

Illustration & Illumination

Fifty Illustrated Books, 1592-1995

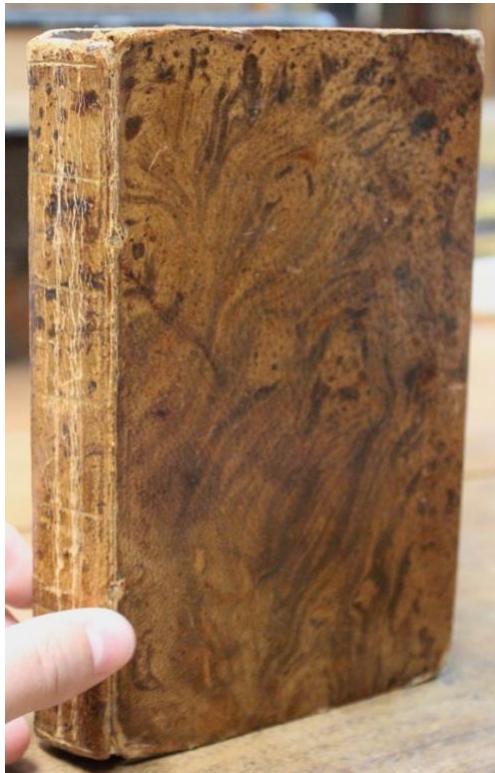
Michael R. Thompson Rare Books

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Los Angeles, CA 90048

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Item #1

*An Attractive and Rare Edition,
With an Engraved Frontispiece and 196 Woodcut Illustrations*

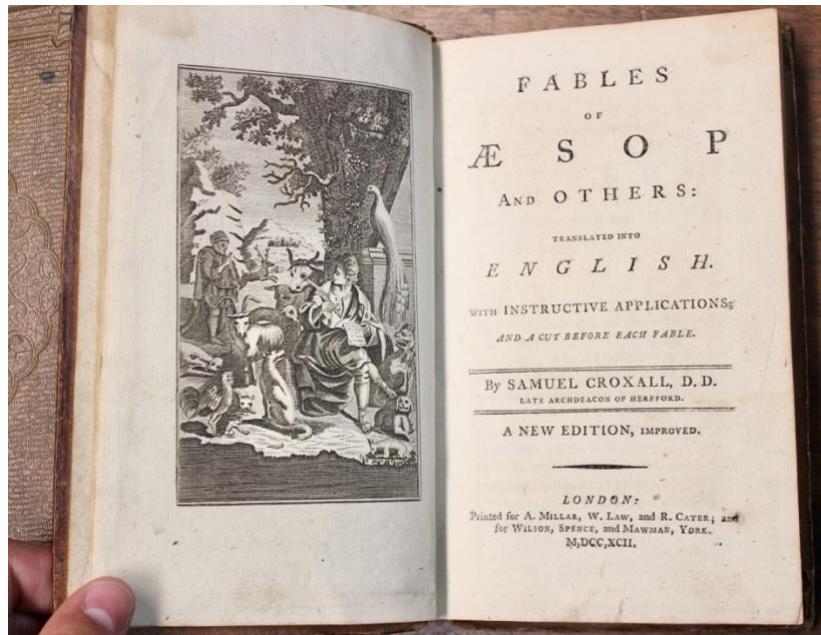
1. AESOP. *Fables of Aesop and Others*: Translated into English with Instructive Applications and a Cut Before Each Fable. A New Edition, Improved. London: Printed for A. Millar, W. Law...[et al.], 1792.

Twelvemo. xxvi, 336 pp. Index. With an engraved frontispiece and 196 woodcuts in the text, one to accompany each fable.

Contemporary tree sheep. Binding extremities lightly rubbed, some superficial cracks in spine. Several ownership notations on front endpapers, one dated 1823. A very good, attractive copy.

\$650

A rare edition of a text that was first published in 1722. It went through numerous editions and was expanded several times during the eighteenth century. The charming woodcut illustrations are unsigned, as is the frontispiece. This edition is recorded in one copy only, at Harvard. There is no copy in England. STC notes: "The London part of the imprint is fake, probably printed at York."



Item #1

Samuel Croxall (1688/9-1752) was a Church of England clergyman, educated at St. John's College, Cambridge. His first publications were anti-tory satires, purporting to be original cantos of Spenser, 1713-14. Several other whig celebratory poems followed. Croxall translated book 6 and parts of four other books of Ovid's *Metamorphoses* (1717), edited by Samuel Garth; his contribution was second only to Dryden in bulk, and he went on to produce other poems and translations, and to edit other works throughout his life. His *Aesop and Others* "was a work of morality and whiggish politics which enjoyed reprints until well into the twentieth century and must be reckoned Croxall's most successful publication. It was one of the first books to influence the poet Robert Browning" (Oxford DNB).

One of 250 Large Paper Copies, Signed and Numbered by the Editor

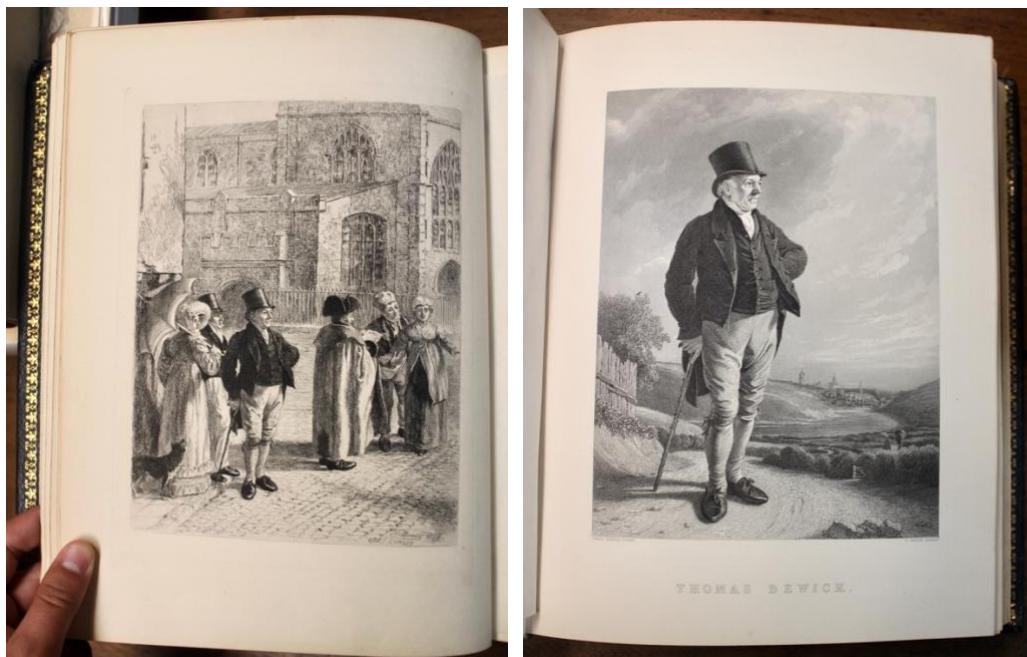
2. [BEWICK, Thomas.] BOYD, Julia. *Bewick Gleanings: Being Impressions from Copper Plates and Wood blocks, Engraved in the Bewick Workshop, Remaining in the Possession of the Family Until the Death of the Last Miss Bewick...Edited...by Julia Boyd...To which Are Added, Lives of Thos. Bewick and His Pupils, with Impressions from Other Wood Blocks Collected By or Lent to the Author.* Newcastle-Upon-Tyne: Printed and Published by Andrew Reid, 1886.

Large quarto. xxiv, [1], [1, errata], 108, [2], 104 pp. Steel-engraved frontispiece and two additional steel-engraved portraits of Bewick; a facsimile leaf of Bewick's handwriting; fifty-four plates; numerous textual illustrations. Title page, half-title page, and text printed in black and red. With a list of subscribers.

Full black morocco lettered in gilt on front board and spine. Beveled edges, top edge gilt, gilt turn-ins. Front and rear endpapers very slightly foxed. Contemporary ink signature on front flyleaf. A fine copy, clean and bright.

\$1,250

Large Paper edition, 111 of about 250 copies printed for subscribers, signed and numbered by the editor. The Large Paper copies contain two additional steel-engraved portraits of Bewick, one by Bacon, after Ramsay, and one by Meyer, after Ramsay.



Item #2

In her preface, Boyd (1846-1892) writes, “The real interest of this volume...lies in the fact that it contains the *last* that remained unpublished of the works in the hands of the [Bewick] family, and that they all *must* have been executed under the eye and direction of Thomas Bewick himself...an authentic reprint from the whole should be taken before their final dispersal thus affording to future collectors a record of these copperplates and blocks, and means for their identification” (pp. xii-xiii).

Thomas Bewick (1753-1828), one of the most famous English engravers of his day, began his career engraving cuts for the fables of Aesop and Gay. His cuts for Dodley's *Select Fables* (1784) showed his accomplishment in the handling of texture, light, and shade. His reputation was fully established by his *General History of Quadrupeds* (1790) and *History of British Birds*. (Oxford DNB).



Item #3

With 18 Chromolithograph Plates

3. BOND, A[nne] L[ydia], [illustrator]. *Three Gems in One Setting...* The Poet's Song, Tennyson. Field Flowers, Campbell. Pilgrim Fathers, Mrs. Hemans. London: W. Kent & Co., Paternoster Row, [1860].

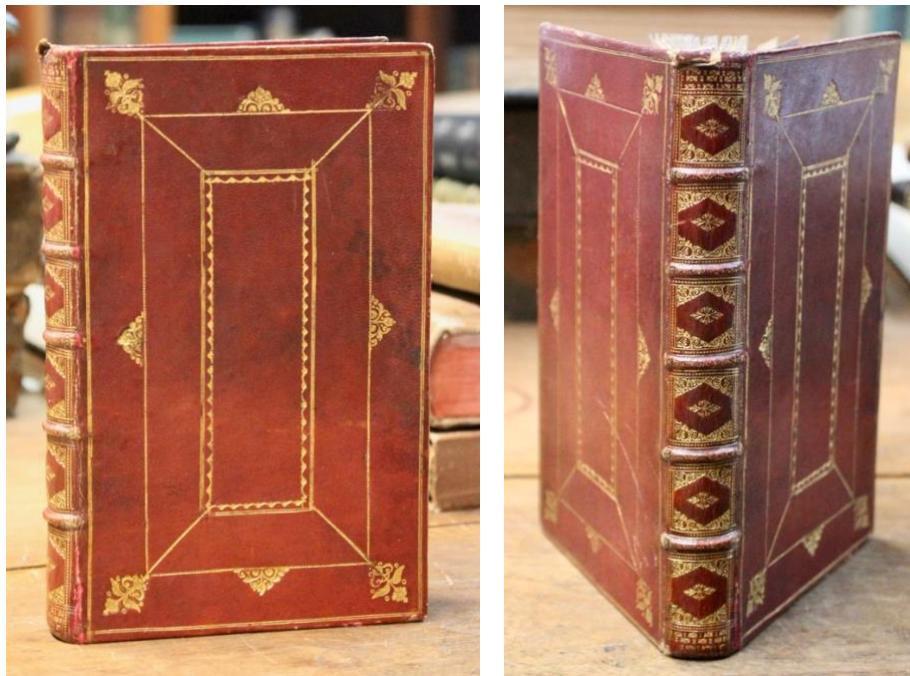
Quarto. Chromolithograph title-page and 17 chromolithograph plates, three of which are decorative titles for the poems included here: "The Poet's Song" by Alfred Tennyson, "Field Flowers" by Thomas Campbell, and "Pilgrim Fathers" by Felicia Dorothea Hemans. Each plate is paired with a protective blank leaf.

Original decorative purple cloth with geometric patterns stamped in gilt and in blind. Also with five sunken panels, one of which is decorated with a chromolithograph paper onlay. Spine stamped in gilt. Some fading to cloth and a bit of rubbing to joints. Expertly recased. All edges gilt. Ink gift inscription, dated 1862, from a husband to his wife on blank facing title-page. Some foxing throughout, but overall a very good, clean, and bright copy.

\$650

First edition.

Anne Lydia Bond (1823-1881) was a painter and photographic colorist. Her illustrations in *Three Gems in One Setting* were inspired by the work of Noel Humphreys and Owen Jones, as well as by the style of manuscript prayer books. Along with the present work, Bond also illustrated a printing of Tennyson's "The Miller's Daughter" for W. Kent in 1858. In 1879, Bond was hired by Lewis Carroll to color his nude photographs of Evelyn Hatch.



Item #4

*The Book of Common Prayer with Entirely Engraved Text,
Dozens of Engraved Illustrations & a Volvelle*

4. *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. London: John Baskett, 1717.

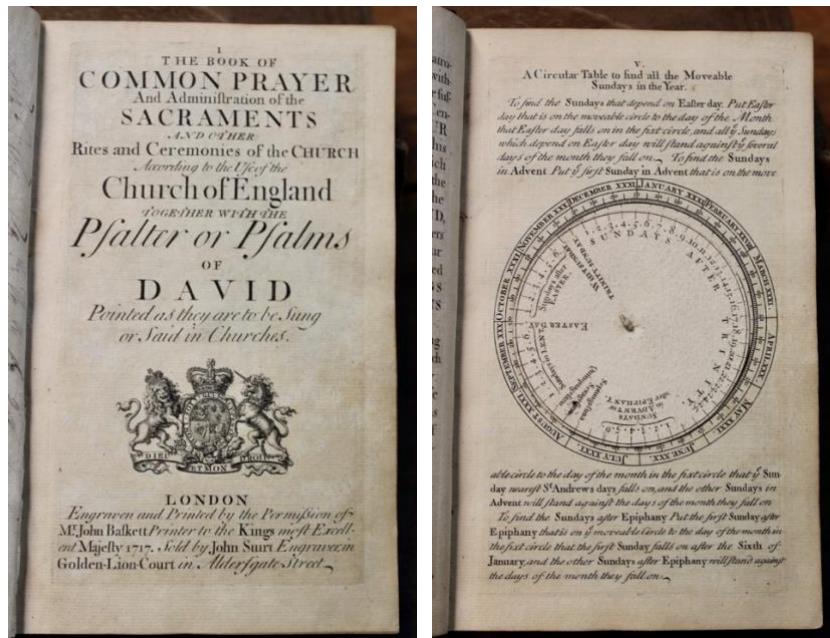
Octavo. pp. xxii, 166. Entirely engraved double-column text with dozens of silver plate engravings by John Sturt. Volvelle on page v missing its paper pointer but otherwise in excellent condition.

Full red morocco with ornate gilt paneling on covers and spine. All edges gilt. Marbled endpapers. A bit of chipping to head of spine. Some rubbing to extremities of boards and some foxing, as usual. Uniformly toned due to paper quality. A few shallow scratches on back cover. Three or four notations in ink, probably from the early 19th century, on front flyleaf describing book's provenance. A very good copy with many remarkably intricate engravings throughout.

\$2,250

This work is described on page 144 of Griffiths' *The Bibliography of the Book of Common Prayer*, with several variants with engraved borders. This copy is another variant without engraved borders.

John Sturt (1658-1730) was an engraver who specialized in engraving calligraphy and miniatures. He made his living as a book illustrator and produced plates for books such as Francis Bragge's *Passion of our Savior* (1694) and Charles Perrault's *Treatise on the Five Orders of Architecture* (1708). His best-known works are the engraved versions of Laurence Howell's *The Orthodox Communicant* and the present volume.



Item #4

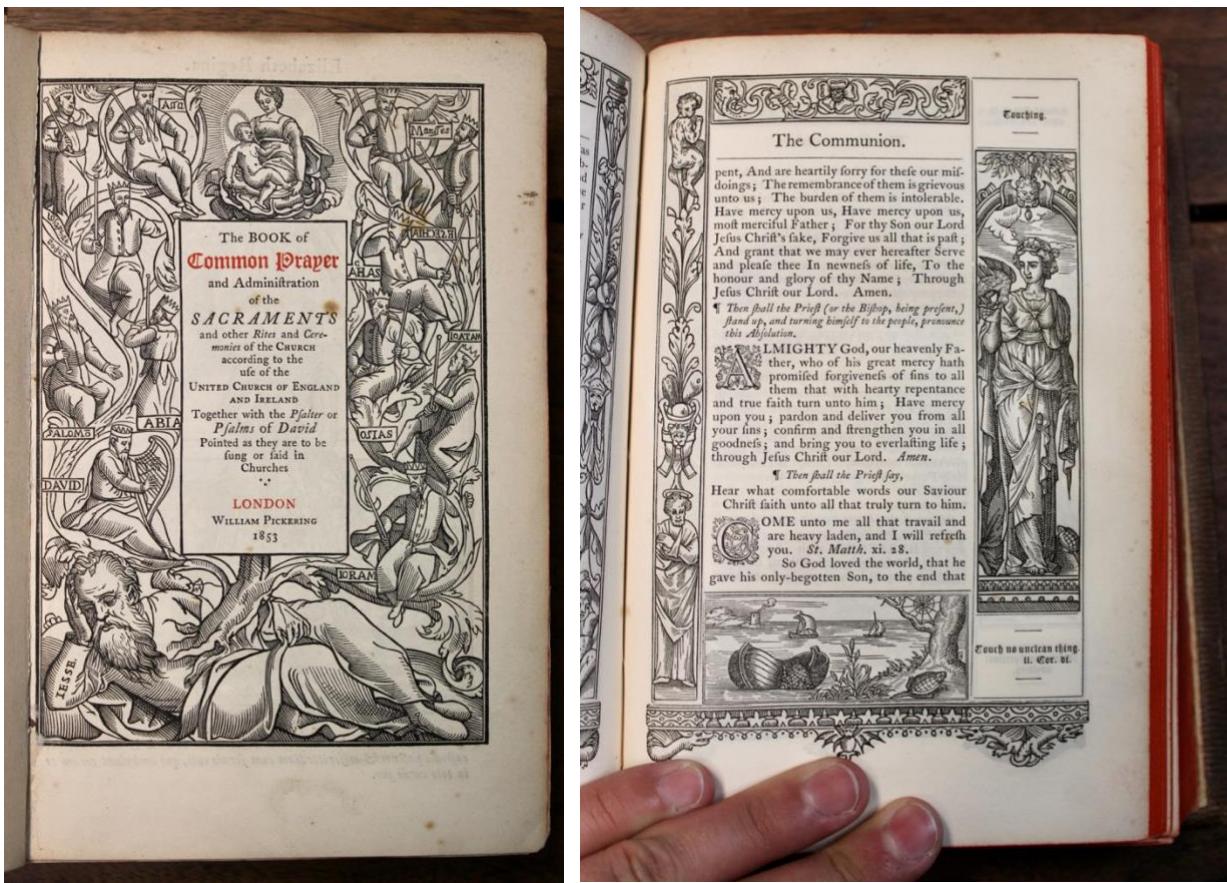
The notations on the pastedown, which may be written in multiple hands, read as follows: "Brabagan"; "W.J. Moore Windsor"; "Presented to my brother C.H. Moore in Portland Place. This book was formerly in the possession of A. Marsden under Secretary of State for Ireland — the father of Mrs. C. H. Moore & brother of Wm. Marsden Esq., many years Secretary of the Admiralty [illegible]. W.M.B."; and, at the bottom of the page, "It is said that silver types were used in printing this book edition which hereafterwards [illegible]. W.M.B."



Item #4

Alexander Marsden (1761-1834) was a barrister, East India Company agent, and government official born in Dublin. W.J. Moore was a book collector whose volumes of Samuel Rogers' poems were collected by Henry Maxwell, 7th Baron Farnham, according to entries in a posthumous catalogue of Maxwell's collection.

Griffiths, *The Bibliography of the Book of Common Prayer*, p. 144.
Oxford DNB. The Dictionary of Irish Biography.



Item #5

*The Pickering Book of Common Prayer,
Mary Byfield's Masterpiece & "A Triumph of Printing" (McLean)*

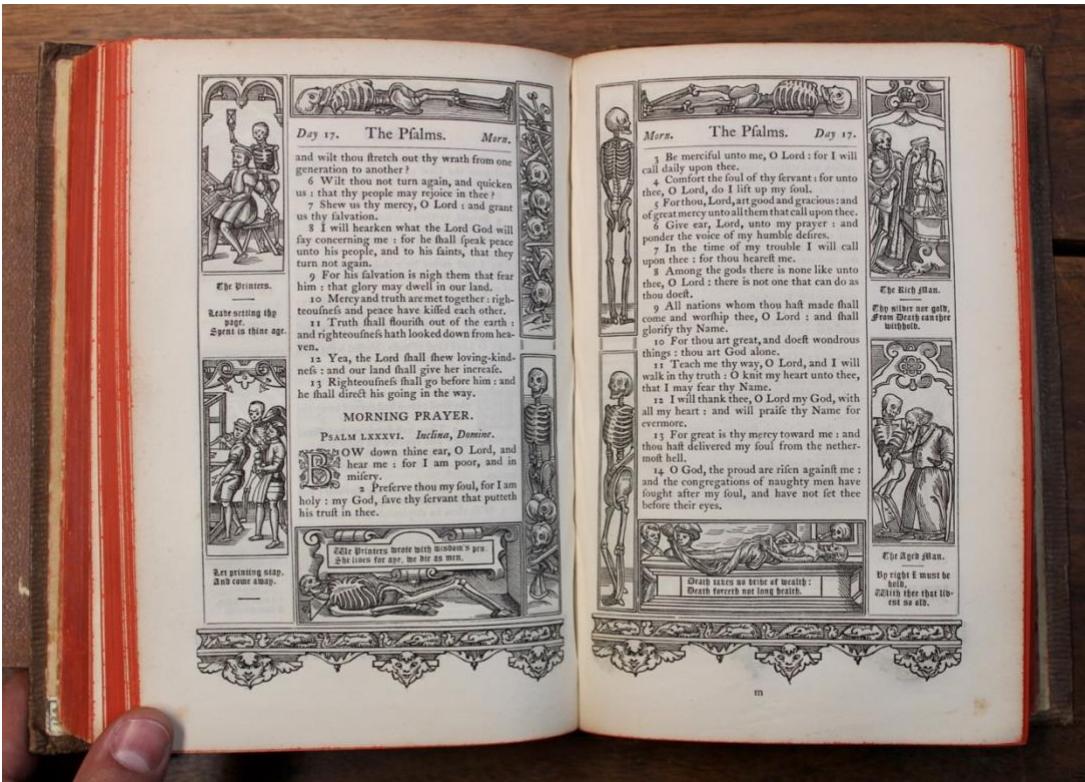
5. *The Book of Common Prayer and Administration of the Sacraments and Other Rites and Ceremonies of the Church...Together with the Psalter of David...London: William Pickering, 1853.*

Twelvemo. [360] ff. Title-page in black and red, within a woodcut border representing the Tree of Jesse. Portrait of Queen Elizabeth I on verso of title. Every page within an elaborate woodcut border, engraved by Mary Byfield.

