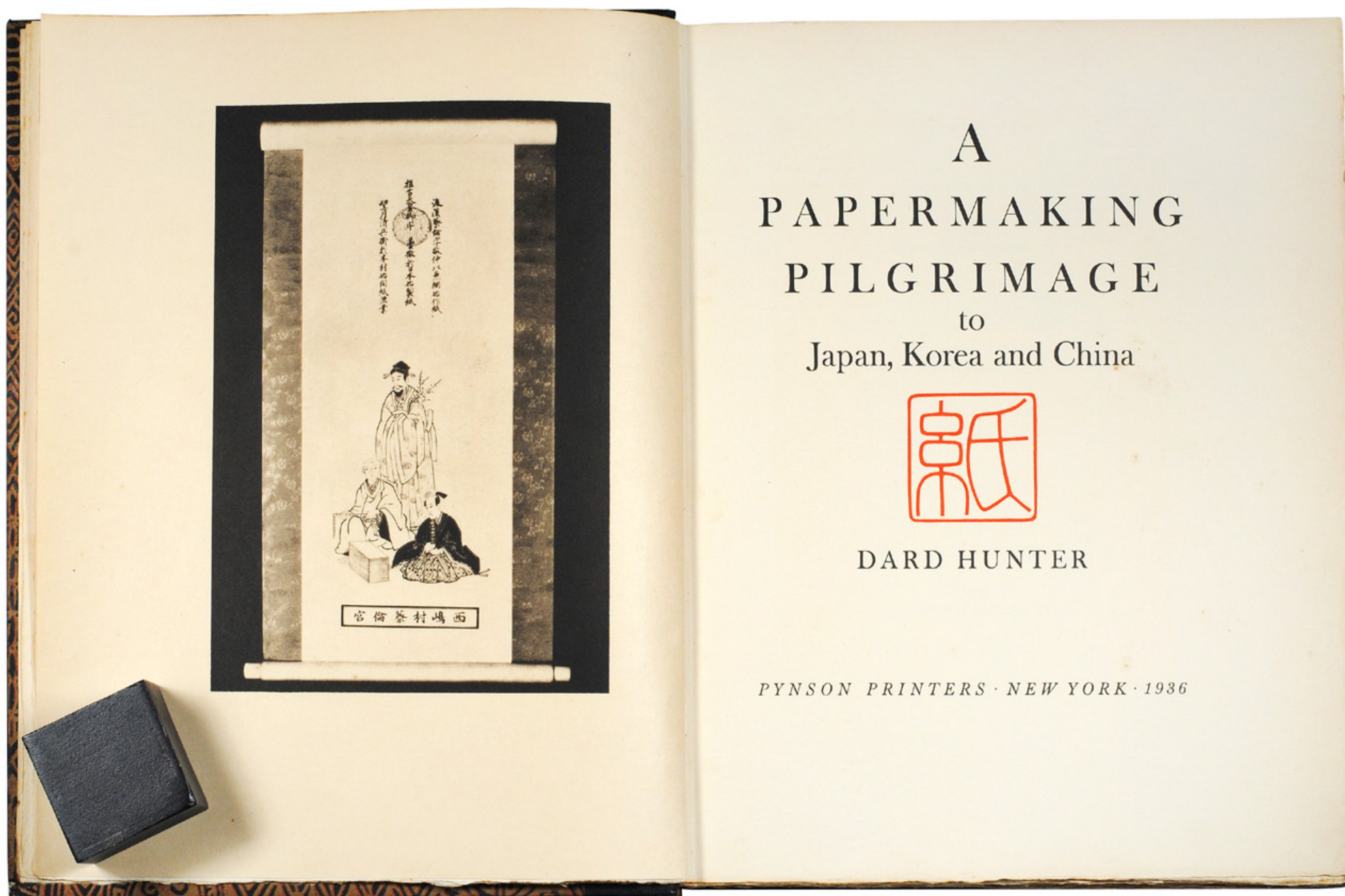
printed in gilt from 18th century wood blocks acquired by Hunter in Korea, backstrip tooled in red and lettered in gilt, insignificant wear to backstrip and bottom corners, near fine with prospectus and receipt of order laid in.

§ One of 370 numbered copies signed by Dard Hunter and Elmer Adler of Pynson Printers. A landmark book on hand papermaking in East 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. The edition size was limited to the number of complete sets of sample papers he was able to assemble. A passionate and insightful inquiry into papermaking cultures different to the author's own, and an important historical record of East Asian papermills at a time when many were on the brink of change or disappearance.

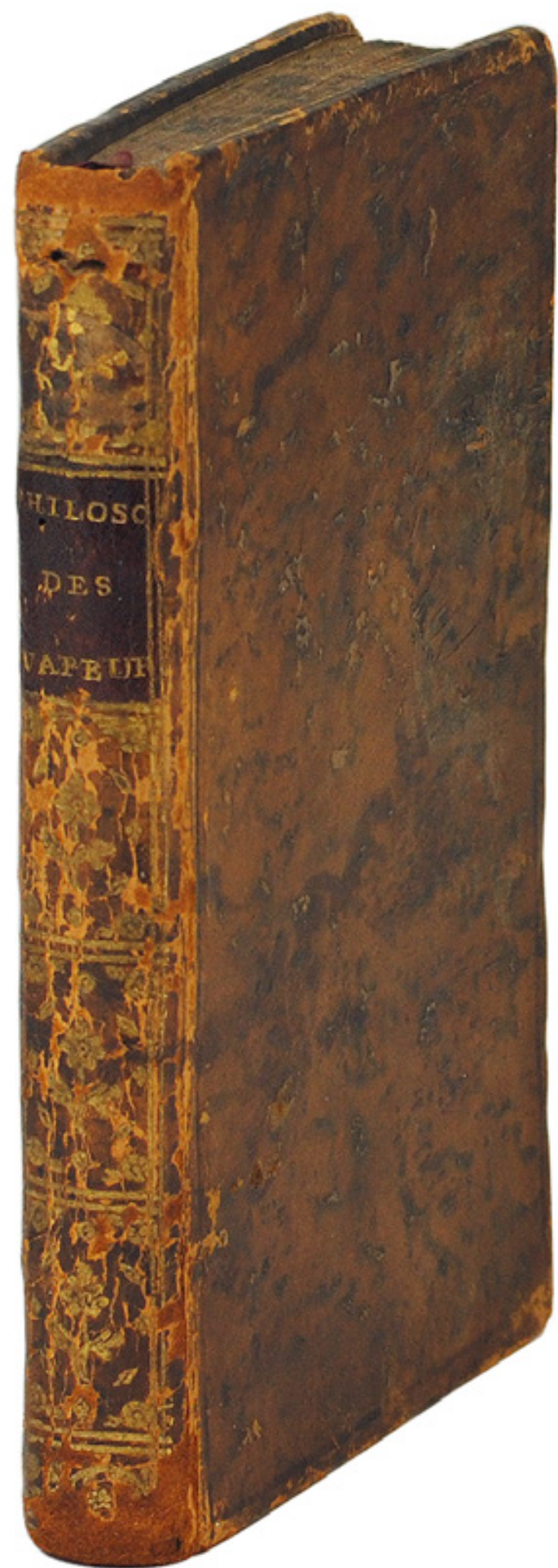
Hunter's work is of pivotal importance in the history of American book making. Immersed in the Arts and Crafts movement at Elbert Hubbard's Roycroft company,



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 was the first of Hunter's limited edition books to be entrusted to any press other than his own. (106961) \$2750



19. [HYSTERIA]. [PAUMERELLE, CLAUDE, ATTRIBUTED]. *La philosophie des vapeurs, ou correspondance d'une jolie femme. Nouvelle édition, augmentée d'un petit Traité des Crises magnétiques à l'usage des mesmériennes.* A Paphos, Et se trouve à Paris, 1784.

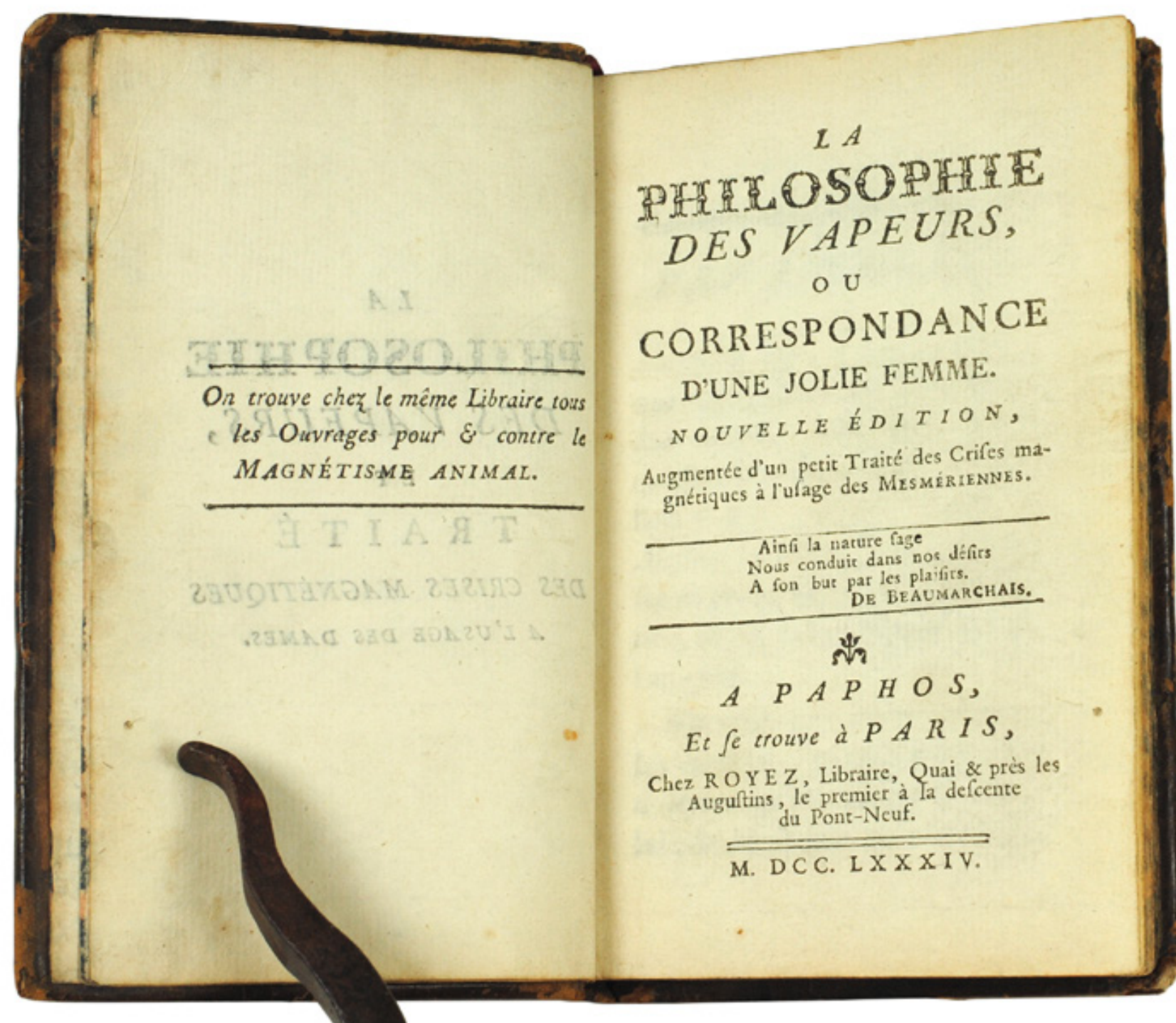


12mo, xxii, 168 pp. Woodcut head and tailpieces. Contemporary mottled calf, backstrip gilt with red gilt-lettered label, marbled edges and endpapers, red ribbon marker. Small marginal losses to A1 and F1, light marginal staining to the front endpapers, calf somewhat rubbed and worn, hinges tender, two wormholes in the spine. A very good unrestored copy with the modern bookplate of Belgian bibliophile Daniel Berditchevsky on front free endpaper.

