

JOHN WINDLE ANTIQUARIAN BOOKSELLER

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SHORTLIST 17 (*New Series*)
43 BOOKS OF FABLES



Four centuries of fable books, arranged chronologically.

With regards from John, Rachel, and Annika.

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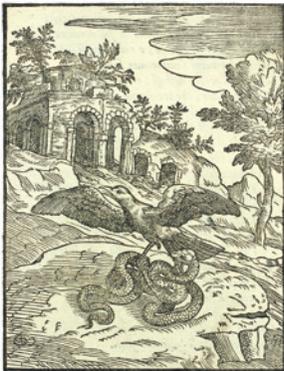
1. FAERNO, GABRIELLO. PAVESI, CESARE. *Centum fabulae: ex antiquis auctoribus delect[a]e [bound with] Cento, e cinquanta favole: tratte da diuersi autori antichi...Impression [sic] Seconda...* Venice: Franciscum Zilettum, 1572 and Venice: Giovanni Chrieger, 1569.

2 vols. in one, 12mo, 142, 192 pp., with 100 and 150 woodcut illustrations (some the same in each volume). Titles within the same woodcut frame for each volume. Old (probably original) limp vellum lettered in manuscript.

§ Both titles (usually found together as listed in WorldCat) are very scarce. The last copy of the Faerno recorded for sale was at auction in 1989 (£350); of the Pavesi no copies are recorded by ABPC, nor either title by Rare Book Hub. This copy was last sold by Diana Parikian who noted: “Two delightfully illustrated collections of fables, both with attractive woodcuts attributed to Chrieger himself... not in Adams, BM STC, nor mentioned by Mortimer in



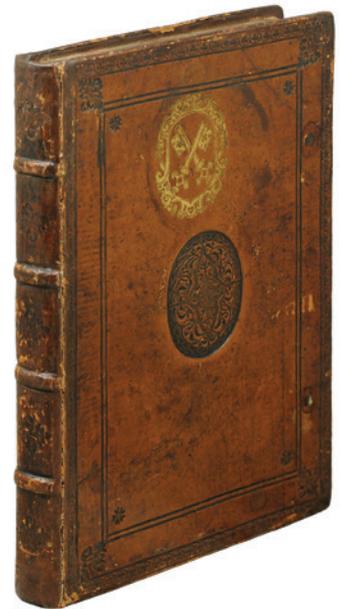
her review of the editions following the first 4to edition.” She sold this copy about 40 years ago for £475. (122918) \$3750.



2. VERDIZOTTI, GIOVANNI MARIO.

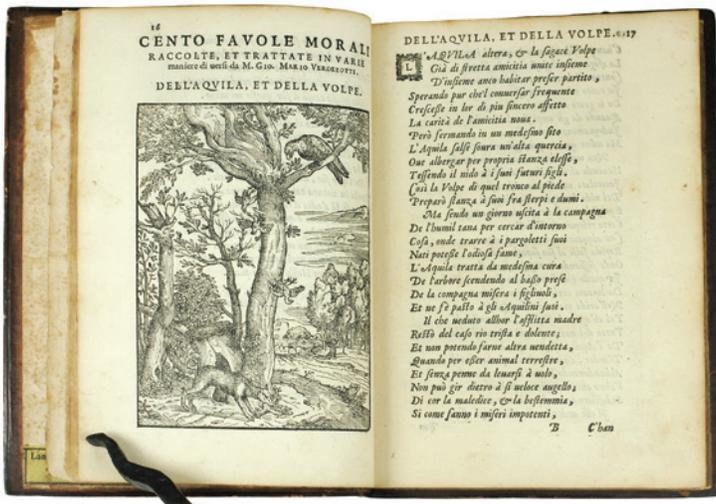
Centò favole morali... Venice: Giordano Ziletti, 1577.

4to, (4), 301, (8, index) pp. Architectural woodcut title border with Ziletti’s device, woodcut of an astrologer and 100 woodcut illustrations by Verdizotti. Early Italian polished calf, central blindstamp probably just decorative, gilt supralibros on upper cover of crossed keys (Papal?). A little worn and scuffed but a very respectable copy of a rare and very important book.

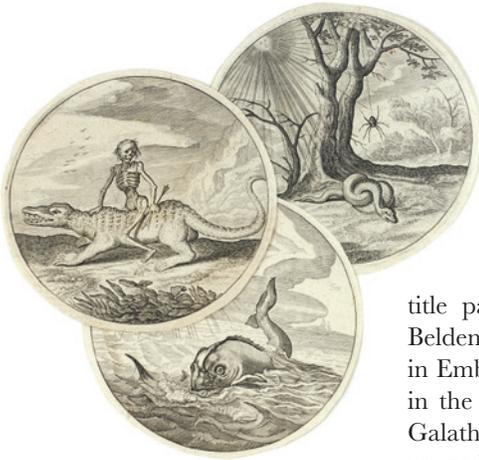


§ Second Ziletti edition (third overall) of Verdizotti’s fables; he is mainly remembered for his friendship with Titian. “Ziletti notes that Verdizotti made use of Gabriello Faerno’s *Fabulae centum* (Rome, 1563); see previous item.. Faerno’s hundredth fable is that of the man, the boy, and the donkey, used by Verdizotti to preface his

collection. The Faerno engravings are said to be after Titian, and some of Verdizotti’s designs are also attributed to Titian.” See Adams V-401 (same collation as the 1570 edition); Brunet V:1130; Mortimer Italian 523. The provenance of this copy is of interest: the front pastedown bears the ink inscription “H.I.R. Giovanni Pandolfi Eysenmans” and beneath “Vedizelli” in the same hand, also the green leather bookplate of Georges Flore and Genevieve Dubois, a small white bookplate being a line drawing of two doves(?), and finally a bookseller’s label “Lamy, pp., Grande-Rue, 35, à Poligny” which is north of Geneva and west of Bern near the Swiss border. (122921) \$12,500.



Cover image: (41) AESOP. OFFICINA BODONI. *The Fables of Aesop...* Verona: Officina Bodoni, 1973.



3. CATS, JACOB. *Proteus ofte Minne-beelden Verandert in Sinne-beelden [with] Self-Strydt Datis Krachtighe beweginghe van Vleesch ende Geest... [with] Thoonel Vande Mannelicke Achtbaerheit...* Rotterdam: Bij Pieter van Waesberge, 1627.

4to, 7 parts in one -- 5 parts as called for in Landwehr plus two additional titles bound in at rear, as follows: (8), 1-35, (1, blank), [1]-315, [1]; [1]-91, [1]; 1-46, [2]; [1-2], 3-28; [1-2], 3-48, [6], [2, engraved frontis], 49-55, (1); (36), [1]-119, (1); (16), [1]-49, (29) pp. 109 engravings through the 7 parts, as follows: the wonderful engraved title page and 52 emblems in Sinne ende Minne Belden; 43 circular copperplate engraved emblems in Emblemata Moralia; full-page engraving of Phyllis in the Argumentum; a portrait and 4 engravings in Galathee. Full 17th-century vellum expectably soiled, yapped fore edges, some wear at top of front cover.



Manuscript title on backstrip. Parts bound out of order according to Landwehr but complete. A few notable but hardly bothersome defects: A2 with short marginal tear; I3r-I4v small hole; M1 small hole; P1 hole; 2a1-2a4 minor worming; ii marginal tear; Nn4 burn hole in image; marginal dampstaining through a handful of gatherings; a lone stamp from the Los Angeles University of International Relations seen at the top of the final leaf of text. Occasional offsetting; some leaves darkened. Very good.

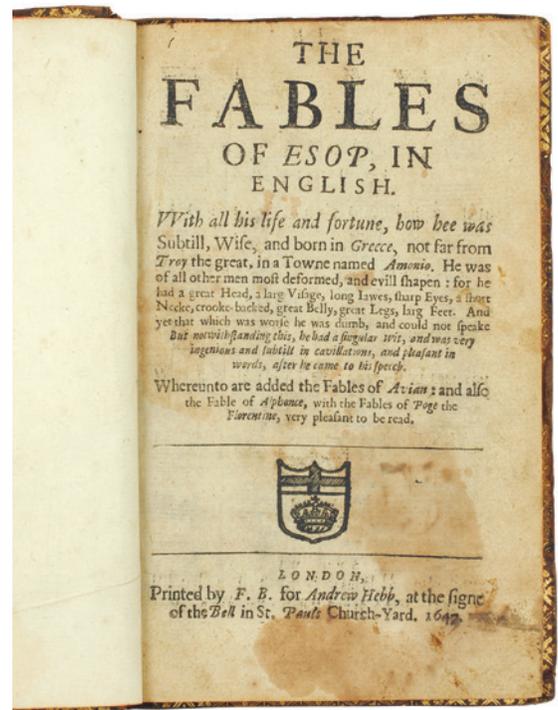
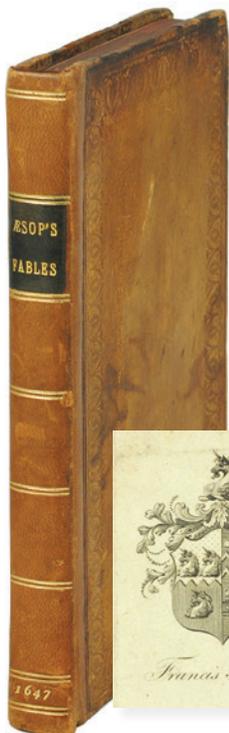
§ The only edition of *Proteus* published in 4to format and containing Cats' love-emblems with the addition of their English translation done by Josuah Sylvester. Also included is a separate portfolio of 80 additional emblems and allegorical symbols most likely extracted from the 1618 Middelburg first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

4. AESOP. *The fables of Esop, in English. VVith all his life and fortune... Whereunto are added the Fables of Avian: and also the Fable of Alphonse, with the Fables of Poge the Florentine, very pleasant to be read.* London: printed by F.B. for Andrew Hebb, at the signe of the Bell in St. Pauls Church-Yard, 1647.