Original drab cloth over beveled boards, neatly rebacked, with original backstrip laid down, including the Pickering printed paper label, now browned and worn. Bookplate and stamp of the Society For the Propagation of the Gospel in Foreign Parts on the front endpapers, old donor's inscription on front free endpaper. Front hinge cracking, but sound. Overall a very good, clean copy, scarce in original cloth.

\$950

An important William Pickering production, reprinting the Queen Elizabeth Prayer Book of 1569. This is generally considered to be Mary Byfield's masterpiece.



Item #5

Mary Byfield (1795–1871) was the sister of engravers John (1788–1841) and Ebeneezer Byfield (1790–1817). She did most of her work for printers Charles Whittingham, nephew and uncle, who employed her almost full time until her death in 1871, and most of the Chiswick Press ornaments were engraved by her. In Oliver Byrne's color-printed *First Books of Elements of Euclid* (1847), each proposition is headed by an engraved Byfield initial.

“A triumph of printing” (Ruari McLean). Keynes p. 86.

*Beautifully Chromolithographed Throughout
in the Style of Medieval Manuscript Illumination*

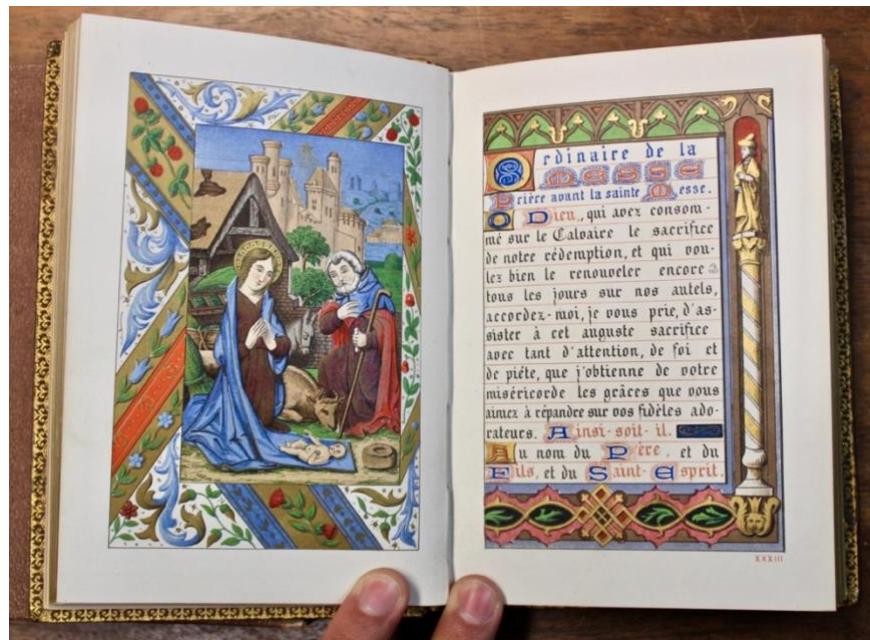
6. [BOOK OF HOURS.] *Heures choisies de Dames Chrétiennes*. Approuvées par M.S. l’Evêque de Dijon. 2d edition. Tiré des manuscrits du XII^e au XVII^e siècle provenant du Cabinet de Mr. H. Baudot...Dijon: [Lithographie à la plume par A. Leroy], 1860.

ccvii pp., [6] plates. Chromolithographed throughout in colors and gold, in the style of medieval illuminated manuscripts, with full borders. Includes full-page illustrations, decorative titles.

Contemporary full brown morocco over boards, gilt-ruled covers and spine, gilt design with cross in the center of both covers, title “Heures” in gilt on spine. Gilt inner dentelles, brown silk doublures

with the words “A.D. 15. Novembre 1871” in gilt on the front free endpaper, all edges gilt. Bottom corners lightly bumped, minor toning to first and last leaf. A very good copy of a charming book.

\$1,500



Item #6

First published in 1859. OCLC cites only three copies of the first edition in America and no copies of this second edition.



Item #7

*Beautiful 19th Century Manuscript Book of Hours,
With Elaborate Borders, Initials and Miniatures in Watercolor and Gold,
in the Style of the Late Middle Ages*

7. [BOOK OF HOURS]. *Livre d'Heures*. [Manuscript on Japan vellum paper. n.p., France: n.d., ca. 1880].

7" x 5 5/8." [50] ff. Text in gothic style letters, with elaborate borders, initials, and miniatures in watercolor and gold, in a style reminiscent of the late Middle Ages.

Full dark brown crushed morocco, title in gilt on spine, front cover with onlaid gilt metal device. Gilt decorated turn-ins, plum colored silk doublures and endleaves. All edges gilt, multi-colored silk ribbon market. A fine and very interesting manuscript, featuring very delicate work of a rather varied nature. Pencil presentation inscription in French on front endpaper.

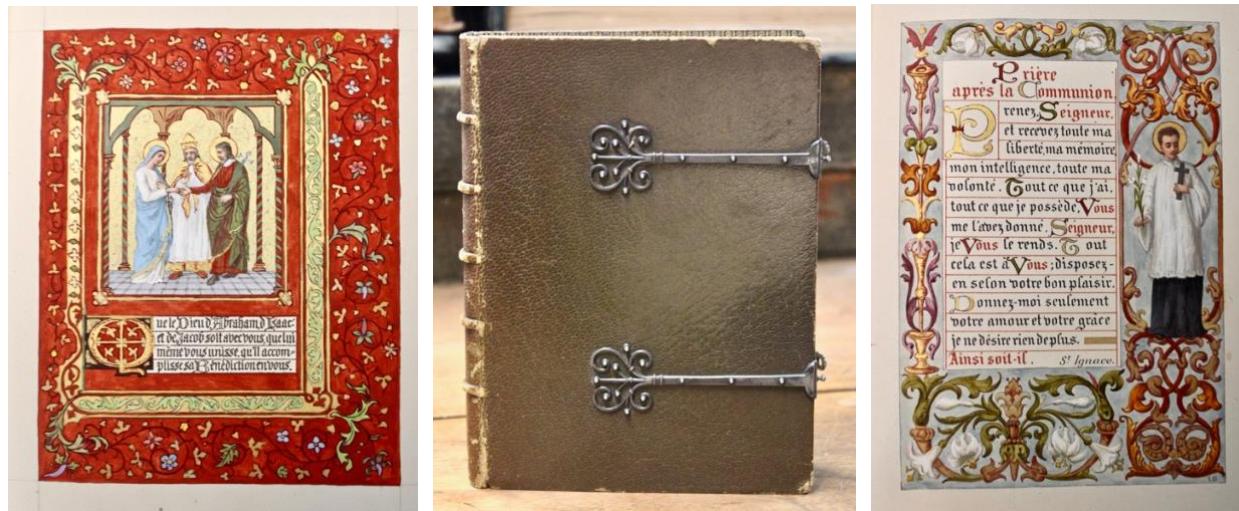
\$4,500



Item #7

The pencil presentation inscription is addressed to a woman named Marie, in memory of the presenter's mother, who had once owned the book. We know nothing about either the donor or the

recipient, and can only guess whether they had a relation to the producer(s) of this manuscript. Three crests on the leaf before the title-page show a dexter arm below a crown, a botttony cross on an orange background, and a bull (or possibly a dog), respectively, but we have not been able to identify the familial origins of the crests.



Item #8

*With Eight Chromolithographic Plates and
Nearly 100 Pages of Text Within Engraved, Illustrated Borders,
Printed by Engelbert, Credited with Bringing Lithography to France*

8. [BOOK OF HOURS.] *Livre d'heures ou Offices de l'Eglise illustrés d'après les Manuscrits de la Bibliothèque du Roi...Paris: [Chez Gruel et Engelmann], 1882.*

Quarto. [2], [1, title-page], [1, blank], [12, calendar], 92 pp. Eight chromolithographic plates of text heightened in gold, including frontispiece. Each page contains historiated initials and text within engraved borders, many inhabited with fantastical creatures, insects, flowers, fruit, etc.

Nineteenth-century brown morocco with metal clasps, spine in six compartments with raised bands, all edges gilt and gauffered, gilt turn-ins. Brown silk doublures, central gilt design on front flyleaf. Binding extremities very lightly worn. Contemporary ink inscription on recto of preliminary blank. A near fine copy.

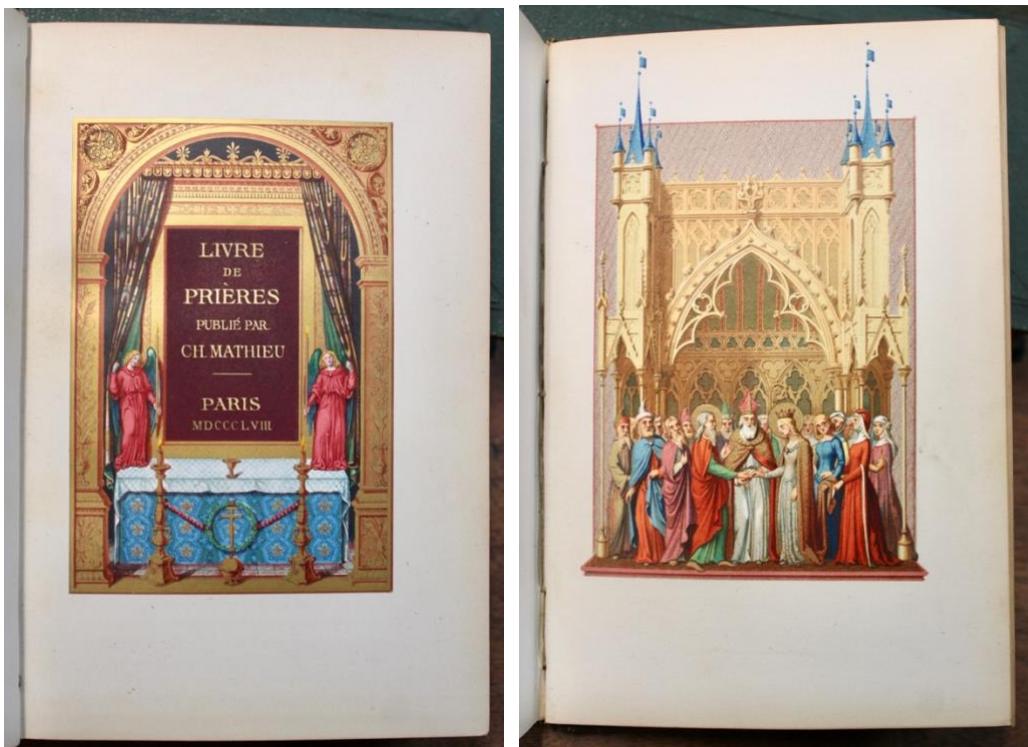
\$750

First edition, printed by Engelmann, who is credited with bringing lithography to France and, later, commercializing chromolithography.

Godefroy Engelmann (1788-1839) was a Franco-German lithographer and chromolithographer. He trained in Switzerland and France at La Rochelle and Bordeaux, and he studied painting and sketching in Jean-Baptiste Regnault's atelier in Paris. In 1814, he traveled to Munich to study lithography. After founding La Société Lithotypique de Mulhouse, he opened a

workshop in Paris in June of 1816. In 1837, he was granted an English patent for a process of chromolithography that provided consistently high-quality results. Over the course of his life, he produced large numbers of prints, including numerous plates for Baron Isidore Justin Séverin Taylor's collection of lithographs *Voyages pittoresques et romantiques dans l'ancienne France*.

OCLC lists no copies.



Item #9

With Fine, Medieval-Styled Chromolithographic Decoration Throughout

9. [BOOK OF HOURS.] *Livre de prières*. Paris: B. Charles Matheu, 1858.

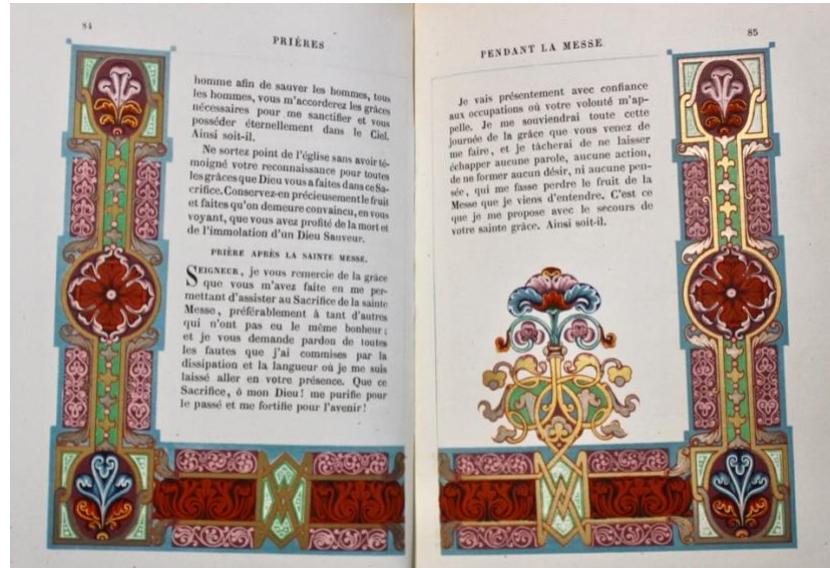
Octavo. [12], 149, [13] pp. Chromolithographed throughout in colors and gold, with full-page illustrations and elaborate decorative borders. The borders display varied motifs: some are Byzantine, some are Carolingian, some are reminiscent of fifteenth-century Books of Hours, and others seem very nineteenth-century. Dedicated to Cardinal François-Nicholas-Madeleine Morlot, Archbishop of Paris (1795-1862).

[with:]

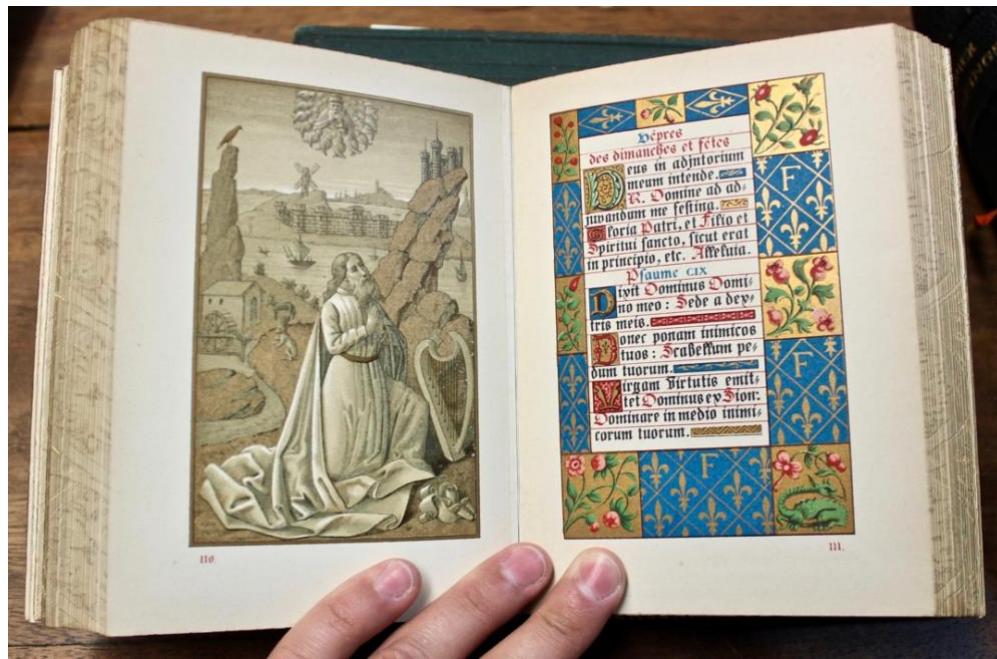
Livre de prières illustré à l'aide des ornements des manuscrits classés dans l'ordre chronologique et selon les styles divers qui sont succédé depuis huitième siècle jusqu'au seizième. Tome II: Notice historique et texte explicative par Fernand Denis et B. Ch. Mathieu. Paris: Chez l'auteur, 1862. Octavo. 250 pp. Text within typographic border. Otherwise unillustrated.

Uniformly bound in quarter green morocco over green cloth boards. Spines a bit faded and scuffed. Covers stamped in blind with central large cross design, gilt spines. A very good copy.

\$600



Item #9



Item #10

Chromolithographic Prayer Book in the Style of the 14th and 15th Centuries

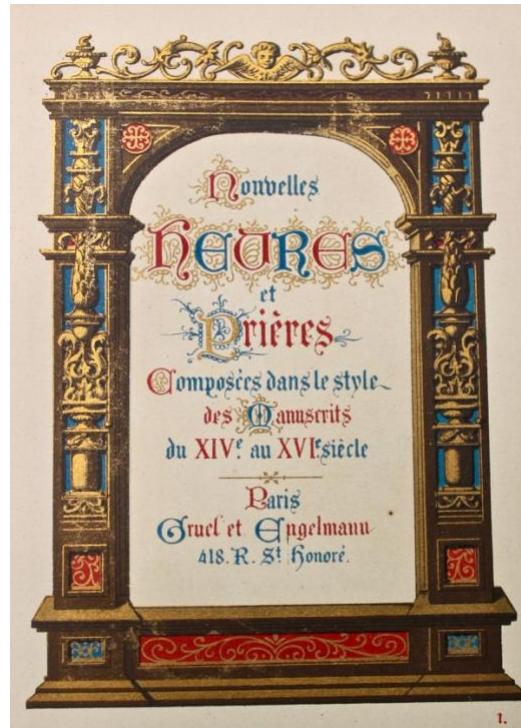
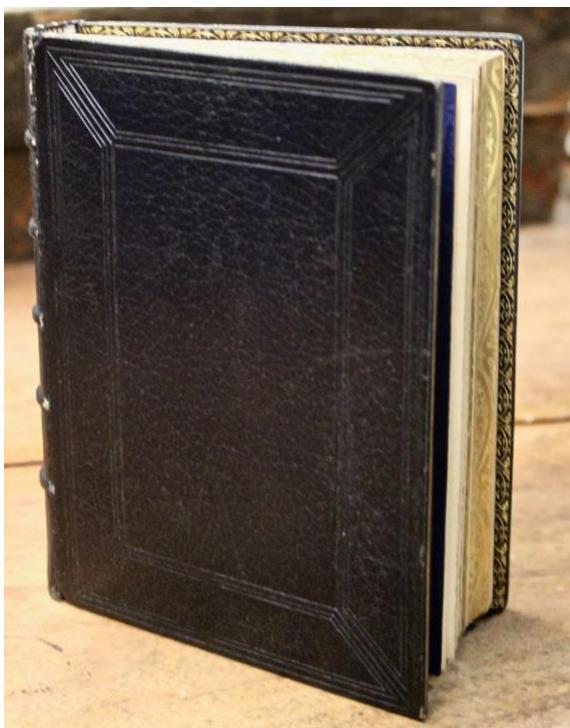
10. [BOOK OF HOURS.] *Nouvelles Heures et Prieres. Composées dans le Style des Manuscrits du XIV^e. au XVI^e Siècle.* Paris: Gruel et Engelmann, [n.d., originally published in 1870, but this is a later issue].

Small octavo. [2], 176, [6] pp. The first leaf features a chromolithographic monogram in blue, black, and gilt, with the date "19 Janvier 1918." Chromolithographic title-page, with gilt decoration, within an architectural border, each page within a chromolithographic border, in gold and various colors, four full-page illustrations, printed in gold and sepia. The last four pages are reserved for "Souvenirs de famille" and are bordered and ruled in gilt. Sepia and gilt printer's device on the final leaf.

Full dark blue crushed morocco by Gruel. Covers paneled in blind, gilt inner dentelles, dark blue silk endleaves, elaborately gauffered edges. A fine, clean copy.

\$1,250

In the 1840s, the French bookbinding firm Gruel was commissioned by printers Engelmann and Graf to provide a range of covers for facsimiles of illuminated manuscripts. The bindings were to be in different styles and at varying price levels. Prideaux notes in Bookbinders and their Craft that Gruel "always had the highest reputation . . . for initiative in artistic matters, as well as for irreproachable execution in the detail of its many-sided achievements."



Item #10

OCLC lists eight copies in North America: Cornell University, Manhattanville College Library, New York Public Library, Sonoma State University, Harvard, Detroit Public Library, University of North Carolina, Stanford, and Kent State University.



Item #11

*With 15 Color Plates from "Haunting" Illustrations by E.V. Boyle (McLean),
Plus an Engraved Frontispiece and 13 Head- and Tailpieces Throughout*

11. [BOYLE, Eleanor Vere, illustrator.] AUSTIN, Sarah. *The Story Without an End*. From the German of Carové. With Illustrations printed in Colours after Drawings by E.V.B. London: Sampson Low, Marston, Low, and Searle, Crown Buildings, 188, Fleet Street, 1874.

Quarto. vi, 40 pp. With a frontispiece in brown and 15 full-color plates each with a printed India paper interleaf. Chromolithography from wood-engraved plates by G.C. Leighton. Also with a title-page vignette; a headpiece on page 1; and a dozen tailpieces including an elaborate half-page tailpiece on page 40.

Original red cloth with pictorial stamp in gilt and black, plus lettering in gilt. Some rubbing to gilt. Neatly recased, preserving original pale-yellow endpapers. All edges gilt. Dampstain to bottom margin of frontispiece, not touching image or text. Some offsetting from plates and some light intermittent foxing. Faint pencil signature, dated 1878, on front free endpaper. A very good, tight, and bright copy of one of the most significant feats of Victorian fantasy illustration.

\$350

Third edition, with previous editions from Sampson Low in 1868 and 1872.

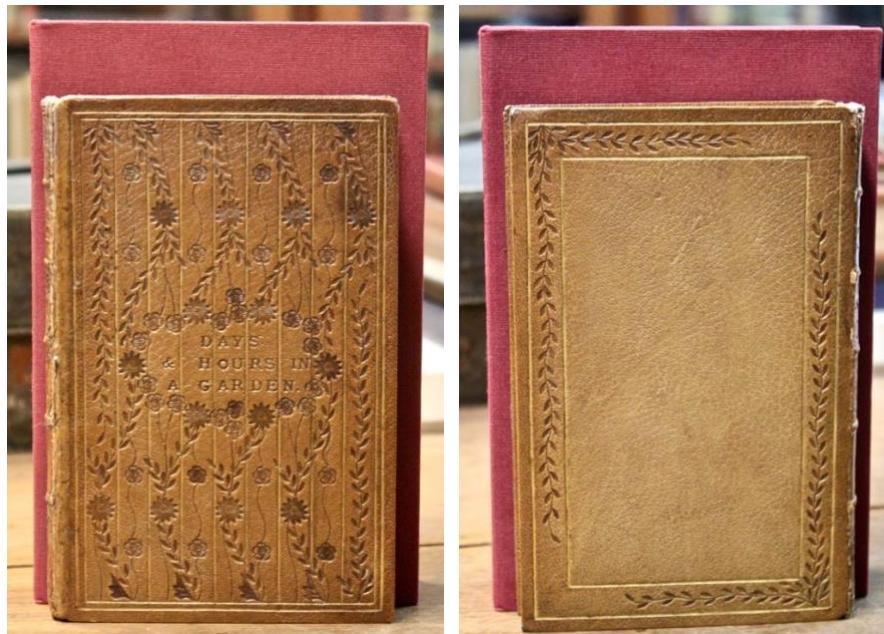
Eleanor Vere Boyle (1825-1916) was an art critic, essayist, and illustrator of mostly fairytales and collections of poetry. Some of Boyle's most important and popular illustrations appear in Tennyson's *May Queen* (1861); *Beauty and the Beast* (1875); and *Ros rosarum ex horta poetarum* (1885), an anthology of poems including works by Tennyson and Edward Bulwer-Lytton. McLean describes

Boyle's illustrations in *The Story Without an End* as "haunting"; the illustrations merge idyllic scenes of children with surreal images of insects, rats, and dark landscapes (*Victorian Book Design*, p. 194).

