

# August Newsletter



New books and happenings from James & Devon Gray  
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—edited by Devon Gray



## DOG STAR DAYS

As the searing heat of Sirius burns down on us through these hot, mid-summer days, bookselling in Harvard Square takes on a different rhythm. All of the librarians are at conferences, or on vacation. Another Harvard Commencement has come and gone. Graduates and undergraduates have vacated their accommodations and flown home, superseded by their seasonal, migratory replacements: the summer school students. Visitors equipped with cameras and guidebooks glut the streets, led through the high points of a Harvard tour to John Harvard's left toe by their undergraduate guides. A young man born sometime in the early 1990's offered me a map last week. The Square is mainly devoid of its usual inhabitants, except for a few...

James persists! He has been busily mailing newsletters, buying books, sending out quotes, doing research, and closing deals. I have been writing descriptions, working on the new edition of this newsletter, and binding books. My bookbinding backlog is non-existent and as a result, I can offer speedy repairs for early books. Look for a more detailed notice about my one-woman book restoration service later in this newsletter.

We were both quite pleased with the response to our last number, and invite you again to catch up with us as you laze through your own *dies caniculares*.

### HELL IS FULL OF INTENTIONS

According to Bishop Antonio de Guevara, by way of his English translator, Edward A. Hellowes. Hellowes was Groom of the Leash in the household of Queen Elizabeth, later. He became Groom of the Chamber and received a grant of twelve shillings a day for life from the Queen. In addition to the first printed use of the phrase, “hell is full of intentions,” Hellowes’ translation of Guevara’s *Familiar Epistles* also contains the earliest recorded English use of “to spill” meaning to let something slip, as in *spilling the beans*. The *Familiar Epistles* are also said to have been Shakespeare’s source for the name Titus Andronicus, and inspiration for the characters of Polonius and Ophelia.

Scholars usually describe Guevara’s *Familiar Epistles* as a ‘courtesy book.’ Courtesy books were very popular across continental Europe and England in the sixteenth century. Written to convey proscriptive advice to kings, princes, and members of the court, they are the

very earliest 'self-help' literature. These books are filled with advice, deeply rooted in history, and firmly guided by standards of morality. Their overwhelming popularity is evidence that they reached an audience far beyond the ruling elite. Any literate person with enough disposable income to purchase such a book would have access to advice meant for princes. In a rigidly socially stratified culture, a common person's access to this material allows them to conceive a redefinition of their social role.

As we reflect on social conditions of the past, these courtesy books provide at least two big ideas to ponder. First, the content of Guevara's *Familiar Epistles* gives concrete information about the social norms and aspirations of the time. Second, the rippling effects of the publication of these works, their popularity, and the dissemination and adoption of their content into the culture allow us to glimpse a sector of society in the process of revolt. The seeds of the overthrow of Tudor culture, where Henry VIII wielded such overwhelming power and control, are here. Would the execution of Charles I have been possible if these populist notions had not taken root in the minds of sixteenth century readers?

Well, who knows; we leave it to the reader to decide. In any case, we currently have a copy of the 1577 edition of the *Familiar Epistles* in stock, bound with Fenton's translation of Guevara's *Golden Epistles*.

*The Familiar Epistles of Sir Anthonie of Gueuara, Preacher, Chronicler, and Counseller to the Emperour Charles the fift. Translated out of the Spanish tongue, by Edward Hellowes, Groome of the Leash, and now newly imprinted, corrected and enlarged with other Epistles of the same Authour. Wherein are conteneid verie notable letters, excellent discourses, curious sayings, and most*

*naturall reasons. Wherein are contened expositions of certeine figures, authorities of holy Scripture, very good to be preached, and better to be followed. Wherein are contened declarations of ancient stampes, of writings upon stones, Epitaphes of Sepulchres, Lawes and customes of the Gentiles. Wherein are contened doctrines, examples and counsels for Princes, for Noble men, for Lawyers, and Churchmen; very profitable to be followed, and pleasaunt to be reade.*

[bound with] *Golden Epistles, Contayning varietie of discourse, both Morall, Philosophicall, and Divine gathered, as wel out of the remaynder of Gueuaraes woorkes, as other Authours, Latine, French and Italian. By Geffrey Fenton. Newly corrected and amended. Mon heur viendra.*

Imprinted at London for Ralph Newberrie, 1577 and 1582

Quarto in eight's, 7.5 x 5.25 inches. Third edition, both works. A<sup>4</sup>, A-Z<sup>8</sup>, Aa-Cc<sup>6</sup>, Dd<sup>4</sup>. ¶<sup>2</sup>, A-Y<sup>8</sup>. The final blank, Y8, is present in this copy.