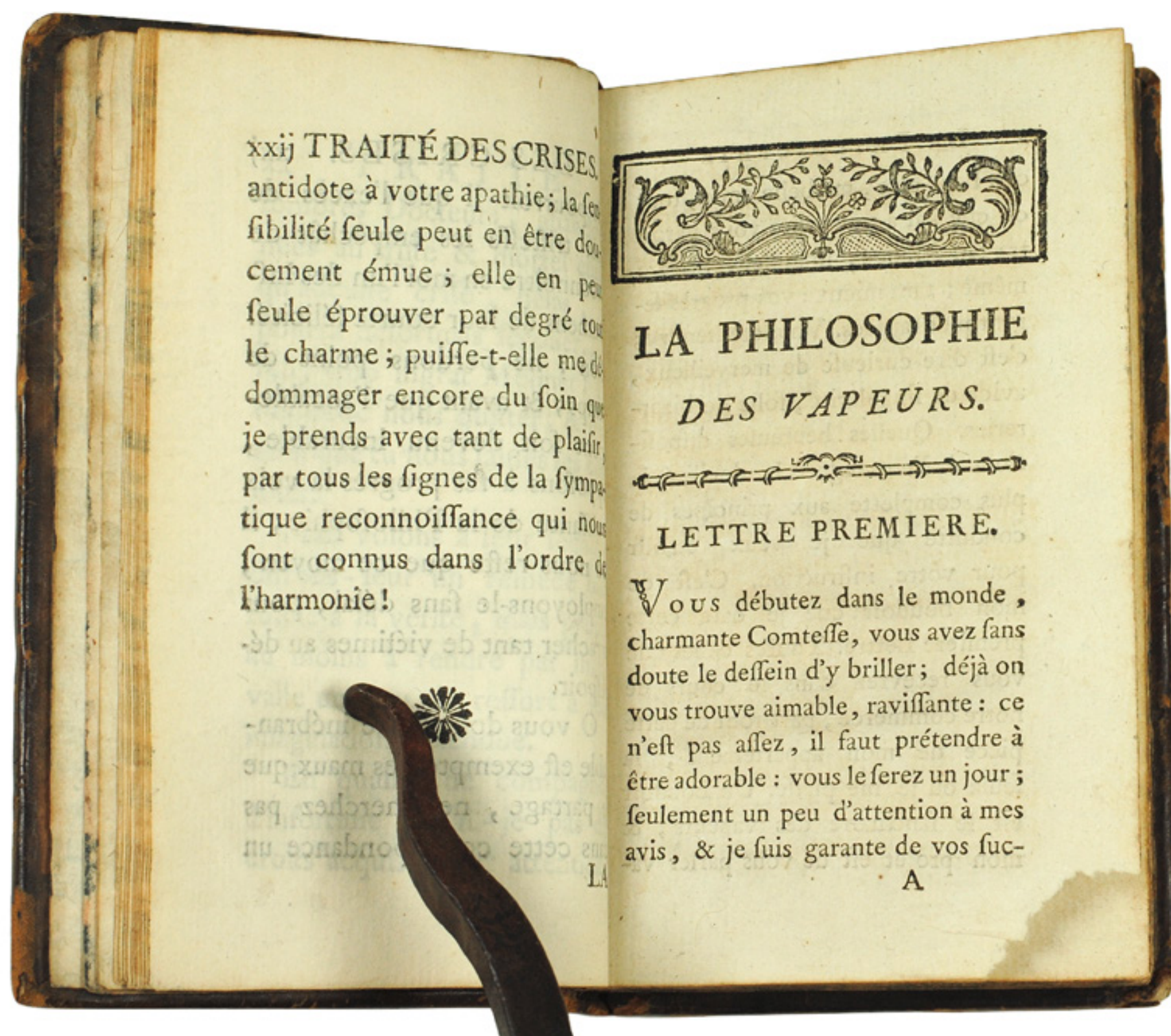
§ Second edition of this satirical and subversive work on female hysterics, “the vapours,” a truly scarce book in both the first and second editions. OCLC locates only three copies of the second edition in North America (McGill, MIT, Rice) and only two in Europe (BNF, Royal Danish Library). The first edition of 1774 is located in only five places (BNF, British Library, Wellcome Collection, UC Berkeley, and ULB Sachsen-Anhalt, Germany).

The book is a tongue-in-cheek guide to the artful deployment of hysterical illness for aristocratic ladies, but it is not the straightforward misogynistic jibe the premise might suggest. Far from simply mocking a trivial feminine fad, the book reveals

how women made tactical use of headaches and fainting to negotiate structures of class and gender in French society. The



guise of satire and the fact the author may have been male complicates the picture in interesting ways. “Paumerelle’s *La Philosophie des vapeurs* is composed of letters written by a Marquise on the art and use of the vapours, presenting them as an essential tool for any aristocrat worthy of her rank. Although the text begins under the guise of banter, it quickly moves on to overturn common conceptions of the malady. The fragility, sensitiveness, and nervousness usually associated with the vapours give way to strategy and method. The treatise classifies emotions and gestures, formulating a hierarchy among symptoms. One is taught to induce crises following reflection and study, in a linking of ruse and sensibility... While the treatise’s formatting in private correspondence is an eminently feminine form, the letters displace perceptions of gender. Women are described as being in perpetual study of their bodies and emotions, developing self-mastery, and controlling their image in society.” (Sabine Arnaud, *Ruse and Reappropriation in the French Eighteenth Century: La Philosophie des vapeurs* by C.-J. de B. de paumerelle, *French Studies*, Volume 65, Issue 2, April 2011, Pages 174–187).



The work was attributed to Claude Paumerelle by the French bibliographer Antoine Alexandre Barbier but little seems to be known about him, other than that he was born circa 1745-6, was a citizen of Rome, and was a member of several Italian academies. His few other recorded works are very unlike this. This second edition appeared ten years after the first, during a heated controversy on the therapeutic uses of magnetism, and with a 10-page “*Traité des Crises magnétiques à l’usage des mesmériennes*” inserted after a new preamble.

An interesting and very uncommon book, speaking to the power of female pathology in French aristocratic society. (123931) \$1250

20. MACKMURDO, ARTHUR HEYGATE; HORNE, HERBERT; IMAGE, SELWYN. BLAKE, WILLIAM. *The Century Guild Hobby Horse. (Issues 1-28, Complete)*. London: Kegan Paul, Trench & Co. January 1886 - October 1888 [and] London: The Chiswick Press, January 1889 - October 1892.

4to. 28 volumes illustrated by woodcut and photogravure, in the original printed wrappers. Expectable browning to the untrimmed edges and occasional foxing and offsetting; issue no. 9 front wrapper spotted and rear wrapper very creased; issue 12 slight red staining to rear wrapper; issue 21 upper wrapper torn with large loss; issue 28 lower wrapper soiled and with a large chip. Despite the few flaws listed above the overall condition is in general clean and quite beautiful, remarkably well-preserved for a large format, elegant journal in its original wrappers. All enclosed in modern cloth boxes.



§ A complete run of the main series of the *Century Guild Hobby Horse*, the first significant magazine dedicated to the visual arts in England, preceding both the *The Yellow Book* and *The Savoy* and more egalitarian than either in its mission to create a unified vision of the arts and crafts in Victorian Britain.

The quarterly magazine was the collaboration of architects Arthur Mackmurdo and Herbert Horne and the designer Selwyn Image, who together formed the small but influential Century Guild of Artists. It featured essays on the fine and decorative arts, architecture, literature, typography, book design and collecting, along with much original poetry. The Guild members were clearly well-connected, particularly with the Pre-Raphaelites, and regular contributors included W.M. Rossetti, Christina Rossetti, and Frederic Shields. Oscar Wilde contributed an essay on Keats, May Morris one on embroidery, and William Morris' lecture on "The Influence of Building Materials upon Architecture" appeared for

the first time in print in its pages. There is an essay by Hubert Parry on English song writing, original poetry from Matthew Arnold and Christina Rossetti, and several essays by Alfred Pollard on book design. The contributors were particularly interested in the influence of William Blake and different issues featured several very important Muir facsimiles as well as the first typographic printing of *The Marriage of Heaven and Hell*.