Sarah Austin (1793-1867) is best remembered for *Characteristics of Goethe from the German of Falk, Von Müller, and Others* (1841), which she translated, edited, and annotated with important original commentary.

George Cargill Leighton (1826-1895) was a master chromolithographer whose covers for *The Illustrated London Almanacks* were, in McLean's words, "among the best things of that kind of their period," (p. 194). McLean also notes that the plates in *The Story Without an End* comprise some of Leighton's most important and interesting work.

Oxford DNB. McLean, *Victorian Book Design*, pp. 193-194.



Item #12

*Inscribed by the Author,
In a Pretty Unsigned American Full Morocco Binding*

12. [BOYLE, Eleanor Gordon Vere]. *Days and Hours in a Garden*. By E.V.B. London: Eliot Stock, 1892.

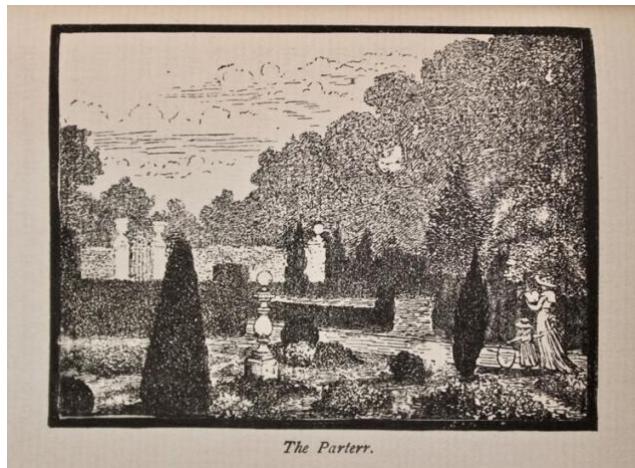
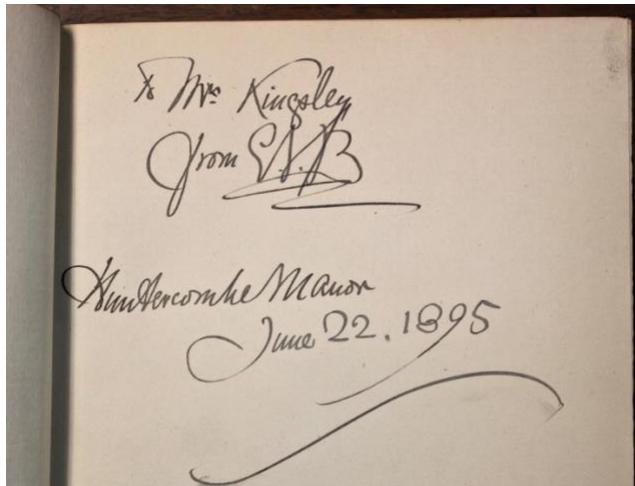
Octavo. xii, [2], 210, [1] pp. Engraved frontispiece, headbands, and numerous engraved illustrations and vignettes.

Full, brown morocco ruled in gilt and stamped decoratively in blind in a floral design with a gilt lettered spine. Top edge gilt. Cloth floral-patterned endpapers. A few small chips to the crown of

spine. Front joint newly reinforced. Light offsetting from frontispiece and some engravings. Armorial bookplate on front pastedown. An original wrapper, heavily browned, has been bound in.

Inscribed by the author on recto of preliminary blank. In a crimson buckram clamshell slipcase with gilt-lettered red morocco spine label. A very good copy.

\$950

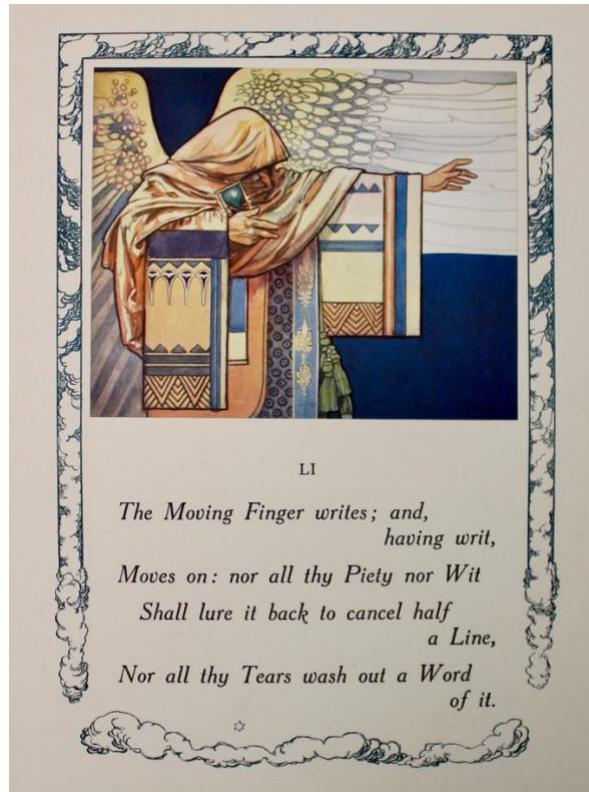
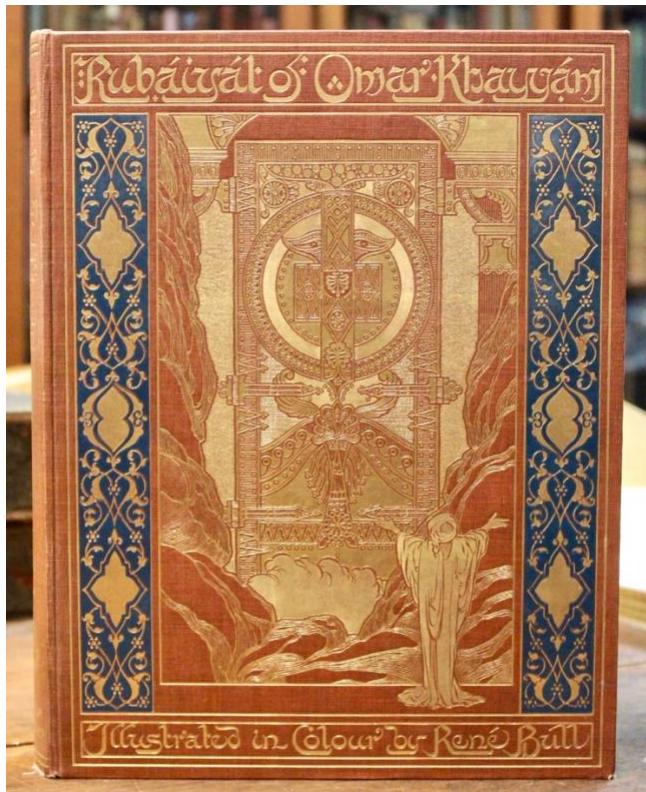


The Parterre.

Item #12

Eighth edition. The first edition was published in 1884.

Along with her career as an illustrator, Eleanor Vere Boyle (1825-1916) was also a skilled horticulturalist. She wrote extensively on garden design, including the present book and *A Garden of Pleasure* (1885), and maintained an extensive home garden featuring a variety of roses and 20,000 snowdrops. In the preface to *Days and Hours in a Garden*, Boyle notes that it had been three years since the seventh edition of her work was published and, for the eighth edition, she describes how the garden has changed and how the animals that frequented it (mice, cats, birds) had fared through the course of the seasons. The work itself tells “The Garden’s Story,” which includes some of its history, as experienced by Boyle from October 1882 to September 1883.



Item #13

With Illustrations by René Bull

13. [BULL, René, illustrator.] FITZGERALD, Edward, translator. *Rubaiyat of Omar Khayyam*. Rendered into English verse Edward Fitzgerald. [London]: Hodder and Stoughton, [1913].

Octavo. [2], 58, [1], 59-75 ff. Tipped-in color frontispiece; twenty-eight tipped-in color illustrations within decorative borders, including nine full-page plates; numerous textual illustrations in blue. Title-page printed in gold, blue, and black.

Brown cloth ruled in gilt and stamped decoratively in blue and gilt on front board with gilt spine. Corners lightly rubbed, slight fraying to tail of spine. Minor offsetting to gutter margin of ff. 7-8. Slight offsetting to tissue guards from plates. A near fine copy.

\$1,500

René Bull (1872-1942) was a Dublin-born photographer and illustrator, and one of the artists of the Golden Age of Illustration (from the 1880s to 1920s). While in Paris studying engineering, he met and took drawing lessons from satirist and political cartoonist Caran d'Ache (born Emmanuel Poiré, 1858-1909). When Bull returned to Ireland, he contributed political cartoons and sketches to various publications, including *Weekly Freeman*. He went to South Africa to document the Boer War, but left after he was wounded in 1900. After settling in England, he continued to draw cartoons for magazines, including *Bystander* and *London Opinion*.



Item #13

From 1905 on, Bull illustrated books, the first of which was Fontaine's *Fables*. Other well-known titles he illustrated include *Uncle Remus* by Joel Chandler Harris and *Gulliver's Travels* by Jonathan Swift. Bull joined the Royal Naval Volunteer Reserve and was transferred to the Royal Air Force where he reached the rank of Major. During World War II, he enlisted in the Air Ministry where he performed technical duties.

*Illustrated with Thirty-Two Original Color Lithographs,
Designed by Merle Armitage
Signed in Ink by the Artist, Designer, and Printer*

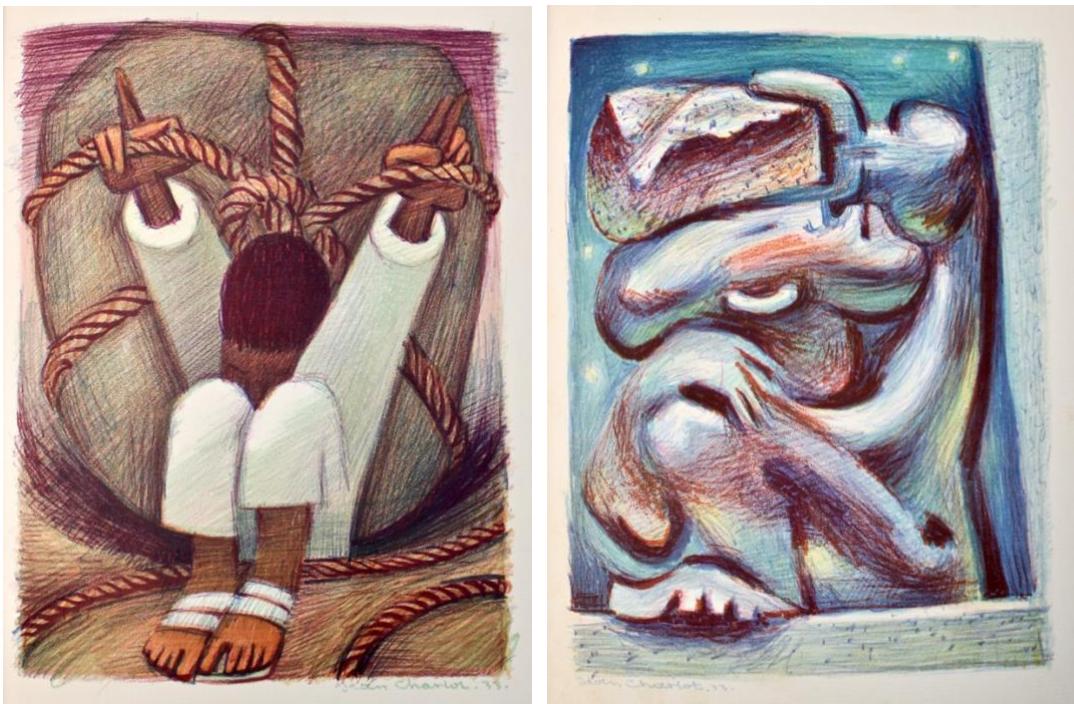
14. CHARLOT, Jean. *Picture Book*. 32 Original Lithographs by Jean Charlot. Inscriptions by Paul Claudel. Translated onto English by Elise Cavanna. New York: John Becker, 1933.

Quarto. [68], [1, colophon] ff. Illustrated with 32 original color lithographs drawn directly onto the plates by Jean Charlot, and printed under the technical supervision of Will A. Kistler. Each plate preceded by a title-page and an accompanying page of descriptive prose by Claudel. Small color title-page illustration. Format designed by Merle Armitage. Type handset by Lynton R. Kistler,

Printed paper wrappers with illustration on front cover. Wrappers have some very light wear. Very minor foxing and offsetting from plates. A fine copy of this work, not often found complete on the market, as many copies have been broken up for their plates.

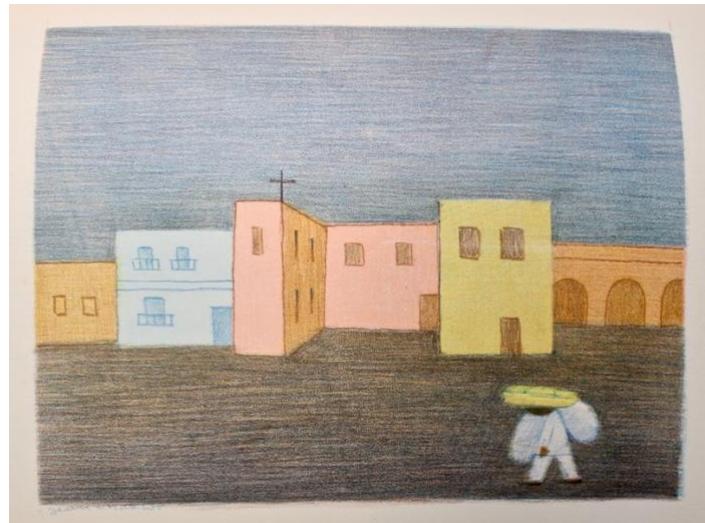
\$2,500

One of 500 copies signed in ink on the colophon by Jean Charlot, Lynton R. Kistler, and Merle Armitage and printed at the plant of the Will A. Kistler company.



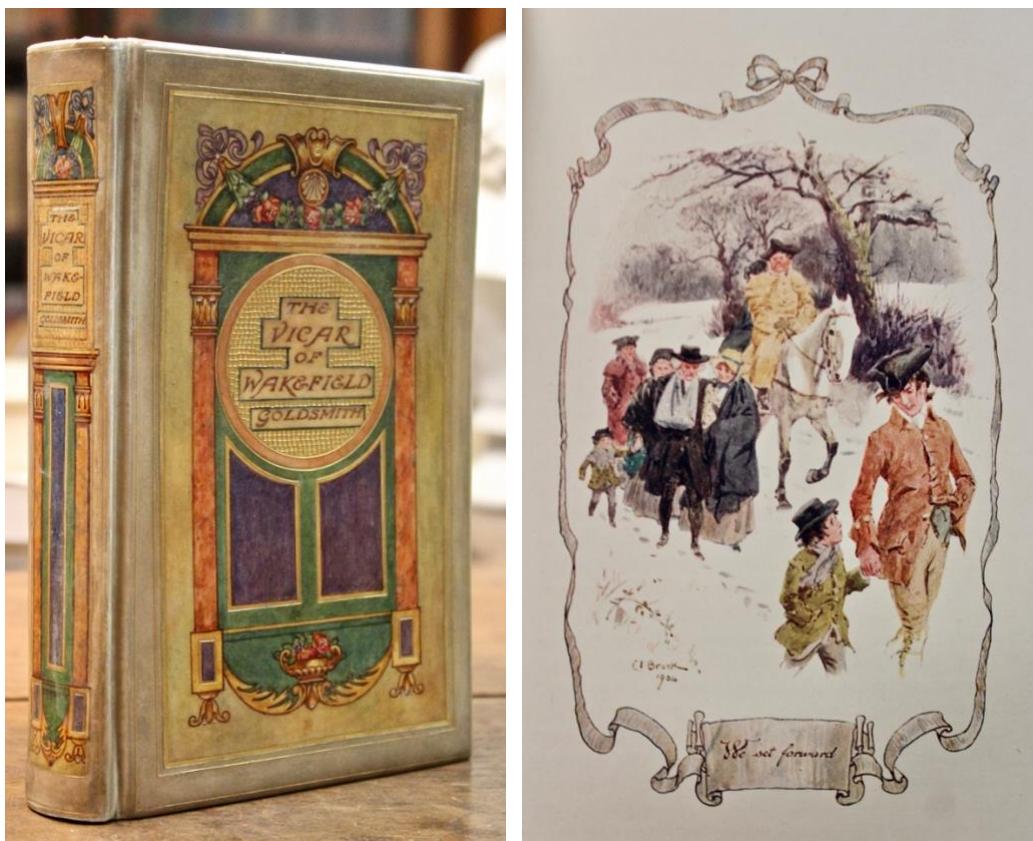
Item #14

Jean Charlot (1898-1979) was a French and naturalized American painter and illustrator, active mainly in Mexico and the United States. He is generally recognized as having brought international attention to Mexican artist José Guadalupe Posada and he eventually discovered his forgotten printing blocks in the workshop of Posada's former publisher. Charlot is one of the founders of Mexican muralism.



Item #14

The lithographs in *Picture Book* include the Sacrifice of Isaac from the Old Testament, people dancing at dawn, a mother and child, a naval skirmish, a man hunting a leopard, a man playing a guitar on an iron bed, and others.



Item #15

In a Fine Vellucent Binding by Chivers of Bath

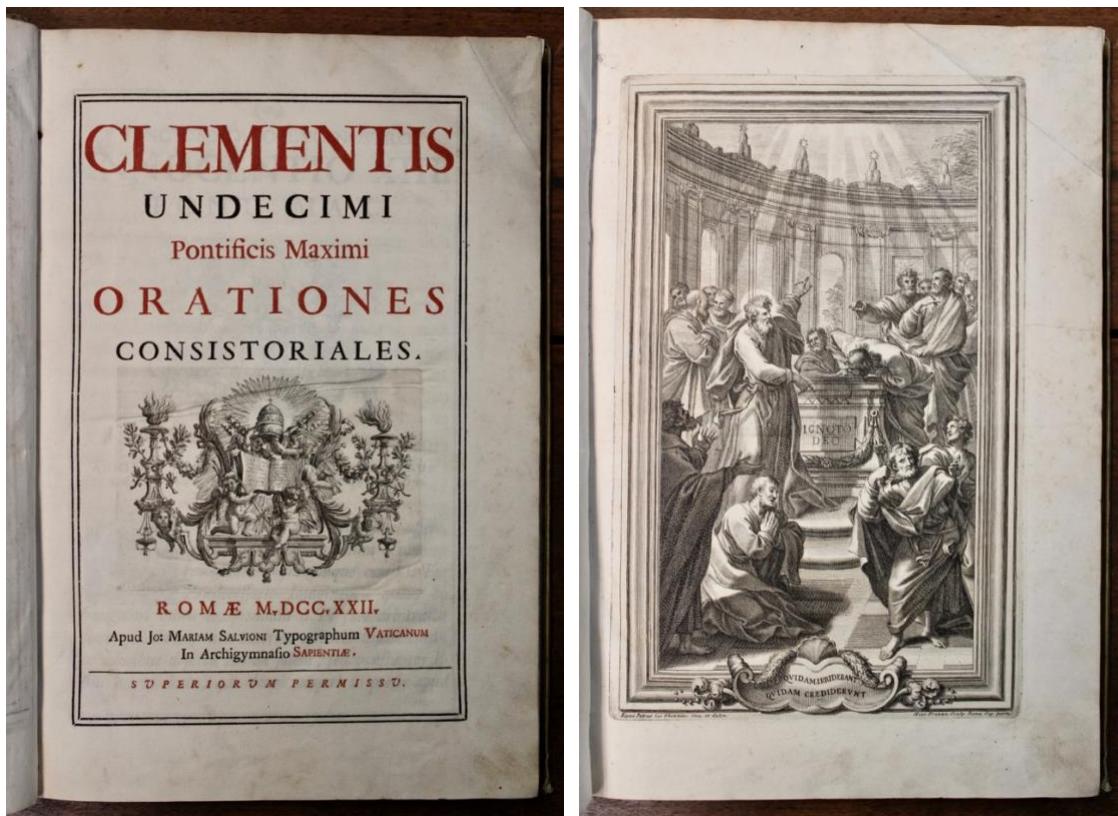
15. [CHIVERS, Cedric, binder]. GOLDSMITH, Oliver. *The Vicar of Wakefield*. with Twenty-five Colored Illustrations by C.E. Brock. London: J.M. Dent, 1904.

Octavo. [xviii], 242, [2] pp. Colored frontispiece and title-page and twenty-three colored plates.

In a full vellucent binding by Cedric Chivers of Bath. Spine and front cover gilt-tooled in architectural design. Front cover features classical columns, with decoration at top and bottom, including flower ornaments and an urn with fruit, back cover gilt paneled. The front cover and spine are richly colored in shades of pink, purple, green, and yellow. Top edge gilt, pink patterned endpapers. Edges lightly foxed. A near fine copy.

\$3,000

Cedric Chivers (1853-1920) developed the technique of "vellucent binding," whereby an artist would paint on a thin surface, and a sheet of vellum, shaved to translucent thinness, was laid over it, with the result bound over boards. The significant achievement is that "for the first time in the history of the bibliopagistic art the actual work of the artist, undiluted by a translation through the hands of mechanics, is here visible in the decoration of the book" (Chivers catalogue, *Books in Beautiful Bindings*).



Item #16

*Finely Printed, with Many Large Historiated Copperplate Initials,
and with 219 Engraved Head-and-Tail Pieces*

16. CLEMENT XI, Pope. *Clementis Undecimi Pontificis Maximi Orationes Consistoriales*. Rome: Apud Jo: Mariam Salvioni, 1722.

Tall folio. vii, [1], 307 pp. Copper-engraved title page printed in black and red. Engraved preliminary illustration; engraved portrait of Clement XI; large engraved historiated initials; engraved coat of arms; illustrated with 219 engraved head and tail pieces. Text printed within a double-ruled border.

Contemporary vellum with red morocco spine label lettered in gilt. Light foxing and intermittent light browning. Small library stamp on verso of title page. Engraved bookplate on front pastedown. A fine copy.

\$2,500

First edition.

