If you’ve ever wanted a donkey just to carry your books, you might enjoy Bibliography Week.

Another Celebratory Miscellany!

by

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4to (212 x 155 mm). 64 leaves, but paginated to 152 by the illuminator. Manuscript in Spanish, written in cursive hand in black ink on laid paper watermarked “GIVSTO” beneath horse and rider. Profusely illustrated with 96 décimas of the 120 called for in the Index (pp. 121-125), each with an imaginative ink-and-watercolor painting at top of each page of verse and with an inserted caption giving the short form of the Spanish proverb. Following the Index is a collection of proverbial sayings in alphabetical order titled, “Colección de Adagios . . . hizola D. Josef Antonio Rosales yYepes . . . Año 1790” (pp. 126-152), starting with, “A Dios rogando, y con el Mazo dando” (God helps those who help themselves) and ending partway through “O.” In Yepe’s list, the proverbs which are illustrated with a décima in the manuscript are noted with an asterisk. According to the collection note, these adages were compiled in alphabetical order by Yepes for “all those curious” who would like to learn more about sacred and secular histories. He stated this arrangement would be easier to understand them. This note also offers the probable date of the manuscript. The named scribe, Josef Antonio Rosales y Yepes, was traced to a Phillips manuscripts catalogue of 1837 (no. 21338) recording his “Collection de Reales Ordenes, Providencias y Instrucciones para el Exercita de Nueva Espana” (Collection of Royal Order, Ruling, and instructions, exercising himself in New Spain) (Puebla de los Angeles, 1797). Given Yepes association with colonial Spain by 1797, it is likely he spent much time there to prepare for such a major two-volume work. This book could have been completed by him during that time of early transition. Rebound in modern vellum boards with calligraphic title in red and black ink on front cover and spine, edges uncut; (scattered foxing and marginal soiling, but very clean, one leaf (pages 33-34) torn at bottom with text loss, incomplete in some proverbs and end matter). This is a very early manuscript showcasing the tradition of the décima, folklore, and
culture of poetry in Mexico. Nothing else of its exact kind can be located and it is plentiful in watercolor paintings.

*A compilation of décimas and "moral judgments" made in colonial Mexico, whimsically illustrated with 96 ink and watercolor folk-art vignettes. The décima, a poetic form consisting of ten-line stanzas, had its genesis on the Iberian Peninsula and was popularized by Spanish Golden Age poet and author Vicente Espinel (1550–1624). In 1591, Espinel published the first décimas with a rhyming scheme. The décima, virtually unknown to English speakers, is celebrated in Spanish literature for its rich cultural, historical, and musical perspectives – it was the culmination of over a thousand years of literary trends. This manuscript is arranged with verse text of the décima above the sentencia or moral judgment. Each leaf, recto and verso, is treated with this moralizing text and surmounted by the folk illustration. Strikingly so, the overall palette of the vignettes, watercolor washes of yellow, magenta, green, and black ink, is typical of colonial Mexican folk art paintings. There seems to be persistence in the technique and iconography (architecture, costume, animals) of these pictures that can attest to Mexican origin. See especially the cross-inscribed flags on the ship on p. 102. Proverbs were highly important to the colonial peoples of Mexico as they provided moral guidance, balance, and structure to the community.

$8,500

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{2}

18th Century Manuscript Book of Common Prayer, in Shorthand

Contemporary reversed calf; 8vo, pp. 248, with a few headings in English. Signed and dated at end, “H. Stevens, Aug. 18th, 1768.” Phillipps ms. 2720, with the Middle Hill stamp on endpaper; and the signature of T. H. Lowth of Winchester College.

$750
An Appeal to the World, or, A Vindication of the Town of Boston from the many false and malicious Aspersions contain'd in certain Letters and Memorials, written by Governor Bernard, General Gage, Commodore Hood, the Commissioners of the American Board of Customs, and others, and by the respectively transmitted to the Ministry. Published by Order of the Town.

Boston: Printed and Sold by Edes & Gill, 1769.
First Edition.

Recently re-sewn into marbled paper over boards, with a printed paper label on the front panel and fresh endpapers, and enclosed in a custom clamshell box with a leather spine lettering piece. This is an unrecorded variant of the first edition. The Adams bibliography notes two states, one with the typographical error on page 18, as indicated in the errata notice on the last page (37) corrected and one with it not corrected. In this copy, however, the errata notice lists two errors, the one on page 18 and an additional one on page 7, and neither of the two is corrected in the text. Pending any further detailed research, it can safely be assumed that this copy represents an intermediate state wherein the second error was detected and added to the errata notice prior to both errors being corrected. This copy is complete, including the final blank leaf, however the title page and its verso have suffered some insect damage resulting in the loss of a portion of the upper right quadrant on the title page, affecting the right-hand portion of the title and about 1/3 of the text on the verso. A facsimile of the first leaf is included in a special pocket provided in the box. The next few leaves also show some marginal damage but none of the text on those leaves is affected. All of the remaining text is remarkably fresh and readable, with unobtrusive library markings on pages 1, 3, and 37. (Adams 62A, Evans 11133, Heartman 509, Sabin 6478.)
catalog of his collection, “The Cradle of the United States” (1923), had attributed it only to Samuel Adams and called it “certainly one of the most important pre-revolutionary pamphlets.” After a detailed review and refutation of the charges in Bernard’s letters, “An Appeal to the World” presents a defense of the actions of the Sons of Liberty (although not one that could be expected to sway the British authorities) in their call to “clear the Land of the Vermin which were come to devour them.” Adams then defends the Resolves and Determinations of the Town Meeting of September 12, 1768, which Bernard referred to as “very dangerous Resolves, procured by mad People” as follows: “But as we are free British Subjects, we claim all the Security against arbitrary Power, to which we are entitled by the Law of God and Nature, as well as the British Constitution. And if a Standing Army may not be posted upon the Subjects in one Part of the Empire, in a Time of Peace, without their Consent, there can be no Reason why it should in any other; for all British Subjects are or ought to be alike free.” The text concludes with the Resolve taken at the recent Boston Town Meeting that “the Selectmen be and hereby are directed to apply and complain to proper Authority, that the wicked Authors of those incendiary Libels, may be proceeded with according to Law, and brought to condign Punishment.”

$3,750


Very good in worn contemporary calf, with spine lettering piece reading "Pocket Gunner." In custom clamshell box. This is the First American Edition, from the Second London Edition. A pocket-size, 277-page field guide for artillery officers, arranged alphabetically by topic, from "ammunition" to "wood," with geometrical diagrams and many tables in the text for ballistic ranges, ammunition requirements, company rations, etc. In addition, this copy has been heavily annotated in the margins in a small, precise contemporary hand with additional information taken from other sources. Laid in are two contemporary hand-written notes, one giving a listing of rations, the other a reference about the ballistics of a "16-pounder." The FFEP bears the inscription, "Stephen Longfellow Jr / with the regards of P. H. Greenleaf / Mar. 1828." In addition, Stephen Longfellow Jr.'s ownership signature is at the top of the title-page. Attached to the FFEP is a printed label: "Lent to the Maine Historical Society by ______," which is signed by A. W. Longfellow, and dated April 22, 1914. The donor, A. W. Longfellow, son of the poet Henry Wadsworth Longfellow's younger brother Stephen, is the noted Colonial Revival architect who designed the Maine Historical Society Library building. Stephen Longfellow Jr. (1776-1849), a successful lawyer and one-term Congressman, was his grandfather, and father of the poet. Although we cannot establish that this copy was ever part of Henry Wadsworth Longfellow's own personal library, a well-known "artillery" reference in his work and a tragic family association can be briefly noted. In 1863, the poet's eldest son, Charles Appleton Longfellow, left home at the age of seventeen to enlist in the 1st Massachusetts Artillery as a private. He was later commissioned in the 1st Massachusetts Cavalry and was involved in a number of battles and skirmishes. He was severely wounded at the battle of New Hope Church, Virginia and taken home to Cambridge for a lengthy recovery. While nursing his son, Longfellow wrote his famous poem "Christmas Bells" on Christmas Day, 1864, which contains the following dark stanza: "Then from each black, accursed mouth / The cannon thundered in the South, / And with the sound / The carols drowned / Of peace on earth, good-will to men!" A scarce early American military imprint, and with an interesting pedigree.