This is a fine copy in later parchment over stiff boards with gold-tooled boards and spine. A few fine worm trails and a bit of light water staining do little to impede appreciation of this copy. The signature and stenciled ownership marks of William O'Grady appear on the front free endleaf. This tasteful stencil of a horse's head is repeated on the title page and in the margin of the first page of the letter to the reader.

STC 12434; STC 10796.

\$9,300

## SIR FOPLING FLUTTER

In his poem, “The Session of the Poets,” Rochester complains about Etherege. “In the crying sin, idleness, [he] was so hardened, that his seven years’ silence was not to be pardoned.” So Etherege broke his silence and wrote the last of his three plays: “The Man of Mode, or Sir Fopling Flutter.” I love “The Man of Mode,” it’s a silly farce, and like Etherege’s other plays, so easy to read, and funny. It’s funny on its own; it would be funny in a vacuum. Even now, it’s as fresh as it was when it was new. What makes it even better is the intimate period insight that it provides. All of the characters are based on real people from Etherege’s circle, which helped the play to an immediate success when it was first produced in 1676. I guess I just like screwball comedies, and the Restoration, but I’m taking it home to read it again.

Etherege, George. (1635-1689) *The Works of Sir George Etherege: Containing His Plays And Poems.*

London: Printed for H.H. And Sold by J. Tonson, within Grays-Inn Gate, next Grays-Inn Lane; and T. Bennet, at the Half-Moon in St. Paul’s Church-yard, 1704

Octavo, 7.5 x 4.5 inches. First collected edition. [π]<sup>4</sup>, B-T<sup>8</sup>. 288 pages. This is a clean copy, in contemporary boards, rebacked.

John Dennis commented on “The Man of Mode” in 1722. “Now I remember very well that upon the first acting this comedy, it was generally believed to be an agreeable representation of the persons of condition of both sexes, both in court and town; and that all the world was charmed with Dorimant; and that it was

unanimously agreed that he had in him several of the qualities of Wilmot Earl of Rochester, as his wit, his spirit, his amorous temper, the charms that he had for the fair sex, his falsehood, and his inconstancy; the agreeable manner of his chiding his servants, which the late Bishop of Salisbury takes notice of in his life; and lastly, his repeating on every occasion the verses of Waller, for whom that noble lord had a very particular esteem."

This collection of Etherege's works also contains his other two plays: "Love in a Tub" and "She Wou'd if She Cou'd," and the poems "Letters to the Earl of Middleton," "A Song," "The Forsaken Mistress," and "Song of Basset." \$4,500

ESTC T138423; cf. Macdonald 110c; NCBEL 2: 741.

### RIDER'S DICTIONARY

I find it very difficult to collate dictionaries and other books about words. I stop so often, as words and phrases catch my eye, that I invariably lose my place in the signature. Then I have no choice but to go back to the beginning (hopefully only to the beginning of the signature) and start over again. This particular book would have been extremely difficult to collate, just because of its content, but this *copy* has the added distraction of generations of school-child doodles, jottings, and drawings. It even contains tiny inky fingerprints in the margins. When I got to the section on plants and animals, I got totally distracted again. Then I found the definition of the word Pope. "The Pope, or head Bishop of the Church malignant, Sathan's chiefe

vicar on earth.” One distraction followed another, for more than 1500 pages. Well, I finally got through it, only to find that this copy is imperfect. But, when I looked it up in STC I had another surprise: Rider’s Dictionary is a very rare book.

Rider’s contains the first-ever published English to Latin Dictionary, and it was in use at the time of Shakespeare. Additionally, reliable sources that translate early modern Latin into English are hard to find and very valuable for any English speaker using Latin texts written in the early modern period. This dictionary also includes Latin place names, and the names of birds, colors, dogs, fish, herbs, numbers, stones, trees, and weights. The section containing rarely used and obsolete words is exhaustive, and classical sources are cited for usage throughout.

Rider, John. (1562-1632) *Riders Dictionarie Corrected, and with the Addition of Above Five Hundred Words Enriched. Hereunto is annexed a dictionarie etymologicall deriving every word from his natiue fountaine, with reasons of the derivations, and many Romane antiquities, never any extant in that kind before.* By Francis Holyoke.