Clement XI (Giovanni Francesco Albani, 1649-1721) was pope from 1700 up until his death. He was a patron of the arts and sciences and was also a benefactor of the Vatican Library. During his papacy, he made an important decision regarding the Chinese Rites Controversy. As a result of this decision, Jesuit missionaries were forbidden from taking part in any honors paid to Confucius or

the ancestors of the Emperors of China, which Clement XI deemed to be both uncivilized and idolatrous.



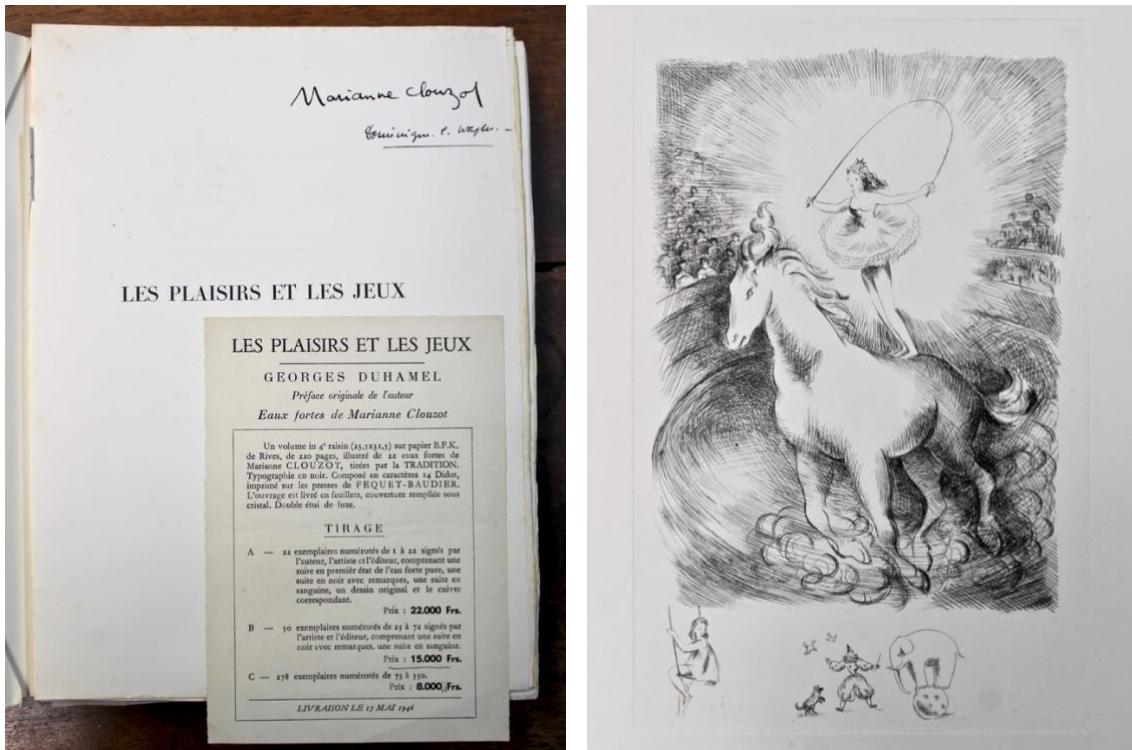
Item #16

Orationes Consistoriales is a memorial work, published shortly after the pope's death. It consists of ninety-four orations given by Clement XI to his council on a wide variety of subjects, including four on missionary activity in China. This work was edited by the Pope's nephew, Italian Cardinal Annibale Albani. Pope Clement XI appointed Albani (1682-1751) as the Cardinal Bishop of Sabina in 1711.



Item #16

OCLC lists eight copies in the U.S.



Item #17

*One of Fifty Copies, with the Plates in Two States,
Signed by the Illustrator and the Editor*

17. [CLOUZOT, Marianne]. DUHAMEL, Georges. *Les Plaisirs et les jeux. Eaux-Fortes Originales de Marianne Clouzot.* Paris: Dominique Wapler, [1946].

Folio (9.50 x 12.75 inches). 220 pp. Twenty-two plates, plus text illustrations. This is one of fifty copies, numbered 22 - 71 (this being copy # 54), which is signed by both the artist, Marianne Clouzot, and the editor, Dominique Wapler, and contains a set of plates printed in black and another set printed in red.

Gatherings loose, in white printed wrappers. Printed on BFK de Rives paper. 1 1/2" tear along front joint, otherwise fine in publisher's green speckled paper covered board slipcase and chemise. Slipcase a little worn, but a very good copy, uncut. With original prospectus laid in.

\$350

First edition thus. The total edition consisted of 350 copies.

Marianne Clouzot (1908-2007), who was known for her illustrations of childhood, also illustrated works by Colette, Verlaine, Mistral, Gide, Montherlant, Nerval, Lewis Carroll, Johanna Spyri, Longus, and others.



Item #18

With 120 Chromolithographic Illustrations of Scotland

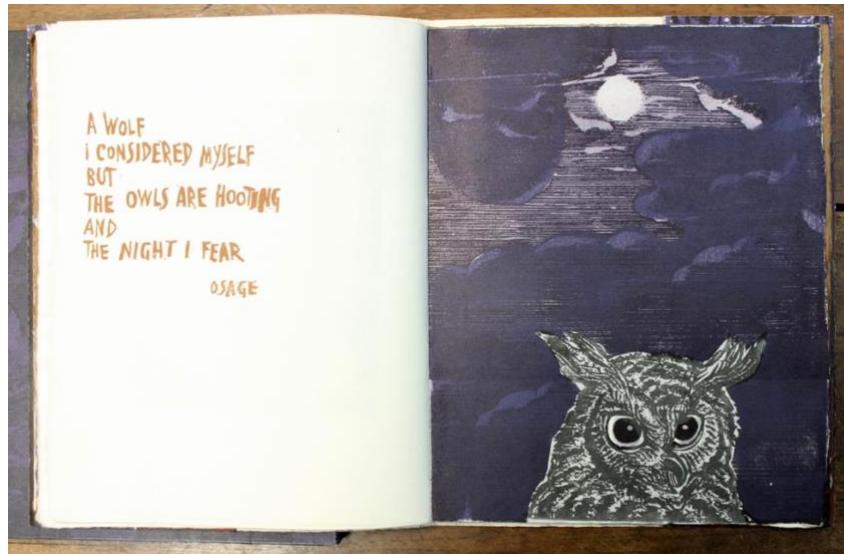
18. [COLOR PRINTING]. *Souvenir of Scotland: Its Cities, Lakes, and Mountains.* One Hundred and Twenty Chromo Views. London: T. Nelson and Sons, 1890.

Small quarto. Frontispiece and sixty pages of chromolithographed plates, two per page, of views of Scotland.

Publisher's turquoise cloth with front cover and spine elaborately decorated in gilt, black and red, back cover stamped in blind. All edges gilt. Binding extremities lightly worn, flyp-leaves browned. Former owner's ink signature, with the annotation: "Purchased on the Steamer Loch Lomond, July 16, 1890." A very good, bright copy.

\$600

This work was apparently first printed in 1889. Several other editions appeared between that date and 1897.



Item #19

One of Ten Copies Printed by Antonio Frasconi and Signed by Him

19. FRASCONI, Antonio. *Sounds of the Night: The American Indian and the Owl*. [South Norwalk, Winter 1994-1995].

9 1/2 x 12." Twelve leaves of color woodcuts and xylographic text in brown. Printed by Frasconi on Hosho and Arches paper. Full-age portrait (head) faces a full-page owl, followed by seven double-spreads of a poem and an owl, concluding with a double-spread of the land and sky at night.

Full color woodcut wrap-around cover. Brown Hosho endpapers. Slipcase covered with an additional woodcut, xylographic label. Slight wear along joints, otherwise a fine copy.

\$7,500



Item #19

One of ten copies, signed by Frasconi. Earth tones represent the Native Americans, contrasting with night-time colors of deep purple, black and silver. Frasconi's books are overprinted, adding layer upon layer of color, giving the prints a three-dimensional quality.

No copies listed in OCLC. See *The Books of Antonio Frasconi*, 66.



Item #20

With 52 Hand-Colored Engraved Plates of Flower Ladies

20. GRANDVILLE, J.J., [illustrator]. DELORD, Taxile. *Les fleurs animées*. Par J.J. Grandville. Texte par Alph. Karr, Taxile Delord et le Cte. Fœulix. Nouvelle édition avec planches très soigneusement retouchées pour la gravure et le coloris par M. Maubert, peintre d'histoire naturelle attaché au Jardin des Plantes. Paris: Garnier Frères, [n.d., 1867].

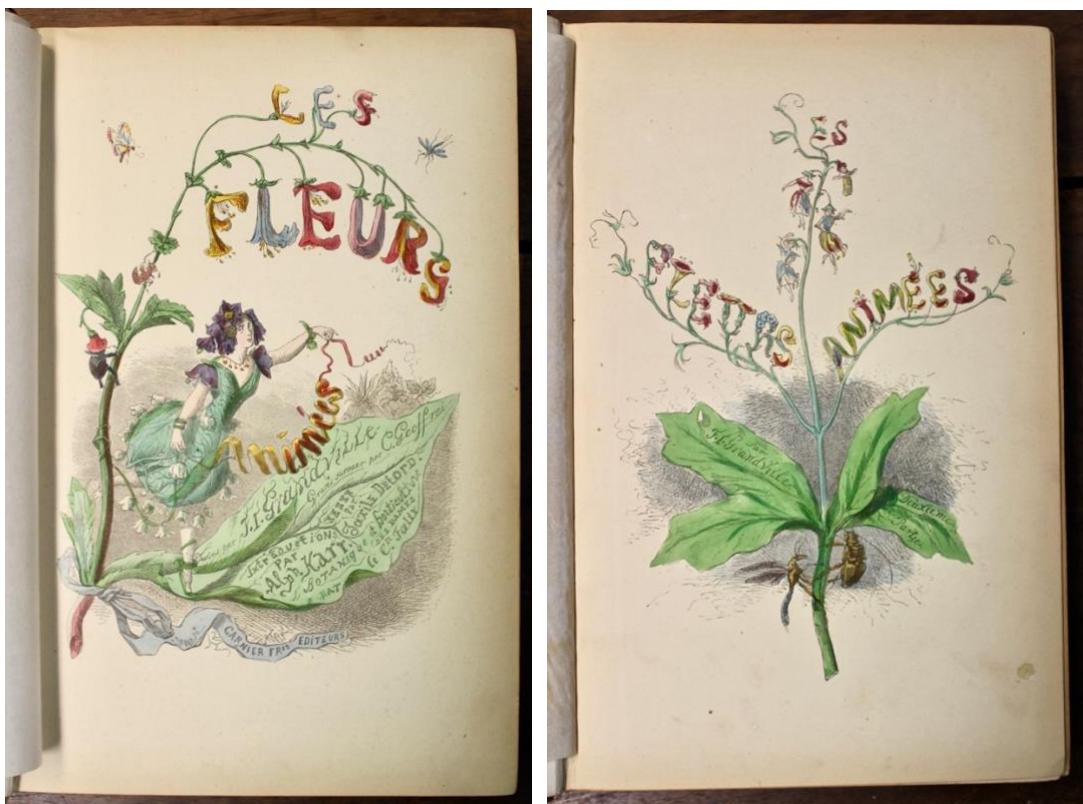
Two volumes, large octavo. 339, [5]; [4], 324, [2] pp. Two hand-colored wood-engraved titles and fifty hand-colored wood-engraved plates, two uncolored plates. Decorative woodcut initials and tailpieces throughout.

Contemporary red morocco over red cloth boards. Gilt spine, all edges gilt. Binding extremities lightly rubbed, tear at head of spine of Vo. 2 neatly repaired. Some light foxing at beginning and end of each volume. A very good, clean set.

\$1,500

New edition.

"Though the images in the book are of Grandville's time, his manner of proceeding is that of an artist of the modern movement, exploring the same subject through a sequence of slight but significant variations. Most of the plates show an elegant lady accompanied by respectful creatures, animals and insects, even fish and reptiles. As the series nears its end there are more elaborate scenes of flower-ladies in groups. A little world is created, governed by its own laws, which was full of significance to Grandville and hence becomes so to the reader as well..."



Item #20

"His first biographer wrote in the preface to *Les étoiles* (pp. viii-ix): "The *Fleurs animées* are the very thought of Grandville; they were his favorite work, the work into the execution of which he put all that was in him of poetic and gracious originality, of dexterity of mind and observation, of that prodigious perspicacity which made him divine affinities hitherto unperceived by anyone and discover new worlds" (Ray, *The Art of the French Illustrated Book*, 198).

Vicair III, col. 125. Wick, P.A., *The Court of Flora*, 1981.



Item #21

*With Decorative Borders on Every Page,
A Near-Fine Copy of a Scarce Bryn Mawr College Songbook*

21. GREEN, Elizabeth Shippen, [illustrator]. *Songs of Bryn Mawr College*. Designs by Emily Shippen Green. Philadelphia: Published for the Students Building Committee of Bryn Mawr College by Charles W. Beck, 1903.

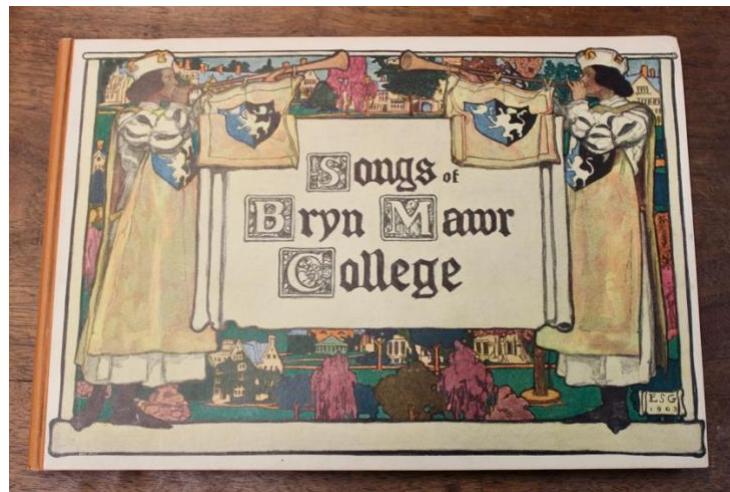
12.5 inches by 8.75 inches. v pp., 137 pp. With a different set of decorative borders (including images of swans, dragons, and maypole dancers) for each song. Also with a title-page vignette and decorative headings on pages iv and v.

Original full-color pictorial boards with scene of trumpeters on upper board and Bryn Mawr crest on lower board. Salmon-pink cloth spine and all edges yellow. Binding just slightly shaken. Cream-colored endpapers with bright green pattern. Very minor rubbing to extremities and a bit of light toning to endpapers, but overall a bright, near-fine copy of a lively and attractive book.

\$175

First edition.

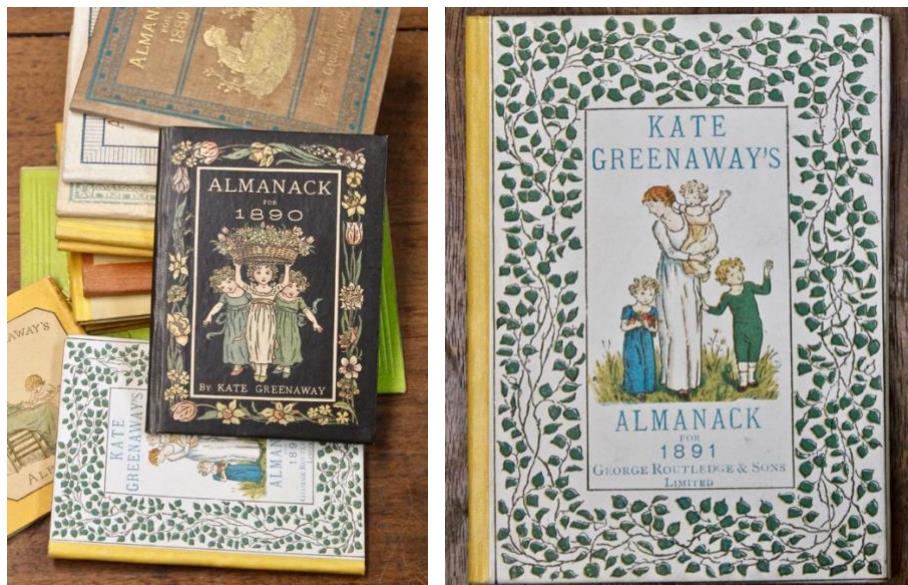
Songs of Bryn Mawr College includes the Bryn Mawr “College Hymn” (pp. 1-2) and official “College Song” (pp. 60-63), the class songs for 1890 to 1906 (pp. 3-44), a variety of other songs for college events and celebrations, and a few folk songs like “The Bailiff’s Daughter of Islington” (pp. 48-49). Between 1889 and 2013, Bryn Mawr College released songbooks like the present item, and sing-alongs of the school songs remain a cultural staple of the college. Recorded performances of many of the songs included in the present book can be found in various locations online, including on the Bryn Mawr College page on SoundCloud.



Item #21

Elizabeth Shippen Green (1871-1954) was a renowned illustrator and book designer who illustrated for *Harper's Saturday Evening Post*, *Saint Nicholas Magazine*, and *The Women's Home Companion*. In 1903, Green was one of the first two women to be elected members of the Society of Illustrators and, in 1994, she was inducted to the Society of Illustrators Hall of Fame.

OCLC lists no physical copies of this book.



Item #22

Fourteen Almanacs Illustrated by Kate Greenaway

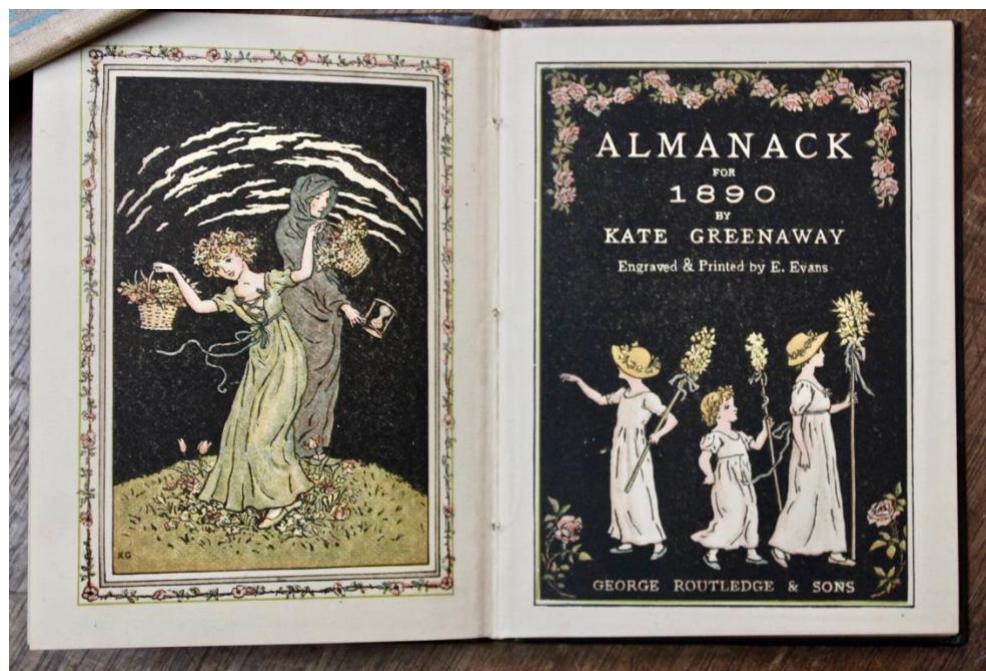
22. GREENAWAY, Kate. *Almanack*. London: George Routledge & Sons, 1883-1895.

13 volumes. 24mo. 1 volume. 12mo. All pages unnumbered.

Publisher's glazed paper boards with illustrations. 1889 volume is bound in publisher's brown cloth boards. 1884, 1886, and 1892 volumes are bound in imitation vellum and, along with the 1889 volume, gilt-edged and lettered in gilt on front boards. 1884 volume is a 12mo stitched pamphlet. Slight rubbing at edges and some rubbing on boards of the 1889, 1893, and 1895 volumes. Light foxing, as usual. Some damp staining on back board of 1888 volume. Additionally, some staining on endpapers of 1890 volume, but in general the 1890 and 1891 volumes are remarkably bright and clean. Overall a very good set of volumes with clean, bright illustrations throughout. In a custom red full morocco pull-apart case with chemise, stamped in gilt on spine and cover and lettered in gilt on spine, produced in the mid-twentieth century by W. Root & Son Binders, London.

\$1,750

A set of fourteen Kate Greenaway almanacs plus a facsimile, probably printed in 1973, of Greenaway's 1885 *Alphabet*. Greenaway's *Almanacks* were published between 1883 and 1897, though no almanac was published in 1896.



Item #22

Catherine "Kate" Greenaway (1846-1901) was a painter and illustrator whose artworks appeared in dozens of books over the course of her career, including volumes of poetry and short fiction by Robert Browning and Bret Harte. Her work also appeared in fashion and décor: the department store Liberty of London adapted her designs into a popular line of clothing for children; in addition, many middle-class families who were enamored with Greenaway's work decorated their children's bedrooms with wallpaper printed with her art. Greenaway's *Almanack* series was wildly popular in the United States and much of Europe: the 1883 edition alone sold 90,000 copies.

Spielman and Layard, *Kate Greenaway*, p. 122.

The Grolier Club, *One Hundred Books Famous in Children's Literature*, p. 188.



Item #23

*The First English Translation of the Rosetta Stone and a
Major Work of American Chromolithography
Signed by all Three Translators*

23. HALE, Charles R., [Samuel] Huntington Jones, and Henry Morton. *Report of the Committee Appointed by the Philomathean Society of the University of Pennsylvania to Translate the Inscription on the Rosetta Stone*. [Philadelphia]: 1859.

Quarto. [4], 152, [8], +24 (Catalogue of Members of the Philomathean Society) pp, with frequent mispagination. Every page has chromolithographic illustrations in various colors. Title page printed in full color. Frontispiece; four chromolithographic plates.

Publisher's red cloth ruled in blind and stamped decoratively in blind, black, and gilt. Binding extremities rubbed with some slight fraying to crown and tail of spine. Cloth lightly faded. Light browning and offsetting from illustrations. First gathering is loose. One of a small number of copies with original (rather than printed) signatures on page six. A very good copy of a scarce book.