$750


Remboitage of late-18th or early-19th century tree calf, ornately gilt-stamped on boards and spine; pp. [4], vi, [2], 102, [2], including engraved title and dedication; 20 engraved plates by Jakob Gillberg. Spine tips and corners lightly scuffed; endpapers renewed; text leaves browned, but plates clean. Later edition of an alphabet book dedicated to the Crown Prince of Sweden, originally published in 1780 and patterned on the 1772 Neues A.B.C. Buch of Christian Felix Weisse.

$750


Printed cardstock wraps with glassine dust jacket, loosely held in original custom boards with gilt-stamped lettering in burgundy morocco spine label; in slipcase; pp. 298, text printed in two colors on Arches paper, illustrated throughout with b/w line drawings, along with 7 full-color plates and one tipped-in etching. All in near fine condition, with occasional light off-setting of drawings onto facing page.

First edition, very limited original printing of 134 copies, comprised of three separate editions of differing paper stocks with different types of illustrations. This one lettered “F,” from a select extra hors commerce printing of ten copies. Signed by the editors at Trois Magots, R. Denoel and A. M. Blanche. A lavish production, with wide margins, chapters and pages set in deep orange ink, all on Arches paper, with extraordinary illustrations by the Belgian artist Jean de Brosschere.

$950
1765 student philosopher-theologian manuscript, compiling engraved portraits and ‘Metaphysica Generalis,’ a Latin transcript of Aristotelian thoughts on ontology, incorporating university lectures on metaphysics, made at the Sorbonne by Charles de Coetivy. [Paris, Sorbonne], [1765].

Engraved title of architectural façade and manuscript title: Metaphysica Generalis data adomo marie in Collegio Sorbonae Plessaeo scripta a Carolo de Coetivy anno 1765. Manuscript in Latin, written in cursive script in brown ink on laid paper. Approximately 200 leaves, pagination in early ink in upper right to 466 (?), many numerals shaved. Colophon reads "finis tome primis," it is not known if more volumes were completed. 8vo (166 x 105mm). Illustrated with twenty engraved portraits of ancient and contemporary philosophers and theologians with captions and few lines of biography, some written in verse, in total: a Personificatio of Metaphysica with scales and instruments, and portraits of Plato, Scotus, Aristotle, Quintilian, Christian Wolff, Cicero, Plutarch, Horace, Seneca, Confucius, Epicurus, Descartes, Spinosa, Euclid, John Locke, Virgil, Blaise Pascal, Ptolemy, and Nicolas Malebranche. Few engravings signed with names of Parisian engravers active in mid 18th century Paris, like, Desroches, Petit and “Rue S. Jacq(ues) a l’etoile.” These portraits were usually sold as sets to printers to be later bound in with notes; all sets were applied uniquely making this a notebook the creation of the named student, Charles de Coetivy. An untraced man to history, but survives are Coetivy’s studies into metaphysics with some of his calligraphic moments and corrections throughout. Contemporary green-dyed vellum boards with morocco lettering piece ‘METAPHI GENERAL,” red edges; (scattered ink blots, some deletions, and corrections, some engravings trimmed close or eliminating signatures, portraits of Epicurus and Locke loose but present). Coetivy’s notebook is dense in Latin script; a unique artifact belonging to the philosophical, university culture of the late 18th century in Paris.

Aristotle referred to metaphysics as the “first philosophy.” Medieval philosophers saw that the study of metaphysics prompted questions of being beyond the substantial and was therefore tied to theology. They referred to metaphysics in their distinct accounts; the metaphysica generalis and the metaphysica specialis. In the 17th and 18th centuries, general metaphysics was identified with ontology, which was concerned with general elements and concepts of life and ‘being-as-such,’ while special metaphysics was identified with natural theology. Pre-Revolutionary Paris was alive with a number of theologians and philosophers at the creation of this student manuscript by Coetivy. The university center at the Sorbonne, as well, considered itself the guardian of a pure faith and a scientific organ of the church well until the 18th century. This transcription of lectures and note on the concept of the metaphysica generalis is complete as first tome only and in that it exemplifies the questions which arose from this school of thought at this time.

$1,500
Marbled cardstock wraps, cloth backstrip; oblong, 210 x 175 mm; contains 20 beautiful pencil sketches. Includes portraits of men and women; a horse; a table with a book on it; The Reservoir, Looking South, From Centre Street (Wisconsin landscape); Schoolhouse Bluff, from the Depot, Mazomanie (Wisconsin landscape); Black Hawks Cliff, Wisconsin River; The Wisconsin River, Looking Up from Kilbourn City; In Cold Water Canyon, Dells; Mouth of Cold-Water Canon; Diamond Grotto, Dells; In Witches Glen, Dells; Devil's Doorway, Devil's Lake, Wisconsin; Natural Walls, Devil's Lake; Devil's Lake, from the East Shore; and 2 drawings of men in a sailboat. Front cover bent; small chip at bottom corner of front cover and first few leaves ( tho images are unscathed). All drawings appear on the recto only (as such, removable, and suitable for display). These drawings are from relatively early in the artist's career, perhaps while we was still a student. They are as strong as his later, professional work, and they are more careful and polished than his later work -- he was clearly honing his skill. Remarkable.
Harley DeWitt Nichols (1859-1939) was born in Barton, Wisconsin. He began his education in art as early as 11 years of age. His first job putting his talent and training to use came in the form of an apprenticeship with the Milwaukee firm Marr & Richards, where he stayed for 3 years, drawing and engraving on wood. The subsequent years included many moves, from Milwaukee to Chicago, and later to New York, where he studied at ASL and was encouraged by Professor Packard to pursue a career as an illustrator at a European school. Nichols left for Munich in October 1885 to attend the Royal Academy, where he studied under Heckel, became a member of the American Club, and socialized with Carl von Marr, the club’s president. He went to London for a little while, and worked as an illustrator. By 1893 he’d returned to New York, working mostly in advertising, and illustrating for Harper’s Weekly and Century magazines. He helped organize the New York Water Color Club. Nichols didn’t curb his parapatetic lifestyle until he moved to Laguna Beach, California, in 1894. The art community in Los Angeles was in its infancy, but he got a teaching job at the Echo Mountain summer school, and he was inspired by the scenery of Yosemite, Monterey, San Juan Capistrano, and other locations in southern California. He stayed in Laguna Beach until his death in 1939.

$2,000
Beckett, Samuel.  
En attendant Godot.  
[Paris]: Les Editions de Minuit, [1986].

Wraps, printed and illustrated in blue and black; 12mo; pp. 134, [2]. Association copy, inscribed by the author on the title-p., "For Rick / with love / from Sam / Sept. 88." Rick Cluchey's ownership signature on FFEP. Tiny speck of soiling on rear cover, otherwise book is fine. In custom grey cloth box, with gilt-stamped lettering in red leather spine label.

Rick Cluchey is a playwright, actor, and director, who co-founded the San Quentin Drama Workshop (notably Beckett's American theatre company of choice) in the mid-1950s, while serving a life sentence at San Quentin State Prison for robbery and kidnapping. After his sentence was commuted, he toured Europe with his play "The Cage." There, in the 1970s, he began his seven-year collaboration with Samuel Beckett, serving as the playwright's assistant director on a production of "Waiting for Godot" in Berlin. Cluchey eventually persuaded Beckett to direct him in "Krapp's Last Tape" and "Endgame"—stagings he later remounted around the world. The two men collaborated with each other until Beckett's death in 1989. Cluchey's life and work at San Quentin inspired John Hancock's 1997 prison drama "Weeds," starring Nick Nolte. Cluchey himself wrote and acted in a play, "Rick and Sam," which chronicles his relationship with Beckett. He received an Obie Award for David Mamet's "Edmund," a Singapore Festival Award for "Krapp's Last Tape" and was the first American to receive Italy's prestigious Premio de la Crítica literary award.

We have a nice collection of association copies signed by Beckett. Please inquire.