Slim small 8vo, [2], 182, [8] pp., with signatures H and J transposed (i.e. bound out of order). Later (c. 1820) calf, more recently rebacked. Bookplate of Francis Freeling. Internally good, title-page and first and last leaf stained, occasional minor soiling, small worm trail in the top margin of the last few leaves.

§ A truly rare book, with a distinguished provenance. The book is printed in black letter and a previous owner (perhaps Freeling) has noted at the front in ink "I consider this to be a book of very great rarity. It is said to be Caxton's translation tho not a faithful represent [sic]." The last recorded copy sold was the Moncure Biddle

copy in 1952. No other copies currently recorded anywhere, though the 1647 edition is in Lowndes, the Britwell handlist, and NCBEL. BL, Bodleian, Harvard, Yale, UCLA. PML recently added a copy not noted in ESTC. ESTC R30670. (122931) \$9500.





5. AESOP. PHAEDRUS. *Phaedri, Augusti Caesaris liberti, fabularum Aesopiarum libri quinque; notis perpetuis illustrati, & cum integris aliorum observationibus in lucem editi a Johanne Laurentio Jcto.* Amsterdam: Johannem Janssonium & Viduam Elizei Weyerstract, 1667.

8vo, engraved title (trimmed at foot touching the imprint), (62), 1-462, (blank leaf), index (204) pp. With 103 engraved plates in the text most 1/4 or 1/3 page. 18th-century polished calf, panelled covers, red morocco label and shelf mark on backstrip. Large armorial bookplate of Washington Sewallis Earl Ferrers, probably bound for him.



§ First illustrated edition of Phaedrus to be published in the Netherlands and the first edition edited by Laurentius. It contains the text of 92 Phaedrus fables with extensive annotations (the first edition of 1596 published by Pierre Pithou had only 64 fables). In this copy the plates to pages 133, 194 and

205 have not been cancelled. Also Landwehr records that the “brothel scene” on page 276 has often been defaced or removed, but is untouched in this copy. Landwehr, F143. Phaedrus (15 BC - AD 50, Italy), was a “Roman fabulist, the first writer to Latinize whole books of fables, producing free versions in iambic metre of Greek prose fables then circulating under the name of Aesop.” (Ency. Brit.). (122919) \$1250.



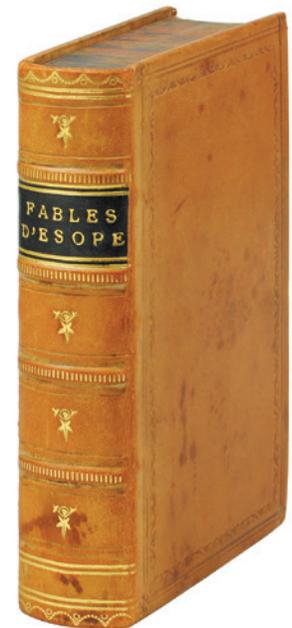
6. AESOP. [DE BOISSAT]. *Les Fables d’Esopé, Phrygien. Illustrées de Discours Moraux, Philosophiques & Politiques. Nouvelle édition. Augmentée de beaucoup en divers endroits. Avec des réflexions morales par J. Baudoin.* Bruxelles: François Foppens, 1669.

12mo, engraved general title (trimmed with slight loss at foot), (8), 412, (8, index) pp. With 147 engravings in the text by Pieter Van der Borcht. Recent full calf, marbled edges, gilt backstrip, black label. A good clean copy though trimmed a little close to the top edge (but not touching text). Ownership signature

at front in ink of Joseph Heughan dated 1899 and an earlier note in ink: “Edition très jolie et très rare...” and two ink initials on the title-page.



§ Well represented in libraries but a scarce little edition in commerce. It was translated by Pierre de Boissat who was probably also responsible for the moral reflections attributed to Jean Baudoin. The text and illustrations were reprinted in 1920 as a private press book in Germany. (122933) \$500.



7. LA FONTAINE, JEAN DE. *Fables choisies. Mises en vers par Monsieur de La Fontaine, et par luy reveues, corrigées & augmentées de nouveau...* Anvers: Henry van Dunewalt, (parts 1, 2, and 4) and La Haye: Henry van Bulderen, (part 3), 1688.

4 vols. in one, thick 12mo, (18), 1-233 (5, table) pp. Engraved general title by Romeyn de Hooghe, separate letterpress titles to each volume, small engraved plate at the head of each fable all by Henrik Cause. Old speckled calf, gilt backstrip, gilt rubbed largely away but quite sound. In all an excellent copy of a very scarce and important book.



§ First printing thus, this copy inscribed at the front in an early hand “Au Comte Frobenius de Furstenberg” with the donor’s initials inked out. As there were two Furstenberg families it is unclear exactly to whom this copy was donated. Landwehr (p. 314) notes: “The first illustrated edition of [La Fontaine’s *Fables*] was published in March 1668... in Paris. It would take yet twelve years before the 124 fables were published in the Low Countries... in 1688... the first illustrated edition was published in Antwerpen by Henry van Dunewalt who commissioned Henrik Cause to make the illustrations... And so the first illustrated *Fables Choisies* saw the light outside of France. Simultaneously or a little later it was also published in The Hague by Henry van Bulderen.” Landwehr F-119. (122872) \$3,950.

8. AESOP. L'ESTRANGE, ROGER. *Fables of Aesop and other Eminent Mythologists: With Morals and Reflexions. Part 1. The Third Edition Corrected and Amended. [with] Fables and Storyes Moralized. Being a Second Part of the Fables of Aesop, and Other Eminent Mythologists, &c.* London: for R. Sare, B. Took, M. Gillyflower, A. & J. Churchil, G. Sawbridge, and J. Hindmarsh, 1699.

2 vols. in one, folio, [10], 28, [8], 476; (16), 238, (2, ads.) pp. Engraved frontispiece portrait of L'Estrange by Roger White after Geoffrey Kneller and full page engraving of Aesop and animals, both in vol. 1. Contemporary calf, neatly rebaked and tips restored, a clean very well-margined copy. Inscribed twice by John Bailward dated 1730, and a few pencil notes and sketches in the text.



§ One of the first collections of fables prepared specifically for children. Third edition, corrected and amended from the 1692 edition. With the second part (in first edition), the two seldom found together. Roger L'Estrange (1616-1704) was Tory journalist and pamphleteer, notorious for his censorship of “seditious” (Whig) publications in his role as Surveyor of the Press. His edition of Aesop was commissioned by a group of booksellers and appeared two years after Locke first recommended Aesop as a first reading book for children. Muir writes it was “the best and largest collection of fables in English, and he had children especially in mind when making his compilation... He included many other fabulists besides Aesop, notably a selection from La Fontaine within 20 years of the first appearance of any of his fables in French. It is highly probable that this was their earliest appearance in English.” The DNB notes of L'Estrange’s Aesop that it was “an assemblage of fables and facetiae from a variety of sources, ancient and modern, the second volume being wholly unAesopian. The trenchant reflections added to the individual fables possess a strong political animus and were to draw severe criticism from the later whig fabulist Samuel Croxall; but all L'Estrange’s translations have some degree of political colouring...”



This compilation also includes a biography of Aesop, an alphabetical table of the fables, and fables by Barlandus, Anianus, Abstemius, Poggius and La Fontaine” (DNB). Wing A-709 and A-1247. Muir, *English Children’s Books*, p.24. (122913) \$2975.



9. AESOP. PHAEDRUS. *Phaedri, Aug. Liberti Fabularum Aesopiarum Libri V. Notis illustravit in usum serenissimi principis Nassavii David Hoogstratanus.* Amsterdam: Typographia Francisci Halmae, 1701.

4to, engraved general title, letterpress red & black title page with allegorical engraved vignette. 18 full-page copper-engraved plates by Jan van Vianen, each featuring six circular images, and 38 in-text reproductions, engraved decorative initials, and head- and tailpieces. With the oversize fold-out engraved portrait of Joannes Gulielmus, Prince of Nassau. Later polished calf c.1750, headcap repaired, upper hinge repaired.

§ This de luxe edition of Phaedrus (see item 4.) was especially created for the Prince of Nassau, profusely illustrated with fine engravings. Dibdin spoke highly of it in his *Greek and Latin Classics* (4th edition): "I have always considered this as a correct and very sumptuous edition. It is ornamented with a great number of small plates, or medallions, in which the subject of the fable is very ably and spiritedly executed. The type is peculiarly rich and bold, and is hardly equalled by any Dutch edition of a classic." (p. 285). Landwehr F163. (122942) \$1500.

