

A Miscellany, in Celebration of Bibliography Week
January 2014



item no. 50

Sanctuary Books
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New York, NY 10065
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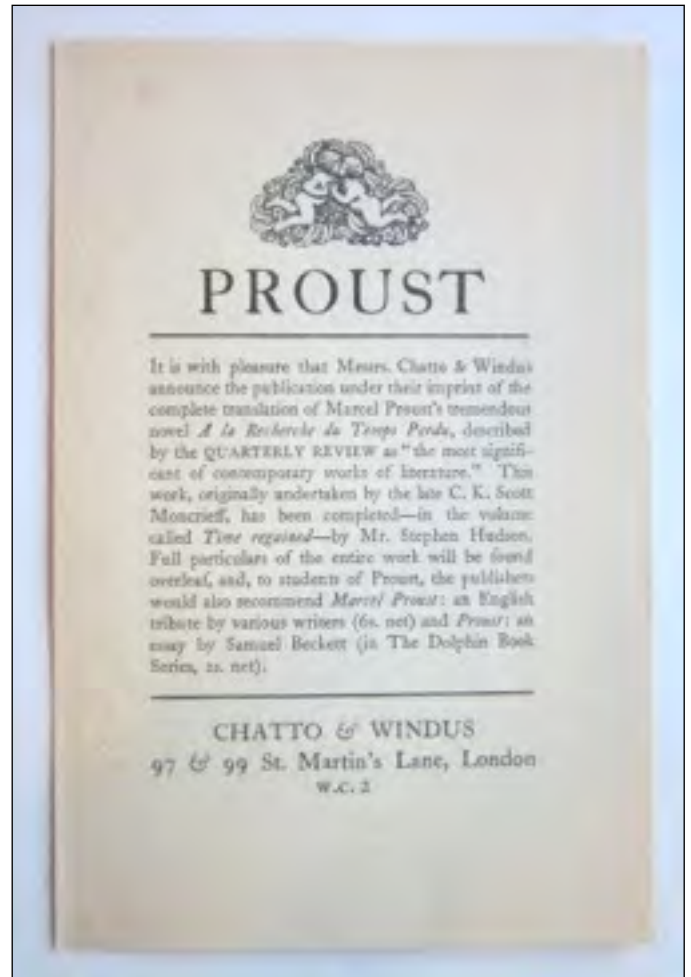
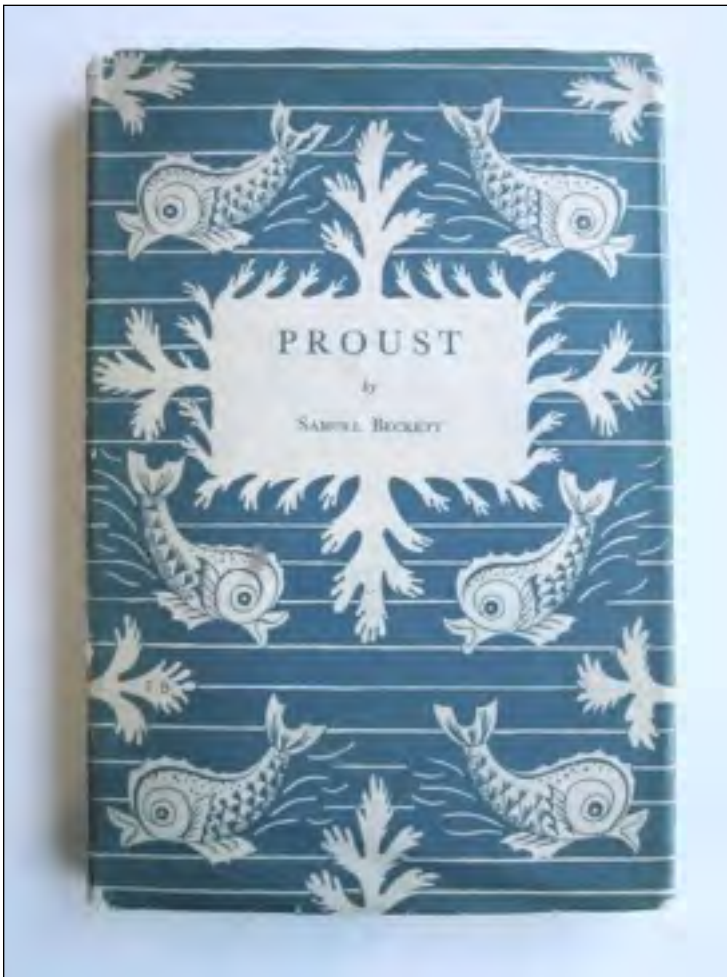
Milton, John; [Piozzi, Hester Lynch Thrale]. **The Poetical Works of John Milton.** London: Printed for Jacob Tonson, 1720. 2 volume set. 4to (292 x 230 mm). Contemporary paneled calf, rebacked. Covers of vol. I rather worn and stained, covers of vol. II less so. Engraved portrait of Milton by G. Vertue, engraved vignette on each title-page, engraved headpiece and tailpiece vignettes to each book of Paradise Lost and Paradise Regained. Lacks the engraved frontispiece to vol. II.