$1,500

Calf-backed paste boards, spine label; 8vo (150 x 104 mm); pp. 192, with title-page printed in red and black, with woodcut cruciform device incorporating Franciscan motto, and 156 woodcut illustrations in text (including 5 double-page views of Corfu, Methoni, Heraklion, Rhodes, and Cairo). Head of spine and edges of boards lightly chipped. Contents a bit tanned; small marginal wormholes on title-page; bottom edge of pp. 3-4 roughly torn, affecting a few letters. Regardless, a strikingly illustrated account of an early-16th century pilgrimage to the Holy Land, attributed to a Venetian Franciscan. See Tobler, pp. 63-64, 70.

$1,750
Small folio. Original decorative paper over boards, cloth spine, printed in red and black. Some modest wear; overall, a very good copy.

Third edition of this extremely important, enigmatic Russian poem pertaining to the revolution, a work which resulted in Blok being ostracized by many of his contemporaries. The first edition consisted of 300 copies only, and the second edition is also rare. The long poem describes the march of twelve Bolshevik soldiers (likened to the Twelve Apostles of Christ) through the streets of revolutionary Petrograd, with a fierce winter blizzard raging around them. It exhibits “mood-creating sounds, polyphonic rhythms, and harsh, slangy language” (Encyclopedia Britannica).

We have an extensive collection of Russian material, please inquire.

$1,200
CHARDIN, Jean (1643-1713); SPON, Jacob (1647-1685). *Journal du voyage du Chevalier Chardin en Perse et aux Indes Orientales, par la Mer Noire et par la Colchide: qui contient le voyage de Paris à Ispahan* [Bound after:] *Histoire de la Ville, Et de l’Estat de Genève.* Amsterdam / Utrecht: chez Jean Wolters et Ysbrand Haring / Frans Halma, 1686 / 1685.

12mo (155 x 88 mm). 432pp., [7]. Full-page engraved portrait of Chardin above his heraldry bearing arms of two rosettes, chevron and bird, additional engraved title, 16 engraved plates, including two chapter headpieces (12 folding maps, city panoramas or charts). The first English edition appeared in 1686, in London by Moses Pitt of 1686; Chardin having settled in England after his travels and was knighted there by Charles II. The title was reprinted twice in Amsterdam, in the original French, at different locations. First, at Abraham Wolfgang and then at Wolters and Haring as in this copy. Contemporary vellum, ms. title on spine with foldover edges, speckled edges; (light soiling and few small stains, few minor tears on engraved title, or marginal wear to plates). A very nice copy with plates in excellent shape. [Bound after:] SPON, Jacob (1647-1685). *Histoire de la Ville, Et de l’Estat de Genève.* Utrecht: Frans Halma, 1685. 522pp., [16 of table]. Woodcut printer’s device of Halma with motto “Vivitur ingenio” (one lives on in spirit) to title, additional engraved title, 6 plates of which 3 are folding among which the view of the Geneva region with placenames highlighted in yellow, woodcut headpieces and decorative initials; (one small fold-tear to Geneva plate). Formerly in the collection of famed bibliophile Henri Burton of Geneva, his morocco bookplate neatly to front endpaper.

French sammelband of the ‘Travels of Sir Jean Chardin,’ one of the finest works of early Western scholarship on Persia and India, and Spon’s ‘History of Geneva,’ from the collection of Henri Burton. A great deal of European travel writing details the history of Europe’s relationship to the Orient, a place highly exoticized by western observers. Jean Chardin was a trader and the son of a jeweler who first went to the Levant in 1665 to purchase gems. He made a second journey in 1671 in the company of the artist Guillaume Grelot whom he met in Istanbul, and whose drawings inspired the engravings in the present work. This edition comprises the first volume of the author’s manuscript dealing with the period 1671-1673, and is all that was published until 1711. His work is divided into four parts: the first, recounts his journey from Paris to Ispahan (1671–77), the second describes Persia and Ispahan, the third the ruins of Persepolis and the fourth gives a history of Persia, based on Persian writers. /// Spon (1647-1685) was a doctor and pioneering archaeologist of Greek antiquities. After the revocation of the Edict of Nantes, he fled France for Switzerland, dying not long after in Geneva. His history of Geneva, first published in 1680, was translated into English in 1687. Chardin, an experienced trader, is in a position to give detailed accounts of trade-routes, prices, articles bought and sold, customs problems and so on, whereas Spon is primarily interested in Antiquity, concentrating on giving the exact wording of inscriptions, illustrations of medals and ancient buildings, and the comparison of towns and landscapes with the descriptions which appear in Classical texts. A fine sammelband, neat and sturdy, contained two important travel texts printed within just one year of each other.

$3,500

First Edition.

Original light green decorated cloth, t.e.g.; 8vo; pp. 303. Boards very lightly rubbed; spine tips and corners the tiniest bit frayed. A previous owner has pencilled a note beneath the final paragraph, "startlingly realistic." BAL 3246. Kramer.

$3,250


Green cloth, original illustrated wraps mounted to each board; 4to (6.25 x 9.75 inches); pp. 278, plus 68 beautifully hand-colored lithographic plates (including title-p.), collates complete. Original covers scuffed, tanned; cloth lightly chipped at spine tips and corners; previous owner’s (discreet) stamp on FFEP and top margin of title-page. The text pages are just a bit foxed, but the plates are very nice indeed -- colors remain bright and true -- usually offering two scenes per plate, and showing men and women’s costume, plus the occasional landscape, in Japan, Jerusalem, India, Tibet, China, the Caucasus, and more.

$750

Original beige cloth lettered and decorated in black, red, and gilt, yellow topstain; dust jacket; 8vo; pp. [2], 233, [5] (blank, ads). First edition, first state, with "Gilbert Parker’s Best Books" leading off the ads, and the half word "lated" in perfect type on p. 225. This copy is a bit of an oddity, too, in that it is printed on wove paper, except for the last gathering, which is on laid paper. (The afore-mentioned "lated" appears in the last, sole laid-paper gathering.) First state copies usually appear on laid paper throughout, but Williams and Starrett acknowledged such mixed states. Some light scuffing along joints and edges of boards, with tiny chips in the cloth at spine tips and corners; spine tanned; boards very lightly rubbed. Early (possibly contemporary) ownership signature on FFEP, otherwise internally clean and unmarked. Very rare in the dust jacket -- a few faint spots of soiling on front panel; spine tanned, and chipped at tips (with bottom half missing); closed tear and some wrinkling on bottom edge of rear panel. Presents nicely. Williams and Starrett 3; Blanck 4071; BAL 4011; Grolier 100, #98.

$7,500

[16] [Crane, Stephen]. The Time Has Come, The Walrus Said, To Talk Of Many Things. [East Aurora]: [Elbert Hubbard], [1895]. First Edition. Illustrated wraps, sewn with silk cord (as issued); pp. 8. A little soiled; lightly rubbed along the edges; flattened crease across the middle, from folding.

This program and menu was printed for those attending the dinner held in Crane’s honor by the Society of Philistines, December 19, 1895. Printed up shortly after the dinner, it includes excerpts from letters by those who could not attend, as well as comments from the dinner. The last page contains an otherwise unpublished poem by Crane. With printed comments from Charles Dudley Warner, William Dean Howells, Ripley Hitchcock, Hamlin Garland, Bliss Carman, Richard Harding Davis, S. S. McClure, and others. BAL 4072. Scarce. In custom cloth case.

~ SOLD ~
"Dembelsky" (or, graduation) albums date back to the 1950s and were assembled for Russian men following army duty (every man must serve two years). This example belonged to someone who served at Baikonur Cosmodrome, the world's first and largest operational space launch facility. Like most “dembel” albums, the number 730 (days in two years) is featured on the cover page.