Oxford: Excudebat Iosephus Barnesius, 1612

Quarto in eight’s, 8.5 x 6 inches. Third edition. ¶<sup>2</sup> (lacking three preliminary leaves in first signature, including the English title.) ¶¶<sup>2</sup> (lacking ¶¶<sup>1</sup>, commendatory poems), ¶¶<sup>4</sup>, A-Z<sup>8</sup>, Aa-Kk<sup>4</sup>, Ll<sup>2-8</sup> (lacking Ll<sup>1</sup>, most likely a blank or internal title page, as it occurs between two sections), Mm-Zz<sup>8</sup>, Aaa-Zzz<sup>8</sup> (lacking one text leaf: Nnn<sup>7</sup>), Aaaa-Vvvv<sup>8</sup>. Lacking the final section of

46 leaves. This is a well-used copy, with many ink annotations in the margins throughout. It is bound in worn, later half-calfskin and marbled-paper boards.

Rider's Dictionary is a very rare work in all editions. Copies of this edition are held at the Huntington Library and the University of Illinois; Indiana State has an imperfect copy. The first edition can be found only at the Folger and the University of Illinois, and the second edition is only found at the Folger. This pattern continues through to the edition of 1635, and then they get rare again in every edition up to 1640. So, although this copy is defective, the text itself is extremely hard to come by. Even a scholar working at Harvard would have to content herself with a copy of the 1640 edition lacking the title page.

STC 21033; ESTC S115976.

\$1,500

### THE FARDLE OF FACIONS

Boemus, Johann (fl. 1500), William Watreman, trans. (fl. 1555?) *The Fardle of facions conteining the aunciente maners, customes, and Lawes, of the peoples enhabiting the two partes of the earth, called Affrike and Asie.*

Printed at London, by Jhon Kingstone, and Henry Sutton, 1555

Octavo, 5.5 x 3.5 inches. First edition. \*4, B-Y<sup>8</sup>, Z<sup>4</sup>. This copy contains the two blanks: \*4 and Z<sup>4</sup>, but lacks signature A, which contains the author's preface. Only the last leaf of the author's preface: leaf B<sup>1</sup>, is present in

this copy. However, it is important to note that signature A was never bound with this book, and was not removed. This copy has been imperfect since day one. This is an exceptional copy, in a striking sixteenth century English binding. The binding has been recently and expertly rebaced and presents a stunning copy of this rare and fascinating work.

This work contains English translations of two works: 1) Johann Boemus's *Omnium Gentium Mores*, books one and two, and 2) book four, chapter eight, of Josephus's *Antiquitates Judaicae*, both works translated by William Watreman.

The first section, on Africa, begins with the creation of the world, continues with a brief account of Adam and Eve, and then moves on to Noah and the flood. By the third chapter, Boemus has begun to describe the divisions of the earth. He declares, citing Orosius, that the earth consists of three parts (really he means continents): Africa, Asia, and Europe. He states that Africa is separated on the east from Asia by the Nile, which runs from Ethiopia into Egypt. Further, Africa is, according to Boemus, bounded on all other sides by the sea, it is shorter but broader than Europe, with mountains rising up in the middle of the continent, and ending in a "narrowe poincte."

The orthography in the following passages has been partially modernized to make reading easier. "As much as is inhabited thereof, is plentuous soil, but the great part of it lieth waste, void of inhabitants, either too hot for men to abide, or full of noisome and venemous vermin, and beasts, or else so whelmed in sand and gravel, that there is nothing but mere barrenness." A description of food crops grown in North Africa exuberantly describes the superlative dimensions of

different vegetables: “their clusters of grapes [...] a cubit long, their garden thistles (which we call Hortichockes) and fennel twelve cubits compass.” The descriptions of the animals are fabulous, employing some unfamiliar animal names. “Africa hath also many sundry beasts, and dragons that lie in wait for the beasts, and when they see time, so bewrap and wreathe them about, that taking from them the use of their joints, they weary them and kill them. There are elephants, lions, bugles, pardales, roes, and apes, in some places without number. There are also chamelopardales and rhizes, like unto bulls, asses with horns, wild rams, a beast engendered of the hyena and wolf named thoas, panthers, storks, ostriches, and many kinds of serpents.” He states that the people of Africa are “thought to have been the first of all men, and those which of all other may trueliest be called homeborne people. Never under the bondage of any: but ever a free nation. The first way of worshipping God was devised and taught among them: with the manners and ceremonies there to appertinent.” Boemus also gives Africans credit for devising the first system of writing. A chapter is devoted to the history and culture of Egypt, and includes descriptions of the embalming of deceased people and animals.