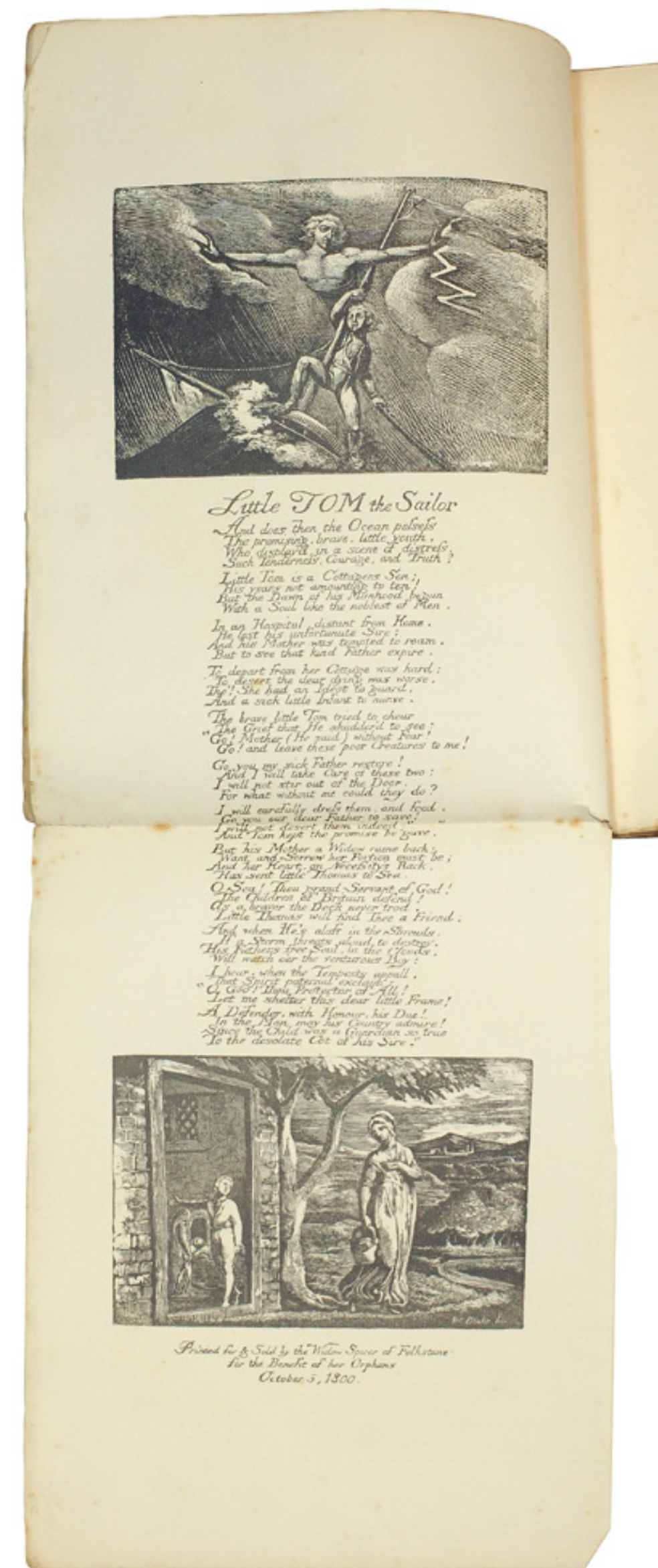
A prepublication issue had been printed by George Allen for Mackurdo in 1884. After Mackmurdo and Image stepped away at the end of 1892, the magazine was renamed simply *The Hobby Horse* and survived for two more years before ending in 1894, the year *The Yellow Book* first appeared. Neither the prepublication issue, nor these later issues are included in this series.

An ambitious and quite beautiful production, suffused with the spirit of the Arts & Crafts movement, the issues are finely printed on handmade paper at the Chiswick Press, illustrated with woodcut decorations and with photogravures of notable artworks.



to the appended directories of recommended craftsmen and women (May Morris, William Muir, W.M. Rossetti among them) the issues form a rich record of the thoughts and activities of a fascinatingly intertwined group of artists, authors, and designers, in the act of revolutionizing the visual arts in England.

Complete runs like this are very uncommon in institutions and in the trade. (122998) \$7500



21. [MANUSCRIPT BOOK IN CZECH]. *Katholiczke modlitby z rozlycznych kniech...* [Catholic prayers from various books]. 1763.

8vo, 152 pp. numbered by hand. Contemporary full polished calf, pannelled in gilt. Every page filled with manuscript in black and occasionally red ink within ruled borders. Calf wormed, warped, and wrinkled, but binding sound; ink browned with some bleeding; faint, illegible inscription on front free endpaper. Separate, slightly smaller bifolium with bearing similar manuscript prayers laid in.

§ A manuscript book of Catholic prayers and litanies, evidently calligraphed with great care. The year 1763 appears twice; in one



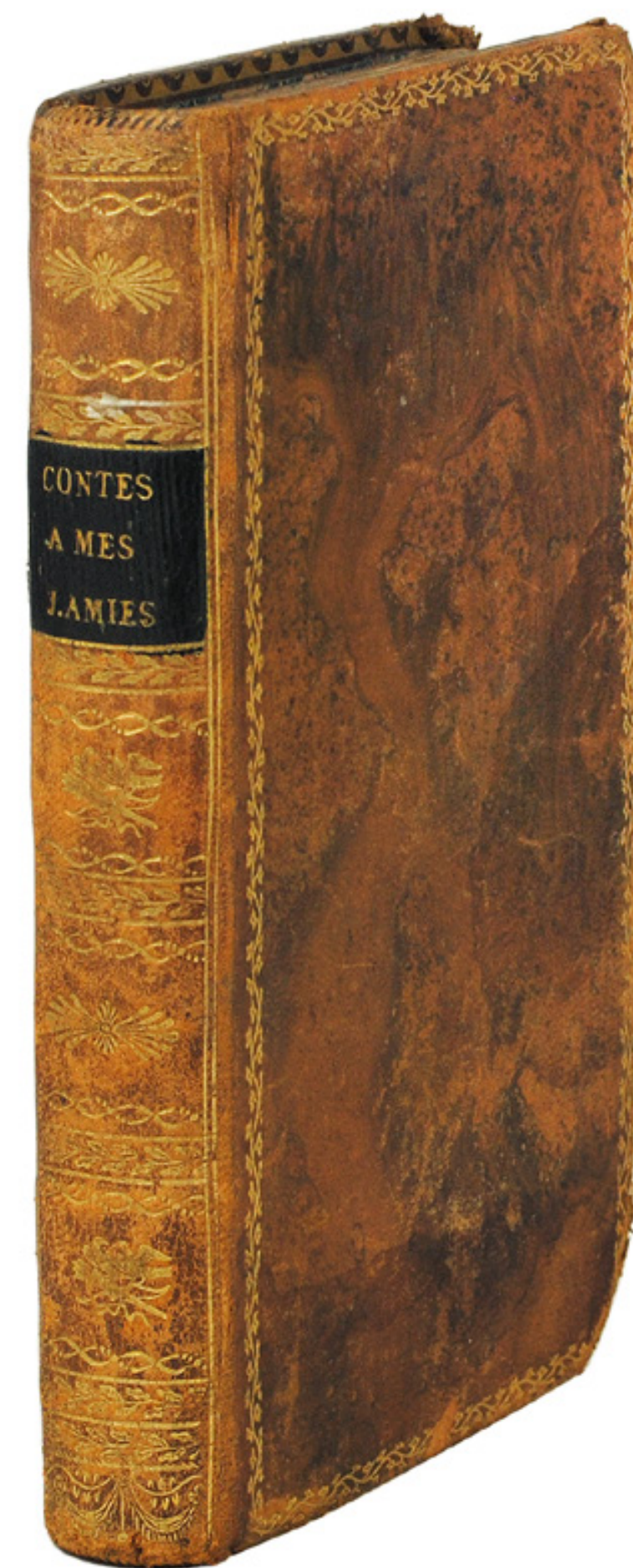
place it is preceded by the name František Svoboda, possibly that of the scribe. Not transcribed or translated, the lengthy text may well contain further clues to the place it was made and the identity of the scribe. (124585) \$525.

22. [MARAIZE, SOPHIE DE]. *Contes a Mes Jeunes Amies. Par Madame de M***...*
Paris: P. Blanchard, 1818.

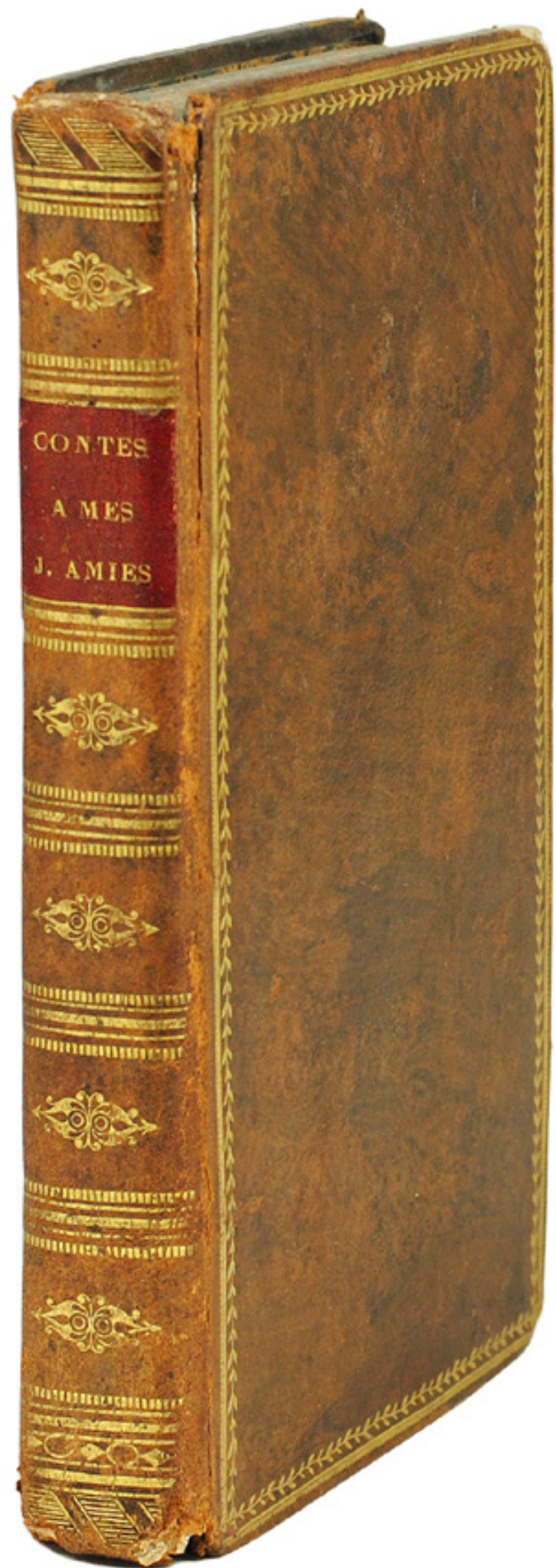
12mo, viii, 264 pp. Six copperplate engravings. Contemporary calf, gilt borders, backstrip decoratively stamped in gilt, backstrip label, all edges gilt, marbled endpapers, green ribbon marker. Backstrip lightly rubbed, board corners worn, pages with occasional spotting, but overall a sound, unsophisticated copy with the early ownership signature of Judith Moreau on front free endpaper.