Oblong quarto, purple velvet covered binding. Order for dismissal and fellow soldiers addresses typed on back page. Beautifully and unusually illustrated by a fellow army artist with multiple space-themed designs, using paint. Baikonur was a highly classified organization and casual photography was strictly forbidden there, which accounts for the element of art over photographs in this album. The dismissal order from the defense minister is dated March 25th, 1987, although the look and feel is of an older album, demonstrating how things in Russia take a long time to change (according to one insider who examined the album).
Engelbrecht, Martin, engr. (1674-1756). German calligraphic Jugendbuch, a prayer book manuscript aimed at youth, with a suite of 51 plates by Martin Engelbrecht. Title page inscribed “Aus Diesen Privilegirten Buchren Geschriebenes Gebett und Jugendbuch...” and directed under the most Holy Trinity to all pour souls... The manuscript is signed by Joh[ann]. Mich[ael]. Munck [of Augsburg], 1731.

4to (205 x 160mm). 530 pp. plus index, written in a serviceable Fraktur hand, decorated with 51 clipped and inserted engravings by Martin Engelbrecht, all with Latin captions (plates circa 1700?). Text are guided prayers and a section for the Divine Office. 18th-century straight-grained morocco, gilt-edges; (lightly rubbed, some occasional spots, otherwise an excellent artifact combining print and manuscript format, with attractive calligraphic moments). The front and rear endpapers comprise a nearly full sheet of a “Dutch Gilt” Buntpaper paper of a chinoiserie. Rare and unexpected addition, very fine indeed.

German calligraphic Jugendbuch, a prayer book manuscript aimed at youth, with a suite of 51 plates by Martin Engelbrecht, the whole a rich exposition of religious orthodoxy during the German Enlightenment period. Subjects of the fine engravings follow standard Christological iconography, although the order of the scenes has not been determined: Christ’s Baptism, Mary Magdalene in Cave at Saint-Baume, the Holy Family, Christ’s Betrayal and Arrest, Christ’s Resurrection, Archangel Michael, Christ’s Nativity, St. Peter de Alcantara, St. John the Evangelist, the Trinity, the Virgin Mary, St. John Nepomucene, Death of St. Joseph, Christ bearing Cross, Christ before Caiaphas, St. Francis Xavier, Christ in Gethsemane, Nativity of the Virgin Mary, King David, Virgin and Child, Christ’s Crucifixion, Christ before Herod, the Penitent Magdalene, the Doubting of Thomas, Vera Icon, Adoration of the Blessed Sacrament, the Last Supper, Virgin’s Lamentation, Christ before Pilate, Christ mocked, Pilate washing his hands, Christ’s crowning of thorns, Christ falls under cross, raising of the cross, the Pieta, Vision of the Cross, Christ’s Crucifixion, Christ’s side wound pouring water and blood, Christ laid in Sepulcher, Christ on Cross, Christ surrounded by beasts of Evangelists and angels, Marriage of Virgin Mary and St. Joseph, Annunciation to the Virgin, St. Anne teaching young Virgin Mary, the Visitation, Mother of Pity, St. Joseph visited by angel, Christ washing disciple’s feet, Apostle Peter, Christ’s Ascension, and Christ’s Flagellation. The engravings were published by Martin Engelbrecht and his brother Christian, who were printsellers and engravers in Augsburg, Germany. Engelbrecht dominated the print trade and is remembered for his portraits of monarchs, his intricate landscapes, and his miniature theatres and dioramas, which were a huge success during his lifetime. Englebrecht's Christian iconographical plates are quite rare and unlocated in any other printed work. This suite of plates was issued in separate runs. This manuscript book was used to train and enforce younger generations about religious orthodoxy and traditions at a time when religious freedoms were part of the ensuing Enlightenment era in Germany.

$2,500

8vo (170 x 110mm). Pagination: [2], 3-350pp., [1, blank], [1, coat of arms for Jérome de Marnef] Collation: A-Y(8). Parisian printer's device of pelican feeding its young with motto IN ME MORS, IN ME VITA (In my death, in my life) to title. Final verso with full-page repeated woodcut device of French publisher Jérome de Marnef (fl. 1600), again depicting “Pelican in her Piety” in frame inscribed with motto, putti, muses, foliage and masks in border. Numerous wood cut diagrams for Euclid's geometry and planes in text, fleurons present in Latin and Greek text. Contemporary vellum house in quarter red morocco clamshell case, with gilt labeling on spine along with edge tooling; (some wear at inner hinges and held by cords, vellum lightly browned at edges, internally clean some pencil markings on p. 273 otherwise sound and in good form). Early ownership inscriptions on endpaper dated 1824 and on title, some cancelled library codes and an inscription from the Carmelite monastery in Châlons-sur-Saone, “Ad usum Carmelitarum Cabillonium.”

Euclid’s valuable treatise for the history of mathematics, Gracilis’s 1598 edition translating the ‘Elements’ from Greek to Latin. This is the second edition of 1598 by Stephan Gracilis, which had been repeated earlier in 1573 and 1578 after the first edition of 1557 (also 1558) and published by Cavellat in collaboration with Jerome Mangien at Paris. This work consisted of the enunciations (alone) of Books I–XV in Greek and Latin. Gracilis remarks in the preface that for want of time he had changed scarcely anything in Books I–IV, but in the remaining Books he had emended what seemed obscure or inelegant in the Latin translation, while he had adopted in its entirety the translation of Book X by Pierre Mondoré (Petrus Montaureus), published separately at Paris in 1551. The XIV and XV Books are from Hypsicles of Alexandria, an astronomer who lived in the second century BC. Gracilis also added a few “scholia” to the text. The book had been edited by Mangien following the death of Gracilis – adding additional interpretation to the text of Mondoré. Cavellat and Marnef, Parisian publishers and booksellers, worked together from 1563 to 1576, after Cavellat's death the partnership was renewed between Marnef and Denise Girault, his widow, from 1577 to 1596. The press was known for their focus in mathematics and architecture. Euclid's works have seldom been looked at whole, chiefly because of the obstacles presented by a Greek text of such length. Gracilis took the fourth such attempt at such a translation – previous undertakings were also by Bartolomeo Zamberti (1505) for Latin and Niccolo Tartaglia (1543) for Italian. Euclid's axiomatic approach and constructive methods were widely influential. There is no philosophy in any work ascribed to Euclid and the Elements are a work of pure mathematics to which anyone would be familiar with. Gracilis's early work on Euclid was invaluable for sixteenth century audiences which would have increased accessibility to Greek geometry.
Albrecht von Eyb, one of the earliest German Humanists, was born in 1420 near Ansbach. Eyb went to Italy and devoted himself to humanistic study at the Universities of Pavia and Bologna. He returned to Germany in 1451, having been appointed Canon at Eichstätt and Bamberg. From 1452 to 1459 he was again a student at Bologna, gaining the degree of doctor in 1459. That same year, Eyb wrote Margarita poetica in honor of his mother, Margarete von Wolmershausen. It was first published in Nuremberg by Johann Senschmidt in 1472 and reprinted at least 13 times by 1503. It remained a popular manual of classical rhetoric by its three distinct focuses: letter-writing, model orations and florilegia (compilation of excerpts). The work is known for its vivid expression found within selected passages from classical and contemporary authors, from Cicero to Petrarch. The Catholic Encyclopedia calls it, “a textbook of humanistic rhetoric, consisting of a collection of passages in prose and verse from Latin authors, to which are added specimens of humanistic eloquence.” Of only about 40 in existence, OCLC locates 13 copies of this edition in US collections. BMC V 417; Goff E177; GW 9536; HC 6824*; Madsen 1547; Schmitt I 4233; Sheppard 4121; Proctor, 5132.