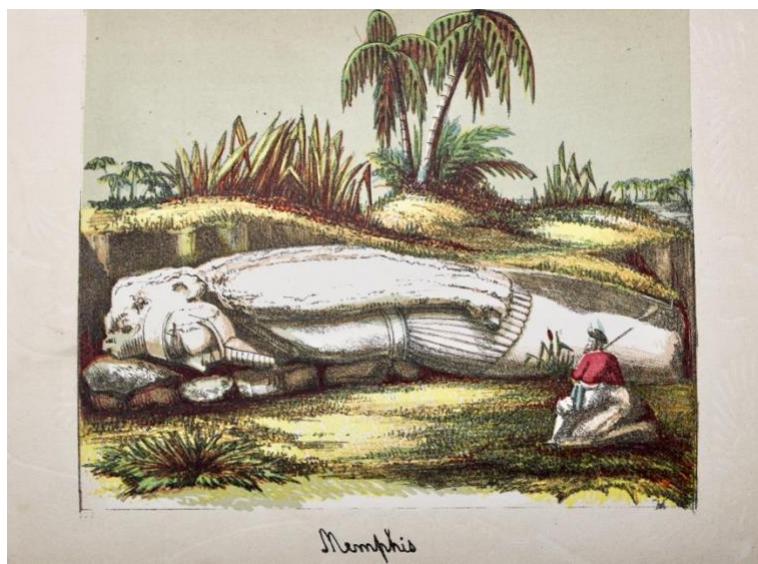
\$2,500

First complete English translation of the Rosetta Stone expanded from the first edition of 1858. The translation of the Rosetta Stone, the text that provided the key to the modern understanding of Egyptian hieroglyphics, was completed by three undergraduates from the University of Pennsylvania, after a cast of the stone was donated to their society (The Philomathean Society).



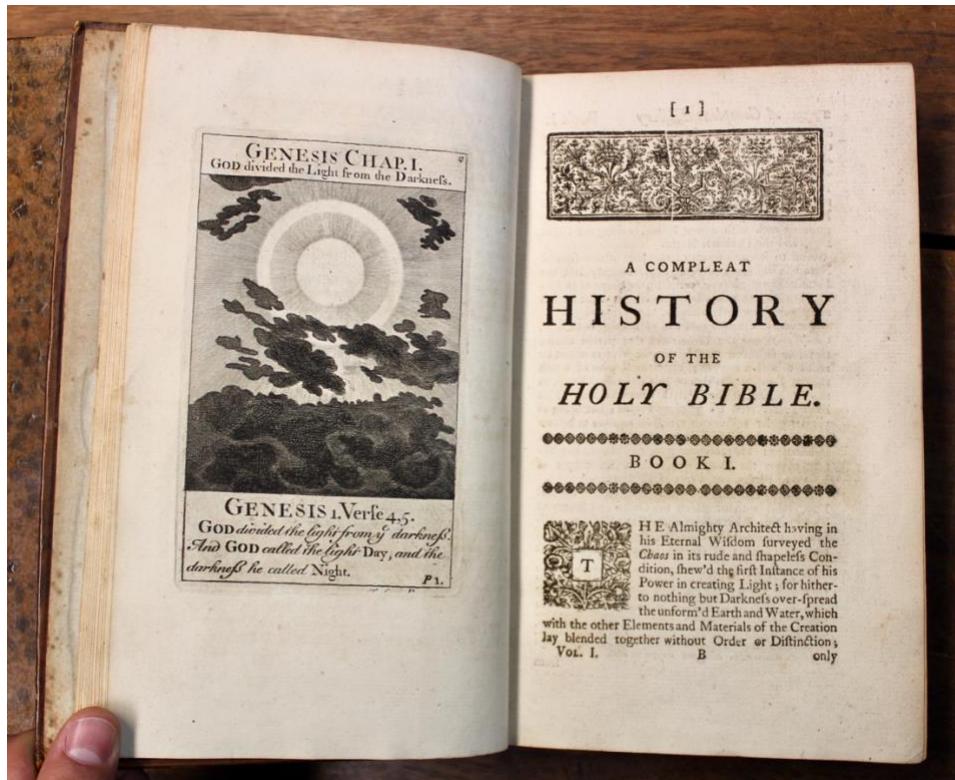
Item #23

The three young men first produced a single illustrated manuscript copy of their work, with each page written in the hand of the translator. Their work received instant acclaim and they were asked to produce it in book form. They accomplished this entirely by lithography, which, at the time, was the only way to reproduce the hieroglyphic and demotic texts and the colored illustrations. All 400 copies of the first edition sold out within a few days' time. Work was begun on a second edition one month later. Because most of the stones used to lithograph the first edition had already been reused, the printing of the second edition required more than a hundred new drawings on stone, making it "in its artistic portion, largely a new work." The second edition consisted of 600 copies.



Item #23

(Randolph G. Adams, "The Rosetta Stone" in *Bibliographical Essays, A Tribute to Wilberforce Eames*). See also Bennett's *A Practical Guide to American Nineteenth Century Color Plate Books*, p. 93.



Item #24

*The Last Eighteenth-Century Edition,
With 150 Fine Engraved Plates*

24. HOWEL [or HOWELL], Laurence. *A Compleat History of the Holy Bible, Contained in the Old and New Testament; In which are inserted the Occurrences that happened during the Space of about Four Hundred Years...The Sixth Edition, Corrected.* London : Printed for R. Ware, J. and P. Knapton...[et al.], 1752.

Three volumes, octavo. xxiv, 349, [23, index]; 302, [24, index]'; xvi, 376, [22, index], [2, ads] pp. Title-pages printed in red and black. With 150 fine engraved plates of scenes from the Bible, with the verses illustrated printed above and below.

Contemporary mottled calf. Gilt-ruled spines with burgundy morocco spine labels. Heads of spines lightly worn, some ink splattering on lower edge of Vol. I, marginal browning to a few leaves, armorial bookplate of Cobbold of Ipswich, later ownership annotation, dated 1980 on front pastedown. A very good set.

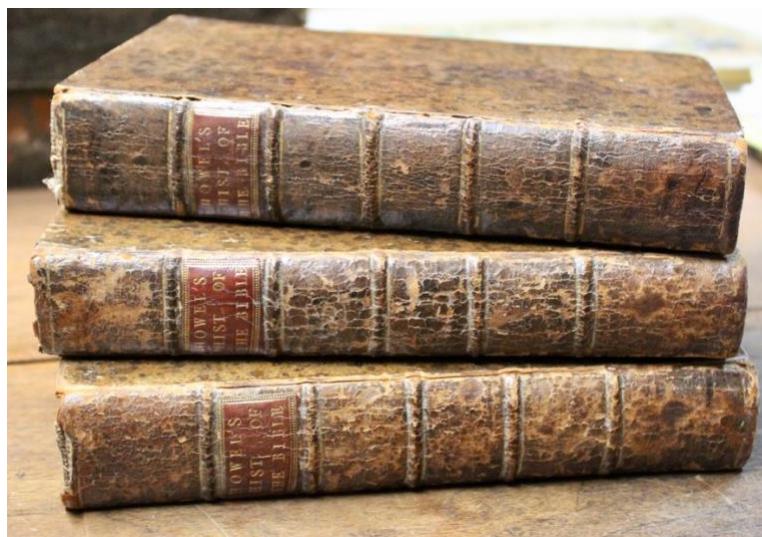
\$850

Sixth edition, corrected, of this popular history of the Bible, first published in 1716. All eighteenth century editions of this work are uncommon. ESTC notes no more than a dozen copies of any edition, and many are recorded in only two or three copies. Of the present edition ESTC records four copies in the British Isles, two in Canada (both at McGill), and two in the United States (Boston Atheneum and New York Public Library).



Item #24

Laurence Howell (c. 1664-1720) was a nonjuring Church of England clergyman, educated at Jesus College, Cambridge. He published a number of scholarly works, including *Synopsis Canonum* (1708-1715), a Latin record of the Greek and Latin ecumenical and provincial councils, as well as an attack on the papacy, *The View of the Pontificate, from its supposed beginning to the end of the Council of Trent, A.D. 1563* (1712).



Item #24

A committed Jacobite, Howell authored a pamphlet printed for private circulation entitled *The Case of Schism in the Church of England Truly Stated*, which led to his arrest in 1716 on the

charge of treason. He was found guilty and ordered to stand in the pillory, pay a fine of £500, and serve a prison sentence of three years without bail. He died at Newgate Prison in 1720. His *Compleat History of the Bible* went through six editions in the eighteenth century, of which this is the last. In 1807, George Burder produced a revised and augmented edition.



Item #25

With Illuminations from the 'Hours' of Anne of Brittany

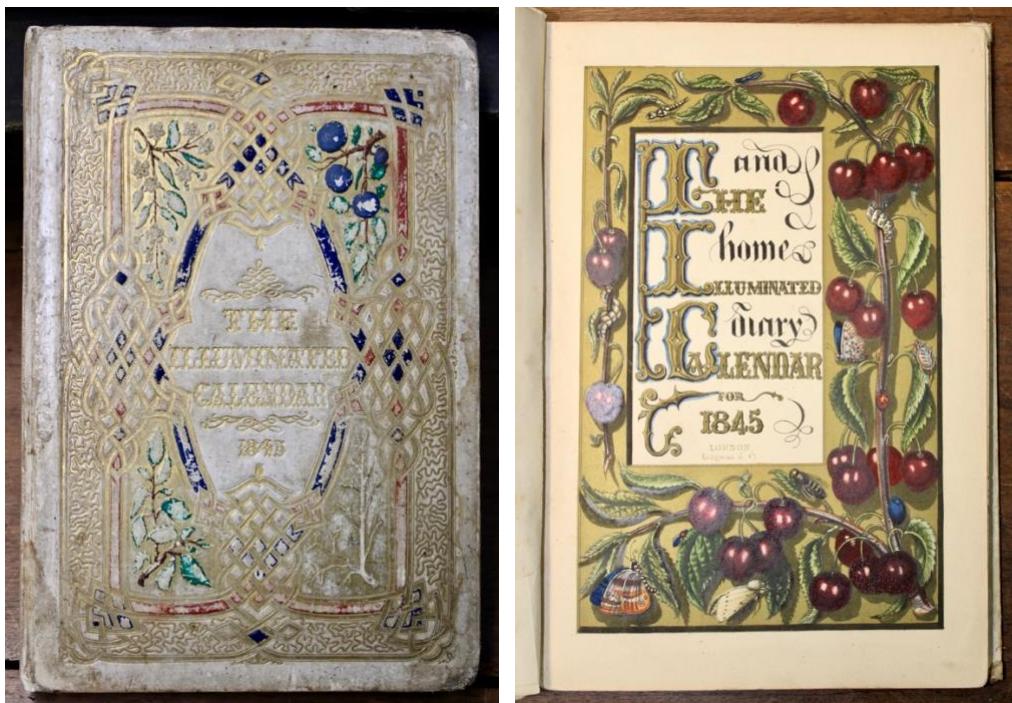
25. [HUMPHREYS, Henry Noel.] *The Illuminated Calendar and Home Diary for 1845*. London: Longman & Co., [n.d., 1845?].

Small folio. [27] leaves, printed on heavy card stock, including title-page in gilt and colors, printed on one side only; four introductory leaves, printed in Black Letter in red and black, on both sides, and [24] leaves of facsimiles from the Hours of Anne of Brittany, printed on one side only.

Publisher's white glazed paper over cloth boards. Elaborate arabesque pattern with floral designs stamped in gilt, blue, and red, on front cover, back cover ruled in blue with gilt arabesque ornament in center. All edges gilt. Spine covering worn away, exposing ecru cloth board. Covers toned and a bit worn. Contemporary donor's inscription to one Louise Hayter on first page of text. The former owner has neatly written in birth and death dates and major happenings throughout the calendar.

Although we do not know her exact identity, she seems to be a member of the family of Sir George Hayter (1792-1871), the painter and engraver. A good and interesting copy.

\$1,250



Item #25

First edition.

Noel Humphreys (1810-1879), master of Victorian illumination, produced several of these calendars in the 1840s, reproducing portions of various French manuscripts. All are scarce, and because of the fragility of the binding, many copies have been rebound. OCLC lists the present one in nine locations, six in North America (Bridgeport Public Library, Connecticut College, Delaware, Harvard, Johns Hopkins, and the Free Library of Philadelphia). The DNB notes only the calendars for 1845 and 1846, though OCLC lists calendars for 1844 and 1848, as well.

With 32 Leaves of Chromolithographs by Noel Humphreys

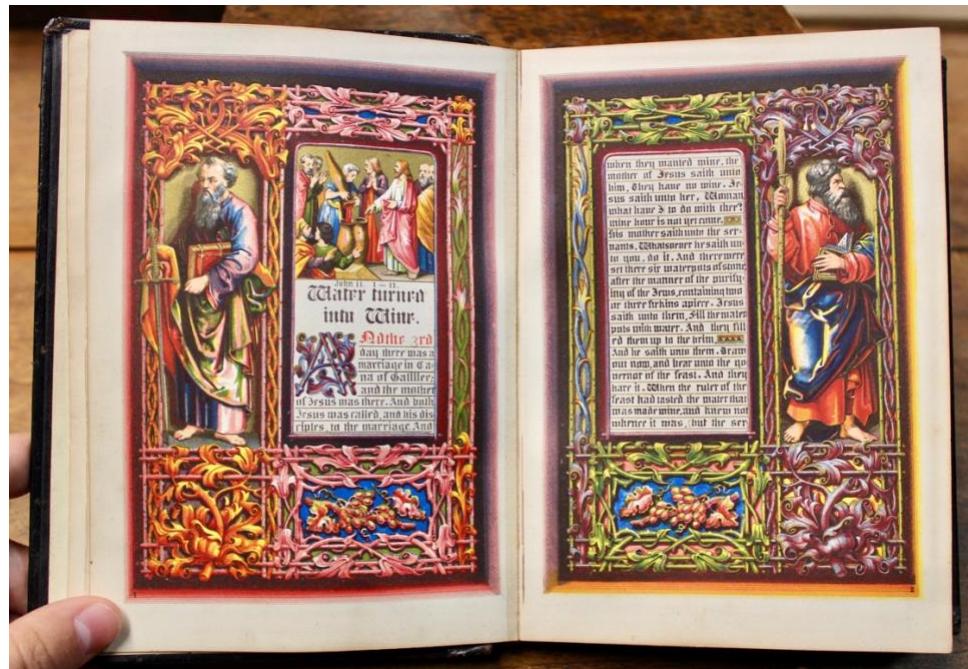
26. [HUMPRHEYS, Henry Noel.] *The Miracles of Our Lord*. London: Longman, 1848.

Octavo. [32] chromolithographed leaves by Noel Humphreys + [4] pp. “Remarks by the Illuminator” and “Descriptive Index of Miracles.”

Full contemporary black leather, elaborately decorated in blind, central vellum label on each cover. Front label bears the title of the book, rear cover bears the names Matthew, Mark, Luke, and John.

Spine stamped in blind. All edges gilt. Front label lettering worn, hinges neatly repaired. Light marginal dampstain in last two (non-illuminated leaves). A very good copy.

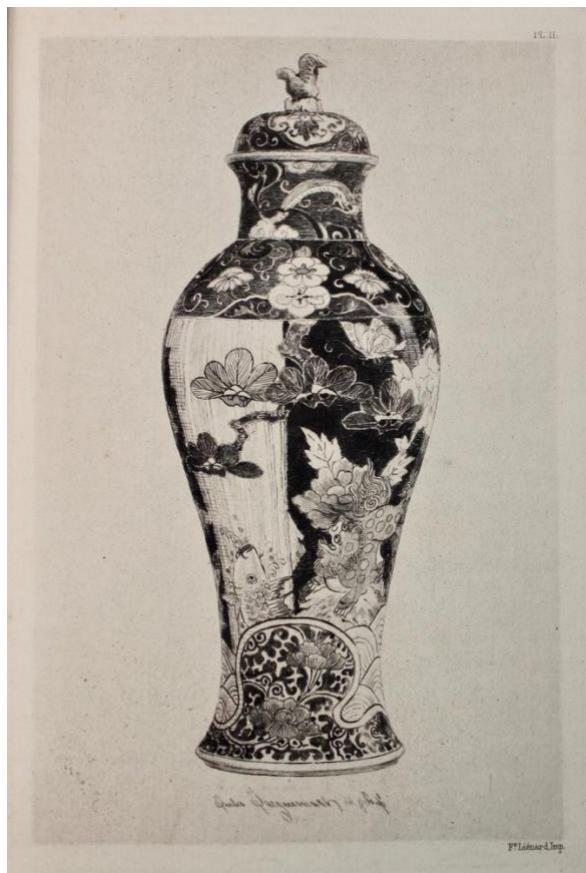
\$950



Item #26

First edition. A beautiful example of Humphreys' (1810-1879) work, which was strongly influenced by the illuminations in medieval manuscripts.

McLean, *Victorian Book Design*, p. 104



Item #27

With 12 Etched Plates and 200 Wood Engravings

27. JACQUEMART, Albert. *Historie de la céramique*. Etude descriptive et raisonnee des poteries de tous les temps et de tous les peuples. Paris: Librairie Hachette et Cie, 1873.

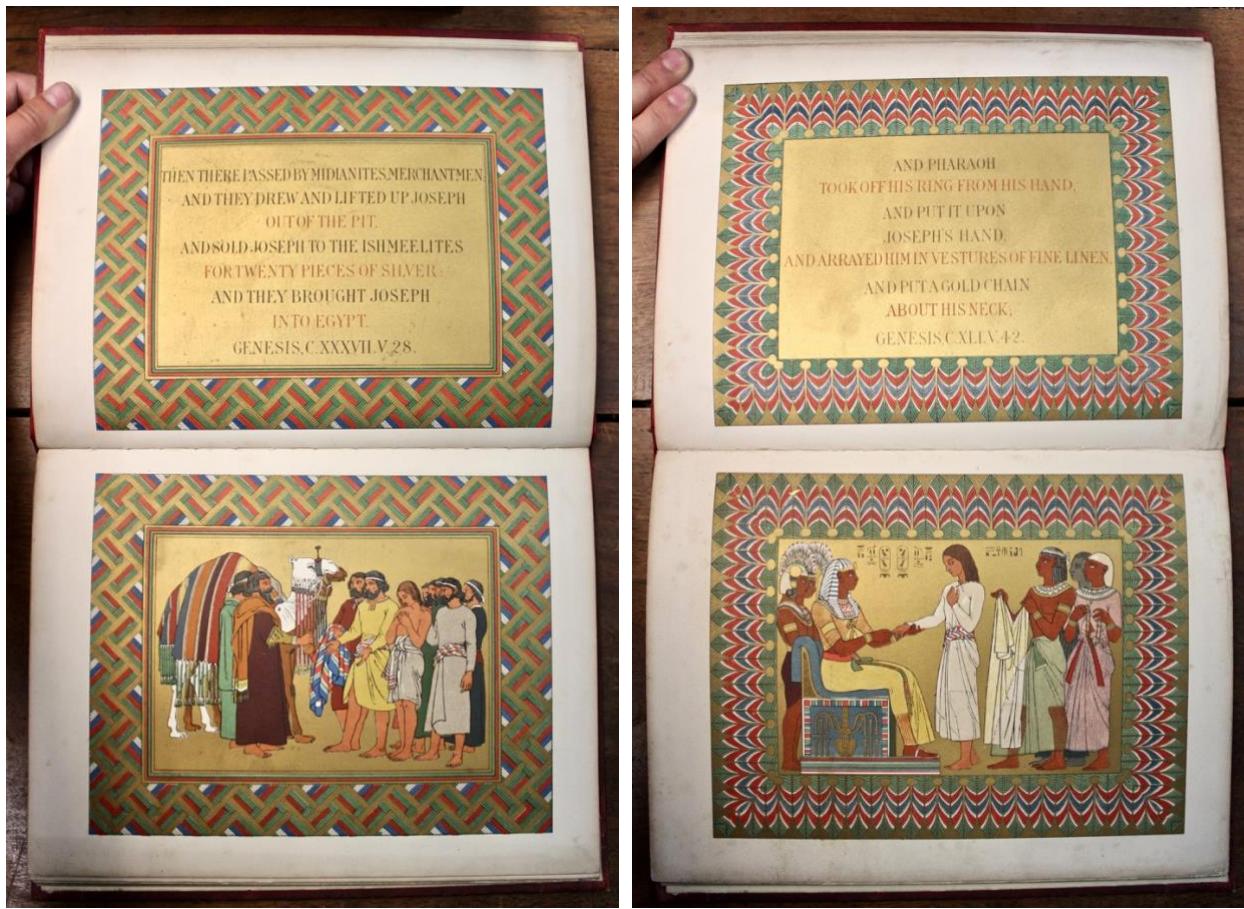
Large octavo. [4], 750, [1] pp. With twelve fine etched plates and 200 wood engravings in the text.

Original decorative paper boards with elaborate designs of flora and insects in black, blue, and red. A bit of rubbing to boards. Some light toning to versos of plates and some light foxing throughout. Overall a very good, pretty copy.

\$200

First edition. The second edition was published in 1884.

Historie de la céramique covers ceramics from Egypt, China, Japan, Korea, India, and other locations throughout history, beautifully reproduced in plates.



Item #28

A High Spot of English Color Printing

28. JONES, Owen and Henry Warren. *The History of Joseph and his Brethren*. Genesis Chaprs. XXXVII. XXXVIII. XL. [London: Day & Son, 1865].

26 ff., printed on heavy cardstock, containing five chromolithographic decorations on both sides. On one side of each card is a Bible verse, printed in black and red on a gold background; on the other side is a full-color illustration on a gold background. Both illustrations and text are within elaborate illuminated borders.

Publisher's red cloth, decoratively stamped in gilt and aqua on both covers, gilt spine. Binding lightly soiled, hinges neatly reinforced with matching cloth tape. A little very light foxing. A very good copy.

\$750

First edition.

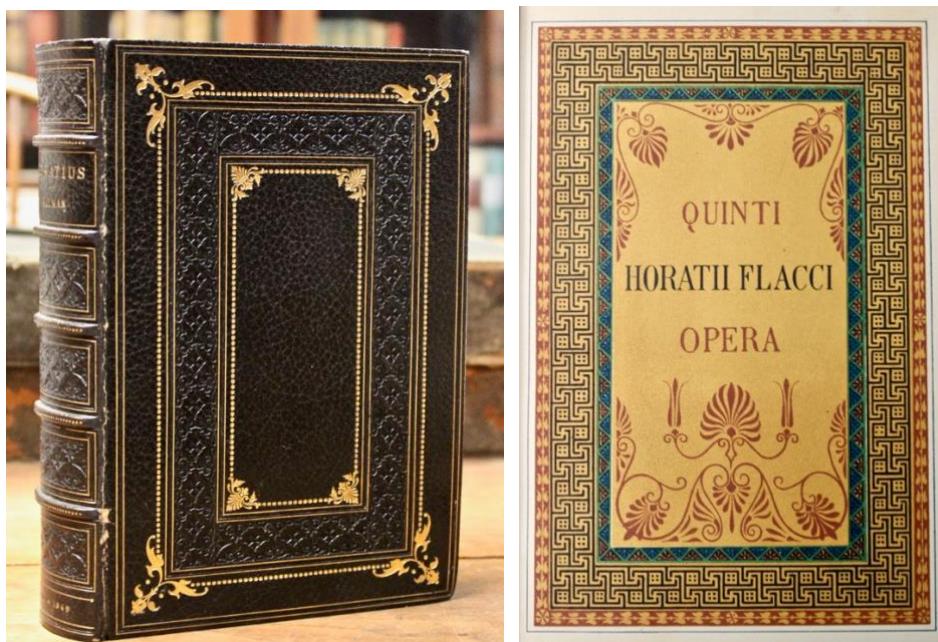
A fine example of Victorian chromolithography by one of the masters of the art form. Owen Jones (1809-1874) was a Welsh architect and ornamental designer.