§ Very rare first edition of these moralistic tales for young ladies, illustrated with six copperplate engravings. OCLC records only three copies of the first edition and four of the second with a single example in the US, being a copy of the second edition at the Newberry. No copies of either edition appear in auction records. Sophie de Maraize (sometimes Maraise) was a historian, a novelist, and the translator into French of Walter Scott's *The Antiquary* (*L'Antiquaire*, Avignon: Pierre Challiot Jeune, 1827). The BNF holds six original works by her, the earliest dated 1811 and including a history of France. (124584) \$675

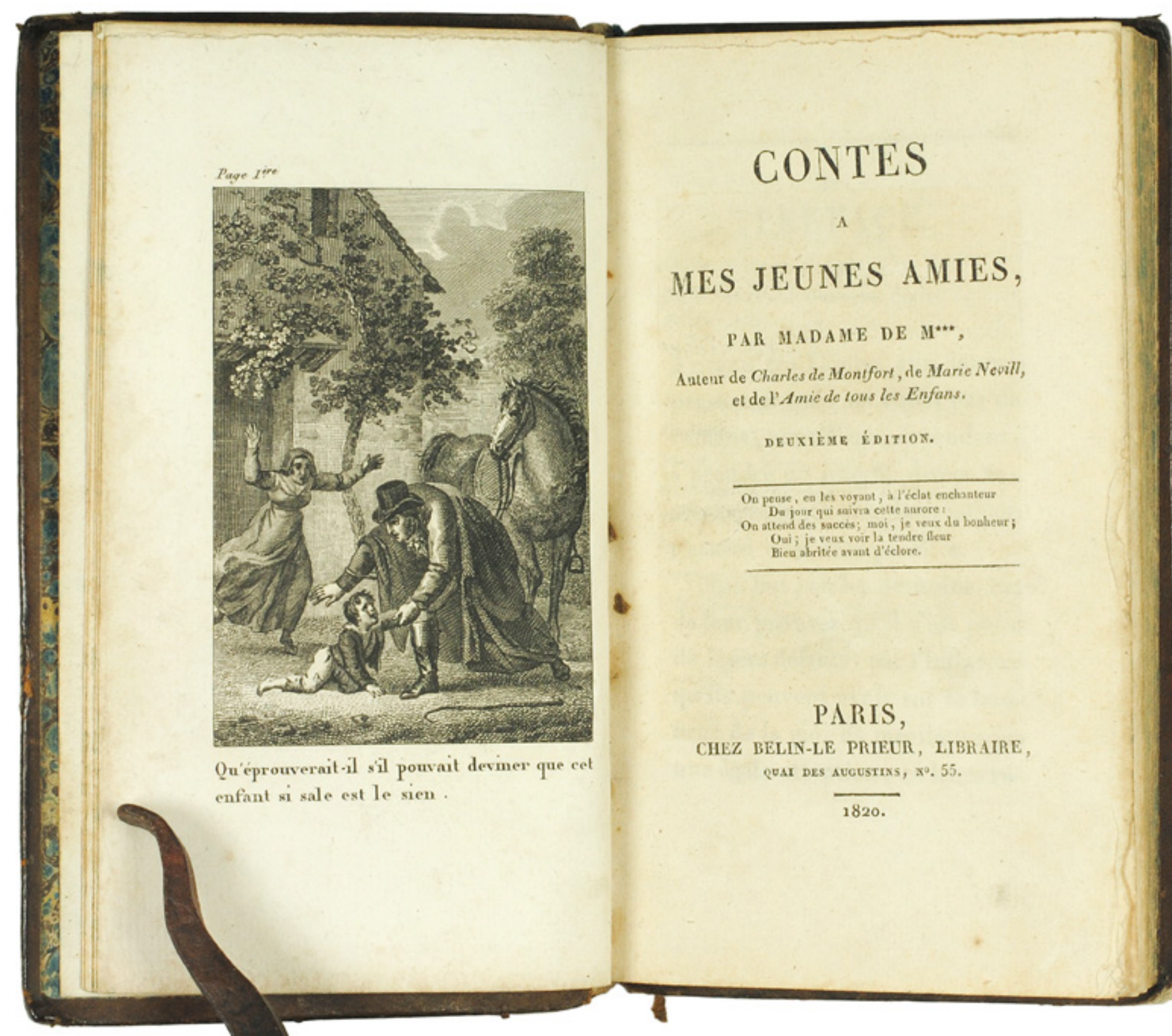


23. [MARAIZE, SOPHIE DE]. *Contes a Mes Jeunes Amies. Par Madame de M***...* Deuxième Edition. Paris: Chez Belin-Le-Prieur, 1820.



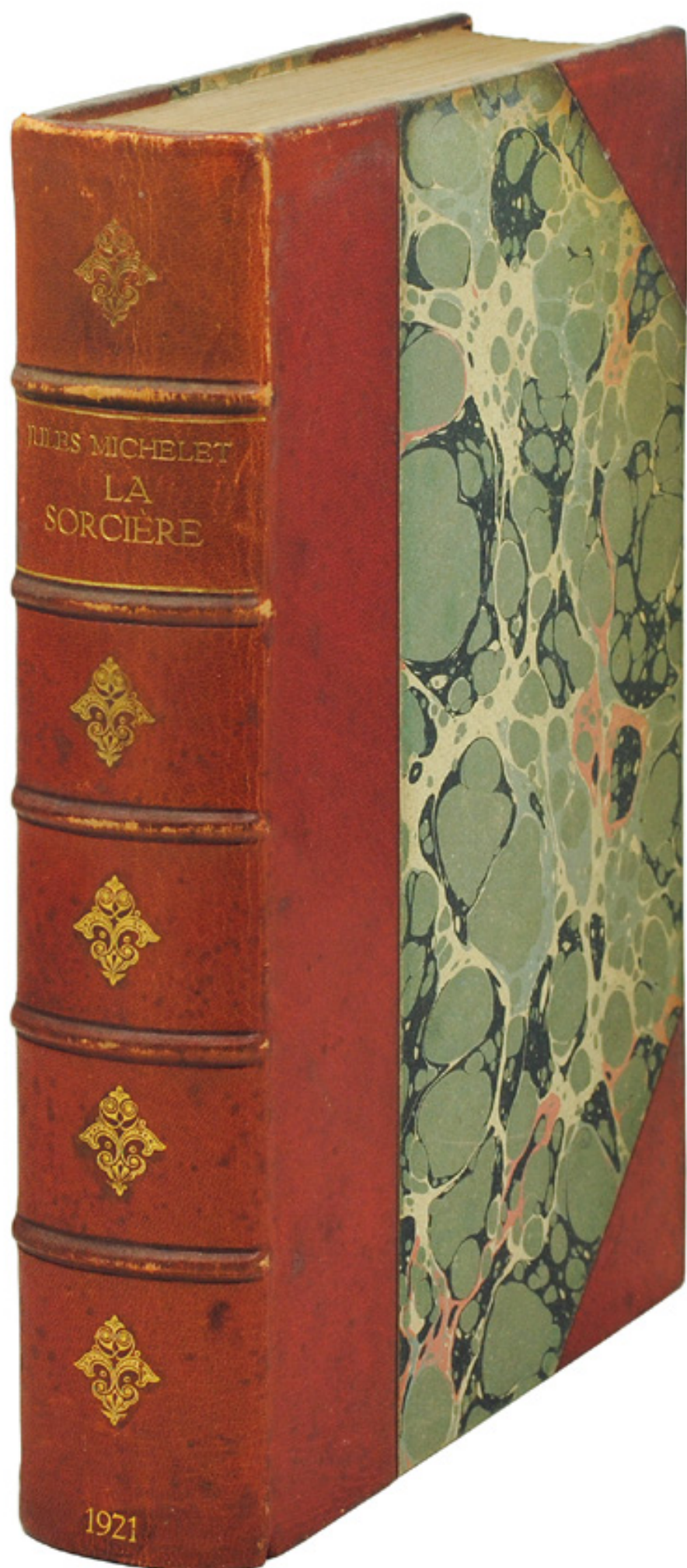
12mo, xii, 264 pp. Six copperplate engravings. Publisher's advertisements (pp. i-vi) included in pagination. Contemporary full mottled calf, gilt rules, backstrip decoratively stamped in gilt, red morocco backstrip label, all edges marbled, marbled endpapers, green ribbon marker. A bit worn at extremities, upper 2" of both joints splitting, but a generally attractive book.

§ Very rare second edition (the first in 1818) of these moralistic tales for young ladies, charmingly illustrated with six copperplate engravings that are not the same as the six engravings found in the first edition. OCLC records only three copies of the first edition and four of the second with a single example in the US, being a copy of the second edition at the Newberry. No copies of either edition appear in auction records. See above for the first edition. (5853) \$675



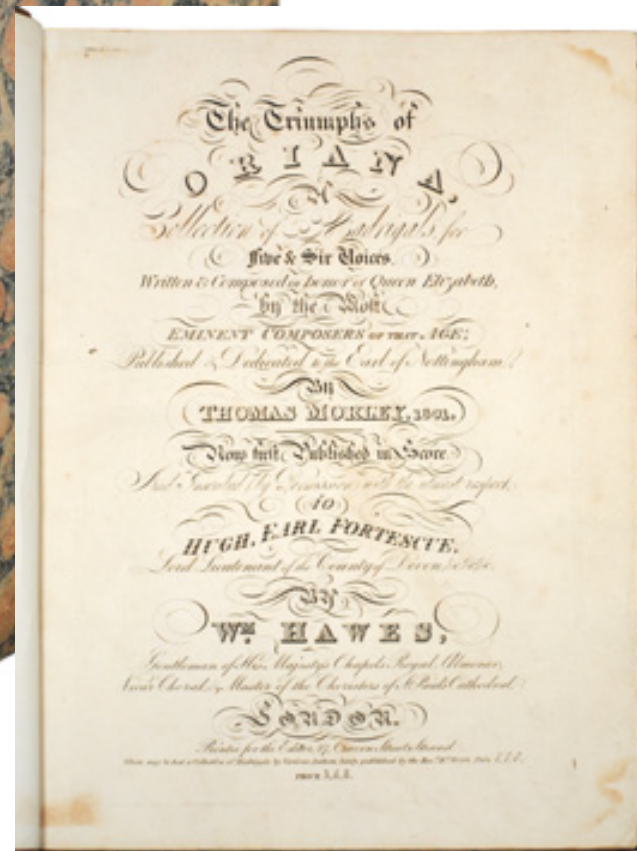
24. MICHELET, JULES. *La Sorcière... Texte intégral publié avec une préface par Ad. Van Bever*. Paris: J. Chevrel, 1911.

Large 8vo, xxxii, 382, [1] pp. Engraved frontispiece and 14 other plates by Martin Van Maele, 54 woodcut vignettes by Eugène Dété. Three quarters crushed red morocco with marbled paper boards and endpapers, backstrip gilt with five raised bands tooled in gilt, top edge gilt, others uncut. Binding lightly rubbed, uncut edges toned, minor offsetting and foxing; a very good copy.