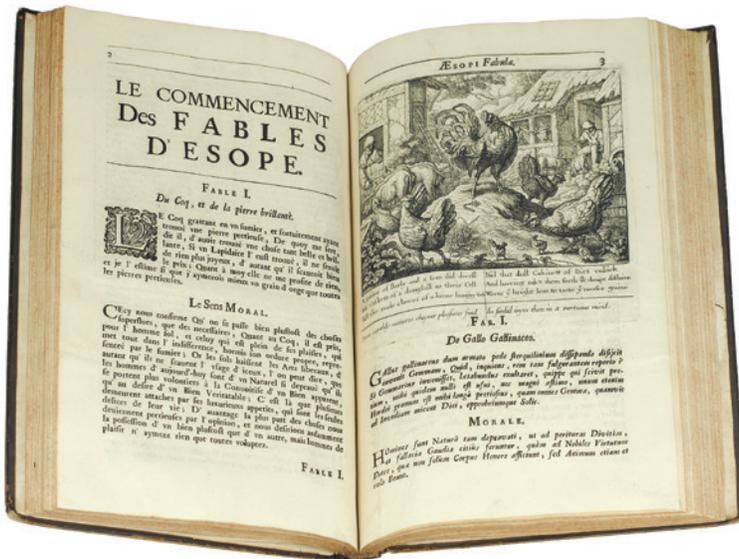


10. AESOP. BEHN, APHRA. *Aesop's Fables, with his life: in English, French, and Latin. Newly translated. Illustrated with one hundred and twelve sculptures. To this edition are likewise added, thirty one new figures representing his life.* By Francis Barlow. London: printed by R. Newcomb, for Francis Barlow, and are to be sold by the booksellers of London and Westminster, 1703.

Folio, xii, includes engraved frontispiece, variation of the 1666 engraved title, printed title, engraved coat of arms of the Earl of Devonshire, dedication, and To the Reader, 31 leaves of full-page illustration verso blank included in pp. 1-40 Life of Aesop, pp. 1-40 bis La Vie



d'Esopé, 1-17 Vita Aesopi, verso of p. 17- 221, La Table 222-234 (blank). With 110 Barlow copper etchings, 3 supplied from other copies. A made-up copy including leaves in part-facsimile to make up a putatively complete copy.



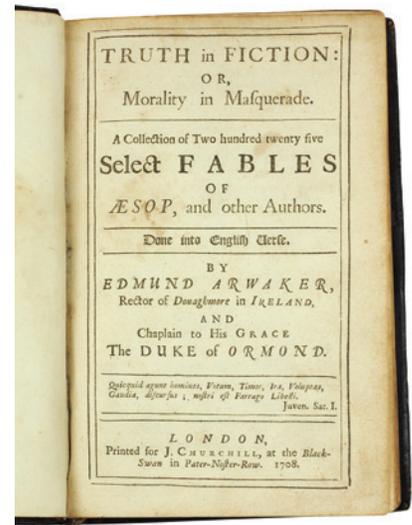
§ An important edition of Aesop with text for the plates by Aphra Behn and plates by Barlow and Dudley (a pupil of Hollar). A perfect copy would have an engraved title, engraved arms, 32 full-page plates & 110 half-page plates (2 transposed with correct impressions additionally tipped in as overlays). Wing A-695: ESTC notes "A reissue, comprising, in the main, the sheets of the 1687 edition, but also including some sheets from the 1666 edition; the exact composition, including the engraved title page used, varies from copy to copy." A scarce book, with only 5 locations in the UK and 6 in the USA. (122914) \$1175.



11. AESOP. ARWAKER, EDMUND. *Truth in fiction: or, morality in masquerade. A collection of two hundred twenty five select fables of Æsop, and other authors. Done into English verse. By Edmund Arwaker, Rector of Donaghmore in Ireland, and Chaplain to His Grace The Duke of Ormond.* London: printed for J. Churchill, at the Black-Swan in Pater-Noster-Row, 1708.

8vo, [8], xvi, 326, [2] pp. With the final advertisement leaf. Old speckled calf, upper cover rehinged, a bit worn but internally very good.

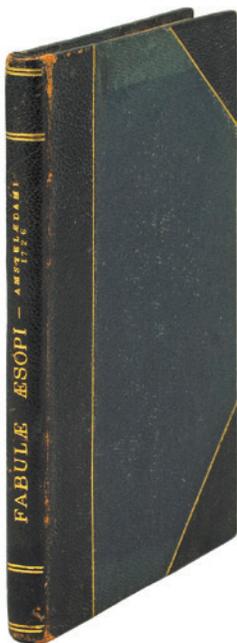
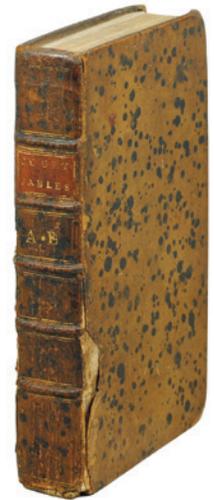
§ First edition, widely held in Institutions but very scarce in commerce—the last copy sold was in 2004 (£160). Foxon, *English Verse*, p.31. ESTC T84697. (122936) \$975.



12. LA MOTTE, M. DE (ANTOINE HOUDAR). *One hundred new court fables, written for the instruction of princes, and a true knowledge of the world. Inscribed To the King of France, the Duke Regent, the most illustrious Personages of that Court, and to the Queen of Prussia. With a Discourse on Fable. By the Sieur de La Motte. Made English from the Paris edition, by Mr. Samber.* London: printed for E. Curll in Pater-Noster-Row; and T. Jauncy without Temple-Bar, M.DCC.XXI. [1721].

12mo, xxiv, 396 pp. Old speckled calf, red label, initials A.B. in gilt on backstrip. Bookplate and ink signature of William Burton at front, small ink signature on title.

§ Only edition, an odd-looking book with the first few and last few gatherings printed on much whiter paper thus looking like (but not) facsimiles. Antoine Houdar (1672-1731), given the nickname “La Motte,” was a French poet and dramatist and a regular of the *salons philosophiques*. His tragedy *Inés de Castro* (1723) was well received at the Théâtre Français and he was elected to the Académie française in 1710 but struggled to be accepted as one of the greats. (Voltaire wrote of him “He proved that in the art of writing one can still be something in the second rank.”) He took the side of the moderns during the revived quarrel between the ancients and the moderns and his *Fables Nouvelles*, first published in 1719, has been regarded as somewhat of a modernist manifesto (Académie française). ESTC T114811. (122939) \$175.

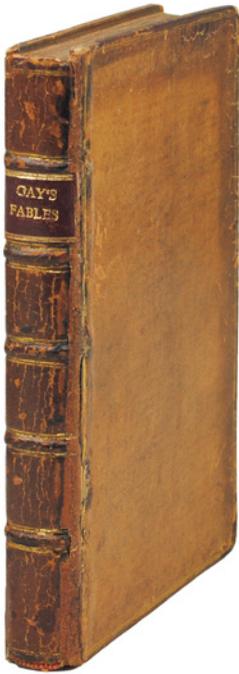


13. AESOP. *Fabulae Aesopi graece et latine, nunc denuo selectae: Eae item, quas Avienus carmine expressit. Accedit ranarum et murium pugna, Homero olim ascripta: cum elegantissimis in utroque libello figuris, utriusque interpretatione, plurimis in locis emendatâ. Ex decreto DD. Hollandiae Ordinum, in usum scholarum.* Amsterdam: Waesberg, 1726.

Sm. 8vo, 134, (2) pp. With 47 woodcuts in the text. One woodcut partially colored blue, otherwise a good copy in half black hardgrain morocco, backstrip lettered in gilt.

§ A scarce edition (no copy recorded at auction) though widely held in libraries. Landwehr F026 (reprinting F014). Reprints the Leyden edition of 1632. The text is divided into three parts: the first consists of 40 fables of Aesop with the text in Greek and Latin in two columns; the second (in Latin only) consists of 42 fables in a Latin translation in verse by Avenius; the third is the text of the *Batrachomyomachie* in Greek with the Latin text on the facing page. (122932) \$475.





14. GAY, JOHN. *Fables. The Second Edition.* London: Tonson and Watts, 1728.

8vo, [14], 194 pp. Engraved vignette on title, engraved pictorial headpiece to each of the 50 fables. Old calf rebaced (not very well), internally a very clean copy on thick paper. Bookplate and shelf tag of Kimbolton Castle, also small printed tag "AE."



§ Second edition of the first volume of this famous collection of fables, the second volume of which was



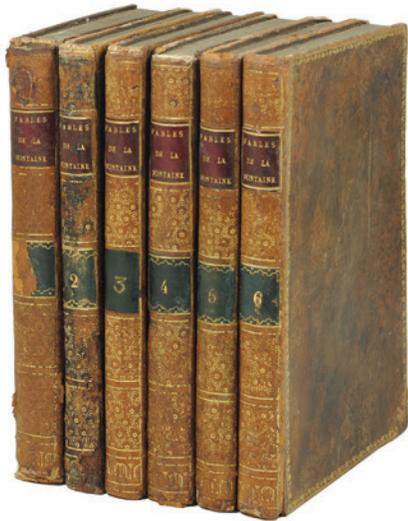
printed in 1738 and thereafter issued together. The plates in Blake's famous edition of 1793 are free adaptations from the designs here of Kent, Wootton, and Gravelot. See Rothschild 925 for the first edition. (122935) \$275.

15. [BIDPAI]. *The instructive and entertaining fables of Pilpay, an ancient Indian philosopher. Containing a number of excellent rules for the conduct of persons of all ages, and in all Stations: Under several Heads. Corrected, improved, and enlarged; and adorned with near seventy cuts neatly Engraved.* London: printed for S. Birt, in Ave-Mary-Lane; and D. Browne, at the Black Swan without Temple-Bar, MDCCXLVII. [1747].



12mo, [2], ix, [9], 231, [1] pp. With the plates printed three to a leaf. Modern mottled calf, red morocco label, a few small marginal tears repaired with tape.

§ First published in 1699 as *The fables of Pilpay*. A translation by Joseph Harris of *Les fables de Pilpay*, 1698, which purported to be a translation of the *Kalīlah wa-Dimnah*, but was in fact a translation by Gilbert Gaulmin and Dāwūd Sa'īd of the first four chapters of the Persian *Anwār i Suhaylī*. ESTC T143267 (numerous holdings). Scarce in commerce. (122934) \$695.