Item #28

Jones' other works include *Ancient Spanish Ballads* (1841), *The Sermon on the Mount* (1844), *Gray's Elegy Illuminated...* (1846), *Scenes from 'The Winter's Tale'* (1866), and the monumental *Grammar of Ornament* (1866).

See Ray, *The Illustrator and the Book in England from 1790-1914*, p. 144.



Item #29

Illuminated by Owen Jones & With Hundreds of Woodcuts

29. [JONES, Owen.] QUINTUS HORATIUS FLACCUS. *The Works of Horatius Quintus Flaccus Illustrated Chiefly from the Remains of Ancient Art*. With a Life by the Rev. Henry Hart Milman. London: John Murray, 1849.

Thick octavo, two volumes in one. [6], 194; [4], 490, xiv pp. Eight chromolithographed pages by Owen Jones, each with a tissue guard; hundreds of woodcuts (statues, bas-reliefs, coins, gems, people, etc.) by George Scharf, Jun.; initial letters. Title page printed in black and red.

Full crushed levant black morocco tooled decoratively in gilt and blind by Alfred Matthews with a six-paneled gilt-lettered spine. Top edge gilt in addition to gilt turn-ins and marbled endpapers. Original ornamental wrappers bound in. Back joint lightly worn. Small stains to lower gutter and margin of some signatures, not affecting text. Two early twentieth century bookplates on front endpapers. Pencil and ink notation, dated 1907, on a preliminary blank. A very good, beautifully illustrated and bound copy.

\$1,250



Item #29

First Milman/Jones edition.

"Owen Jones had yet a fourth book out in 1849, *The Works of Horace*, with a Life by Canon H.H. Milman...It is a continuation of the *Ancient Spanish Ballads* and *Book of Common Prayer* style: the pages of the Life are surrounded by decorated borders cut on wood and printed in colours, and the Books of the Poems are prefaced by eight chromolithographed title-pages in a roman or classical style, of which the colour schemes are unusual and attractive. The book also contains monochrome decorations by Jones and drawings from the antique by George Scharf, Jun." (McLean, *Victorian Book Design & Colour Printing*, p. 94).



Item #30

*Printed at the Officina Bodoni,
With Color Lithographs by Marie Laurencin*

30. [LAURENCIN, Marie, illustrator.] MANSFIELD, Katherine. *The Garden Party and Other Stories.* With Coloured Lithographs by Marie Laurencin. London: The Verona Press, [1939].

10 inches by 7 inches. 316 pp. Title-page printed in black and red. With color lithograph illustrations. Publisher's note tipped in, identifying the book as a "special and limited edition" that "will not be reprinted."

Green cloth boards patterned in white. Red cloth label on spine lettered in gilt. In original brown paper dust jacket, lettered in green, with a couple small stains and tears. Some foxing, though pages remain largely clean. Some toning to edges. Overall a very good, tight copy, with bright illustrations.

\$450

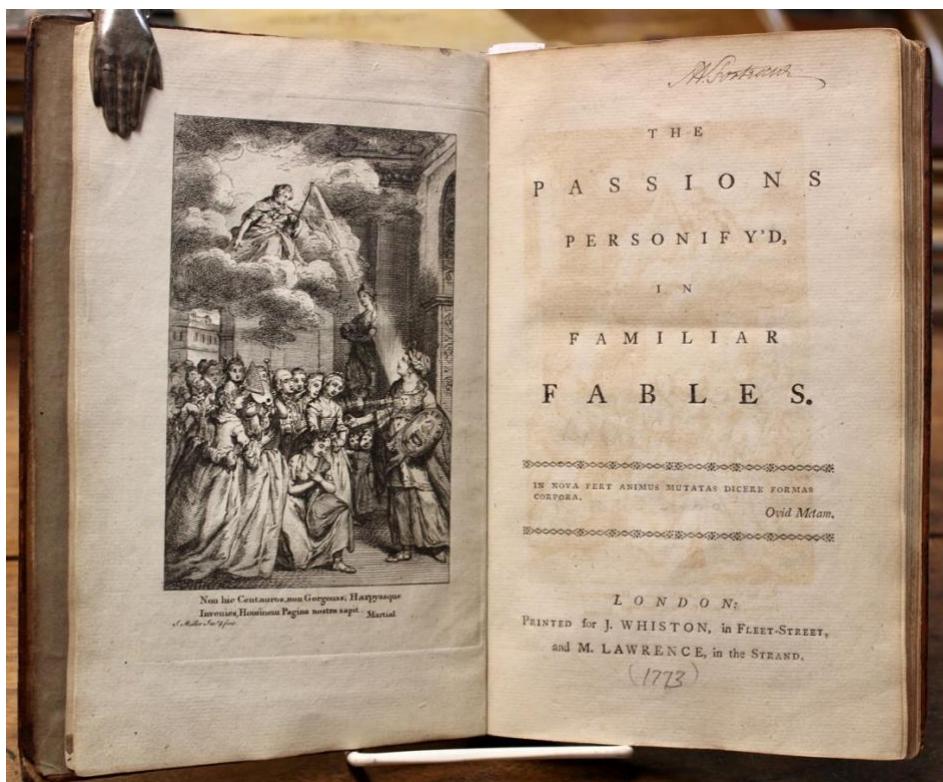
One of 1,200 copies printed at the Officina Bodoni.

Kathleen Mansfield Murry (1888-1923), who wrote under the pen name Katherine Mansfield, was a modernist fiction writer and poet born in New Zealand. After leaving New Zealand for England at the age of nineteen, Mansfield moved through modernist literary circles and became friends with writers like D.H. Lawrence and Virginia Woolf. Mansfield published three collections of poetry and prose during her lifetime, with five more collections published

posthumously by her family. Mansfield's literary career is memorialized in the New Zealand Post Katherine Mansfield Prize, one of New Zealand's foremost literary awards.

Marie Laurencin (1883-1956) was a French painter and printmaker. She is remembered as an innovator in the Cubist movement whose unique perspective on the mode included many representations of women and femininity, as well as a use of color and shape that pushed the boundaries of Cubism. As of 1983, the Musée Marie Laurencin in Japan has housed over 500 of her works, as well as an archive.

Oxford DNB.



Item #31

*Presentation Copy to Artist Henrietta Anne Fortescue,
with a 12 Copper-Engraved Frontispiece and Plates*

31. LAWRENCE, Herbert. *The Passions Personify'd, in Familiar Fables*. London: Printed for J. Whiston and M. Lawrence, [1773].

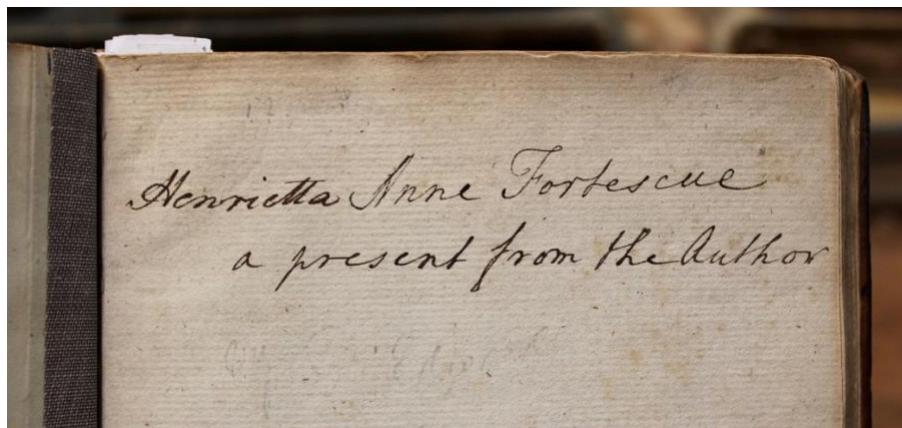
Octavo. [2], iv, [2], 104 pp. Copper-engraved frontispiece and twelve copper-engraved plates.

Contemporary calf, neatly rebacked, new front endpapers, gilt ruled spine in six compartments with blindstamped leaf pattern repeated in each. Some wear to boards, corners rubbed. Closed 3" tear to gutter margin of front flyleaf. Very slight scattered foxing, intermittent light toning. Minor offsetting

from engravings. Small contemporary ink signature of Henrietta Anne Fortescue ("H. Fortescue") at the top of title-page. A very good, tight, and clean copy.

\$1,250

First edition. A presentation copy inscribed by the author in ink on preliminary blank: "Henrietta Anne Fortescue / a present from the author."



Item #31

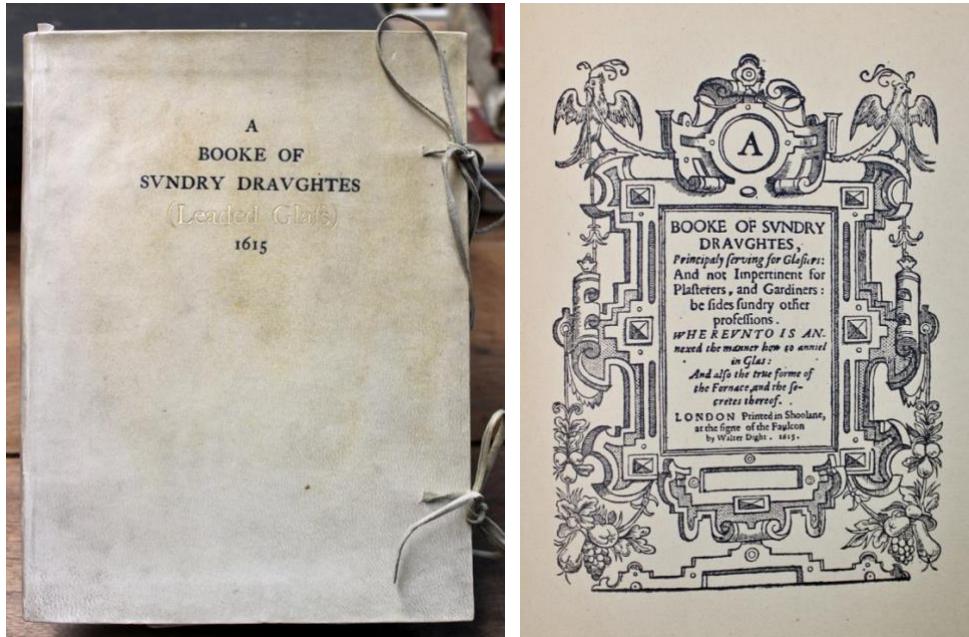
The present work contains twelve fables, each one featuring a personification of one of the Passions. In the preface, the author explains that he personified the passions, rather than portraying them as animals, for several reasons: "First, this Method gave me a better Opportunity of exhibiting more forcefully their Operations and Effects on the human Mind, and of shewing that many of them originate from one another. Secondly, I have endeavored to make it manifest, that any, even the most laudable Passion, carried to an Extream, will render the Possessor of it, if not an immoral, at least an impracticable Member of the Community. Lastly, That the Happiness of every Individual depends on a proper Proportion of many different Passions counteracting each other, so as to prevent the inordinate Exertion of any one in particular" (p. iv).



Item #31

The Passions Personify'd is attributed to the author and surgeon Herbert Lawrence. *The Life and Adventures of Common Sense* (1769), an early work questioning Shakespeare's authorship and suggesting Bacon as a possible author, is also attributed to Lawrence.

Henrietta Anne Fortescue (née Hoare, 1765-1841) was a British watercolorist whose works include *Le Chateau de Montmayeur* (1817) and *Trinity Chain Bridge* (1823). Fortescue was the pupil and friend of the renowned watercolor painter Francis Nicholson (1753-1844), who dedicated his groundbreaking instructional book *The Practice of Drawing and Painting Landscape from Nature* to her.



Item #32

Leadenhall Press Facsimile of a Rare Book for Glasiers

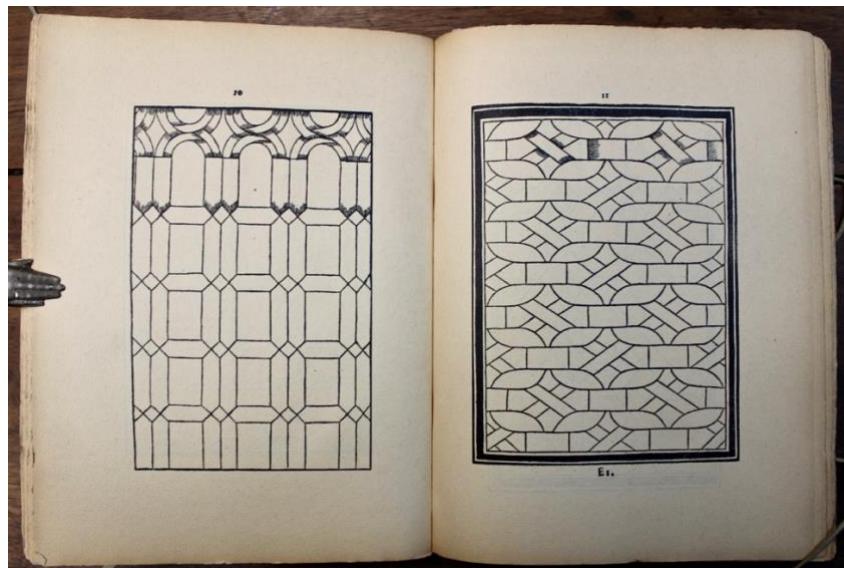
32. [LEADENHALL PRESS.] [GEDDE, Walter]. *A Booke of Sundry Draughtes, Principaly Serving for Glasiers: and not impertinent for plasterers, and gardiners: besides sundry other professions...* London: The Leadenhall Press, 1898.

Large octavo. Irregular pagination. Woodcut facsimile illustrations. [24] pp. publisher's catalogue at rear.

Original flexible vellum with suede ties in imitation of the edition of 1615. Front cover stamped in black & gilt. Slight toning to paper. A remarkably fine copy of a book that is prone to warping. With publisher's slip tipped in, stating: "The old parchment binding and leather thongs are facsimiled from the original volume."

\$750

"This quaint old treasury of decorated drawings for leaded glass (the text book on the subject) has not hitherto been reproduced in facsimile. An original copy of the book (published in 1615) is worth its weight in gold, and is now almost impossible to procure. The British Museum is without one...."



Item #32

"The volume from which this reproduction is faithfully facsimiled came from the celebrated library of the Earl of Ashburnham, recently dispersed at Messrs. Sotheby's sale-rooms..."
(Publisher's Note). A check of ESTC on-line reveals that the British Library did eventually acquire a copy, though the book is still rare: there are eight copies in ESTC, including only two in America (the Huntington Library and Yale).



Item #33

*One of 250 Copies Printed at the Leadenhall Press,
With Ten Hand-Colored Plates,
In a Pretty Full Red Straight-Grain Morocco Binding*

33. [LEADENHALL PRESS.] [SOTHERAN, Thomas]. *Manners & Customs of the French*. Fac-simile of the scarce 1815 edition. With ten whole-page amusing and prettily tinted illustrations printed from the original copper plates (copper plates now destroyed). London: The Leadenhall Press, 1893.

Octavo. iv, 43 pp. Ten hand-colored plates, plus facsimile of the 1815 title-page, entitled Letters from France Written by a Modern Tourist. Foreword by Henry Sotheran, bookseller and son of the author.

Contemporary full red straight-grain morocco binding. Gilt-decorated spine, gilt borders on covers, gilt turn-ins, marbled edges. All edges gilt. A very attractive copy.

\$450



Item #33

One of 250 copies.

Printed by the Leadenhall Press & with 37 Hand-Colored Plates

34. [LEADENHALL PRESS]. TUER, Andrew W. *The Follies & Fashions of Grandfathers (1807)*. Embellished with Thirty-seven whole-page Plates Including Ladies' and Gentle-men's Dress (Hand-Coloured and Heightened with Gold and Silver); Sporting and Coaching Scenes (Hand-Coloured); Fanciful Prints, Portraits of Celebrities, &c. (many from original copper-plates). London: Field & Tuer, The Leadenhall Press, 1886/7.

Crown quarto. [10], vi, 366 + [8] pp. ads. Thirty-seven plates, many hand-colored. Introduction printed in red.

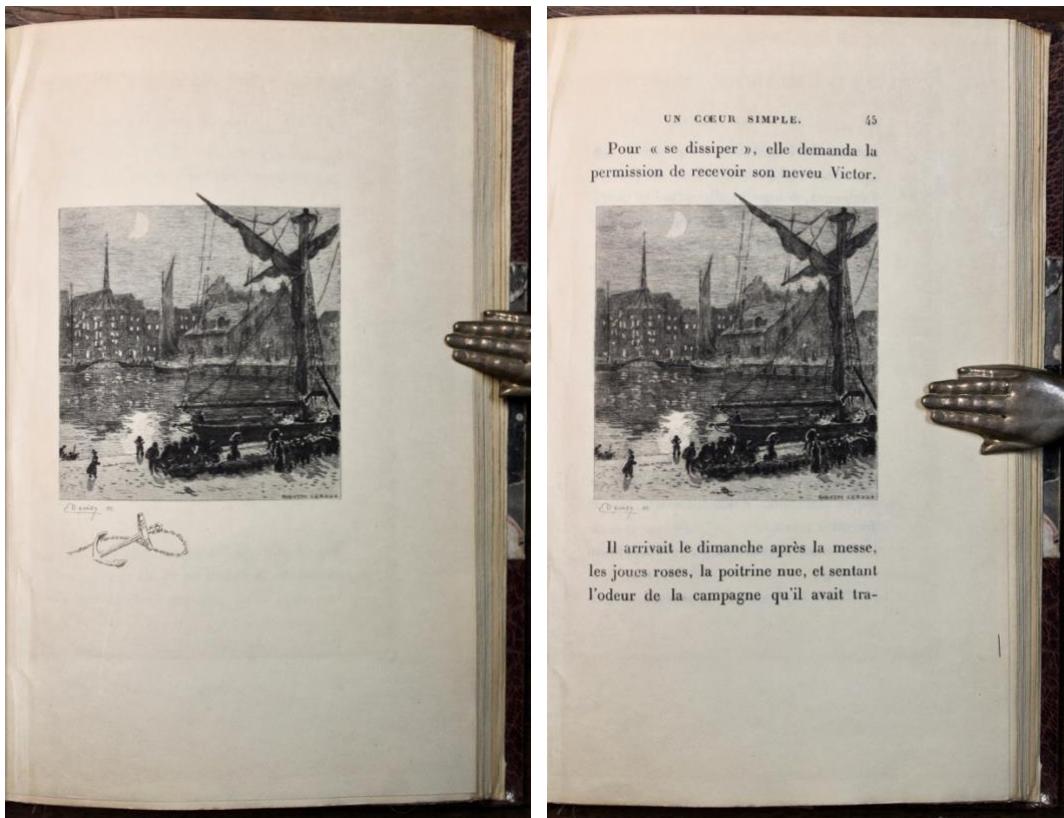
Drab boards with embroidered linen labels. Embroidered linen ribbon marker. Front cover has some light dampstaining, endpapers lightly foxed. Old ink signature. A very good, tight copy of a fragile book.

\$650



Item #34

One of 250 large paper copies, signed "Field & Tuer." Large paper copies included the earliest impressions of the plates, with the costumes "extra carefully tinted" and heightened with gold and silver.



Item #35

With Illustrations by Auguste Leroux in Two States

35. [LEROUX, Auguste, illustrator.] FLAUBERT, Gustave. *Un Coeur Simple*. Compositions de Auguste Leroux gravées à l'eau-forte par E. Decisy. Paris: Librairie des Amateurs, A. Ferroud—F. Ferroud, 1913.

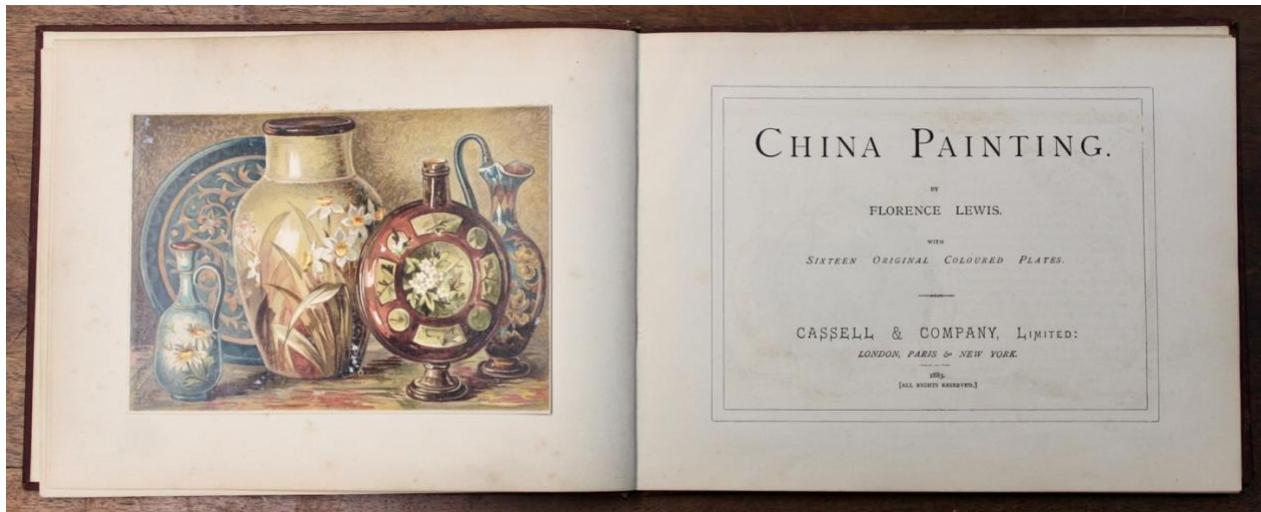
Small octavo. [8], 106, [4] pp. Twenty-two full- and partial-page etchings, in two states in this copy. Hand-colored title-page vignette and historiated initials.

Three-quarters lavender crushed morocco over marbled boards, gilt spine. Top edge gilt. Spine a bit faded former owner's bookplate. A very good to fine copy.

\$250

One of ninety-five copies on Japon vellum, with the plates in two states, out of a total edition of 1,000 copies.

Auguste Leroux (1871-1954) studied at the school of Bonnat in Paris and spent much of his career as professor at the Ecole nationale supérieure des Beaux-Arts. He painted portraits, historical subjects, and nudes, and designed mosaics for the Sacre-Coeur at Montmartre. He achieved much success as a book illustrator, his subjects including Huysmans' *A Rebours*, Balzac's *Eugenie Grandet*, and Goethe's *Werther*.