A superb provenance, this being the diarist and famous socialite Hester Lynch Thrale Piozzi's copy. She is best known for her connection with Samuel Johnson and James Boswell. Previously, the set had belonged to Eliza Steele; signature on title-page of each vol., vol. II dated 1722. Steele was the eldest daughter of Sir Richard Steele. The set is inscribed "H: L: Piozzi / Bought at Bath-- / 1 May 1806" on front pastedown of vol. I, and with two manuscript notes in ink in vol. II at pp. 237 and 317. The inscription on the front pastedown is partly obscured by the engraved Brynbella bookplate of John Salusbury Piozzi Salusbury (1793-1858), Gabriel Piozzi's nephew and Mrs. Piozzi's adopted heir.

\$2,400

Early Beckett



Beckett, Samuel. **Proust**. London: Chatto & Windus, 1931.

First Edition

An exceptionally bright copy in lightly worn dust jacket,
with laid-in publisher's laid-in ad for Proust's *A la Recherche du Temps Perdu*.

Housed in a custom clamshell box.

An essay, or "aesthetic and epistemological manifesto," much lambasted for being more concerned with Beckett's influences and preoccupations than with its ostensible subject. In retrospect, Beckett himself referred to it as "cheap, flashy philosophical jargon." But, hey, one of Beckett's early publications, written in the summer of 1930, during his stay at the Ecole Normale in Paris.

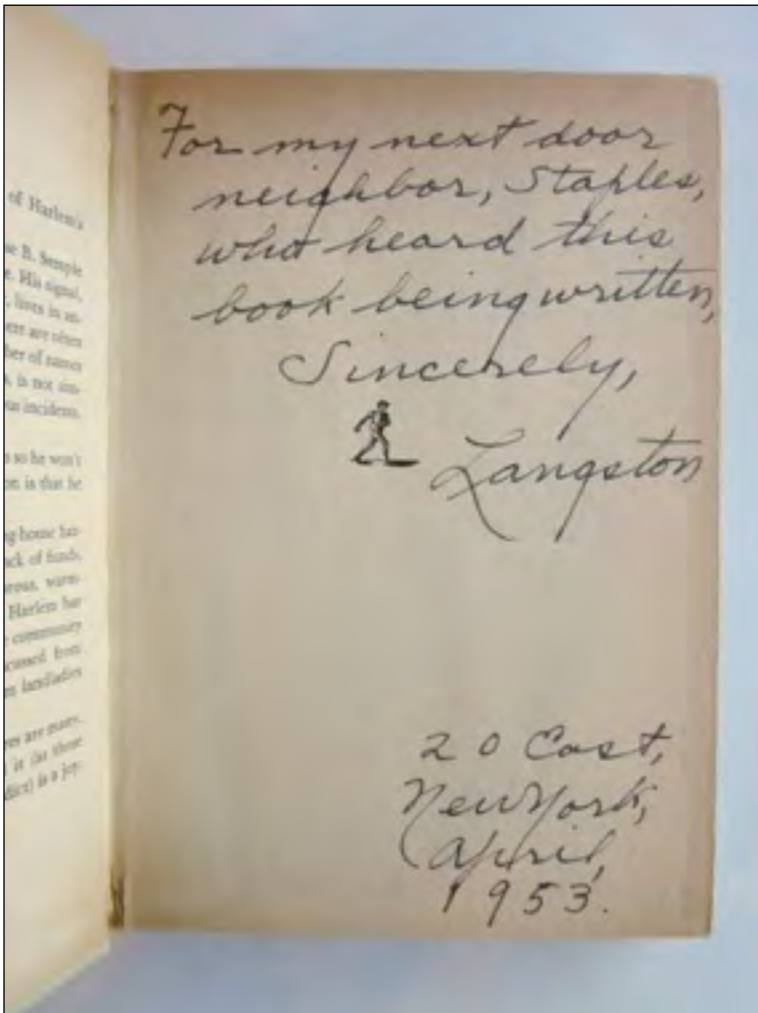
\$675

Thompson, Hunter S.; Steadman, Ralph (illus.). **Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream.** New York: Random House, 1971.