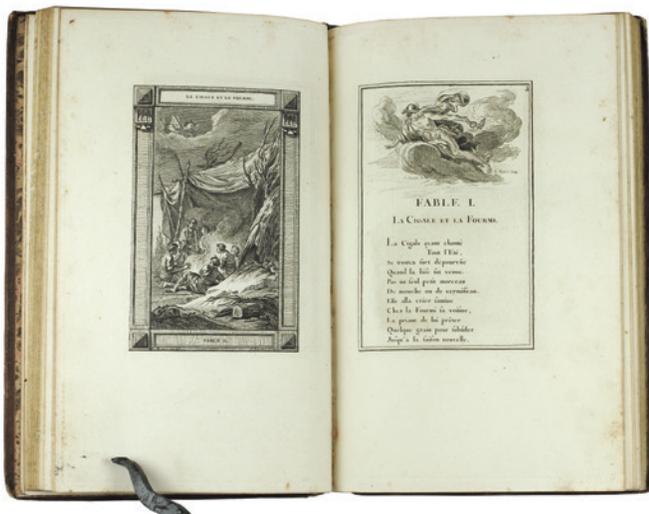


16. LA FONTAINE, JEAN DE. *Fables Choisies, mises en vers par... Nouvelle édition / gravée en taille-douce, les figures par le Sr. Fessard, le texte par le Sr. Montulay.* Paris : Chez Des Lauriers, 1765-1775.

6 vols, 8vo, entirely engraved: LXXI, [1], 100; VI, 102; IV, 95, [1]; [6], 134; [4], 103 [i.e. 104]; [4], 115, [1] pp. Old calf quite worn, one label chipped away, internally a very nice large-paper set with huge margins, lovely impressions of the text and plates.

§ First edition, second issue. Cummins notes of his copy: “one of the most elaborate 18th century editions of the celebrated fables of Jean de La Fontaine (1621-1695). The engraver and publisher Fessard hoped to rival the edition of Oudry of the previous decade, and he in fact surpassed it in the sheer number of engraved illustrations;

numbering over 700 in all, these comprise full page plates as well as vignettes at the beginning and end of each fable. The illustrations after the work of Charles Monnet, which dominate the first three volumes, are especially strong, as are those after Louthembourg. The engraved text by Montulay together with the illustrations create an “ensemble... as harmonious as it is elegant” (Ray). Ray, *Art of the French Book*, 61: “There is a plate and a headpiece for each of the 243 fables, and a tailpiece for all but seventeen.” Second issue, with Des Lauriers on the title-page but otherwise identical to the first. Cohen-De Ricci; 551; Rochambeau. *Bibliographie des oeuvres de La Fontaine* (1911), 101; Tchermersine; III:876. (122928) \$4950.

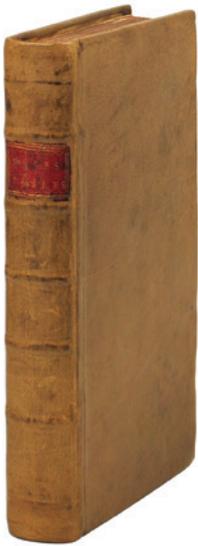


17. LAWRENCE, HERBERT. *The Passions Personify'd, in Familiar Fables.* London: Printed for J. Whiston and M. Lawrence, [1773].

Slim 8vo, [2], iv, [2], 1-104 pp. With an engraved frontispiece and 12 engraved plates by J. Miller (so signed). Retrospective binding of red morocco paneled in gilt, backstrip richly gilt, by Phil Dusel for Stuart Bennett. Some evidence throughout of waterstaining, especially at p. 79.

§ First edition. *Passions Personify'd* is thought to be by Herbert Lawrence, possibly the surgeon and author of the novel *The Life and Adventures of Common Sense* (1769), an early work questioning Shakespeare’s authorship and suggesting Bacon as a possible author. The present work contains twelve fables. ESTC T140937, which states: “CBEL says that the work has been attributed to Edward Young by Halkett & Laing but is almost certainly by Herbert Lawrence.” New CBEL simply omits it from the list of Young’s works. See also Book Auction Records, v.14, p.254. (122920) \$795.





18. AESOP. CROXALL, SAMUEL (TRANS.). *Fables of Æsop and others: Translated into English. With instructive applications; and a print before each fable. By Samuel Croxall, D.D. late archdeacon of Hereford. The tenth edition, carefully revised, and improved.* London: Printed for W. Strahan, J. and F. Rivington, [et al.], M.DCC.LXXV. [1775].

Sm. 8vo, [34], 329, [7] pp. With a frontispiece and 196 woodcuts (one per fable) per Roscoe. Modern polished calf, old red morocco label, early ink inscription at front "John Greenwood's Book April 24 1779."



§ Tenth edition of this version, nicely printed and illustrated and in a sound modern binding. "Croxall was to achieve even greater success with his other work of 1722, *The Fables of Aesop and Others*, which were told in an easy colloquial style and followed by 'instructive applications.' Aimed at children, each fable was accompanied by illustrations which were soon to find their way onto household crockery and tiles. Several more editions were published in his lifetime and the book was continuously in print until well into the second half of the 19th century" (DNB). Roscoe, J87. (122929) \$375.

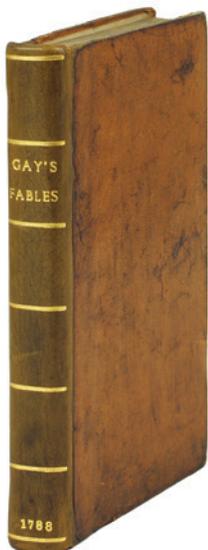
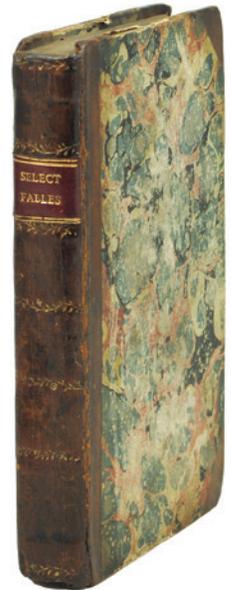
19. AESOP. *Select fables, in three parts. Part I. Fables extracted from Dodsley's. Part II. Fables with reflections, in prose and verse. Part III. Fables in verse. To which are prefixed, The life of Æsop; and an essay upon fable. A new edition, improved.* Newcastle: printed by and for T. Saint, MDCCLXXXIV [1784].



8vo, xii, 308, ii (index) pp. With woodcuts throughout by T. and J. Bewick. Early half calf, marbled boards, red label, binding a bit worn but sound, internally good. P. 179 misnumbered 197.

§ First edition thus, and a scarce book in good condition. Bewick wrote that the cuts were "partly by my late brother, when he was an apprentice, and partly by David Martin, whom I respected as a Man, but was obliged from inability to seek some other line of work" (Tattersfield). Though Bewick did not remember

the commission fondly, the blocks cut for the book had a long life in the hands of different publishers being last employed for Emerson Charnley of Newcastle's *Select Fables* of 1820. Tattersfield TB 2.574. PML 14. ESTC T78508. (122941) \$1250.

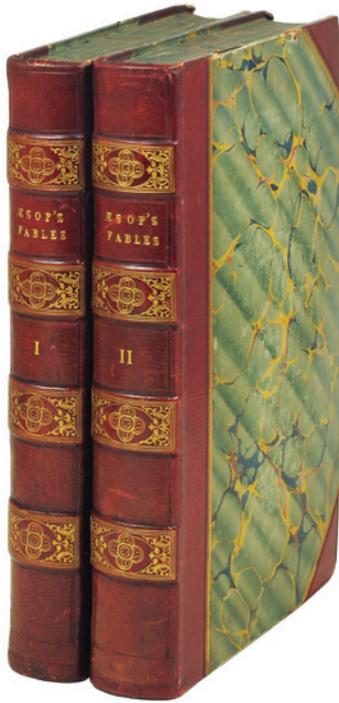


20. GAY, JOHN. *Fables by the late Mr. Gay in one volume complete.* London: J. Buckland [etc.], 1788.

Sm. 8vo, 2 parts in one volume, viii (including woodcut frontispiece), 232 pp. Frontispiece and 68 woodcuts in the text. Old polished calf, rebacked and lettered in gilt, minor scrape on lower cover, generally very good.

§ Apparently quite a scarce version which first appeared in two volumes in 1727/28. The Stockdale edition with some plates engraved by Blake (1793) is perhaps the best known of the 18th-century editions; this version is attributed to John Bewick by Hugo. The woodcuts are generally lightly printed and not especially skilled. Hugo 4056. (122916) \$795.





21. AESOP. *The Fables of Aesop with a Life of the Author; and Embellished with one hundred and twelve plates.* London: Printed for John Stockdale, Picadilly, 1793.

2 vols. roy. 8vo, (2), lxx, (3), 189; (2), xi, (1), 248 pp. Engraved title pages and 110 engravings. Early half red morocco, gilt backstrips, raised bands, marbled boards and edges; a gorgeous copy with superb impressions of the plates in virtually perfect condition. Armorial bookplate of John Ashley Warre in both volumes.