$7,500

Ornately gilt-ruled red morocco, gilt-stamped lettering and ornament in spine compartments (5 raised bands), inside gilt dentelles, a.e.g., with a fore-edge painting of a 19th-century cock fighting ring (the "sport" was a favorite of Gray's); 16mo (100 x 160 mm); pp. xvi, cxxiv, 223. Just a little light scuffing at spine tips and along edges of boards. Internally bright and clean, with handsome armorial bookplate (Ex Libris, John Train) on front paste-down. A lavish copy. $950


Giuntini’s commentary and scholastic associations on the first two books of the ‘Sphaera’ of Sacrobosco. [8], 597 pages. 8vo (179 x 111mm). Oval woodcut portrait of the author on the title, numerous woodcut illustrations and diagrams in text. Contemporary limp vellum with spine title in ink; (lacking ties, horizontal crack across spine not affecting bands, slight foxing or browning, otherwise a largely clean text block, with the occasional annotation, a good copy). Title with early ownership inscriptions in Italian, partly effaced. Pictorial bookplate of antiquarian Olin Lane Merriam (fl. 1875) on title verso. Lozenge-shaped morocco book label of collector John Camp Williams (fl. 1900) on front fyleaf, under earlier ownership effacement. $2,000

Thirteenth-century astronomer Johannes de Sacrobosco wrote an influential tract on fundamental spherical astronomy, titled *Tractatus de Sphaera*, in about 1230. Despite it being an account of the Ptolemaic universe, the work supported increased connectivity (economic, social, political, scientific) within a medieval society. Sacrobosco’s best known work generated innumerable commentaries dating from its inception to the 17th century. The ideas of Sacrobosco’s tract were widely spread in university communities and scholars were eager to make contributions. Each revision allowed an increasing number of subjects to be added which reflected aspects about the regions in which they were produced. In 1564, Florentine scholar and theologian, Francesco Giuntini (known in Latin as Junctinus), published an Italian tract titled *La sfera del mondo* in Lyon. Preceding his later “accuratissima” commentary of Sacrobosco, as in this edition, Giuntini sought to connect the idea of practical optics with geographical issues. He explained the use of observational instruments, like the astrolabe, and better explained the function of such tools in astronomical study. In the commentary, Giuntini formalized a great deal of accumulated practical knowledge in astronomy and reiterated the structure of Sacrobosco’s text which assured a stable knowledge system for the early modern period. Houzeau & Lancaster 2628; Riccardi I, 609; Thorndike VI, 43-44.
Hoetis, Themistocles; [Solomos, George, (1925-2010)]; [Goodwin, John B. L., (1912-1994)].
[Unique Hand-Made Artist's Book, Association Copy].
Tangier: HH [Hoetis House], [1949].

Black cloth over flexible boards, lettering hand-painted in white on upper board and spine; 12mo (5 x 6.5 inches); approx. pp. [70], typed in red and black, illustrated throughout, original pen and ink drawings with watercolor wash. "Self-published," likely the only copy. Dedication copy, inscribed by the author to the dedicatee: "Best wishes to John B. L. Goodwin, from the author (Tangier 12-19-49)." Goodwin was an American writer and painter, and a discerning collector of American Art. Themistocles Hoetis is the pen-name of George Solomos, a writer, filmmaker, and publisher -- most famously, perhaps, of the literary journal, "Zero." Both men were widely travelled and well-connected in the artistic circles of their time, and, between them, their acquaintances include Paul Bowles, James Baldwin, Jean Cocteau, Max Ernst, Christopher Isherwood, Gore Vidal, Yoko Ono, John Lennon, and others. Though we can’t trace exactly how the two men were connected, it’s easy to imagine how the six degrees of separation between Solomos and Goodwin may not even be six (it may be one!), as this charming little volume suggests that they must have shared some true friendship. Carefully made and beautifully illustrated, it tells a whimsical tale involving witches, a lusty snowman, a kidnapped sun, and an amorous flower. A wonderful memento.
Hughes, Langston (ed.).
First Edition.

Cloth-backed paper over boards; dust jacket. Warmly inscribed to the eminent African-American composer, Margaret Bonds, and her husband, across the edges of the front-endpaper map: "For my long-times friends -- Larry and Margaret -- Sincerely -- Langston Hughes / New York / July 24, 1960."

Tiny split at head of spine; small bump at top edge of upper board. In VG dust jacket, spine tips scuffed and chipped; corners lightly chipped; rear panel tanned. Hughes and Bonds were long-time friends who won enthusiastic critical acclaim for their collaborations, including "Shakespeare in Harlem" and "The Negro Speaks of Rivers." A very nice association copy.

$500
Isherwood, Christopher.
Christopher and His Kind, 1929-1939.
First Edition.

Cloth; dust jacket; 8vo; pp. [12], 339. Warmly and carefully (as one white-out correction attests) inscribed by the author on the FFEP: "With my best wishes -- for Stuart Oderman, this book, which started out as a brief preface to a selection (not yet published) from my early U.S. diaries, and then grew and grew as I poked farther and farther back into the past, trying to figure what was the first move in the chess-game which ended in New York harbor! Christopher Isherwood, June 8, 1977."

Boards faintly stained along the edges, where tape was removed; spine lightly rubbed at tips, with a small stain in the middle. Dust jacket just a little bit rubbed along the edges; else fine.

$600
Joyce, James; Savitzky, Ludmila (trans.).

Deuxième edition.
Signed.

Original wraps; glassine dust jacket; 8vo; pp. 274, [3]. Signed by the author on the FFEP, "James Joyce / Paris / 24 avril 1924."
Trade issue (35 copies on handmade paper were also issued, 10 of which were not for sale). Republished by Gallimard in 1943.

$4,500

Cloth-backed decorative paper over boards (7.5 x 10.75 inches); contains about 150 specimens of leaves and flowers in good condition, neatly mounted and labelled by hand, usually 3 or more per page. Boards a bit rubbed; backstrip detached, but binding remains tight. Some off-setting from the specimens onto facing pages, and a few specimens missing, but the remaining 150 are in excellent condition overall -- some decay, as expected.

Flower specimens from this region are particularly hard to come by. Their labels offer varying degrees of specificity, such as: "Olive Leaf / from Plain of Sharon / March 25, '72," "From Bethlehem / April 5, 1872" (beneath a display of 6 different, otherwise unidentified flowers), and "Valley of Ephraim, near Jenin."

$750
Manuscript Herbarium, with Specimens. West Virginia, 1860.

Half gilt-ruled morocco and marbled paper over boards; 200 x 260 mm; approx. pp. 200, handwritten throughout in black ink in tidy script, plus 87 flower specimens (and one page with 9 leaves) mounted direct to the recto. Boards scuffed; spine tips and corners chipped. Internally very pretty, and specimens are in excellent condition. Fine.

The work of Fanny Evelyn Chilton, with her signature and "Gilboa, Aug. 17th --60" on the FFEP. Two more hands contribute a history of this volume, on the verso of the FFEP, which reads, in part: "It came into possession of her niece Eliza Quarrier Chilton, and in the year 1921 of her grand niece Lettie Fisher Lynn of [illegible], in the state of Washington." In another hand, "I, Lettie F. Lynn pass it on to Anne Brainerd Lynn, great great great niece of Fannie Evelyn Chilton... February 1937." With the exception of these historical notes, the entire volume is in Fanny's careful hand -- the first ten pages contain a short introduction, "botanical explanations," classes and orders, orders of plants, and poisonous plants -- then the specimens follow. Specimens are labelled with the Latin and common name, the class and order, plus notes about the specimen (sometimes something about its origin, its medicinal uses, flowering habit, or connected myths) -- and Fanny has scattered quotes and poems throughout, the majority in English, with just a few in French. Includes fuschia, salvia, helianthus, oak of Jerusalem, chrysanthemum, petunia, hawthorne, primrose, and many more.

$1,500
An aesthetically pleasing volume, near bursting with specimens from the daisy family. Stitched blue wraps, handwritten label affixed to front cover (white with a decorative blue border, these labels are used throughout); 235 x 315 mm; contains more than 100 specimens from the daisy family, affixed to recto and verso with paper tape (sometimes, remnants of the aforementioned labels).

A taxonomic endeavor, the botanical name and genus of each specimen is identified by hand, in black ink, in (again!) blue-bordered label, and sometimes accompanied by pencil notations and/or printed text from an unknown source. (Text is concerned with the science of daisies and is not at all, well, flowery. No poems about posies, you see.) Small waterstain at fore-edge of front cover; some specimens missing their flower, but condition is excellent overall.