First Edition.

Cloth-backed paper over boards; illustrated dust jacket; 8vo; pp. [10], 206, illustrated in b/w. Book is fine, in lightly rubbed and tanned dust jacket.

\$750



Hughes, Langston. **Simple Takes a Wife.** New York: Simon & Schuster, 1953.

First Edition. Inscribed by Hughes in the year of publication.

Original pictorial boards, a bit fragile, as usual, with cheap paper browned as always.

\$1,500

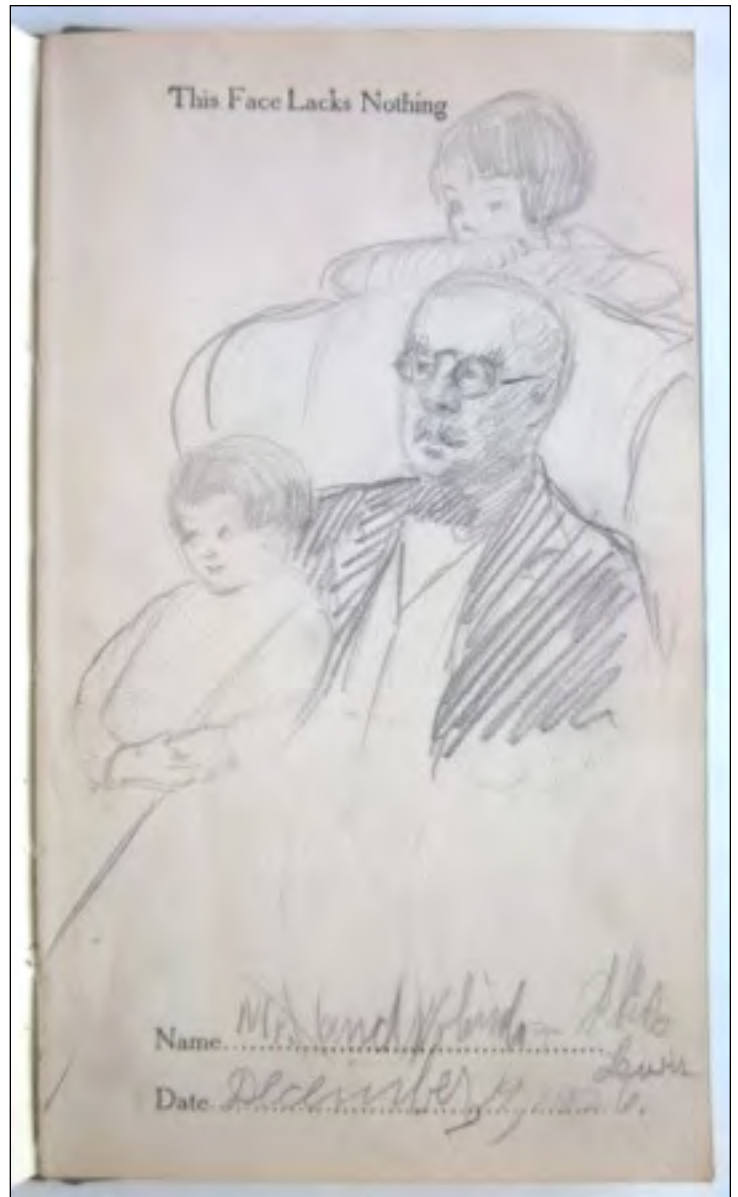
Face Book

H. S. F. R. (arranged by); Carey, Eleanor (artist). **The Faces of My Friends [Collection of Artist's Pencil Sketches, Portraits]**. New York: Frederick A. Stokes, [1908-1928].