§ First edition, first issue, easily identified because it uses the long “s” throughout and the second does not; large-paper copy measuring 10 1/4 x 6 1/4. The illustrations were all based on those of Francis Barlow in his great edition of 1666 (which survives

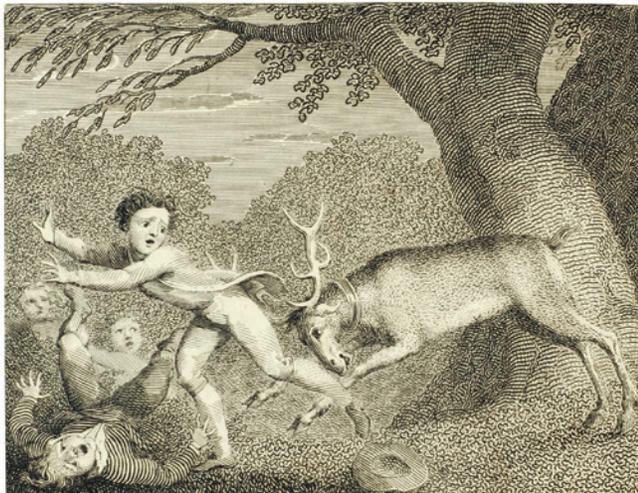
primarily in the reprint of 1687), with the clothing of the depicted humans updated to the late 18th century. Ray, *The Illustrator and the Book in England*, 1. (122912) \$2000.



22. GAY, JOHN. BLAKE, WILLIAM. *Fables. With a life of the Author and embellished with 70 Plates.* London: John Stockdale, 1793.

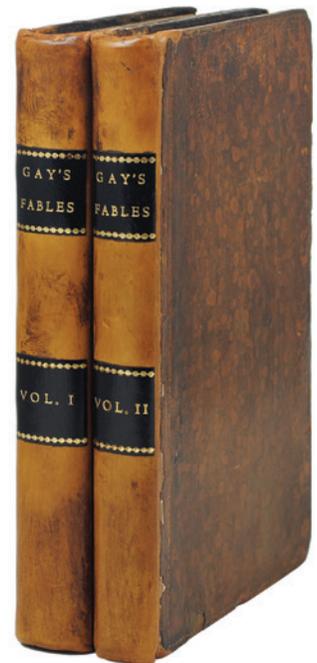
2 vols., roy. 8vo, xi, 225; vii, 187, (1, advertisement) pp. Engraved title to each part, frontispiece to vol. I, and 70 plates including 12 by Blake. Full contemporary calf rebaked, a bit scuffed and untidy but quite sound, internally good despite the usual browning and offsetting.

§ First edition with Blake’s plates. The plates in this famous edition are free adaptations from the designs of Kent, Wootton, and Gravelot, who illustrated the earlier printings of Gay’s *Fables* (see item 13 above). William Blake completely redesigned, and redrew, the 12 images for which he is



responsible, and is listed among the subscribers to the edition, as are the other engravers who worked on this project. Blake engraved the plates opposite pp. 1, 29, 59, 73, 99, 109, 125, 133 and 181 in volume one; and those opposite pp. 1, 105 and 145 in volume two.

Bentley, *Blake Books*, 460A. Essick, *William Blake’s Commercial Book Illustrations*, XXVI. Ray, *The Illustrator and the Book in England*, 1. Note that in the list of subscribers there is a “Mr. Blake.” Very few books are known to have been subscribed to by Blake. (122911) \$1250.



23. BLAKE, WILLIAM. *Set of (9) Blake Prints from Fables by John Gay.* London: John Stockdale, 1793.

8vo, (9) single leaves on wove paper, some soiling and foxing, images clean, as follows: The Tame Stag; The Pin and the Needle; The Goat Without a Beard; The Butterfly and the Snail; The Persian, The Sun, and the Cloud; The Setting Dog and the Partridge; The Owl and the Farmer; Pan and Fortune; and The Raven, the Sexton and the Earth-Worm.

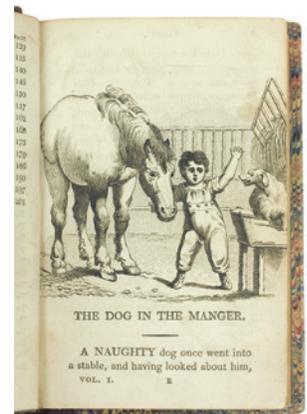
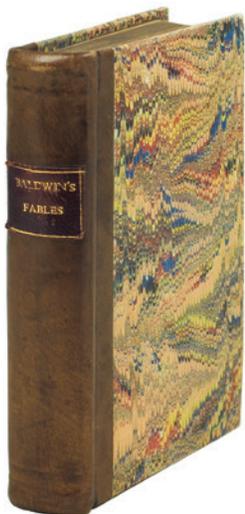
§ Nine of the plates designed and engraved by Blake for Stockdale's 1793 edition of Gay's *Fables* (see above). Perfect for study or display. Bentley, *Blake Books*, 460. (104904) \$750.

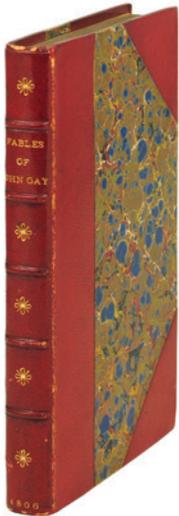


24. [GODWIN, WILLIAM]. BALDWIN, EDWARD PSEUD. *Fables, ancient and modern.*

Adapted for the use of children from three and eight years of age. London: Thomas Hodgkins, 1805. 2 vols. in one, 12mo, viii, 206, (1, ad.); iv, 219, (1, ad.) pp. With 72 engraved plates. Modern quarter calf, marbled boards, title-page to vol. 1 in facsimile, text trimmed close to the text and touching the plates..

§ First edition, de luxe issue, of this very rare collection reprinted in the same year; the plates were once attributed to William Blake but Bentley and Essick disagree and Bentley notes that although Quaritch was the source for naming Blake as the engraver the plates look nothing like Blake's work and it is now thought that Mulready was the probable engraver. A rare book in the first edition; the last copy at auction sold in 1995 and only two copies had sold before that, going back to 1975. Bentley, *BBS*, p. 275 #7. Osborne 5. *NBL* 626. *PML* 70. The Oppenheimer copy was seriously defective. Darton (p.196) noted that he had never seen a complete copy of the first edition. The regular issue (also impossibly rare) had the images gathered together 12 at a time on one plate. (122930) \$1250.





25. GAY, JOHN. *The Fables of Mr. John Gay: Complete in two parts... With cuts by T. Bewick of Newcastle.* York: Printed by and for T. Wilson and R. Spence, High-Ousegate, 1806.

Sm. 8vo, 252 pp. Wood-engraved frontispiece and head and tailpieces throughout. Half red morocco, marbled boards, a little browned and occasional inoffensive staining throughout, small paper repairs to margin of S4 and S5.

§ First edition thus, paper watermarked 1804 as the Huntington copy, and the first edition to spell Bewick's name correctly. This little edition is quite charming. Hugo 215. See Tattersfield TB 2.166. (122940) \$375.

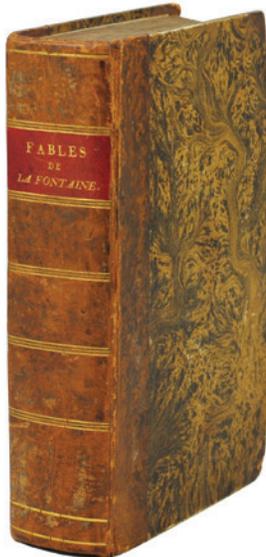
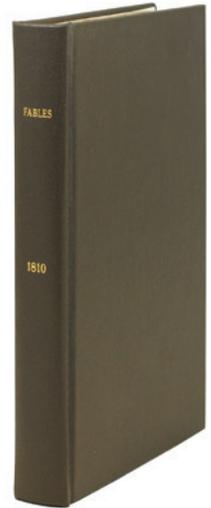


Printed for J. J. Stockdale 41 Pall-Mall June 22 1810.

26. ROWE, HENRY. *Fables, in verse...* London: J. J. Stockdale. 1810.

8vo, 314, [1, ads.] pp. With a wood-engraved frontispiece and 29 full-page wood-engravings. Modern brown buckram, backstrip lettered in gilt. Entirely untrimmed and partially unopened, very good.

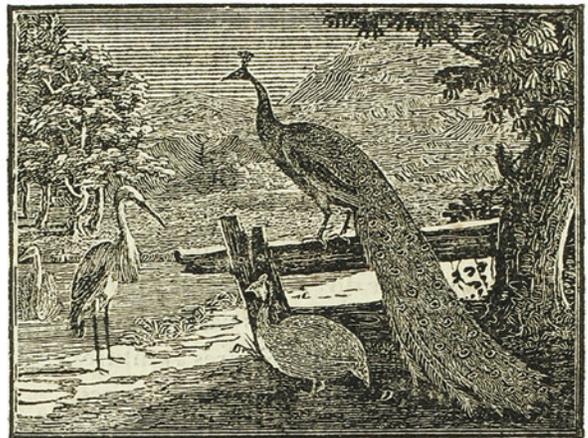
§ First edition of this charming collection of fables. Sources generally agree that the Bewicks had nothing to do with this edition. Hugo 3801 but doubts attribution to either Bewick. Not in Osborne. (122926) \$275.



27. LA FONTAINE, [JEAN DE]. *Fables de La Fontaine, avec des nouvelles gravures exécutées en relief.* Paris: Renouard, 1811.

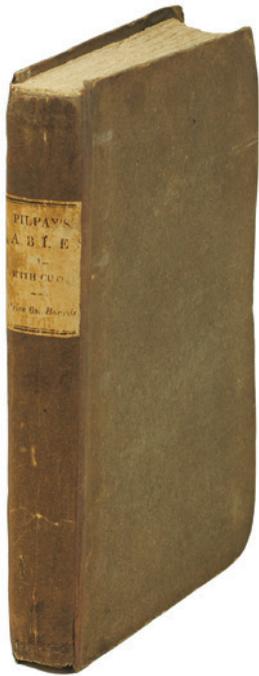
2 vols. in one, 12mo, [4], 3, [2], vj-cvj, 245, [1]; [4], 382 pp. With 266 relief engravings on stone. Contemporary half calf, marbled boards, red morocco label lettered in gilt, first two leaves with stains at the corners, otherwise generally very good.