This book contains many astounding descriptions and anecdotes, but its content is peculiar, and at times troubling. In some ways, it may mark the beginning of Western European racism, and several modern commentators have examined the text in this light. Reading the black letter and the strange spellings, one is palpably aware of the antiquity of the text. What a different world it was in 1555. America doesn't even enter the discussion. What was it like to read this book in England in 1555? The sixteenth century marginal notes

in an English hand provide a vivid spur to imagination as we read this copy. This is undoubtedly one of the very earliest works of ethnography in English. The study of this book will yield ideas and images that were as diverse and surprising then as now.

According to Sitwell, this is the first edition in English of this work, which was later reprinted in the 1598 edition of Hakluyt's *Principal Voyages*. It was also the primary source for Shakespeare's understanding of African or 'Moorish' customs, contributing greatly to the composition of *Othello*.

\$13,000

STC 3197; ESTC S102775; title border McKerrow & Ferguson 33; the following U.S. libraries hold copies: Huntington; Yale; Newberry; Harvard; U. of Minnesota; John Carter Brown; U. of Texas, Austin; and Folger.

#### EXTRACTED FROM THE FOURTH FOLIO

Shakespeare, William. (1564-1616) *The Tragedy of Othello, The Moore of Venice. [and] The Tragedy of Anthony and Cleopatra.*

London: Printed for H. Herringman, E. Brewster, and R. Bentley, 1685

Folio, 14 x 9 inches. Fourth folio edition. Kkk<sup>2-6</sup>, Lll-Nnn<sup>6</sup>, Ooo<sup>4</sup>. Pages 111 to 164 inclusive, consisting of the complete text of the plays "Othello" and "Antony and Cleopatra," extracted from the original fourth folio edition of Shakespeare's complete plays. This is a good,

clean copy, bound in full modern red morocco, and housed in a custom-made slipcase.

The 'First Folio,' which was published in 1623, is the first complete collection of Shakespeare's plays. Three folio editions followed during the course of the seventeenth century. These included the 'Second Folio' in 1632, the 'Third Folio' in 1663-64, and the 'Fourth Folio' in 1685. The rarity of these four seventeenth century folio editions has raised them to the pinnacle of English language book collecting. Also, because of their scarcity, their availability has been well documented in recent years by Harold M. Otness. In his 1990 census of Shakespeare folios, he writes "The number of copies of each edition printed is lost, but speculation puts the press run at several hundred copies each. [...] American institutions hold at least 561 copies of the four editions combined, which may constitute as many as half of the extant copies worldwide."

"Shakespeare was an actor, a poet (as playwrights then called themselves), and a producer. He was a shareholder in the Globe Theatre and the Lord Chamberlain's Men, and subsequently the King's Men. Shakespeare penned his manuscripts in order to have the final output of his art realized onstage, in full production before a paying audience. He never wanted his plays published. The plays represented the companies' assets. He wanted his audience to pay to attend them, not merely read them." The first folio, which included thirty-six plays, was printed seven years after Shakespeare's death by his colleagues John Heminge and Henry Condell who were shareholders in the Globe Playhouse.

Wing S-2915; Gregg III, pages 1119-1121;  
Pforzheimer 910 and 911.

\$8,700

**POST SCRIPT:** The Harvard Square Business Association is sponsoring Shakespeare in the Square on the first three days of August this summer. The ART, Actors' Shakespeare Project and Revels will all perform. Look for outdoor theater in Winthrop Park over the weekend of August first through the third, including a full performance of "Love's Labour's Lost." Check out [www.harvardsquare.com](http://www.harvardsquare.com) for more details.

### THE CONSTRUCTION OF CHARACTER

When this book first came across my desk, I thought, "Hmm, that's weird, a Theophrastus bound with something from some German guy? I wonder why those two are bound together." Then, when I started checking into Bucholtz I found out about the novels that he was writing in the seventeenth century, which sound really amazing, by the way. I still didn't get the connection to Theophrastus. But when I started reading about Casaubon, Theophrastus, and the idea of moral and ethical characters, it all started to make sense.