§ No. 23 of an edition of 300 numbered copies on Arches Vellum paper. A handsome copy of Jules Michelet's groundbreaking, sympathetic history of witchcraft, here with erotic illustrations by Martin Van Maele and Eugène Dété. In *La Sorcière*, first published in 1862, Michelet (a republican and a pantheist and the historian who coined the term "Renaissance") proposed that women were the first discoverers of religion, science, and medicine, and that the witchcraft of the Middle Ages was a reaction to their increasing oppression under feudalism and the Catholic Church. Although his approach was highly imaginative, Michelet was one of the first historians to focus on the lives of ordinary women, and the first to provide a sociological explanation for the persecution of witches. (124165) \$975



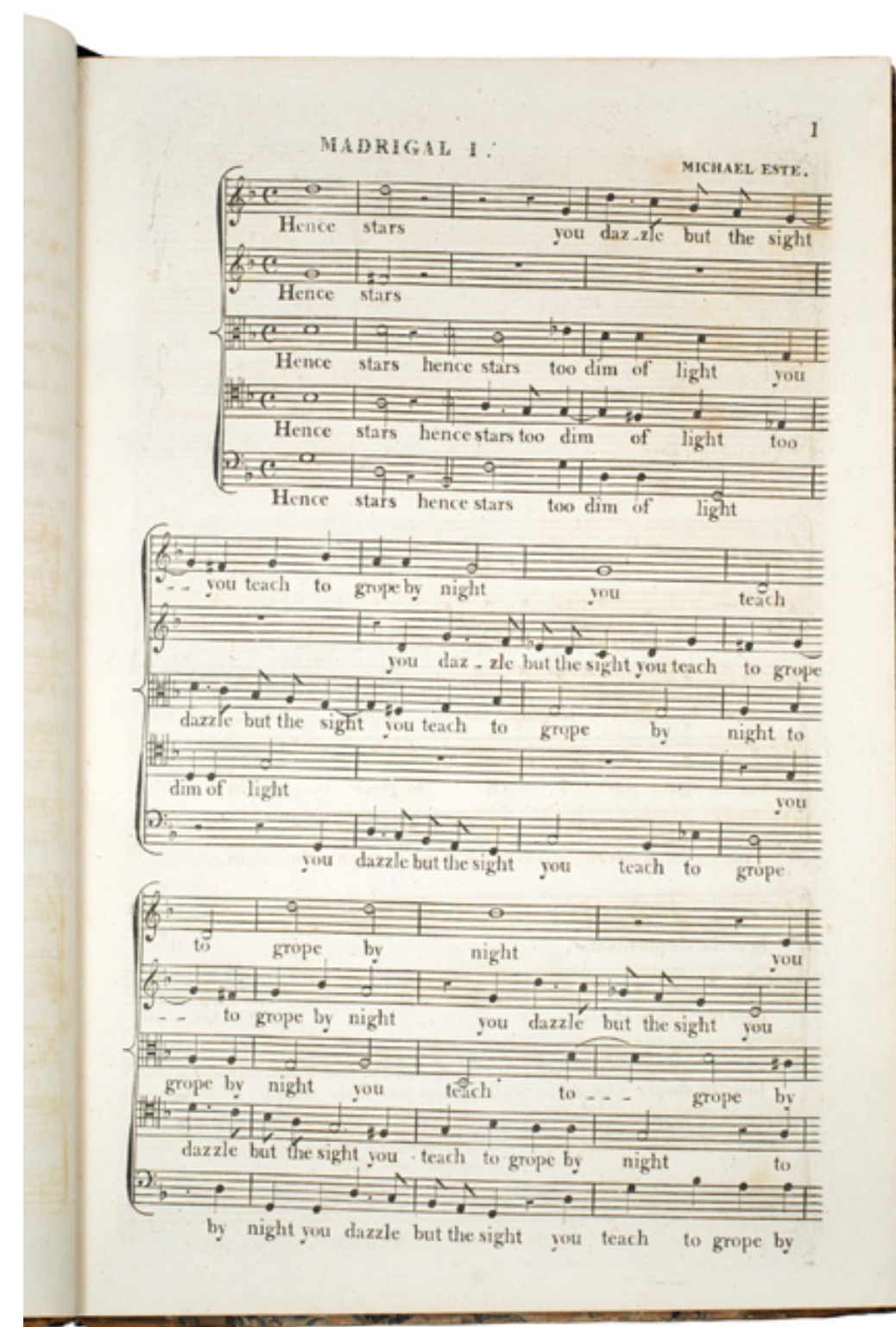


25. MORLEY, THOMAS. *The Triumphs of Oriana, A Collection of Madrigals, for Five & Six Voices...* London: Wm. Hawes, 1601 [1814].

Folio, engraved title page, 14, [ii, subscriber list], [i, index], and 243 pp. of engraved sheet music. Contemporary half-calf, marbled paper boards, and red morocco labels to backstrip stamped with date and title in gilt. Boards are rubbed and faded, joints are cracked, poor attempts at repair are evident in the corners. Ex-library copy with bookplate, call number written in white on the backstrip, and library book card on terminal pastedown. Internally bright and clean.

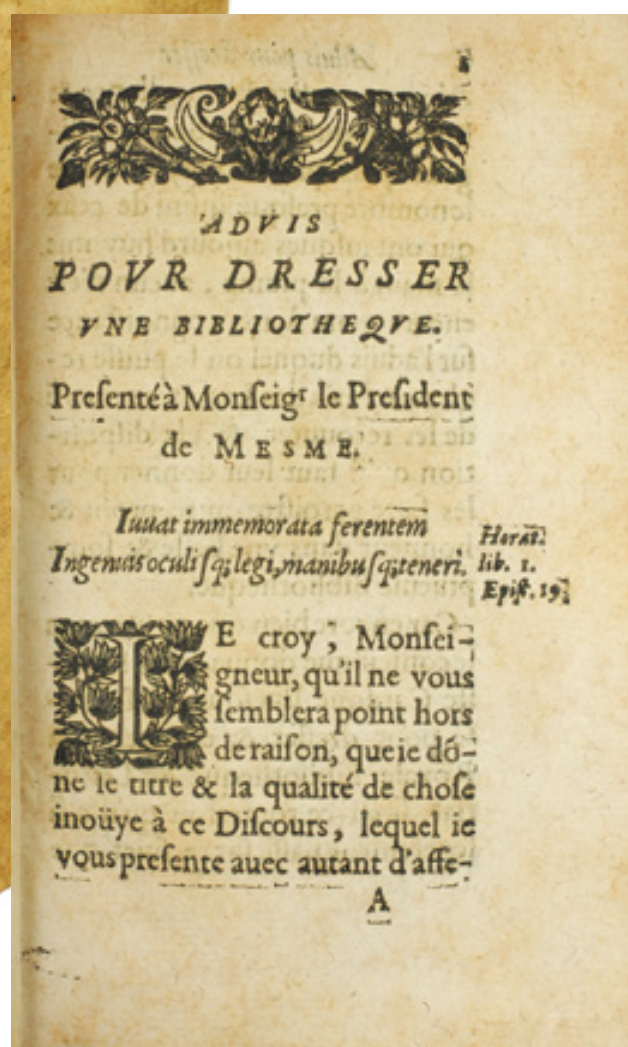
§ Scarce early 19th century edition of a famous Elizabethan book of madrigals, the first edition to include the musical score. The collection, 25 madrigals by 23 composers, was compiled and published by Thomas Morely in 1601. It was long believed to be a tribute to Queen Elizabeth but recently scholars have suggested Anne of Denmark may have been the intended “Oriana.” Worldcat lists only three institutional copies: London Library, Princeton, and the Huntington.

In the Preface, Hawes gives a history of the collection and brief biographies of the composers. The full title reads “The Triumphs of ORIANA. Collection of Madrigals, for Five & Six Voices, Written & Composed in honor of Queen Elizabeth, by the Most EMINENT COMPOSERS OF THAT AGE ; Published & Dedicated to the Earl of Nottingham, BY THOMAS MORLEY, 1601. Now first Published in Score And Inscribed by Permission with the utmost respect, TO HUGH, EARL FORTESCUE, Lord Lieutenant of the County of Devon, &c. &c. &c. BY W.M HAWES, Gentleman of His Majestys Chapels Royal, Almoner, Vicar Choral, & Master of the Choristers of S.t Paul’s Cathedral.” Lowndes 1615. (106513) \$750

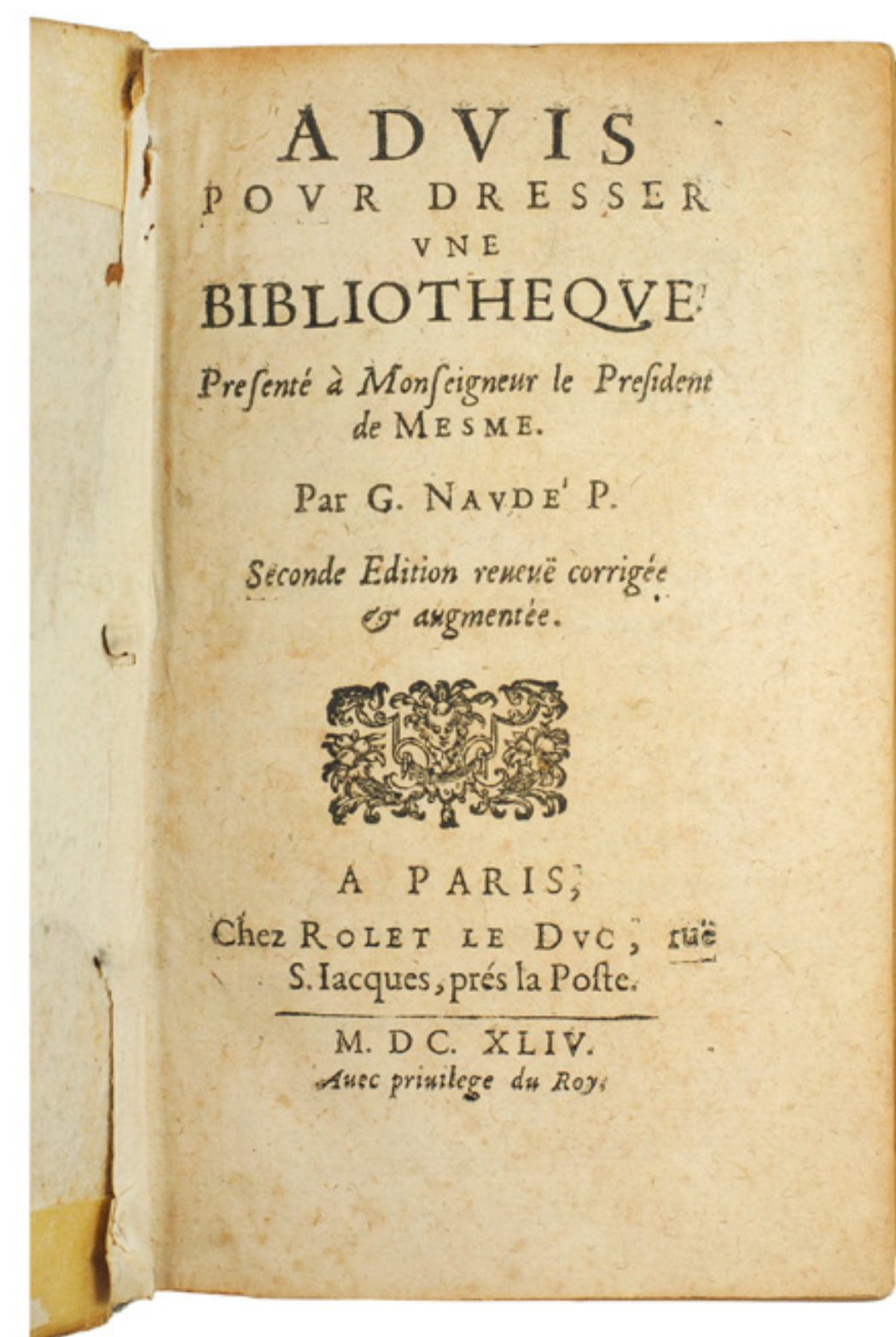


26. NAUDE, GABRIEL. JACOB, LOUIS. *Advis pour dresser une Bibliothèque. Présenté à Monseigneur le President de Mesme. [with] Jacob, P. Louis, Traicté des plus belles Bibliothèques publiques et particulières...* Paris: Rolet le Duc, 1644.