Item #36

*Early Work on Ceramic Painting,
With Sixteen Mounted Chromolithographic Plates*

36. LEWIS, Florence. *China Painting*. London, Paris, and New York: Cassell, 1883.

Oblong quarto. 52, [+4, ads] pp. Sixteen mounted chromolithographs of designs, four wood-engraved illustrations in text.

Publisher's brown cloth, covers ruled in blind and gilt title on front cover. Spine lightly worn. A near fine copy.

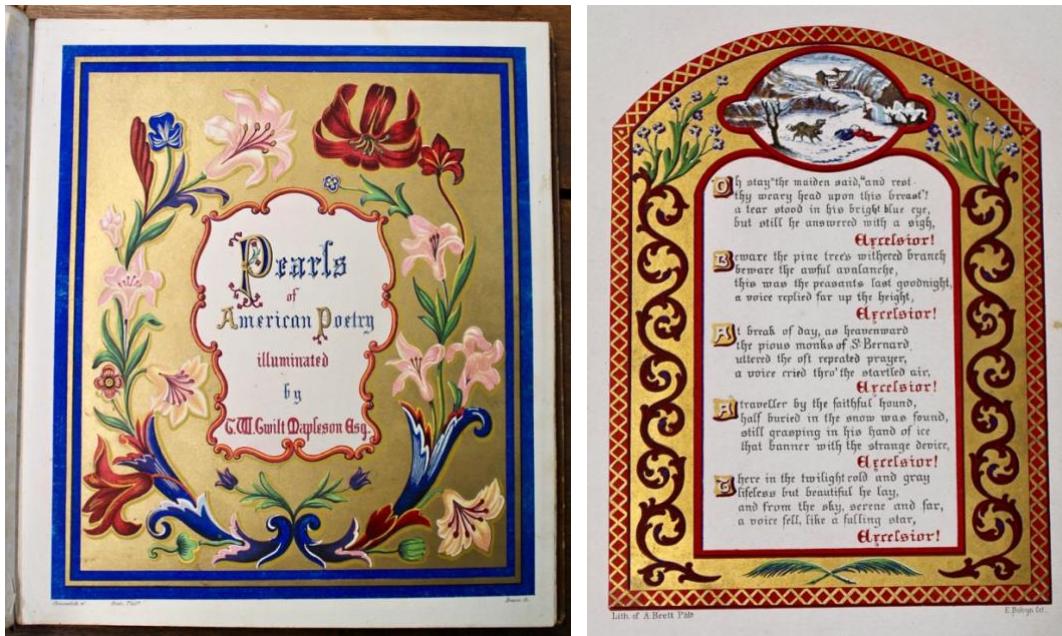
\$400



Item #36

First edition of one of the earliest books on the subject.

Florence Lewis studied at the Lambeth School of Art in the 1870s and was employed by Doulton from the 1870s to 1897.



Item #37

A Highlight of American Color Printing

37. MAPLESON, T.W. Gwilt. *Pearls of American Poetry*. New York: Wiley and Putnam, [n.d., 1853?].

Quarto. [28] ff. printed on heavy card stock. Lithographed in colors and gold by A. Brett, Philadelphia.

Publisher's full brown morocco, ruled in blind and central gilt crest on front board, crest stamped in blind on rear cover, all edges gilt. Yellow endpapers. Binding extremities slightly rubbed and worn. Spine and board edges a bit toned, light foxing to leaves and tissue guards. Contemporary bookplate on front pastedown, contemporary ink signature on recto of front flyleaf. Very good.

\$1,500

First edition of one of the highlights of American color printing, and one of the few American publications that is on par with the works of Noel Humphreys and Owen Jones. The text consists of poetry by William Cullen Bryant, FitzGreene Halleck, and others, all with detailed historiated or decorative borders.

"This collection of poems is one of the most elaborate examples of mimicking illuminated manuscripts by way of chromolithography...Mapleson produced a string of similar books in the early 1850s, at the height of the gift book craze" (Reese, *Nineteenth Century American Color Plate Books*, 89.)

OCLC lists seven copies, five in the United States (The Huntington Library, University of Illinois, University of Kentucky, University of Michigan and University of Texas).

Marzio, *Chromolithography: The Democratic Art*, p. 192.

Bennett, *American Nineteenth Century Color Plate Books*, p. 71.



Item #38

With Fine Chromolithographs by T.W. Gwilt Mapleson

38. [MAPLESON, T.W. Gwilt, illuminator.] SHAKESPEARE, William. *The Songs and Ballads of Shakespeare*. Illuminated by T[homas] W. Gwilt Mapleson, Esq. New York: Lockwood and Co., [1849].

Quarto. 23 ff. Fourteen leaves illustrated with chromolithographed borders of floral patterns, various designs, initial letters, and text in gilt and colors. Nine leaves of text printed in black and ruled in red with small red initial letters. Chromolithographed half-title and title-page. Printed in color by T. Sinclair, Philadelphia.

Publisher's dark green morocco over boards lettered tooled in gilt with central armorial design, rebacked with original gilt spine in six compartments laid down. All edges gilt, gold clasps, gilt turn-ins, and white coated endpapers. Binding extremities slightly worn, corners a bit rubbed. Some soiling to boards, a few chips to spine label. A few leaves reinforced at gutter margin with cloth tape. Endpapers a bit soiled and smudged. Minor offsetting. Contemporary ink signature, two early twentieth-century ink inscriptions, and small adhesive on front free endpaper. Small binder's ticket on front pastedown. A very good copy.

\$1,250

First edition.

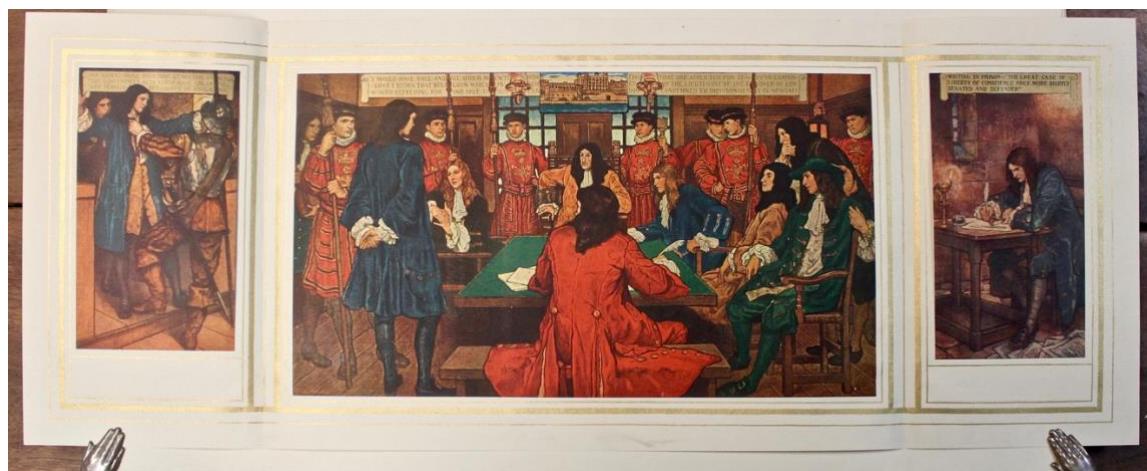
The Songs and Ballads of Shakespeare includes lines from *As You Like It*, *The Merchant of Venice*, *Midsummer Night's Dream*, *Love's Labor Lost*, *The Tempest*, *Cymbeline*, *Much Ado About Nothing*, *Measure for Measure*, *Twelfth Night*, and *King Henry VIII*.

Thomas W. Gwilt Mapleson (1814/15-1852) was one of the best American illuminated book designers. His other remarkable works of color printing include *Lays of the Western World* (1849?), *A Handbook of Heraldry* (1851), and *Pearls of American Poetry* (1853).



Item #38

Thomas S. Sinclair (1805-1881) was a Scottish-American lithographer. In approximately 1833, he relocated to America and settled down in Philadelphia. He was among the first Philadelphia lithographers to experiment with color lithography. He won a silver medal for it at the Franklin Institutes Exhibition of 1848.



Item #39

*A Remarkably Fine Copy in the Original Box,
A Lavish Reproduction of the Mural Paintings in the Pennsylvania State Capital,
by the First Woman to Receive a Public Mural Commission*

39. OAKLEY, Violet. *The Holy Experiment...Series of Mural Paintings by Violet Oakley...in the Governor's Reception Room and in the Senate Chamber of the State Capitol at Harrisburg, Pennsylvania.* [Philadelphia: 1922].

Elephant folio (15 5/8" x 23"). [51], [+7, author biography, list of subscribers, and index] loose pages in seven folders, unbound as usual. Twenty-two tipped-in color lithographic plates with gold borders, including a folding plate that extends to 26", illustrating murals and designs from the author's work at the Pennsylvania State Capital. Text printed in red, black, and blue with several initial letters in gold after Oakley's calligraphy. Printed upon San Matto paper, imported from Italy by the Japan Paper Company. Dedicated to William Penn.

Housed in original tan morocco lettered in gilt and stamped decoratively in brown with floral and geometric designs, brass clasps, gilt endpapers. Minor soiling and light rubbing to binding extremities, light wear and a bit of chipping to gold endpapers. A remarkably fine, uncut copy of a fragile work, scarce in the original box.

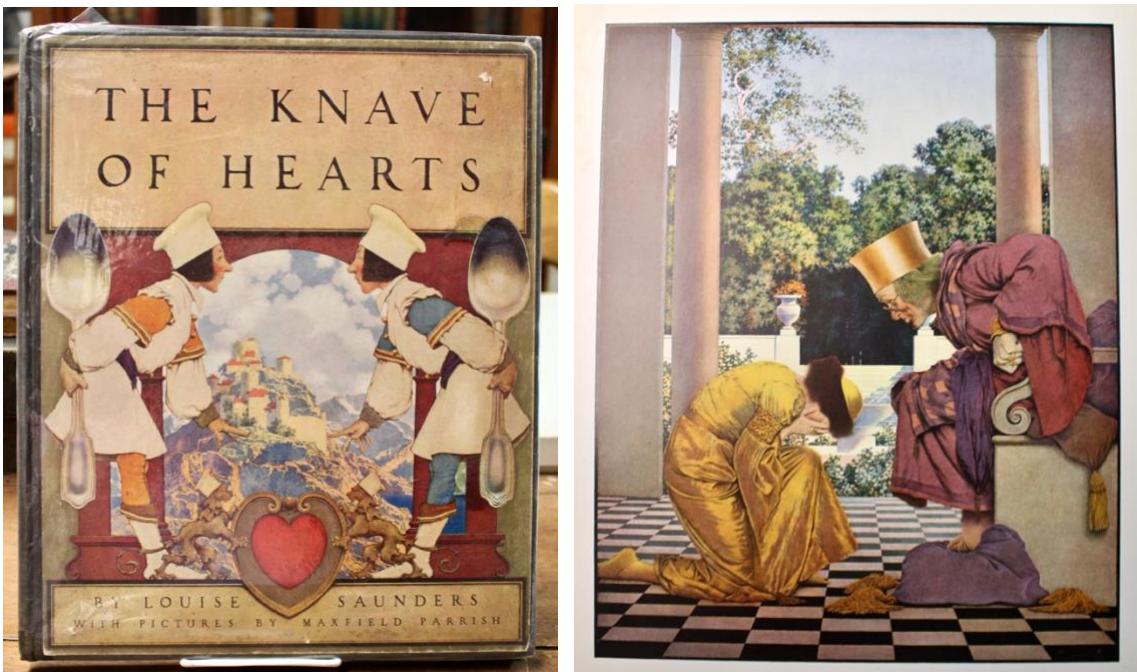
\$2,750



Item #39

One of 500 copies, signed by the author. 250 copies comprised the international edition with translations in French, German, Italian, Spanish, and Japanese. The pages of the original manuscript were written and illuminated by the author from her notes made in preparation for the paintings from 1902 to 1922. They are reproduced here from plates made by the Bell Engraving Company. The list of subscribers includes Joseph Widener and the Victoria and Albert Museum.

Violet Oakley (1874-1961) was a New Jersey-born artist, Quaker, and the first woman to receive a public mural commission. For *The Holy Experiment*, she traveled to Italy to see the work of Italian master artists firsthand, and later traveled to England to research William Penn's life and influences. Per the author, each mural depicts events that influenced Quaker ideology and Penn's lifelong search for peace, acceptance, individual liberty and religious tolerance.



Item #40

The Most Outstanding Example of Maxfield Parrish's Book Illustration

40. [PARRISH, Maxfield]. SAUNDERS, Louise. *The Knave of Hearts*. With pictures by Maxfield Parrish. New York: Scribners, 1925.

Large quarto. [6], 46, [1], [1, blank] pp. Full and partial-page color illustrations throughout, pictorial endpapers (twenty-six illustrations in all).

Original black with pictorial onlay on front board. Light shelfwear, light foxing to first and last few leaves. A very good, bright copy.

\$2,000

First edition of the book that is generally considered the most outstanding example of the art of Parrish's book illustration. Parrish's biographer, Coy Ludwig states: "the illustrations, printed in rich colors...were the highest quality reproductions that could be had" (Ludwig, p. 48).

Scarce Collection of Perrault Fairytales with 14 Color-Printed Plates

41. PERRAULT, Charles. *Contes des fées*. Paris: Chez Le Fuel, Libraire, [n.d., ca. 1820].

Oblong octavo. 258 pp. With frontispiece, title-page vignette, and 12 plates, all printed in color. Illustrations were stipple-engraved by Noël Jeune after designs by Sébastien Leroy.

Original pink boards with gilt border of grapevines and gilt rule. Gilt spine and all edges gilt. Small twentieth-century bookplate of book collector and librarian Albert A. Howard (d. 2017) on lower pastedown. Some foxing and a bit of toning throughout, but overall a very good, bright, and attractive copy.

\$2,500



Item #41

No date or edition indicated in the present item, though Princeton notes a date of circa 1820. Aside from the Princeton copy, OCLC also lists six copies outside of the United States: one copy at the Bibliothèque Nationale of France, two in Germany, one at Oxford, and one at the Toronto Public Library.



Item #41

Contes des fées is a collection of twelve of Charles Perrault's classic fairytales, presented in a combination of prose and verse: "Le Petit chaperon rouge," "Les fées," "La Barbe bleue," "La Belle au bois dormant," "Le Maître chat ou le Chat botté," "Cendrillon," "Riquet à la houpe," "Le petite Poucet," "L'Adroite princess, ou Les aventures de Finette," "Peau d'âne," and "Les souhaits ridicules." A preliminary "Avis sur les ouvrages de Charles Perrault" is also included (pp. 3-6).

Gumuchian, *Les Livres de l'Enfance*, 4425.

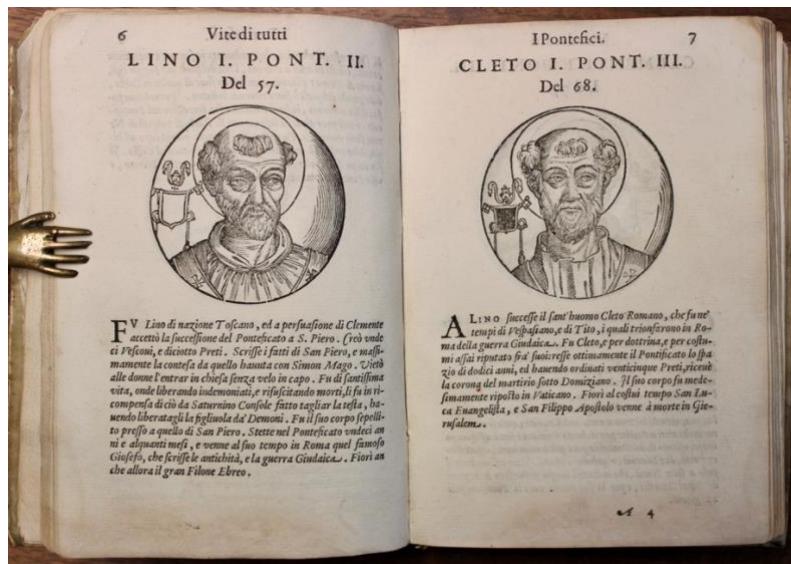
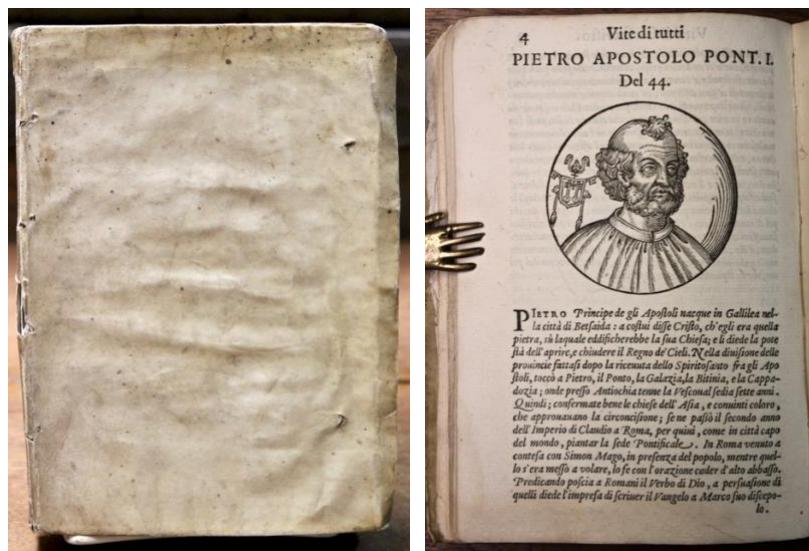
Attractive Illustrated Edition, Edited by the Neapolitan Scholar and Poet Tomaso Costo

42. PLATINA, [Bartolomeo]. *Le vite di tutti i pontefici* da S. Piero in Qua, Ridotte in Epitome du Tomaso Costo...Secondi la Descrizione del Platina, Corretta dal Panvinio. Venice: Barnardo Basa & Barezzo Barezzi, 1592.

Octavo. [40], 320 pp. Woodcut title-page device, woodcut portrait of Platina, woodcut scene on p. 1, and approximately 240 woodcut portraits of the Popes with their coats-of-arms.

Contemporary limp vellum, a bit soiled. Last few leaves with some old soiling at top inner margin and bottom outer margin. Otherwise a very good copy.

\$1,250

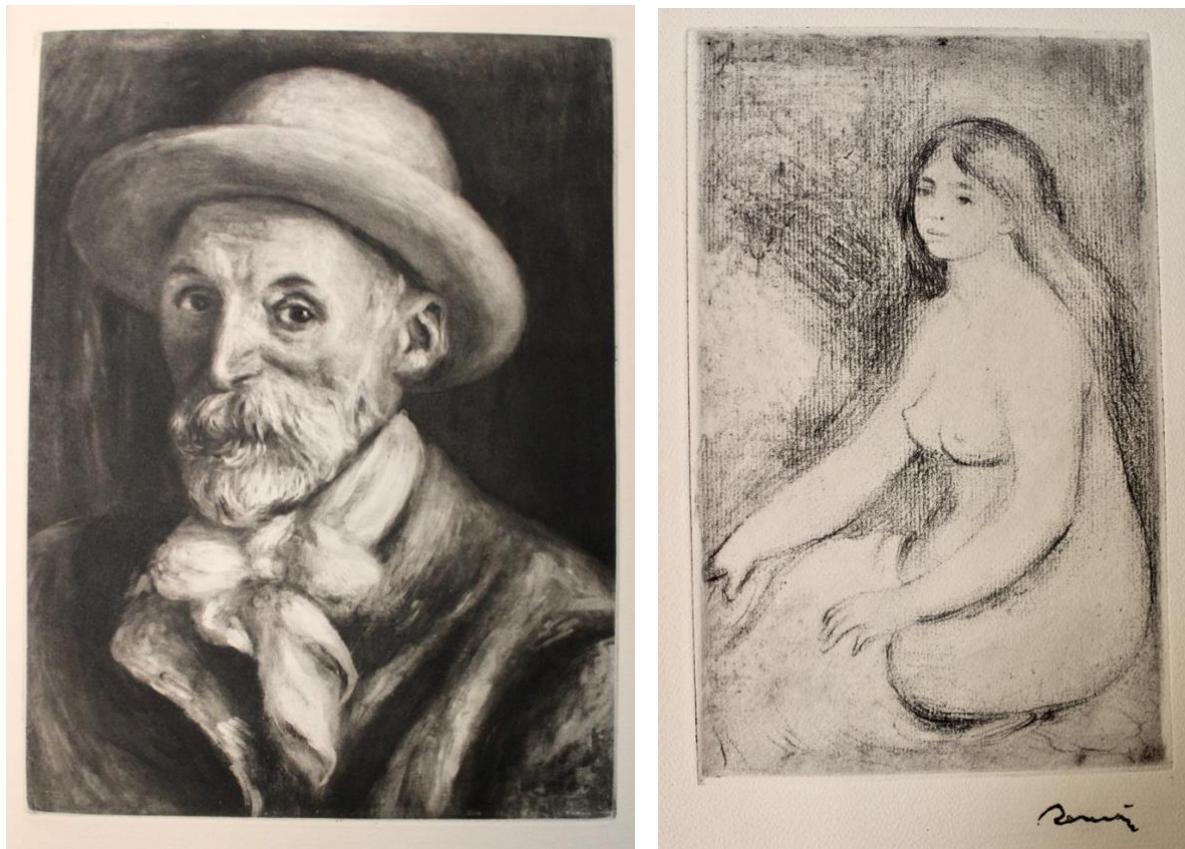


Item #42

First edition edited by Tomaso Costo (ca. 1545-1613), the Neapolitan-born poet, classicist, and member of the Accademia della Crusca. He used the edition of Platina that had been corrected by Onofrio Panvinio (1529-1568). This is a particularly attractive small illustrated edition. Platina's (1421-1481) work originally appeared in 1474. It is particularly prized for its accounts of the Popes of his own era.

OCLC lists ten copies worldwide, three in North America: at Cornell, the University of Illinois, and the Newberry Library.

Adams C2755 (listed under Costo). BM Italian STC, p. 596.