Theophrastus. (327-987 B.C.) *Theophrasti Notationes Morvm. Isaacus Casaubonus recensuit in Latinum sermonem vertit, & Libro Commentario Illustravit. Editio Nova Prioribus quanto melior & auctor præfatio ad lectorem dedicationi subnexa declarabit. Cvm Locvpletissimis Indicibvs.*

[bound with] Andreas Heinrich Bucholtz. (1607-1671) *Andreæ Henrici Bucholz Philosophiæ Practicæ Pars Commvnis Sive Ethica. Ante Quinquennium in*

*Academia Rostochiensi Publicè disputata. Nunc revisa, multùm aucta, & in Academia Rintelensi, Respondentibus Nobiliss. & Doctissimis viris juvenibus Philosophantium Examini exhibita. Adjectus est in fine Index rerum omnium absolutissimus.*

Braunschweig: Typis Haered. Andreae Dunckeri,  
Impensis Christiani Gerlachii & Simonis  
Beckensteinii, 1659  
Rinteln: Typis exscripsit Petrus Lucius, Typogr.  
Academicus. Anno instaurata salutis nostra, 1641

Octavo, 6.5 x 3.7 inches. First edition of the Bucholtz. ): (8, A-Z<sup>8</sup>, Aa-Ff<sup>8</sup>, Gg<sup>4</sup>; A-F<sup>8</sup>, G<sup>4</sup>, H-I<sup>8</sup>, K<sup>4</sup>, L-Z<sup>8</sup>, Aa<sup>8</sup>. These two books, bound together, are in good condition. A hole has been worn in the center of the front free end paper, which is a bit dirty, and a signature has been trimmed from the top of the title, above the first printed line. The binding is full seventeenth century parchment, with a great patina, in good solid condition.

“Andreas Heinrich Bucholtz was first a schoolmaster at Hamelin, and became in turn a Protestant pastor, a headmaster at Lemgo, and from 1638 to 1647, a professor at Rinteln University [where this book was printed]. From 1647 until his death he was in Brunswick, as Moderator and Inspector of Schools. Bucholtz translated Horace and Lucian into German. Collections of his religious poetry were published in the 1640’s.

Bucholtz’s most considerable works are his ‘court’ novels designed for the entertainment and instruction of the nobility and gentry. These long stories, which are intended to supersede the ‘gallant’ novel after the pattern of *Amadis*, are plentifully furnished with edifying discourses providing information likely to be useful to

persons of standing.” (*Oxford Companion to German Literature*)

When a clergyman composes morally edifying stories, ethics must be at the root, and so it should be of great interest to the student of courtly novels to read Bucholtz’s own *Practical Philosophy of Ethics*, the book described here. Bucholtz employs a ‘rational method’ in his *Ethica*, and proceeds by subject. He first provides his general philosophical ground, and then writes the chapters on the virtues of heroism, fortitude, liberality, generosity, modesty, justice, humanity, veracity, urbanity, semi-virtuousness, and other subjects. This is a rare work that defines Bucholtz’s rationalist ethical framework, which in turn supports the action of his novels, and therefore should be considered an adjunct to their study. Although OCLC lists 143 titles under Bucholtz’s name, only one entry exists for this particular text, in any format, and it is only held at one library, worldwide, in Germany, with no copies in U.S. libraries.

It is very interesting that this edition of Theophrastus should be bound with Bucholtz’s *Ethica*. In the 1590’s in European thought, the whole notion of ‘character’ as a distinct genre of literature was coming into its own, fueled, to a great degree by the scholarship of Isaac Casaubon. In 1592 and 1599, Casaubon prepared a Greek Theophrastus, with Latin translations, exhaustive commentary and an introduction in which he discusses literary connections. “Casaubon coined the terms ‘characters ethici’ and ‘notationes morum’ and set the concept of the Character whirring with Renaissance spirit.” (Wikipedia) It is therefore quite fitting that these two books of literary criticism should be bound together. As the Character (with a capital C) emerges, so does the novel. In its incipient form, the European novel is little

more than a morality drama, and thus the ethics of a Lutheran pastor come into play. Theophrastus, by way of Casaubon, and the idea is distilled. As we move on to Bucholtz, the concept is put into practice, and western thought goes from an understanding of a literary theory to its actual employment in print. \$3500