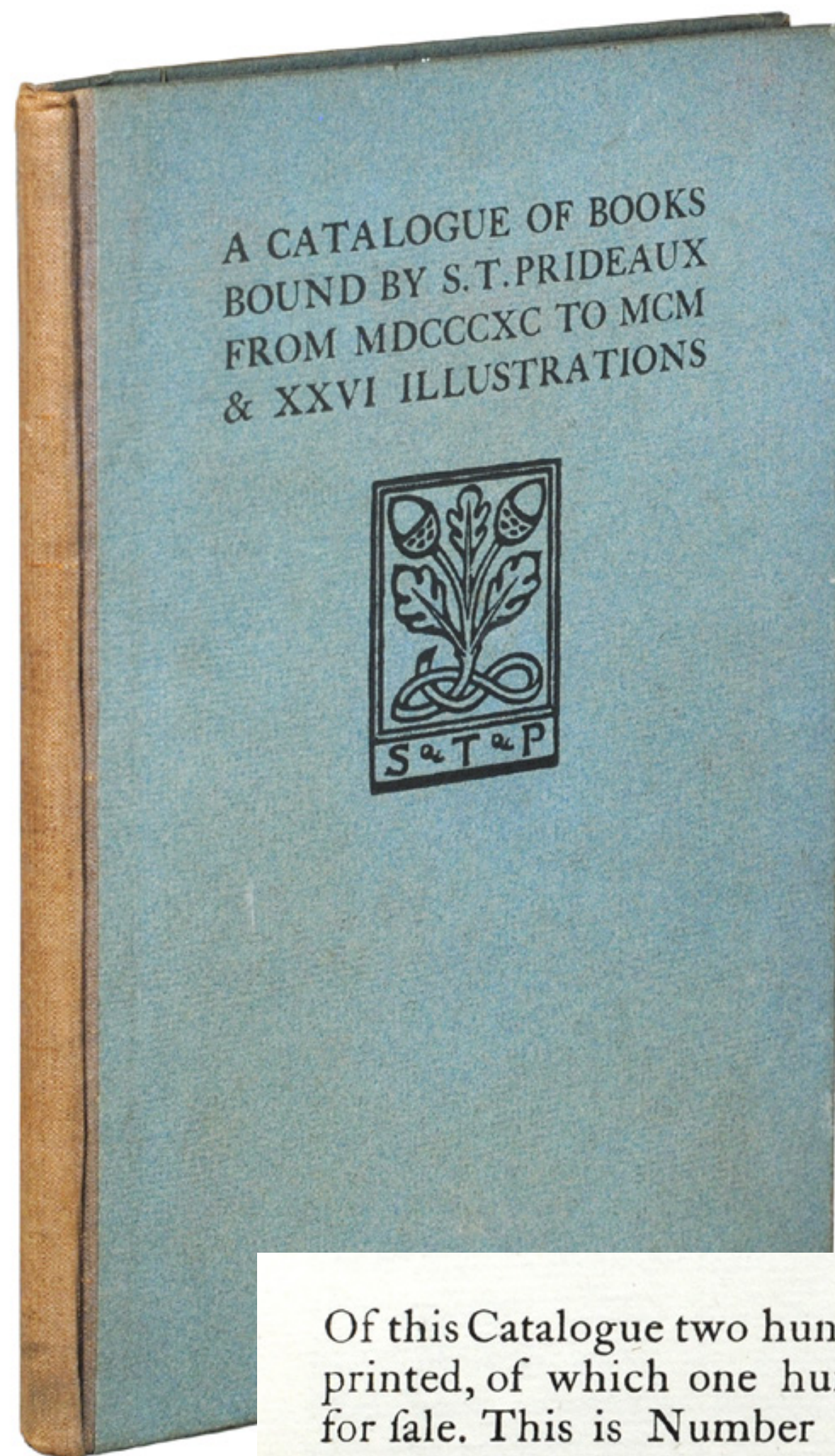
Two books in one: 8vo, 4 leaves, 164 pp; 1 leaf, [Extrait du Privilege du Roy]; 10 leaves, 717, 71 [Appendix, Table] pp. Contemporary limp vellum with hand lettered label on backstrip. Very early illegible ownership inscription on the rear pastedown. Unfortunate bookplate of A.R.A. Hobson on verso of first title page.



§ Second edition of Naudé's celebrated treatise on library management, "reueü, corrigée & augmentée" by Naudé himself, a work of the greatest importance in the history of book collecting and libraries, complete with the 'Extrait du Privilege du Roi', an unsigned leaf following L2 (p. 164), which is missing from most copies. Together with Jacob's treatise, the first comprehensive account of libraries ancient and modern and including some on which notices can be found nowhere else. (The account of British libraries occupies 65 pages.) Since the Hobson sale only one copy has sold at auction, the Bergé copy of the Naudé only for 12,000 euros. Of the Jacob, Hill notes: As is usual when the two parts are bound together, the title-page to the second part has been excised. Hobson also notes: "Lacks the inserted title to part II as often." Peignot, 33: "la seconde edition est la meilleure." See Breslauer and Folter 53. Tumarkin 1191: "See Balsamo... where Naudé's humanist message is shown to bear the stamp of... Montaigne, Charron, Descartes, and even Giordano Bruno's *Eroicifurori*." (123825) \$13,750



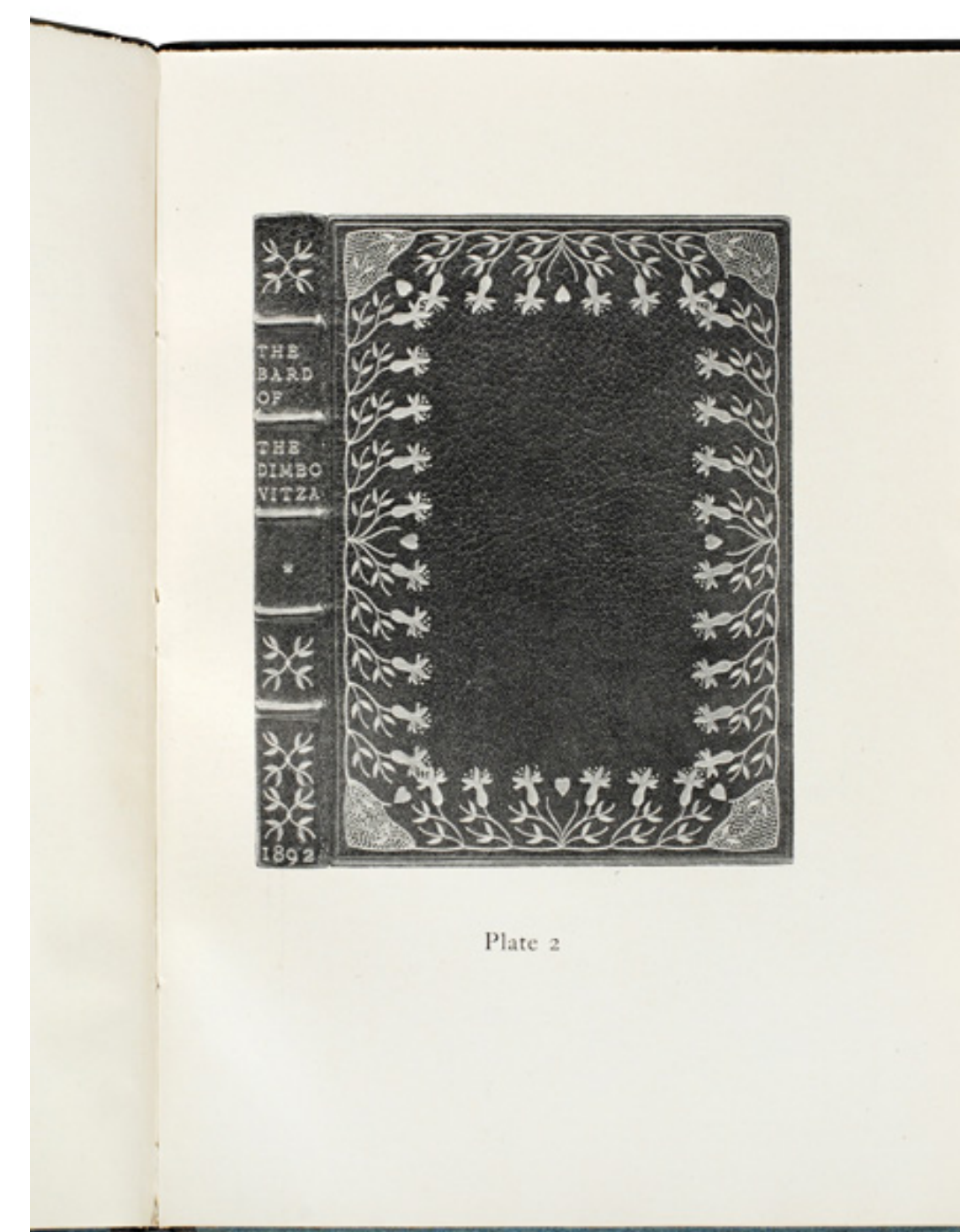
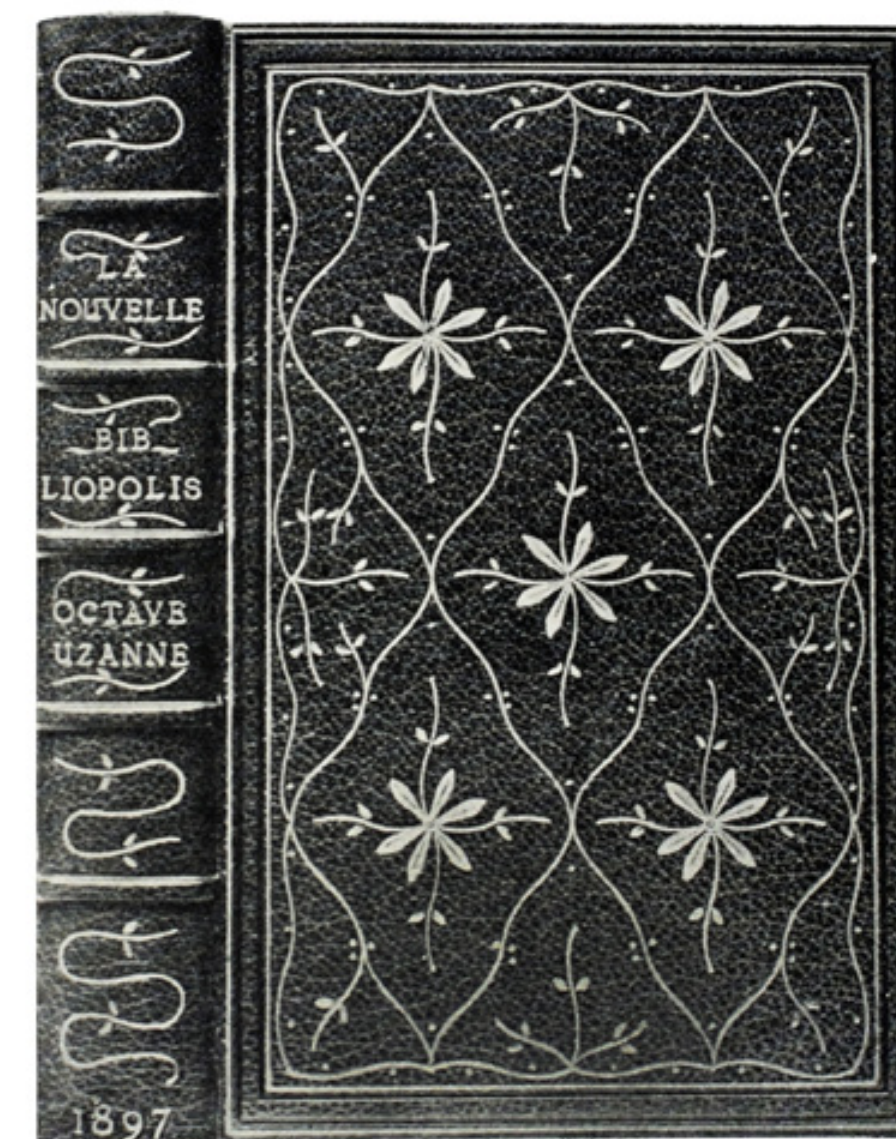
27. PRIDEAUX, SARAH TREVERBIAN. *A Catalogue of Books Bound by S. T. Prideaux Between MDCCCXC and MDCCC* with *Twenty-Six Illustrations*. London: 1900.



