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SAMPLE TITLES

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Biblia Latina [The Gutenberg Bible]

Mainz, 1454-1455

The Gutenberg Bible was the first major work printed in Europe: its technical innovations set the stage for the cultural explosion of the Renaissance. This folio Bible was a model for all that followed and is a work of art in its own right. This Octavo Edition reproduces a rare perfect vellum copy, with commentary by Janet Ing Freeman and a complete English translation.



Songs of Innocence and of Experience

Blake, William
London, 1794, 1826

These, the most celebrated and accessible of Blake's illuminated books, reveal the stunning brilliance of his artistic vision. Blake engraved, printed, and colored every copy by hand, making each a unique work of art; this Edition pairs vividly distinct versions from 1794 and an 1826, with a special comparison feature. Commentary by Stuart Curran.



Poems

Shakespeare, William
London, 1640

Shakespeare's verse, like his plays, has established itself at the very foundation of English literature: again and again the reader is confronted with phrases that have become proverbial ("Shall I compare thee to a summer's day?") and with combinations of words ("the remembrance of things past") that bear the special resonance of cultural icons. Only the King James version of the Bible can claim a greater influence over the shape and cadence of English-language expression.



Bizzarie di Varie Figure ["Oddities of Various Figures"]

Braccelli, Giovanni Battista
Livorno, 1624

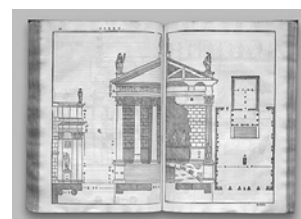
One of the most elusive artistic works of the late Italian Renaissance, this suite of fifty engravings also had a secret influence on twentieth-century modernism (Dada founder Tristan Tzara championed it). Herein domestic objects, mechanical devices, and geometrical lozenges disport themselves riotously. This Edition reproduces one of only two known complete copies. Commentary by Sue Welsh Reed.



I Quattro Libri dell'Architettura ["Four Books on Architecture"]

Palladio, Andrea
Venice, 1570

This is undoubtedly the most famous book on architecture ever published. Its 217 beautiful woodcut illustrations and lucid textual enunciation of principles of monumentality, order, and symmetry have made it a fundamental source of classical inspiration for over four centuries. Includes commentary by Robert Tavernor.



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