§ First edition of this edition which is noted by Twyman and others as being the first use of this process — relief etching and engraving on stone then printed from



a stereotype plate made from stone. This is a very early precursor to lithography. "The most important application of the process was for the edition of *Fables de La Fontaine* published by Renouard" (Twyman p. 8). The process has a weird almost surrealistic effect and is reminiscent of the only wood engravings Blake did some years later. Twyman, *Lithography*, p.8. Ray, *French*, #175. (122915) \$1500.



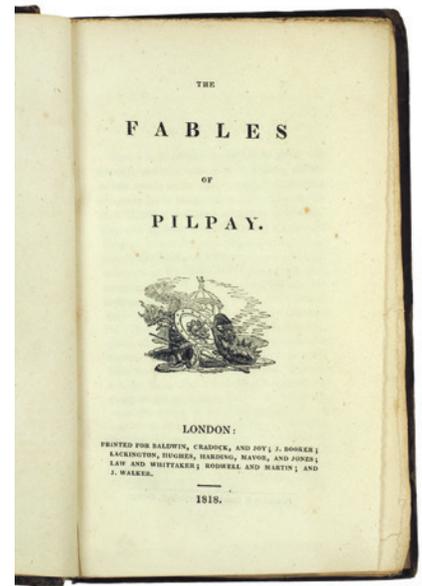


28. [BIDPAI]. *The Fables of Pilpay*. London: Baldwin, Cradock, and Joy; J. Booker; Lackington, Hughes, Harding, Mayor, and Jones; Law and Whittaker; Rodwell and Martin; & J. Walker, 1818.

Sm. 8vo, xii, 312 pp. Small vignette woodcuts in the text throughout. Original boards, printed paper label, upper hinge repaired. Large woodcut bookplate of Charles B. Horrax.



§ First edition of this version, scarce in original boards (also issued in a cloth binding). See item 15 above for a note on these fables. (122938) \$475.



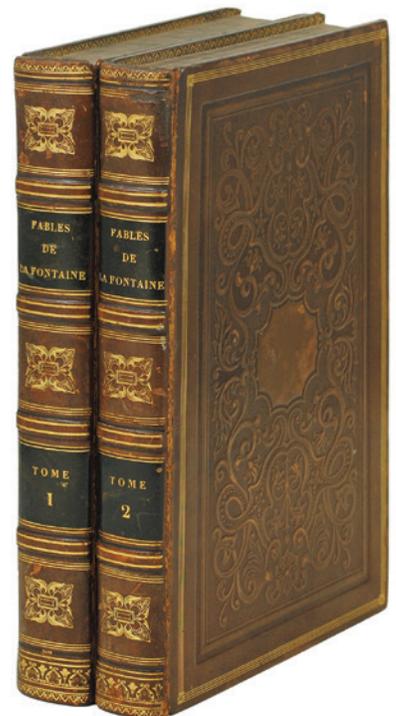
29. LA FONTAINE, JEAN DE. GRANDVILLE, J.J. [JEAN-IGNACE-JULIEN GERARD), ILLUS.

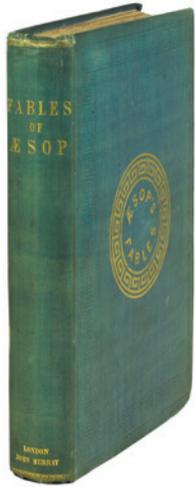
Fables de La Fontaine. Paris: Fournier, 1838.

2 vols, 8vo, (4), xxviii, 292; (4), 312 pp. With a frontispiece to vol. 1, 5 section titles, numerous vignettes, and 72 plates; 3 section titles, numerous vignettes, and 48 plates; all engraved on wood. Contemporary calf, covers elaborately blind-stamped, backstrip gilt with black labels, joints a bit rubbed but quite sound, intermittent light browning and foxing, generally very good.



§ First edition of La Fontaine's fables with the engravings for each fable by the beloved illustrator Grandville (1803-1847), who set the bar for animal illustrations remarkably high for his successors and imitators. "In these designs, the most popular he ever drew, Grandville presents La Fontaine's beasts acting like men and sometimes costumed like them." Ray, *The Art of the French Illustrated Book*, 1700 to 1914, 191. Carteret III, 357-8. (122925) \$1250.



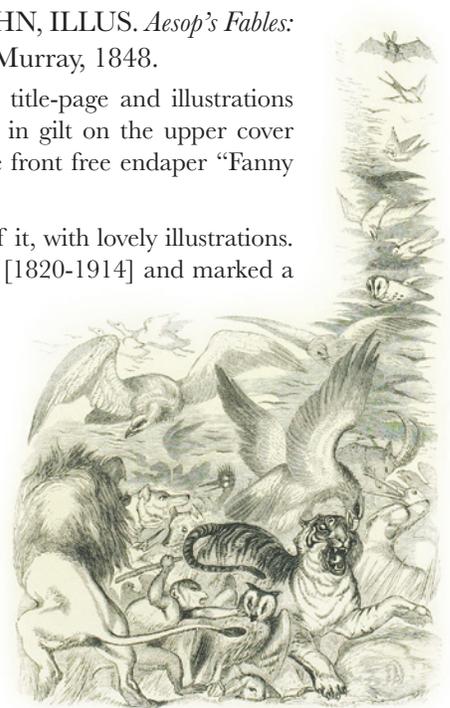


30. AESOP. JAMES, THOMAS, ED. TENNIEL, JOHN, ILLUS. *Aesop's Fables: A New Version, Chiefly from Original Sources.* London: John Murray, 1848.

8vo, xxv, (1, fly-title), 1-232, (12, ads) pp. With a pictorial title-page and illustrations throughout by Tenniel. Original blue/green cloth stamped in gilt on the upper cover and backstrip. Very good, with gift inscription in ink on the front free endpaper "Fanny Faithorne by her Father and Mother 1848."

§ First edition, not a rare book but a very attractive copy of it, with lovely illustrations. "This book was the first illustrated entirely by John Tenniel [1820-1914] and marked a turning point in his career. Tenniel had been introduced to John Murray by Leopold Martin and Murray asked him to provide all the drawings for a revised edition of Aesop. Tenniel based his drawings on his early sketches of animals in London's Zoo. The book sold well, and only when a new edition was compiled in 1851 did Tenniel make the necessary corrections [to the anatomy] to his animal

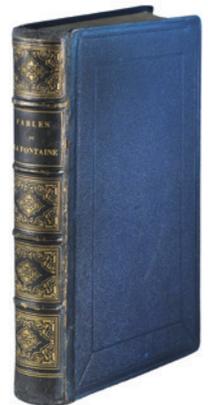
drawings to harmonize with the twenty new cuts added by the accomplished bird and animal painter Joseph Wolf. One particular design of flying beasts from hawks to bats [see p. 133] caught the eye of Lewis Carroll and convinced him Tenniel would be suitable for his Alice illustrations. Mark Lemon, the editor of *Punch* was also shown the drawings and asked Tenniel to join his group of artists." Engen, *Dictionary of Victorian Wood Engravers*, pp.24-26. (122937) \$750.



31. LA FONTAINE, JEAN DE. GRANDVILLE, J.J. (JEAN-IGNACE-JULIEN GERARD), ILLUS. *Fables de La Fontaine.* Paris: Garnier Frères, 1855.

4to, 598 pp. Original quarter blue morocco with matching blue buckram boards. Backstrip richly gilt, front board neatly reattached and hinge strengthened. All edges gilt. Two pages show faint blue marks, very minor foxing.

§ An attractive later edition of La Fontaine's fables illustrated by Grandville (1803-1847). For the first Grandville edition, see item 29. (106849) \$400.



32. CRAWHALL, JOSEPH. *Reynard ye Foxe, a set of ten drawings representing scenes from the fable. Reproduced in facsimile by S. Hurd.* [London]: W.B. Paterson, [n.d. c. 1875?].

Very large 4to (18.25 x 14.25 inches.), (2) ff. title page and list of illustrations, 10 mounted color plates. Enclosed in the original rough cloth portfolio lettered in black

§ Only edition, very scarce, no copy recorded for sale, only 2 copies in WorldCat (UCLA and National Art Library, UK). "Crawhall for the last twenty-five years of his life had a free hand to devote time to artistic pursuits. He was fascinated by the past. This led to a specific interest in reproducing the kind of woodcuts and engravings associated with ancient

chapbooks and ballad sheets. Although medieval glass and manuscripts were part of his inspiration, other decisive influences included the work of Thomas Bewick, which he much admired, and the rich tradition of producing chapbooks and ballad sheets which was attached to his native Newcastle. By 1859 Crawhall had begun to produce books illustrated with his own engravings. These were after the style of the old 'comic cuts' hacked out with a knife, and proofs were often hand coloured... At the age of sixty, when many consider retirement, Joseph entered the most creative and productive phase of his life. His capacity for work seemed limitless and he added Valentine cards, Christmas cards, and children's books to an ever growing list of woodcuts and chapbooks..." DNB. A copy sold at auction in 2004 for £575. (107580) \$975.