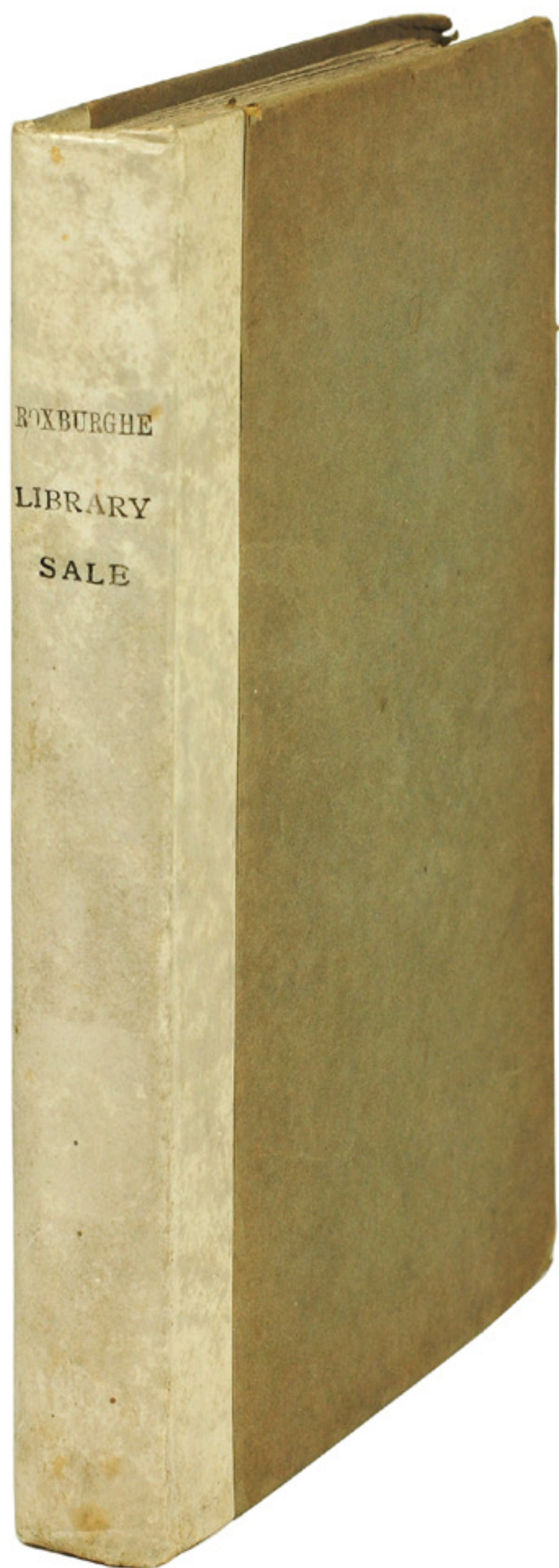
Of this Catalogue two hundred copies have been printed, of which one hundred and seventy are for sale. This is Number 90

8vo, 20 pp. With 26 photographic plates of Prideaux's bindings. Original blue boards, upper cover titled in black, cloth backstrip, a fine copy.

§ Limited to 200 copies but very scarce and rarely found in acceptable condition. It was printed by the author and her friend and colleague the great binder Katherine Adams whose work surpassed that of her mentor. In her introduction Prideaux reflects on the great love of and appreciation for fine binding in America, more so than in England. (107012) \$675



28. ROXBURGHE SALE. *A Catalogue of the Library of the Late John Duke of Roxburghe, arranged by G. and W. Nicol, Booksellers to His Majesty, Pall-Mall; which will be sold at Auction at His Grace's residence in St. James Square, on Monday, 18th May, 1812, and the Forty-one following Days... by Robert Evans Bookseller, Pall-Mall.* London: W. Bulmer and Co. Cleveland-Row, St. James's, 1812.



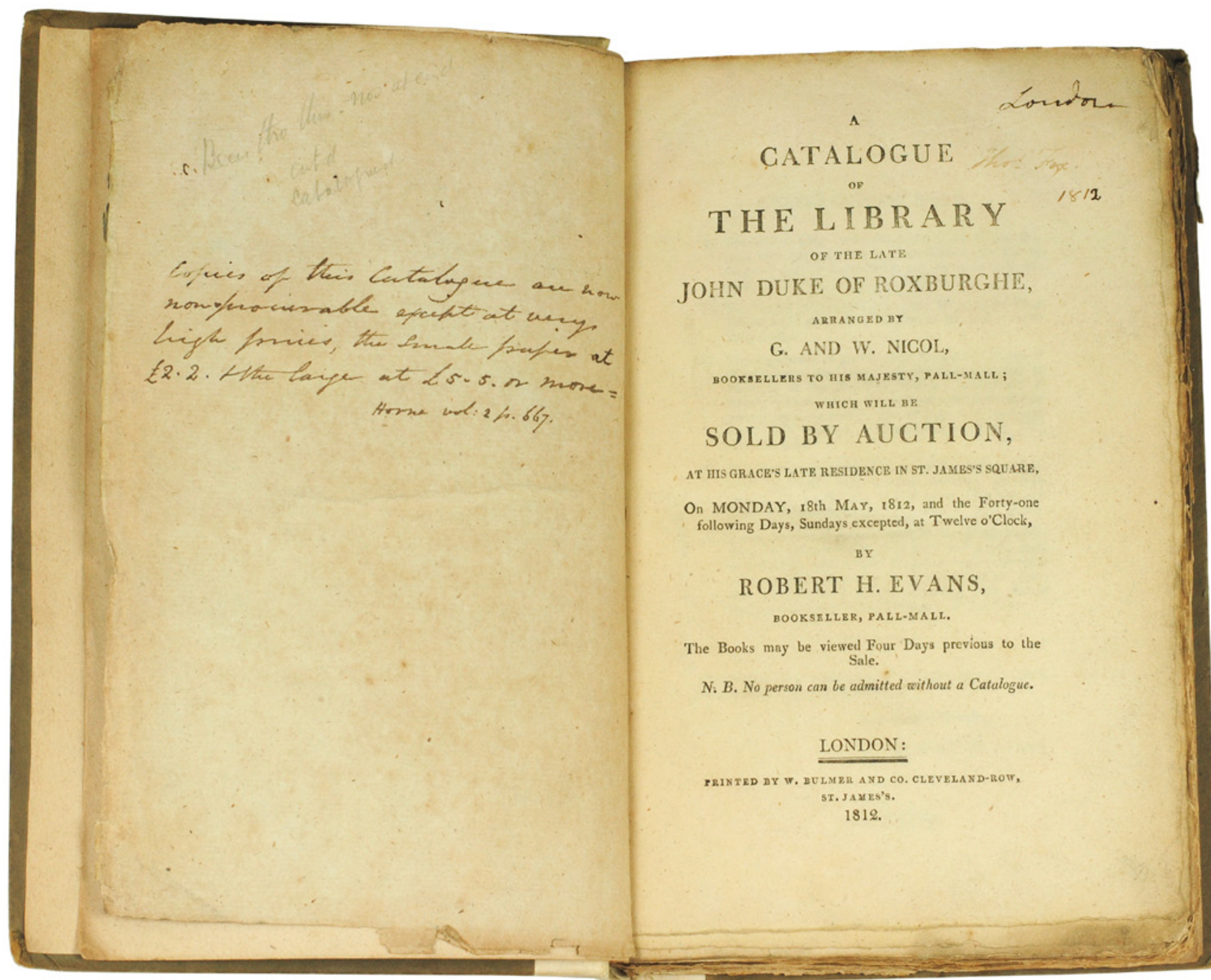
8vo, 17, [3], [iv], 284 (i.e. 283)pp. Original blue wrappers bound into later quarter parchment and gray boards. A few pencil notes of prices and a summary of some prices in the same hand at the back, ink signature on title "Thos. Fox" dated London 1812 in ink. Unobtrusive library stamp and number under the "Conditions of Sale", dated 1928.