## HOMER

Homer. (? 750-700 B.C.) *Homeri Ilias, Id est, de rebus ad Trojam gestis. Editio postrema.*  
[and] *Homeri Odyssea Cum interpretatione Lat. ad verbum, post alias omnes editiones repurgata plurimis erroribus, (& quidem crassis alicubi) partim ab Henr. Stephano, partim ab aliis. Adjecti sunt etiam Homerici Centones qui Græcè Omhpokentpa: item, Proverbialium Homeri versuum libellus, Editio postrema diligenter recognita per I.T.P.*

Cambridge: Excudebat Johannes Hayes, celeberrimae Academiae Typographus, 1679  
Cambridge: Excudebat Joan. Field, celeberrimae Academiae Typographus, 1664

Two octavo volumes, 6.75 x 4.25 inches. Iliad: A<sup>9</sup> (the title is a singlet, the stub visible after signature A), B-Z<sup>8</sup>, Aa-Zz<sup>8</sup>, Aaa<sup>8</sup>, Bbb<sup>2</sup>. 763 pages. Odyssey: A-Z<sup>8</sup>, Aa-Zz<sup>8</sup>, Aaa<sup>4</sup>. 742 pages. This two-volume set is bound in uniform seventeenth century parchment with ink lettering on the spines. Both volumes are subject to intermittent foxing. The verso of each title page has three stamps that read: 1) M. Academia Könyvtara; 2) G. Telekiek Alapitvanya; and 3) M. Academia Duplicatum,

indicating that this set was formerly the property of the Library of the Hungarian Academy of Sciences in Budapest. Since these books bear the proper duplicate stamps, we can conclude that they were sold as duplicates and released from the library.

*The Iliad* is of course the oldest extant work of literature in the ancient Greek language, and the first work of European literature. Although authorship is attributed to Homer, the *Iliad* shows many signs that it is a work with a tremendously long oral tradition. As a folk tale, originally composed, and subsequently embellished and changed by many minds, it was passed along from person to person, through the centuries, finally coming down to us in a written form. The wrath of Achilles, the brutal defeat of the Greeks in the Trojan war, the return of Achilles, the death of Hector, all of these scenes are part of our western literary patrimony, and Homer renders all in unflinching detail. Gods and goddesses, priests and myths, all are here. Homer has fueled the literary imaginations of countless authors writing in every language of the world. Music, painting, film, all have re-told these precious stories. Ancient times, our times, the distance is minimized by the universality of the tales. It's easy to imagine, even now, the blind poet, the dark night, the fire, and the story.

Iliad, Wing H-2543; Odyssey, Wing H-2553.      \$3,300

### **WITCHES, SAVAGES AND PURITANS**

The missionary John Eliot immigrated to the American colonies in 1634. For his work with Native Americans, he translated the Bible into the Algonquin

language. The famed ‘Eliot Indian Bible’ was the first Bible published in North America in any language.

Cotton Mather, a third-generation American colonist, Harvard graduate, and puritan preacher, served as a judge during the Salem witch trials. He believed that ‘spectral evidence’ could be used to *investigate* allegations of witchcraft, but warned that it was not strong or reliable enough to be used in court. This position seems almost moderate, but Mather’s actions as a judge in the case clearly show that he believed in witchcraft. Because of these beliefs, and his critical position as a judge in the trial, he is responsible for the execution of innocent people.

Both Eliot and Mather believed that African slaves and American Indians were entitled to education and exposure to Christianity, and that denying these rights to these vulnerable populations was deeply wrong. Then again, neither lifted his pen to descry the practices of slavery, genocide, and displacement wreaked on all non-white populations of North America.

Mather was a champion of the pioneering practice of inoculating people to protect them from small pox. Eliot work to convert Native Americans to Christianity, but he also made strides to preserve native culture, setting up towns of “praying Indians,” where traditional village life was preserved.

These earliest Americans are masses of contradiction. We currently have a copy of the 1691 edition of Mather’s biography of Eliot. If a way exists to understand these complicated historical figures and their seemingly self-contradictory positions, it must be through reading a book!

## **BINDING NOTICE**

Send me your broken books, boards detached, corners bumped, your headbands missing, your joints cracked, and I will repair them. They will function again as books. You will read and display them proudly for decades. I do not work in cloth, I do not make slipcases, but if you have early books, I can provide some of the most sensitive restoration available anywhere. I have little or no backlog and can return books in good time. Contact me with any questions: [devongray@mac.com](mailto:devongray@mac.com).

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