$1,000
Handwritten and Illustrated Joke Book

Broadhead, Wm. (ed., "Junior Bug"). *Traveling with the Class of 1915: Jokes, Funny Sayings, Jingles.*

Cloth-backed boards (4 by 6.75 inches), with "Traveling with the Class of 1915" handwritten in ink on upper board (now quite faint) and "Turn Over" handwritten in ink on lower board; approx. 120 lined pages, nearly all of them full of handwritten text and drawings -- including quirky illuminated initials made to look like faces and an illustrated alphabet -- contributed by a small group of people (perhaps 3 or 4) North Hudson. "The Class of 1915" is made up of pupils from every town on the map of North Hudson... Union Hill, Blue Stone City, Guttenburge, Woodcliff, West Hoboken, and Weehawken.

William Broadhead, the self-proclaimed editor of the "Junior Bug," seems to be the character at the helm. Straight off, he warns us, "Please do not wet your fingers to turn the pages." He is joined by an unnamed young lady who contributes poetry (in her careful, florid script) and a fellow illustrator, who appears to mark his contributions as "Prof. G. Brea," and who possibly also contributes some text. They've fashioned an odd little collaborative piece, begun in 1913 and finished in 1915, that showcases their arcane self-referential humor (some of these must, we hope, be "inside jokes"), at the same time that it reflects the universally madcap weirdness that is high school. Sophs are compared to Juniors, who're in turn disdained by Seniors. Dumb class answers are ridiculed in cartoon. Silliness abounds. And while the humor may be a bit dated (or just weird), the substance is timeless. Boards scuffed; a few pages detached and laid-in. With a very nice custom clamshell box (brown cloth and gilt-stamped paper spine label).

$500
Manuscript on paper in French. Written in brown ink in a neat script with a calligraphic title and headings in clear majuscules. Title page inscribed: Catalogue alphabétique d’un grand nombre de mot homonyme de la Langue française; c’est-à-dire, des mots qui se prononcent ou s’écrivent de la même manière ou à-pèreprès, mais dont la signification est différente. Extrait de Dictionnaire de mots homonymes. [France: c. 1775]. 4to (205 x 170mm). 230pp., recto and verso. Original mottled sheep, spine gilt with red morocco label, marbled endpapers, edges stained red; (cover slightly warped spine lightly rubbed with small hole near head, otherwise good). Once part of the dictionary collection of Thomas Malin Rodgers, Junior.

Descriptions of homonyms were published in books on French grammar since the 17th-century. The issue of disambiguation in the field of semantics, or the so-called “qualified ambivalences,” were appointed within this body of knowledge and refined over several years of lexicology study. The first dictionary of homonyms of the French language was the Dictionnaire des mots homonymes de la langue française (1775) by Pierre Thomas Nicolas Hurtaut and published in Paris. By the title of this manuscript we can surmise that this manuscript quotes a number of key examples from his publication. This handwritten exercise and the resulting grammar book would have been destined for students in secondary education who at the time were learning the semantics of speech in their native tongue and learning how to write them correctly, as homonyms can be quite confusing. Some common French homonyms with the largest variance of meaning are and eau, au, aux, haut, os, ô (pp. 65-67) and ver, verre, vers, vert, vair (pp. 224-225). The ambiguity of such words was tackled by classifying them into word collections and alphabetical lists, all echoed in this careful undertaking. This manuscript dates to a time when there was a distinct emergence of European linguistic terminology and great interest in collecting such recorded knowledge.
17th-century manuscript in German, written in a dense, puzzling script. [Possibly Carinthia, Austria?], [1616 and later].

4to (205 x 155mm). 138 numbered pages. Interior front cover signed and dated, “Johannes Wayandt 1616 Carinthius.” Written in brown ink in a uniform but abbreviated and highly personalized script, leading to many difficult moments of transcription. With headings in red ink, indexes, and a uniform paragraph entry system, the book appears to be a manuscript notebook or handbook for cures, as some words indicate salves and ointments, other headings translate to certain body parts. There seems to be a tilt toward the subject of midwifery and birth, with the German word for abortion, “Abtreibung,” for one heading. There are also a few small naive drawings of buildings. The whole is heavily inscribed in an attractive, but largely illegible, German script. Preserved in its original tooled pigskin with device of putti; (some quires loose but holding, spine falling away at back hinge, some soiling and curled edges but an amazing survival, maintaining its original form for almost four centuries).

“Carinthius,” as inscribed on front interior cover between a clear name and date, likely refers to the southern Austrian state of Carinthia. Internet sweeps offer the name of a Johannes Weyandt (born 1567), who was married to Angela Wetzel in 1597. Little known about either but it can be confirmed that the Weyandt surname was in Germanic lands in the 17th century. An entirely unique and mysterious book artifact, the pages are dense with hints which lead to a medical manuscript association.

$2,800
(33) [Matveld, H. J. T.]. *Grappige Avonturen, Mei, Plaatjes en Versjes voor de Jeugd*. Leyden: H. J. T. Matveld, n.d. (mid-1800s). Original stitched illustrated wraps; 16mo; pp. 16, with 8 colored chromolithographs. N.d. but faint ownership signature on inside front cover is dated 1868. Illustrated wraps are mounted atop pale grey paper, with some printing, as a chip at the top corner of front cover reveals; covers a little smudged; corners a little dog-eared. Internally, just a few small spots of soiling here and there -- but lithographs are nonetheless charming, with nice, bright colors, showing the various follies that befall a man as he attempts fishing, ice skating, or otherwise "enjoying" the great outdoors. Rare. No copies found on OCLC.

$350
Maurier, George de. COSTUME. England, c. 1890.

4to (272 x 215 mm); 38 pages. 62 clipped illustrations, most are constructed from half-page illustrations, a few are full-page and a few are smaller. All clipped engravings enhanced with brightly colored or patterned period fabrics and hand-colored watercolor washes, many with printed captions. Laid-on paper in scrap book album format. Modern red morocco, gilt turn-ins. (A few minor tears, some tape repair.) Skillfully cut-out windows where fabric has been put in place for clothing adds dimensionality, color, costume interest, and tactile delight to this album. The compiler used engravings from 19th century magazines, many from cartoons by George de Maurier (1834-1896), a French-born author and artist known for his cartoons in "Punch" and his novel "Trilby."

$1,500
MELA, Pomponius.
Chorographia. De situ orbis libri III ad Omnium Angliae & Hiberniae Codicum.
Eton: J. Pote, 1761.

4to (224 x 175mm). [2], 64pp., [26, of index]. 26 engraved folding maps. Later half calf over marbled boards; (some light edgewear; old repair to one map on verso, some pencil notations in margins of several maps; a very good copy). Armorial bookplate of Eton collector F. Manley Sims and with the stamp of his Eton Collection on title page. Pomponius Mela was among the earliest of Roman geographers. This present work, written circa AD 43, was first published at Milan in 1471. The short work (De situ orbis libri III.) occupies less than one hundred pages of ordinary print. It is laconic in style and deficient in method, but of pure Latinity, and occasionally relieved by pleasing word-pictures. Excepting the geographical parts of Plinyís Historia naturalis (where Mela is cited as an important authority) the De situ orbis is the only formal treatise on the subject in Classical Latin. The general views of the De situ orbis mainly agree with those current among Greek writers from Eratosthenes to Strabo.

$800

Manuscript, folio (11 3/4 x 8 5/8 in.; 300 x 220 mm). 58 tipped-in illustrations of which 24 are in full color, some heightened in gold, 5 in pen-and-ink, 29 in pencil on tracing paper; some marginal soiling, front endpaper torn, a few drawings removed. Half blue calf gilt; binding professionally repaired, edges and corners rubbed.

Cecil B. DeMille (bookplate, his sale, Christie’s East, 18 October 1988, lot 235), with presentation inscription by Josef Schildkraut dated 1935). Manuscript version from the library of Cecil B. DeMille given him by the film actor Josef Schildkraut. Jakob Hefner-Altenneck (1811-1903), director of the Bavarian National Museum in Munich, published this collection of reproductions from medieval manuscripts and sculpture in a 3-volume edition (Frankfurt: Keller-Beyerle, 1840-1854). This is a manuscript copy of the first part of that work based on the Mannheim edition (Lipperheide Ca5). The illustrations depict costume, armor, and courtly dress. DeMille’s library was especially rich in illustrated books of historical costume and artifacts which he used as sources for costumes and props in his historical films. Schildkraut (1896-1964) appeared in some sixty films from 1915 to 1964 including the role of Otto Frank in The Diary of Anne Frank (1959). A fine manuscript book with notable provenance and a fine association.