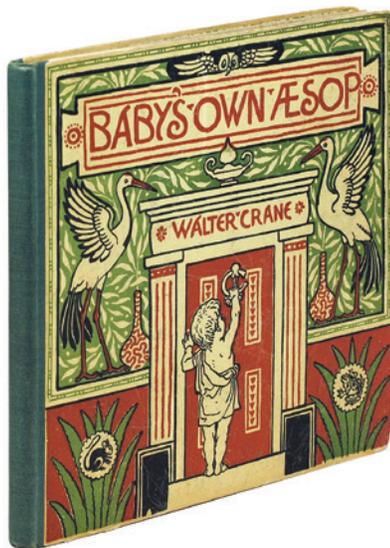
33. [BEWICK, THOMAS]. *Fables by Walter Brown. With Cuts by Thomas Bewick.* London: Published by S. Grosvenor, 324, Upper Street, Islington, MDCCCLXXXIV [1884].



Small 4to, (12), (1)-68, (6) pp. Original half cloth and blue paper wrapped boards, edges uncut, considerable wear to boards and backstrip, endpapers toned, occasional foxing throughout, but pages generally bright and with good impressions of the woodcuts.

§ Illustrated with vignette woodblocks originally used for the *Sportsman's Cabinet* of 1803, acquired by Walter Brown. Though Tattersfield refers to the work as “dispiriting” (perhaps sated on

other fruit as he prepared his exhaustive three-volume bibliography) the book is nonetheless an interesting example of a late nineteenth century fable book intended to illustrate natural history as much as to convey moral lessons, indeed to the extent the morals are omitted entirely. An uncommon Bewick title in institutions and in the trade. (Tattersfield TB 2.609) (107111) \$475.



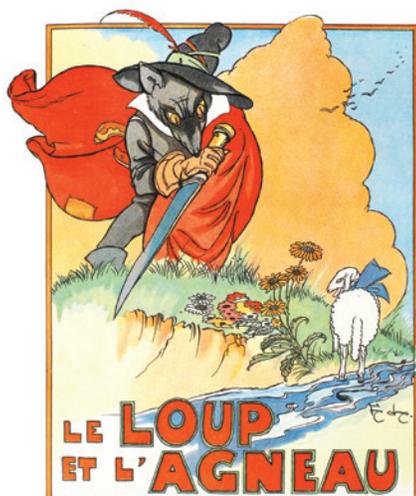
34. AESOP. CRANE, WALTER. EVANS, EDMUND (SCULPS.). *Baby's Own Aesop. Being the Fables Condensed in Rhyme with Portable Morals Pictorially Pointed by Walter Crane.* London and New York: Frederick Warne, [N. D.].

Squarish 8vo, (8), 11-55, (1) pp. Original quarter cloth with pictorial paper-covered boards, decorated endpapers; profusely illustrated in color throughout. Boards lightly rubbed, first few pages a little foxed, lacking front free endpaper. Very good with a collector's tiny book ticket on the rear pastedown featuring a stylized Native American and the words “Robertson / San Francisco.”

§ Reprint of the 1887 first edition. Engraved and printed in colors by Edmund Evans. A delightful and whimsically illustrated volume, with each of the fables condensed to fit half a page to one page, surrounded by a color illustration. The text for this volume was written in large part by Crane's old master, W.J. Linton, who sent the manuscript to him from the US, where Linton lived at the time (Mahony, Latimer and Folmsbee, *Illustrators of Children's Books: 1744-1945*, p. 64). (104403) \$65.

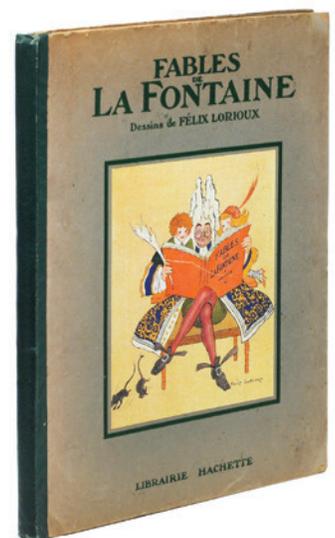
35. LA FONTAINE, JEAN DE, AND LORIOUX, FELIX, ILLUS. *Fables de La Fontaine.* Paris: Hachette, n.d. [c. 1929].

Folio, 72 pp., full color chromolithograph illustrations with a few lines of text printed on every page. Gray-green printed paper covered boards, backed in green cloth, with a color plate on the upper board, decorative endpapers. Hinges a bit stressed, corners and edges of board somewhat worn, minor foxing to outer margins; very good.



§ First Lorioux illustrated edition. Félix Lorioux (1872-1964) was a French illustrator, best known in his time for *Le Buffon des enfants*. He was hired briefly for Walt Disney in the 1930s to work on *The Silly Symphony*. He lost the contract after refusing to compromise his personal style, which was thought to be too fantastical and Art nouveau for the character of Mickey Mouse. His vision for *Fables de la Fontaine* features richly colored anthropomorphic illustrations of “la cigale,” “le renard,” “le rat,” “le loup et l'agneau,” and “le renard et la cigogne.” OCLC

604136666. (106089) \$250.



36. AESOP. PARKER, AGNES MILLER. *The Fables of Esop translated out of Frensshe in to Englysshe by William Caxton.* Newton: Gregynog Press, 1931.



Folio, [8], 146, [1, colophon] pp. With woodcuts throughout by Parker. Original tan calf, backstrip lettered in black, slipcase, slight scraping to lower edge from slipcase. Internally as new.

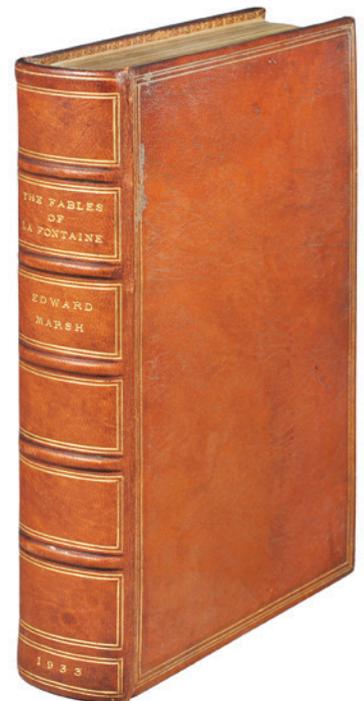
§ Number 33 of an edition of 250 copies. Agnes Miller Parker was one of the greatest woodcut artists of 20th century Britain. In many ways this book is her masterpiece, though some prefer her version of Gray's "Elegy." In her early career as a painter she and her husband William McCance were associated with the Vorticists in London. McCance became the second controller of the Gregynog Press. She illustrated several books by the press and many more for other publishers, particularly the Limited Editions Club. See item 43 below for the 1996 celebratory reprinting of Parker's woodcuts. (122909) \$7950.



37. LA FONTAINE, JEAN DE. MARSH, EDWARD. *The Fables. Translated into English Verse by Edward Marsh.* London: William Heinemann, 1933.

8vo, lxxii, 469 pp. With 12 plates after the original engravings by Gooden. Original brown morocco, ruled in gilt. All edges gilt. Minor insect damage to top edge of the lower board. A pleasant reading copy.

§ First trade edition, previously issued in a limited edition with original engravings by Gooden here in offset reproduction. Presentation copy inscribed by Marsh: "To dearest Mary with all love and blessings from the proud author Eddie." Who Mary was is a mystery as Marsh's circle of close friends was entirely men and he was never married. Mark Lasner suggested it might be Mary Hunter the great patroness of the arts. (107046) \$495.



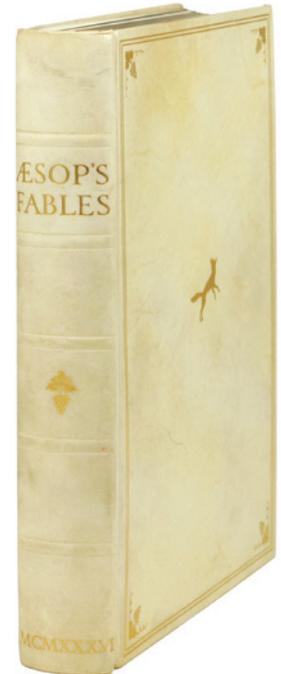


38. AESOP. GOODEN, STEPHEN, ILLUS. *Aesop's Fables. Translated by Sir Roger l'Estrange, Kt. With plates & decorations by Stephen Gooden.* London: George Harrap, 1936.

Small 4to, 313, [i] pp. 12 full page engravings with numerous smaller engravings decorating the first letter of each fable. Original stiff vellum, gilt titles to backstrip, gilt rule to covers, with small pictorial decorations to corners and center, marbled endpapers, top edge gilt, others untrimmed. A very fine copy in the original numbered slipcase. Brackenburn bookplate (Hugh Walpole).

§ Number 214 of an edition limited to 525 copies signed by the illustrator Stephen Gooden. Includes L'Estrange's preface to the whole collection, his reflections on each fable reprinted here, and "The Life of Aesop." One of Gooden's best if not

the best of the many books he illustrated: DNB notes "Apart from a few individual plates, for example, *St George* (1935) and *Diana* (1940), Gooden worked chiefly as a book illustrator—a field that fascinated him from childhood—beginning in 1923 with the Nonesuch Press *Anacreon*. He contributed to twenty works, notably the *Bible* (Nonesuch, 5 vols., 1925–7), *The Fables of Jean de la Fontaine* (2 vols., Heinemann, 1931), and *Aesop's Fables* (Harrap, 1935 sic)." (122908) \$1450.