§ First edition of the catalogue, annotated by an attendee, of "the event that could be said to mark the start of the modern era of book collecting": the sale of the library of John Ker, 3rd Duke of Roxburghe. "The sale of this extensive and masterfully assembled collection attracted the interest of every major book collector in Britain, its praises having lately been sung in Dibdin's *Bibliomania, or Book-Madness* (1809). To celebrate the sale of the Valdarfer Boccaccio [see below*], Dibdin held a dinner party on June 16, 1812 for a group of collectors that would become known as the Roxburghe Club... now the oldest bibliophilic society in the world." (John Overholt, Houghton Library Blog)

"A new era in British book-collecting may be said to start with the Roxburghe sale (1812). For the first time in the history of bibliophily, the four-figure limit was reached in an auction sale for a single printed book. From being the hobby of a scholar or the whim of an eccentric commoner, the collecting of rare books became, once more, as in Harley's and Sunderland's days, the favourite pastime of the wealthy nobleman. John, third Duke of Roxburghe (1740-1804), had found in the family library a certain number of valuable books. Round this nucleus he built a handsome and extensive library mainly devoted to incunabula, French chivalry-romances, early English and Italian literature, Shakespeare and the drama. The sale was a most sensational affair and the total of £23,341 was an extraordinary one for the time. Dibdin has scribbled reams of enthusiastic literature on the

smallest incident of each daily session.” (De Ricci, *English Collectors of Books & Manuscripts 1530-1930*, pp. 71-72).

Dibdin, *Bibliographical Decameron*, III, pp. 49-69. Lister, *Biography of Dibdin* (in litt.) chapter 6, describes the sale, which Dibdin attended and bid at, in detail.



*The John Rylands Library now holds the copy of Giovanni Boccaccio's *Decamerone* ([Venice]: Christofal Valdarfer, 1471) which fetched the then record price of £2260 at the Roxburghe sale. The Marquess of Blandford (George Spencer-Churchill (1766-1840), fifth Duke of Marlborough) saw off competition from his cousin Lord Spencer (George John Spencer (1758-1834), second Earl Spencer) to secure the Boccaccio in 1812, but Spencer ultimately triumphed, paying a mere £918 15s for it when Blandford was forced to sell seven years later. (123981) \$1250

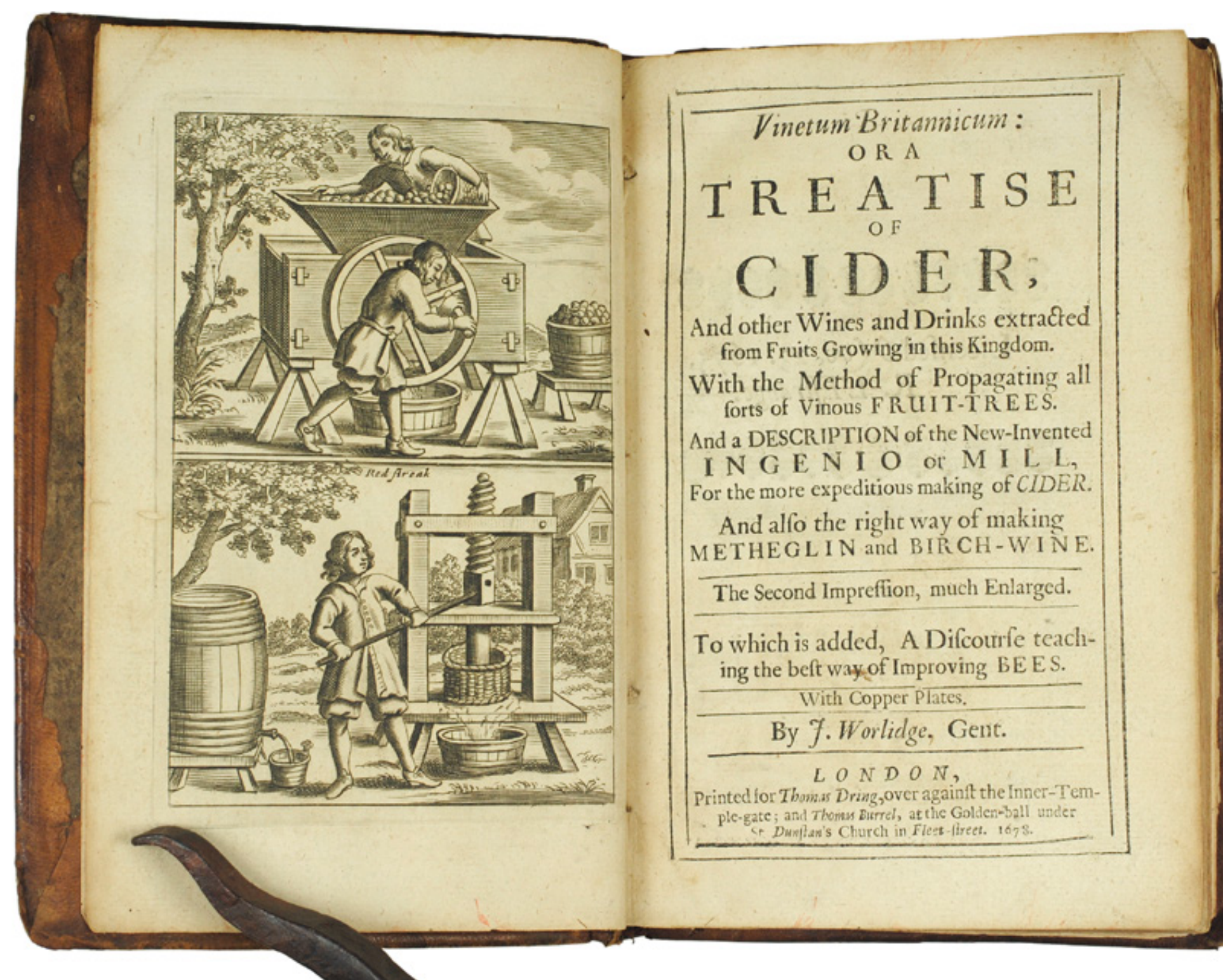


30. WORLIDGE, J[OHN]. *Vinetum Britannicum: or A treatise of cider, and other wines and drinks extracted from fruits growing in this kingdom. With the method of propagating all sorts of vinous fruit-trees. And a description of the new-invented ingenio or mill, for the more expeditious making of cider. And also the right way of making metheglin and birch-wine. The second impression, much enlarged. To which is added, a discourse teaching the best way of improving bees.* London, printed for Thomas Dring, 1678.

8vo (7 x 4½ ins), [24], 1-240; [10], 1-42, [12], the last page is the Errata with a catchword (TO) which is a printer's error. Engraved frontispiece to *Vinetum*, three engraved plates, small marginal woodcut, engraved frontispiece to *Apiarium*. Rough but appropriate early calf without endpapers, likely the original binding, rebacked, quite worn, occasional spotting, some loss to the rear blank. A sound and complete copy.

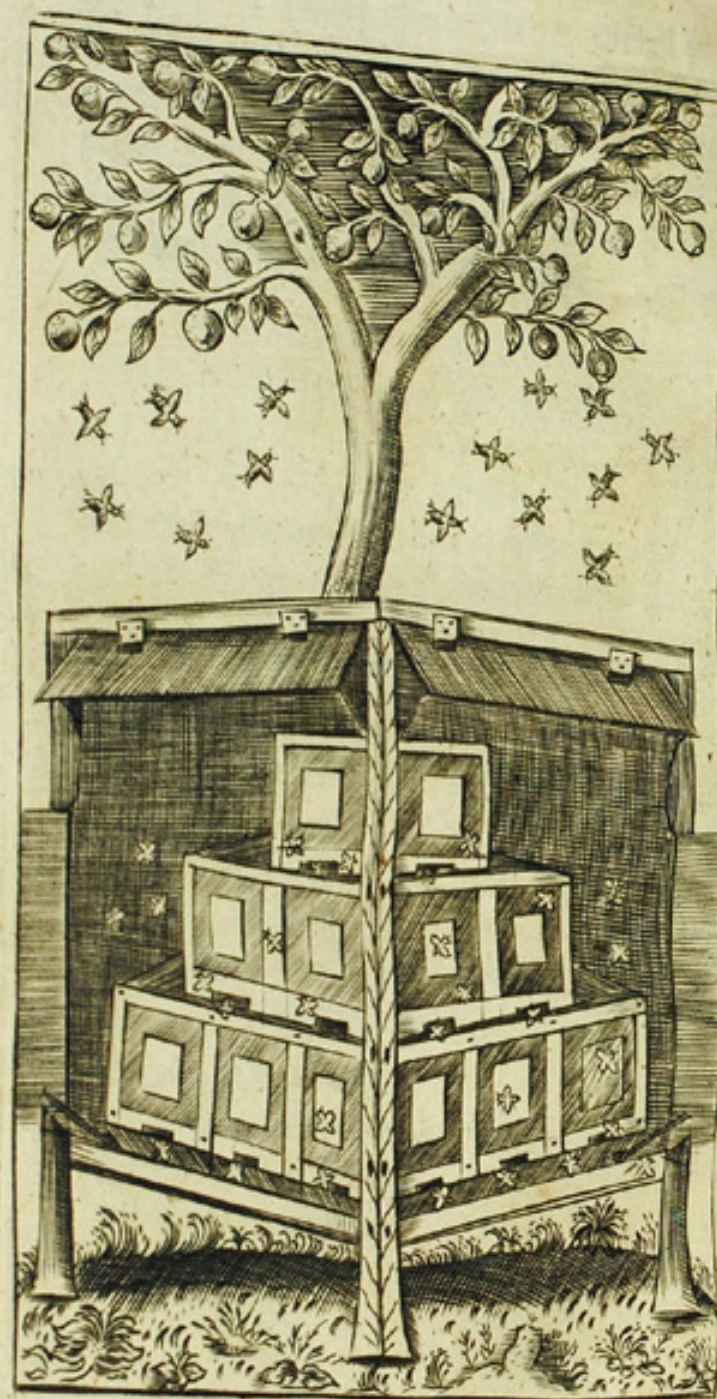
§ Worlidge's energetic treatise on English cider-making, followed by his "Apiarium; or A discourse of the government and ordering of bees ... The second edition" (Wing W3595), which has a separate dated title page, pagination, and register, but which was published thus with the expanded second edition of *Vinetum Britannicum* as Worlidge's introduction and the title page attest.

John Worlidge (d.1693) was "a popular and influential writer on husbandry and rural crafts" (Oxford DNB).



His treatise on cider, first published in 1676 and dedicated to Elias Ashmole, is a systematic guide to the propagation of fruit trees and the production of cider: “a splendid example of early rational research and technical inventiveness applied to cider and wine making” (Janson, *Pomona’s Harvest*, p. 137). It includes a history of drinks in antiquity, a review of non-cider drinks made in England and around the world, the medicinal uses of different drinks, and a list of fruits, fruit cultivars and their virtues. For the expanded second edition Worlidge added his guide to beekeeping as “a very necessary supplement to the present design”, as well as “several

late Experiments made to the great improvement of Cider [a]nd also the true way of making the Ingenio for the Grinding of Apples” among other additions. The plates (one more than in the first edition) are very well done. ESTC R34758. Wing 3609. Cagle 1070. (124137) \$3750



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