$3,750

Original green cloth, gilt-stamped lettering on spine; 8vo; pp. [323]. Signed by the author on the FFEP, "Henry Miller / Chicago / 3/10/41." Spine tips and corners a little chipped and frayed; hinges cracked, but holding just fine. In custom cloth chemise and slipcase.

First (unauthorized, pirated) American edition. Printed in Mexico and illegally distributed in the United States. A clipped note of unknown origin tipped to the front pastedown explains: "This is a copy of the first American edition of 'Tropic of Cancer' as pirated from the earlier French editions. The print run was ordered by Ben Abramson of the Argus Bookstore, Chicago, and was carried out by Nat. Roth of the Aries Press (formerly Falcon Press) of Chicago. 'New York / Medusa' is ficticious. This copy was the personal property of Mr. Roth and, since chapter heads are lacking, is doubtless a printer's proof."

$1,500


8vo (173 x 108mm). 357, [59pp.]. Later calf, rebacked, spine stamped in gilt, "Milton's History of Britain." (lacking initial blank, only occasional spots otherwise good). Bound in before title is handwritten "Contents of ye Books" detailing the six books of the History in a near contemporary hand on linen paper (folded at right margin), the annotator has made good summaries for each. Armorial Ex Libris of Ralph Sylvester Bartlett (1868-1960), descended from a colonial family, laid in front with bookseller notations on reverse.

Milton's 'History of Britain;' containing republican thoughts at the crisis of the English Revolution. This is the first issue of the second edition, despite the fact that there is no edition statement on the title page. The second issue of the second edition (issued in 1678 by John Macock for Mark Pardoe) includes the words "The second edition" on the title page (Wing M2122). In this work, Milton, who had allegiances with the revolutionary cause during the English Civil War, mixed actual history based on a wide range of sources with comments on the restored monarchy of his time. He admitted the inaccuracy of many of his sources, but justified his use of popular fables, "be it for nothing else but in favour of our English poets and rhetoricians, who by their art will know how to use them judiciously." His work remains a broken monument to the controversies of 17th-century revolutionary Britain but is important for determining the original context of the History. Wing M2121.

Half leather and marbled paper over boards (5” x 7.5”); 5 raised bands comprising 6 compartments with gilt-stamped lettering and fleur-de-lis; unpaginated (approx. pp. 100), with 24 hand-colored illustrations.


$1,250


Stitched decorative wraps (Oriental Tea Chest paper, a pretty gold with floral pattern in white and green), paper label on front cover. From a limited edition of 176 copies, this particular copy number 4 of 4 out-of-series, signed by Oates on the limitation page. Spine tips lightly rubbed, else fine.

Albondocani Press Publication Number 3.

$150
Second edition. Gilt-ruled red morocco; 8vo; pp. x, [2], 173, plus 16 plates. Presentation copy, inscribed by the author to Benito Mussolini, the work's dedicatee. Boards and spine scuffed; spine a bit sunned.

Cambridge-style binding. Expertly rebacked. Contemporary paneled dark brown calf with rectangular beige calf onlay, decorative blind-stamping on boards, gilt-stamped lettering in red leather spine label, 5 raised bands; pp. [8] (title-p., ad), 154, [1] (errata). Joints a bit scuffed; a few pages cut close along the top edge. Bookplate of Abel E. Berland on front paste-down. Brooks, 6; Grolier, 641; Hayward, 127; Wing O 244. $500


12mo. Engraved title, engraved map, 51 engraved plates, a few woodcut text illustrations; (small marginal tear mended. Contemporary vellum, manuscript title on spine; fore-edges mended. First edition in latin, translated and edited by Paolo Aringhi, under whose name it is sometimes catalogued. Bosio (1576-1629), recognized as the "father of Christian archaeology," spent nearly forty years of scrupulous exploration in the catacombs of Rome. Three years after his death, the present work, in Italian, was first published under the patronage of the Knights of Malta. It is profusely illustrated with depictions of Roman tombs, coffins, and catacombs, as well as their mural and mosaic decorations, many of which have since deteriorated or been destroyed. The plates are identical with those of the 1632 edition. An excellent copy. $1,200

Full brown morocco, ornate gilt-stamped border on boards, gilt-stamped lettering and detail on spine (5 raised bands); 8vo (221 x 141mm); pp. [31] (frontis., title-p., preface, list of subscribers), 264, [1] (full-page engraving); [21] (frontis., title-p., list of subscribers), 191, [14]. A lavish binding, the tiniest bit scuffed at spine tips and along joints; faint smudge on front board of Volume II. Text block remarkably bright and clean, with engraved frontispieces of muses and numerous engraved vignettes and ornaments in text including depictions of mythological scenes, musical instruments and portraits of classicists. Brunet III, 320 “Remarquable par l’elegance des ornements”; Cohen-de Ricci 498; Dibdin I, 419; Lowndes 1113; Ray, England 3, “marks a high point of Augustan taste”; Rothschild 1546; Schweiger I, 408.

John Pine’s Latin text was published in two volumes in 1733 and 1737 and was based on Talbot’s edition of 1699. Pine’s edition is remarkable for illustrating the text entirely by prints from engraved copper plates. He lavishly filled decorated the book with numerous engraved initials, head and tail pieces, text illustrations and full-page frontispieces for each volume; all in the Rococo style. A fine and elegant 18th-century engraved book made by Pine who was a pupil of Picart and England’s most accomplished native engraver during the 18th century. The classic poet Horace is known principally for his Odes, Satires and the renowned work the Ars Poetica; he represents the peak of the Roman lyric achievement. During the 17th and 18th centuries Horace’s poems formed an essential element in European culture and education. This is reflected not least in the fashion for Horatian imitations in the 17th and 18th century by writers such as John Dryden and Samuel Johnson.

$3,000

Binding by Riviere, restored by J. MacDonald Company (rebacked, preserving original spine). Gilt-ruled green morocco, gilt-stamped lettering and ornament in spine compartments (5 raised bands), inside gilt dentelles, t.e.g. (others uncut); 12mo; pp. viii, 144, plus half-title p., and hand-colored engraved folding frontispiece and 8 plates. Frontispiece torn at folds and repaired on verso; one plate trimmed affecting title. Bookplate of Arthur and Charlotte Vershbow, and bookseller’s ticket of Robson and Kerslake, on front paste-down. A lovely copy -- nice binding, and bright, clean text block.

$1,500

Staple-bound illustrated wraps; 8vo; illustrated in b/w throughout. Exhibition catalogue for a retrospective of the works of Man Ray, held in London at the ICA, March 31 to April 25, 1959. Han’s Richter’s copy, with original portrait drawing by Richter of Man Ray on the back cover; Hans Richter exhibition pamphlet in French and hand-written note by Standish Lawder, on his letterhead, laid-in. Standish Lawder is Richter’s son-in-law and one of the pre-eminent film historians of the era who wrote an influential dissertation on Richter’s career. Covers very faintly rubbed, else fine.

$375


Original marbled paper over boards, gilt-stamped lettering in green label on upper board; printed dust jacket; 8vo; pp. [64]. Some very light chipping at corners; some unobtrusive markings in ink, in text; otherwise book is fine. Dust jacket scuffed along spine and edges, eliminating a portion of the spine lettering; perhaps professionally restored. In custom cloth box. With a laid-in postcard from Goethe’s library in Weimar.

Written during the notoriously creative two-week period in which Rilke also completed the last five *Duino Elegies*, "Die Sonette an Orpheus" is considered one of his greatest works.

$1,000
A Faintly Unpleasant History

Scott, Shelley; [Ford, Ruth]. A Faintly Unpleasant History of the Theatre, for the Delectation and Edification of Ruth Ford... Title continues: "...Who, with the connivance of Gertz van Eyck, the French Hospital, and God knows whatall has thrust screaming into the world another (probably dumb but inescapably beautiful) actress."