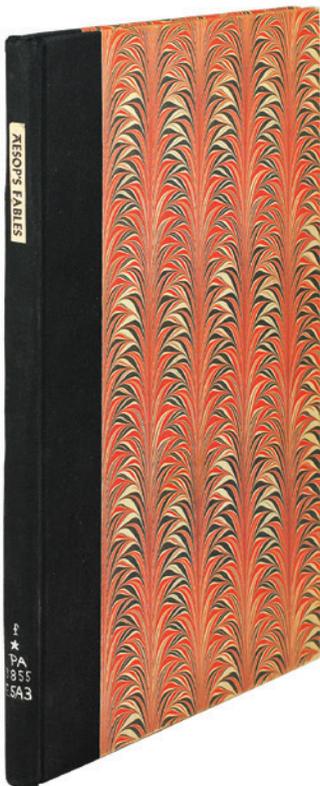


39. AESOP. *Aesop's Fables: Retold, Illustrated with Woodcuts, and Printed by Elfriede Abbe.* Ithica, New York: Elfriede Abbe, 1950.

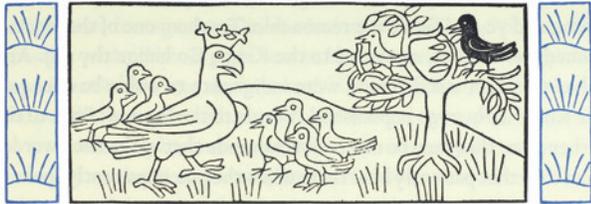
4to, [vi], 70, [2 index] pp., woodcut title-page, five full-page woodcuts and numerous smaller woodcuts of animals, scenes and figures from the text. Quarter black cloth and marbled paper boards, printed paper label inlaid to backstrip. Board edges slightly rubbed, occasional faint finger smudges, ex-library copy with bookplate, call number written in white on the backstrip, and library book card on terminal pastedown; very good.



§ First edition thus, five hundred copies were printed of which this is number 314, signed in ink by Elfriede Abbe. The woodcuts were printed directly from the original blocks, and the text was printed from hand-set type. (106605) \$275.



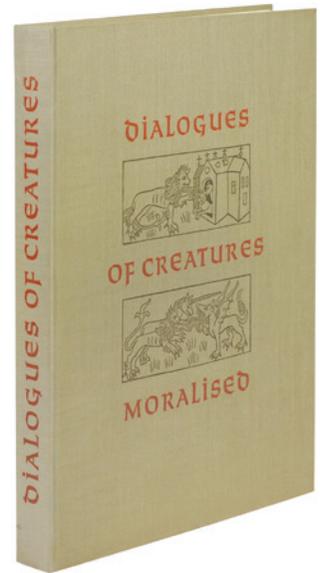
40. ALLEN PRESS. *Dialogues of Creatures Moralised. Being Ancient Fables, Curious to the Philologer, Interesting to the Lover of Natural History and Helpful to the Moralist.* Kentfield: Allen Press, 1967.



Small folio, [103] ff. With 122 woodcuts. Original tan backstrip and pictorial cloth boards, slipcase, as new.

§ Limited to 130 copies printed by hand in Goudy types on handmade Italian paper. The

most ambitious work of the press to that date and the final book printed on their Acorn-Smith handpress due to the acquisition of a Columbian. The text of the fables first appeared in 1480, printed in Latin by Gerard Leeu at Gouda, Holland. All 122 of the charmingly naive woodcuts from the first edition are used, printed in six outline colors. Joseph Haslewood's introduction to the 1816 edition is used here as the preface. Allen Press, *Bibliography* 31. (122906) \$700.

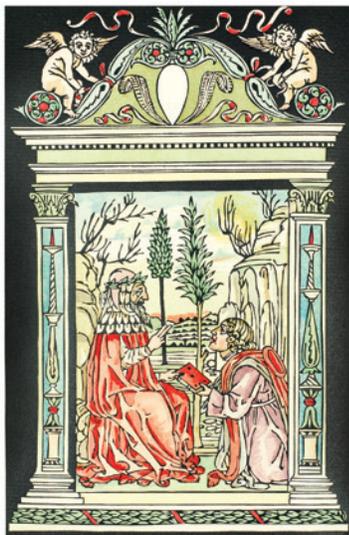
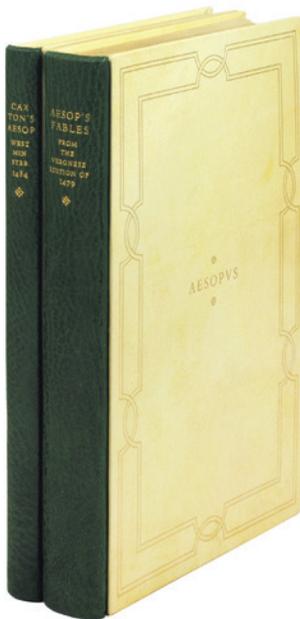


41. AESOP. OFFICINA BODONI. *The Fables of Aesop printed from the Veronese edition of MCCCCLXXIX in Latin Verses and the Italian Version by Accio Zucco, with the Woodcuts newly engraved and coloured after a copy in the British Museum. [with] The First Three Books of Caxton's Aesop containing the Fables illustrated in the Verona Aesopus of MCCCCLXXIX.* Verona: Officina Bodoni, 1973.

2 vols., 8vo, 280; 122 pp. With 68 hand-colored woodcuts in volume one. Original vellum boards stamped in gilt, green morocco backstrips, in flawless condition as issued in slipcase.

§ Limited to 160 copies, this is #42. This book has become hard to find in fine condition, as the green morocco tends to fade. This was one of the most beautiful illustrated books of the 15th century, printed by Giovanni Alvise of Verona

between 1478 and 1480. Alvise was also the inventor of the first typographic ornaments, and the woodcuts, attributed to the outstanding miniaturist of contemporary Verona, are surrounded by borders of printer's flowers. The first volume has 66 hand-colored woodcuts recut by Anna Bramanti with the coloring carried out in Paris by Atelier Daniel Jacomet. The second volume has sixty fables in Caxton's translation, followed by six missing in Caxton and translated here from the Latin. Due to its extraordinary beauty as well as scholarly value, it is in many ways the epitome of what a private press book should be. Huttner and Kelly, *Century*, #78. (122904) \$6950.

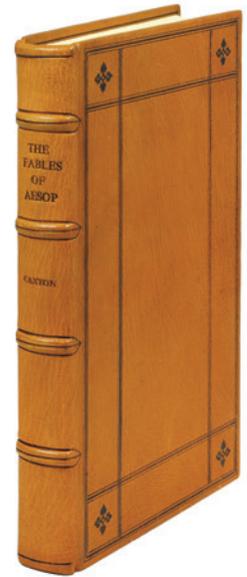


42. AESOP. CAXTON, WILLIAM. *The History and Fables of Aesop, Translated and Printed by William Caxton, 1484. Reproduced in facsimile from the Copy in the Royal Library, Windsor Castle, with an Introduction by Edward Hodnett.* London: The Scolar Press, 1976.

Folio, [8], cxlii pp. With illustrations in woodcut throughout. Full brown morocco ruled in black, backstrip lettered in black and four raised bands, slipcase, as new.

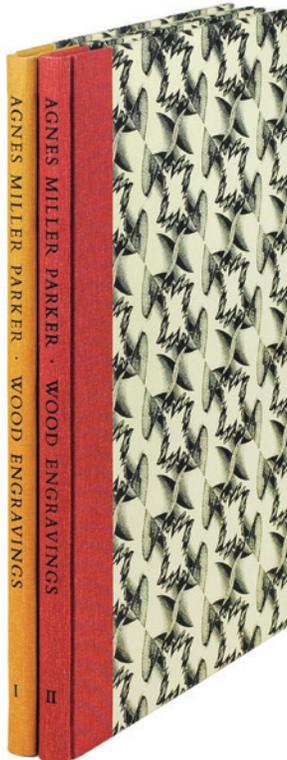


§ De luxe edition, # XLIII of 50 printed on paper specially made by hand by Barcham, Green of Hayle Mill. This is the first facsimile edition of Caxton's "Fables of Esope" (1484) (STC 175). It reproduces (in original size) the unique perfect copy of the work in the Royal Library at Windsor Castle, which contains a life of Aesop and is illustrated with woodcuts. Caxton translated the fables from Julien Macho's 1482 French version and it proved so popular the version was still being printed in 1658. (122907) \$1500.

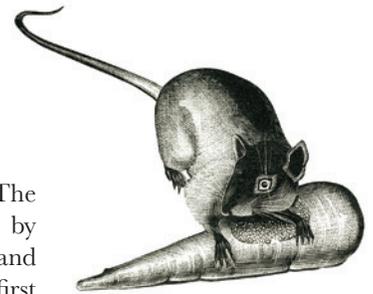


43. AESOP. PARKER, AGNES MILLER. *Wood Engravings from "The Fables of Esope" [and]... XXI Welsh Gypsy Folk-Tales.* Gwasg Gregynog: [Newtown Powys Wales], 1996.

2 vols., folio, [36; 56 pp.], on watermarked laid paper, with 44 wood-engraved plates on hand-made Japanese Gampi vellum paper. Quarter yellow and red cloth, patterned boards, slipcases, as new.



§ Limited to 185 copies, these are copies #74 and #75. The illustrations are reprinted from the original blocks; the text, by Ian Rogerson, is "John Sampson and the Gypsies of Wales" and "The Story of a Remarkable Book." See item 36 for the first printing of the Gregynog *Aesop* and a note on the illustrator Agnes Parker. As noted in the DNB, "*The Fables of Esope* (1932) and *XXI Welsh Gypsy Folk-Tales* (1933) illustrated by Agnes' engravings are rightly celebrated as among the finest of the period: her silvery and exquisitely stylized representations are reproduced by superb press work." (122905) \$1500.



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