Item #43

*With an Original Etching by Renoir, a Color Lithograph after an Oil Painting by Renoir,
and Fifty-One Photogravure Plates; One of 375 Copies on Arches Paper*

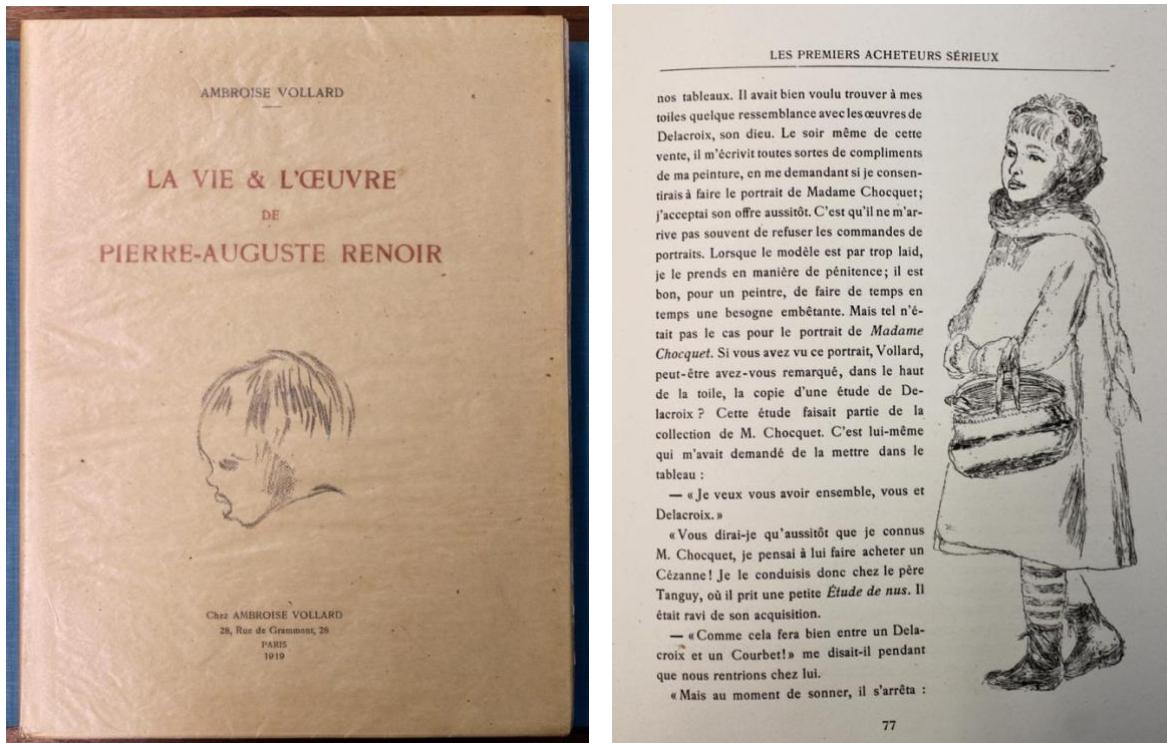
[RENOIR, Pierre-Auguste]. VOLLARD, Ambroise. *La vie & l'oeuvre de Pierre-August Renoir*. Paris:
Chez Ambroise Vollard, 1919.

Folio. 12 7/8 x 9 3/4 in.; 327 x 248 mm. {264}, [12, tables and indexes. Original etched frontispiece
by Renoir ("La Femme nue"), one color lithograph by Auguste Clot after oil painting by Renoir,

("Le Sirènes") fifty-one full-page photogravures, with tissue-guards, and 175 reproductions of drawings in the text.

Original cream-colored printed wrappers, with glassine covering. Occasional very light foxing, especially to tissue guards. Housed in quarter azure morocco slipcase, with chemise. Some rubbing and discoloration to the slipcase, but it has kept the book clean and fresh for decades. A near fine copy.

\$3,500



Item #43

One of 375 copies on Arches paper out of a total edition of 1,000 copies. The rest of the edition consisted of 100 copies on Japon impériale paper, and 525 copies on "beau papier teinté."

The second in a planned series of three volumes on Renoir by Vollard. *The first, Tableaux, pastels et dessins de Pierre-Auguste Renoir*, appeared in 1918; the third projected volume was never published.

Ambroise Vollard (1866-1939) was one of the most important dealers in contemporary French painting at the beginning of the twentieth century. He is known for providing exposure and support to then-unknown artists, including Cezanne, Mailliol, Picasso, Derain, Roualt, Gauguin, and Van Gogh, as well as Renoir. His clients included Albert C. Barnes and Gertrude and Leo Stein. He was also a formidable art collector and a publisher.



Item #44

"One of the Finest Chromolithograph Folios of the 'Sixties'" (McLean)

44. RUSSELL, William Howard. *A Memorial of HRH Albert Prince of Wales and HRH Alexandra Princess of Denmark. The Various Events and the Bridal Gifts.* Illustrated by Robert Dudley. London: Day and Son, [1863].

Folio. [8], 122, xviii pp. Chromolithographic title-page and forty-two chromolithographic plates, wood-engraved dedication and illustrations in the text.

Publisher's red cloth over beveled boards. Elaborately decorated in gilt and blind, with the initials R.D. (Robert Dudley) below the title on the front cover. All edges gilt. Top corners worn. A little light foxing, mostly marginal. A very good, bright copy of this scarce work, celebrating the wedding of Queen Victoria's son and introducing his bride to the British public.

\$3,000

First edition.

The author is British-Irish journalist W.H. Russell (1820-1907), who reported for *The Times* and is considered one of the first modern war correspondents. Here, he describes Alexandra's upbringing, education, interests, and trousseau. Robert Dudley (fl.1858-1893) illustrated the proceedings of the wedding, including the arrival of the Princess at Gravesend and the fabulous wedding gifts. Dudley and Russell also collaborated on *The Atlantic Telegraph*, an eye-witness account of the laying of the first Atlantic cable by the Great Eastern, published by Day and Son (1866).



Item #44

OCLC records only three copies in North America, at the Huntington Library, the Metropolitan Museum of Art, and the National Defense University Library.

King, *Victorian Decorated Trade Bindings*, 40.

First Edition of a Rare Chromolithographic Work by Samuel Stanesby

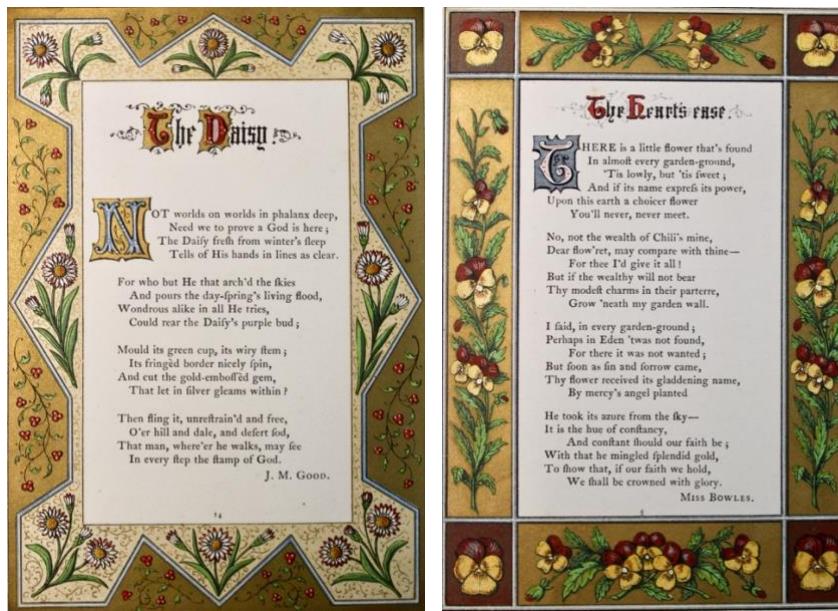
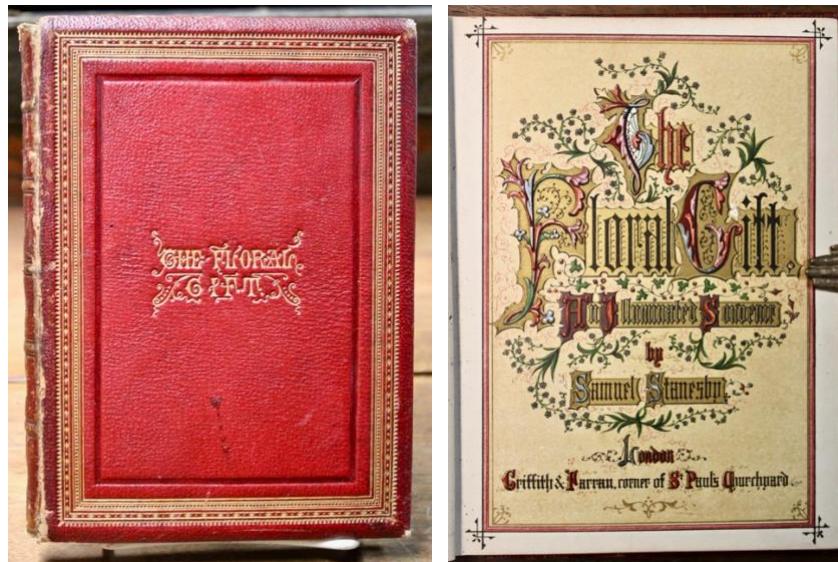
45. STANESBY, Samuel, illuminator. *The Floral Gift. An Illuminated Souvenir*. London: Griffith & Farran, [1863].

Small quarto. [16] ff. Each page of text has ornamental borders, most with calligraphic text printed chromolithographically by Thomas Bessent with tissue guards.

Red morocco ruled in blind and tooled decoratively in gilt, gilt spine. All edges gilt. Binding

extremities lightly rubbed and worn. Spine slightly toned. Minor soiling and scuffing to boards. Very minor offsetting to tissue guards. A very good copy with the covers very bright.

\$600

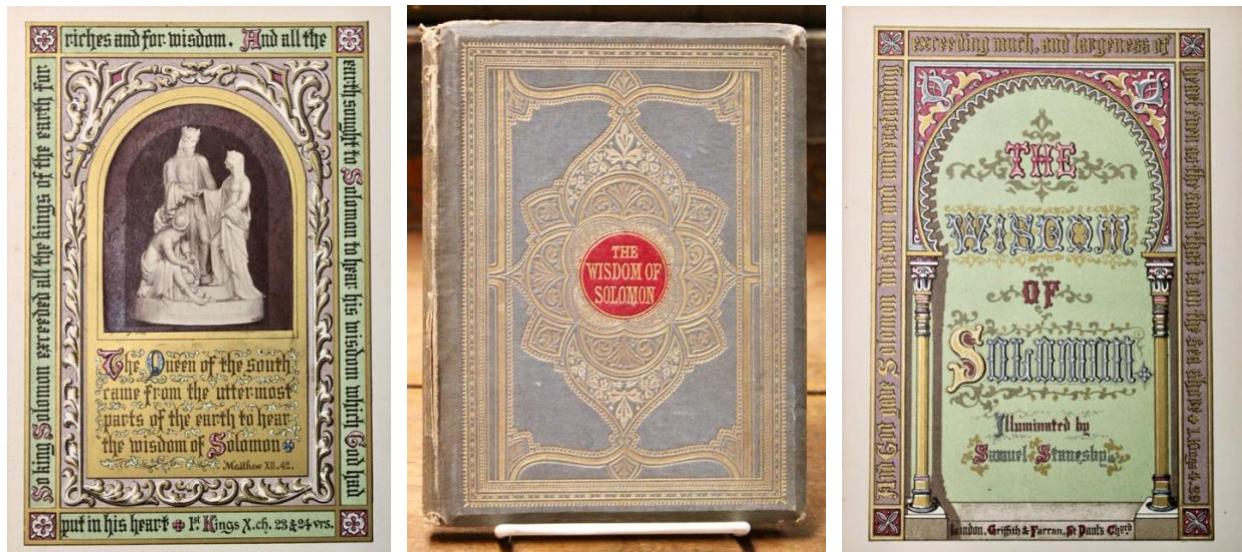


Item #45

First edition.

The present work contains poetry and prose about love by Shakespeare, Wordsworth (1770-1850), Longfellow (1807-1882), John Brainard (1795-1828), Eliza Cook (1818-1889), and other authors.

OCLC lists five copies, only one of which is in the United States. (BYU).



"With a Character of [Its] Own" (McLean)

46. STANESBY, Samuel, illuminator. *The Wisdom of Solomon*. London: Griffith & Farran, [1861].

Octavo. [6], 26 pp. on heavy card. Title-page and frontispiece chromolithographed in gold and several other colors by Ashbee and Dangerfield. One mounted photographic illustration in the middle of chromolithographic decoration and all leaves with elaborate chromolithographic borders and initial letters heightened in gold.

Original blue-gray cloth with beveled edges and inlaid chromolithographic panels on both covers, gilt spine. All edges gilt. Binding slightly worn with minor soiling. Corners lightly rubbed. Light wear to spine with a few small tears and minor chipping to crown and tail. Spine lightly toned. First few gatherings loose. Very minor foxing, mostly to tissue guards. A very good copy.

\$350

First edition.

According to McLean's *Victorian Book Design*, "A series of illuminated books with a character of their own, and almost the only series not printed and published by Day & Son, were those illuminated by Samuel Stanesby [...] They were small books with every page chromolithographed, and highly decorated bindings" (p. 134).

*Finely Printed by Ibarra, with 17 Plates
and a Fold-Out Facsimile of a Letter from Isabella of Spain*

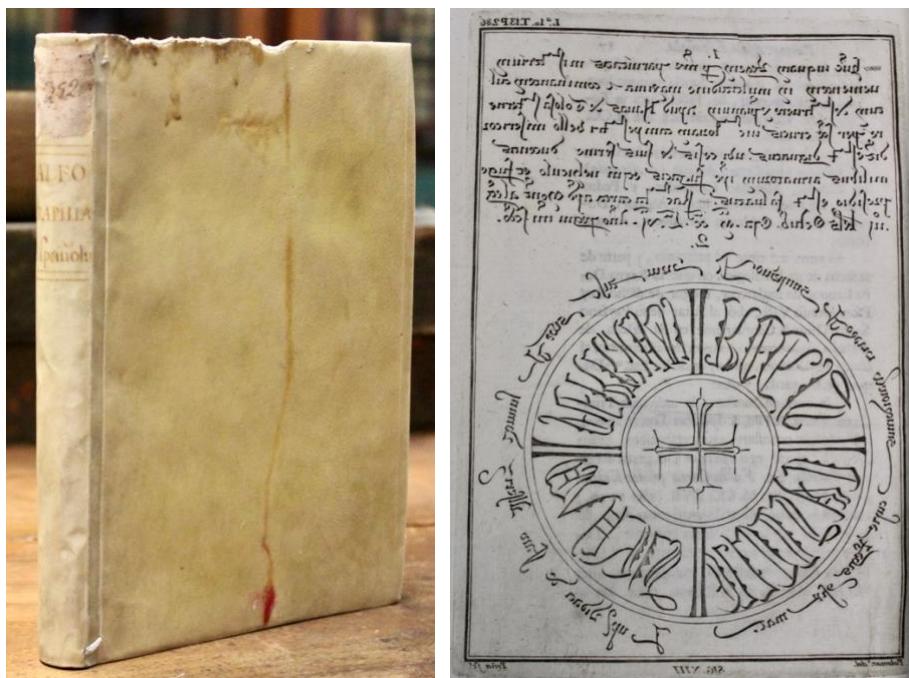
47. TERREROS Y PANDO, Esteban de. *Paleografía Española*, Que contiene todos los modos conocidos, que ha habido de escribir en España, desde su principio, y fundacion, hasta el presente, á fin de facilitar el registro de los Archivos, y lectura de los manuscritos, y pertenencias de cada

particular; juntamente con una historia sucinta del idioma comun de Castilla... Madrid: Joachin Ibarra, 1758.

Small octavo. [4] pp., 160 pp. With [18] plates, one of which folds out to an 8" by 11.75" facsimile of a letter from Isabel I of Castile to Gómez Manrique (1412-1490) while he was Corregidor of Toledo. The plates show Spanish, Arabic, Hebrew, Latin, and Greek text in a variety of calligraphic styles.

Contemporary limp vellum titled on spine. Some wear to top edge of front cover and some soiling to vellum, including a small red stain at bottom edge of front cover, probably paint. Some light foxing, but pages are mostly bright throughout. A very good, clean copy of this handsome Ibarra printing.

\$1,750



Item #47

First edition.

This work tracks Catholic, Muslim, and Jewish influence on language in Spain, as well as the influences of North African populations, the Roman Empire, and classical Greek society. It includes analyses of the way Castilian Spanish, Galician, Catalan, and other languages and dialects in Spain influenced each other and developed in tandem.

Esteban de Terreros y Pando (1707-1782) was a Spanish Jesuit who taught rhetoric and mathematics. Among his other works is a four-volume dictionary of Castilian Spanish, also published by Ibarra.

Lasalla 55. Palau 330662.



Item #48

*One of 600 Copies Printed by Daniel Berkeley Updike at the Merrymount Press
with Illustrations by William Addison Dwiggins*

48. WALTON, Izaak. *The Complete Angler, or, The Contemplative Man's Recreation.* With an introduction by Bliss Perry and decorations by W.A. Dwiggins. Boston: C.E. Goodspeed & CO., 1928.

Octavo. xxxii pp., 324 pp. Title-page printed in red and black. With an illustration in black and an accent color at each chapter heading.

Publisher's paper-covered boards decorated in teal and green. Dark brown cloth spine ruled and lettered in gilt. In the plain beige slipcase, in good condition, in which it was issued; and in original glassine. Attractive bookplate of "Norman J. Sondheim" on front pastedown. Some toning to margins and edges, but overall a bright, clean, fine copy of an attractive and well-designed book from the Merrymount Press.

\$175

One of 600 copies printed by D.B. Updike at the Merrymount Press in Boston during April of 1928.

William Addison Dwiggins (1880-1956) was an illustrator, book designer, and master printer who created over a dozen original typefaces over the course of his career. He was a colleague of the printer Daniel Berkeley Updike (1860-1941), who printed this edition of Izaak Walton's 1653 book *The Complete Angler*. Updike was the proprietor of the Merrymount Press and, along with his colleagues like Dwiggins and the Czech artist Rudolph Ruzicka, created books for Edith Wharton, the Limited Editions Club, and other distinguished clients.



Item #49

Original Armorial Manuscript with 117 Hand-Illustrated Leaves

49. WOODWARD, Alice J. [Original Manuscript]. *Arms, Crests, and Monograms*. Collected, and Illustrated in Design by Alice J. Woodward. [n.p.]: 1878.

Folio (14 inches by 11 1/2 inches). 118 ff. Text on versos only. 117 leaves, each illustrated in pen, ink, color wash, and other graphic processes with crests, arms, or flags in gold and color. Color and gilt title-page.

Armorial manuscript in wooden covers, front board carved in a central decorative floral pattern with tiny pearl-colored onlays in each corner, black leather spine with raised bands in six compartments. Blue silk endpapers, gilt turn-ins. Binding extremities lightly worn, two very small 2" cracks on lower front board. A few small tears and light chipping to spine, lacking two pearl-colored onlays, front joint cracked but sound. A few portions of turn-in worn away on inner front cover. Minor toning and light staining to silk endpapers. Very small dampstain to lower margins of leaves, not affecting text or illustrations. In very good condition overall.

\$2,250



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We were unable to find any information about Alice J. Woodward, including her dates, in the resources available to us.



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The present work includes the coats of arms, crests, monograms, flags, and insignias of various organizations, institutions (mostly in the U.K. and Ireland), dukes, earls, marquises, viscounts, barons, titled ladies, clubs, and schools, some of which are set against different backgrounds (a ship, scrolls, a castle, interlocking rings, shields, flowers, leaves, a cup, swords, a painting easel, geometric shapes, a basket, grapes, hearts, and more).



Item #50

*Inspiring Piety Through the Fear of the Impending Grave
with 6 Full-Page Woodcuts Reminiscent of the "Danse Macabre"*

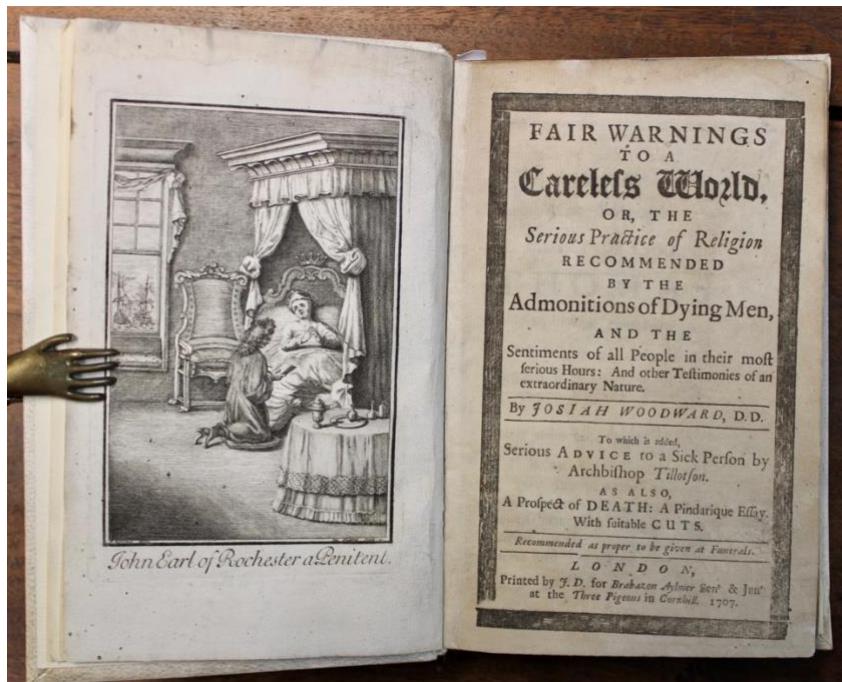
50. WOODWARD, Josiah. *Fair Warnings to a Careless World, or, The Serious Practice of Religion Recommended by the Admonitions of Dying Men, and the Sentiments of All People in Their Most serious Hours: and Other Testimonies of an Extraordinary Nature.* By Josiah Woodward, D.D. To which is added, Serious Advice to a Sick Person by Archbishop Tillotson. As also, a Prospect of Death: A

Pindarique Essay. With Suitable Cuts. Recommended as proper to be given at Funerals. London: Printed by J.D. for Brabazon Aylmer Sen^r & Jun^r, 1707.

Octavo. xvi, 236 pp. Illustrated with six full-page cuts reminiscent of the “Danse Macabre” depicting skeletons, sepulchers piled high with skulls, and other morbid imagery.

Rebound in modern vellum, title hand-lettered in ink on spine, new endpapers. Scattered light foxing throughout with greater degrees of foxing to signatures K-M. Repair to p. 15, touching text, but not affecting legibility. Union Theological Seminary’s blindstamp on title-page, p. 113, and p. 235, and rubber ink stamp to gutter margin of p. iii. A very good copy.

\$600



Item #50

First edition.

Josiah Woodward (1660-1712) was a Church of England clergyman, moral reformer, and writer of penny tracts, which were often published anonymously. *Fair Warnings* is a conduct book that serves to inspire the reader to live a moral, Christian life via frightful pictures of people on their deathbeds, “living” skeletons, powerful men contemplating their deaths, Roman Emperor Adrian leading his own funeral march while a portrait of a robed skeleton is held high, and other such morbid illustrations and content (Oxford DNB).

Fair Warnings also includes Archbishop Tillotson’s “Serious Advice to a Sick Person,” a reprinted letter written by the archbishop to Nicholas Hunt of Canterbury, who was dying from cancer, to provide spiritual reassurance to Hunt. The present book closes with “A Prospect of Death: A Pindarique Essay,” an ode that encourages one to live a pious life, a table of notable persons mentioned in the work, and a list of books that might be given to attendants at a funeral instead of inexpensive trinkets.