Spiral-bound hand-crafted cardstock boards, covered with "gold" leaf; unpaginated, (approx. pp. 50), illustrated throughout with original collages and handwritten text. Front board scuffed and detached; first 5 leaves detached and laid-in; adhesive stains throughout, though inoffensive -- collages still nice and bright. Handwritten by the author on inside rear board: "Edition limited to one copy on pure gold leaf, 24 K, of which this is No. 1. 'A little learning is a dangerous thing / Too much of it's too much."

Ruth Ford was quoted as saying, "My life has been too exciting, too wonderful, to let anything else, and that includes acting, come first." It appears that her only child, daughter Shelley Scott, agreed, especially where she was concerned. Shipped off to boarding school and only living at the family's palatial Dakota apartment during the holidays, Scott had a famously fractious relationship with her mother, that resulted in her (and her children) being written out of Ford's will. This bubbling animosity, which began when Scott was young, is amply reflected in the pages of this rather remarkable, and barely restrained, matriarchal broadside. Model actress, muse, and hostess, Ruth Ford's gregarious appetite for life saw her pose for some of the most important photographers of her era, act in plays written by the leading playwrights of her generation, inspire the attachment of avant-garde figures of the day, and establish a salon in her own home that was the talk of the town. She called Cecil Beaton, Tennessee Williams, Truman Capote, and Andy Warhol her friends, and counted Edward James, Orson Welles, Joseph Cotten, and Zachary Scott (her second husband) among her romantic conquests. Attractive and self-advertising, she and her younger brother, the poet Charles Henri Ford, were among the most socially active members of the New York avant-garde art world. Written ostensibly as a "history of the theater," this unique volume -- handmade by Scott, and dedicated to Ruth Ford on the opening page -- is actually a bitterly critical assessment of both Ford's theatrical life and their familial relationship. The first half of the book includes pointed references to Orson Welles and John Houseman (Ford had acted in Welles and Houseman's Mercury Theatre), as well as critical assessments of the theater in general, various types of actors and performing styles, and where certain actors chose to socialize. In the second half, Scott branches into an acidic account of possibly imagined -- and quite possibly recalled -- conversation(s) with her mother, which begins with Scott asking what is would take for her to be an actress. Ford's supposed answer ranges from pithy phrases such as "charm, schnitzel, schnaps [sic];" ideal body parts, for "all in all, anatomy pays;" the need to "suffer, Suffer! SUFFER!;" and that, in addition to tears, one must also have "pretty scenery, hot baths, and round trips to Bermuda." These are interspersed with other more personal phrases, including "Oh! For goodness sakes, stop asking silly questions," and 'Now, dear, don't ask any more questions or PAPA..."
SPANK," which provide a telling glimpse into Scott's view of their association. Peppered throughout with what can be inferred as tightly held inside references, known primarily to Scott and Ford, and copiously and ingeniously illustrated with collaged images from magazines and books, this raucous project provides an almost voyeuristic look into a tempestuous bond, whose final and lasting breakage was exemplified by Scott's answer to a reporter after her mother's death in 2010: "I can't even imagine why you would write about [my mother]. She was 98 years old, so who wants to read about an old woman?"

$1,250

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Modern half pigskin, gilt-stamped lettering in black leather spine label; 8vo (119 x 192 mm); pp. [i]-xviii, [19]-171. Aside from a small bump on rear board, binding is fine. Half-title page re-hinged, with tape discoloration in the gutter; ownership signature in top margin of title-p., otherwise text block is nice and clean.

$350
Seaweed Specimens.
America, perhaps, early 20th century?

Marbled paper over boards, black cloth backstrip; oblong (205 x 165 mm); contains about 30 seaweed specimens, mounted direct to the recto of 12 tissue-guarded leaves (every page). Numerous unlabelled specimens per page, leaving very little negative space. The last page bears a monarch butterfly, mounted in the center of an arrangement of seaweed. The migration of the monarch would suggest that these specimens were collected from the east coast of the United States, or perhaps the Gulf of Mexico. Condition is generally Very Good.

$350
[VALTURIO, ROBERTO (1405–1475)].
Latin Manuscript on paper, entitled "Vocabula militaria."
[Italy?], 16th century.

15 ll, folio, being a vocabulary of military terminology derived from Valturio's De re militari. 19th century German marbled boards, dampstaining, dust-soiling, and chips at edges, a few leaves loose, spine chipped at foot. A secretary to Pope Eugene IV, then adviser to Sigismondo Pandolfo Malatesta, humanist Roberto Valturio is chiefly known for his treatise on warfare, De re militari, of 1455. The editio princeps appeared in 1472. The present vocabulary, in two colors of ink for entries and definitions, includes several marginal illustrations of cranes, battering rams, and other siege engines.

$2,500
Silhouettes d'Avions. Illustrated manuscript on paper, in French [With:] French World War I Colonel's Ledger, an autograph note (c. 1899-1904) and transcribed letters of 1914 from a certain E. Henry while stationed in Lorraine. [France], c. 1915-1925.

Illustrated manuscript on paper, in French. 16 leaves, pocket-sized: (135 x100mm). 15 hand-colored illustrations depicting three views of planes; two in profile and one bird's eye view, all are labeled for early French, English, and German aircraft models. Original paper wrappers titled Silhouettes d’Avions, with later tape reinforcing hinge; (somewhat brittle, leaves loose but present). This skillful manuscript, perhaps created by a younger person as an admirer of the craft, represents sixteen popular models of biplane and monoplane patterns. This interesting piece of ephemera is inextricably linked to the three great European production centers of World War I-era aircraft: representing France, England and Germany. World War I was the first walrus in which aircraft were deployed on a large scale. The sky had become another battlefield no less important than the battlefields of land and sea. Initially, planes were used mostly for reconnaissance over the North Sea and strategic bombing raids. Then, at the onset of war, pilots and engineers learned from experience and developed many specialized models; including fighters, bombers, and ground-attack airplanes. These evolving flying machines were recognized to be not just toys, but weapons. In addition, fighter pilots were venerated as modern knights and many became popular heroes. All well represented are the French military aviation exercises of 1911 through 1913 that pioneered production of the Farman, Caudron, Voisin, Breguet, Nieuport fighter models. Listed for both French and English aircraft, are the Bleriot and Morane models. England had “started late” and had initially relied largely on the French aircraft industry, especially for engines. The English planes represented here are the Airco, B.E. 2, and Vickers models. Notably, the British Vickers was the first experimenting with mounting machine guns. Perhaps best represented by the whimsical drawings are the German planes of the variant Taube models including the Albatros, Aviatik, D.F.W., Jeannin Stahltube, and Rumpler Taube. The Rumpler Taube, was a pre-World War I monoplane aircraft. It was the first mass-produced military plane in Germany and was the most common having two seats. Imperial Germany’s first practical military aircraft, the Taube (“dove”) was used for virtually all military aircraft applications, as a fighter, bomber,
surveillance aircraft and trainer from 1910 until the start of World War I in August 1914. At least five versions of the Taube models are named and illustrated in this contemporary manuscript model book.

[With:] French World War I Colonel's Ledger, an autograph note (c. 1899-1904) and transcribed letters of 1914 from a certain E. Henry while stationed in Lorraine. Manuscript booklet on graph paper, written in pencil, in French (165 x 110mm). [France: Sept.-Oct., 1918]. Original blue wrappers with paper label "no. 10." 15 leaves. Text consists of dated entries with brief daily descriptions of regiment activities, one poignant line translated, “beaucoup du cadavres sur le terrain” (many corpses on the ground). Laid-in is 1 page autograph note listing eight men, their death dates and a brief biographical description (stained at edges), and 4 page autograph manuscript signed “E. Henry” to “Ma chérie femme” of three different letters transcribed and docketed by the wife of Henry. Letters all dated August 1914 with content updating his wife on his news while stationed in Lorraine. He writes on 27th August 1914, translated, “You cannot imagine the suffering I endured at my unfortunate wounds...” and goes on about his Lieutenant’s death, although Henry finally says “Je suis en bonne posture” (I’m in good shape). Madame Henry seemingly transcribed the letters on to one large, folding bifolia to maintain their content. Interesting pieces of World War I era ephemera consisting of personal reflections and unofficial recordings of military operations in French regiments.

$950

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