Original navy blue cloth, gilt-stamped lettering on upper board and spine, illustration mounted to upper board; approx. 40 leaves, with 28 pencil portraits (one per page, with many pages left blank, one portrait tipped-on). A nice item, just a bit scuffed at spine tips and corners. Lightly finger-smudged throughout (as one would expect), and two pages neatly torn away.

A cute little gift book, each page with a printed heading making a pun on the face, with two lines for a name and date at the bottom -- on the verso only, inviting 40 portraits (or thereabouts). The artist has filled most of them and, in many cases, invited her subject to sign and date their own portrait. An adept artist, she's sketched numerous members of her family and friends -- young and old, male and female, face-to-face, or in profile.

\$375



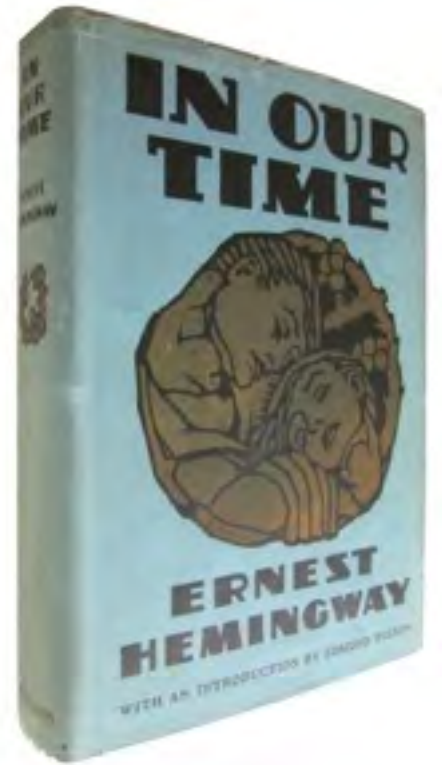
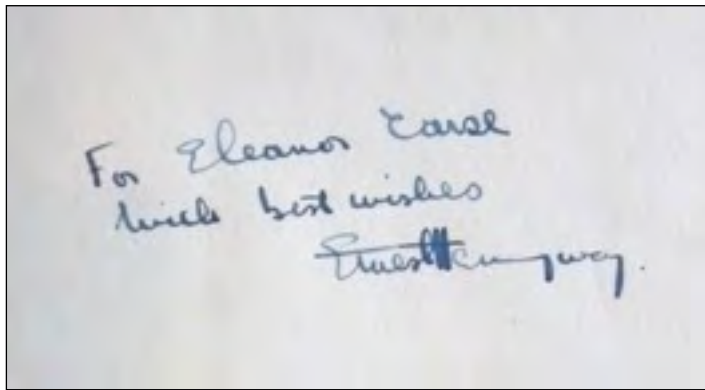
6

Hemingway, Ernest. **In Our Time**. New York: Charles Scribner's Sons, 1930. First Edition, Inscribed.

Front hinge just starting, still a very nice copy in a bright example of the attractive dust jacket. In custom chemise and slipcase.

Hemingway's first collection of short stories, introducing the young Nick Adams. With the introduction by Edmund Wilson. This particular edition is rarely found inscribed.

\$12,500



7

Nabokov, Vladimir. **Lolita**. Paris: Olympia Press, 1955. First Edition. Two volumes in slipcase. Near Fine.

First published by the rather shady Maurice Girodias of the Olympia Press, and riddled with typographical errors, *Lolita* went on to be published by Weidenfeld and Nicolson in the UK, where it was seized, then banned. (It also dealt the final blow to Nigel Nicolson's political career.) Its publication in America received no official government response, and in a matter of days the novel reached its third printing, becoming the first book since *Gone with the Wind* to sell 100,000 copies in three weeks. This is not a case of un-met hype -- the subject matter is difficult, and the writing is compelling. "Your run-of-the-mill obscene masterwork -- *Tropic of Cancer*, say -- demands that you, enlightened reader, work your way past the sex and excrement to recognize how beautiful it is. But with *Lolita*, you must work past its beauty to recognize how shocking it is" (Stephen Metcalf, *Slate Magazine*). A near fine copy of an important and enduring work, one which Nabokov spoke of proudly. Amongst his comments: "I would say that of all my books *Lolita* has left me with the most pleasurable afterglow -- perhaps because it is the purest of all, the most abstract and carefully contrived. I am probably responsible for the odd fact that people don't seem to name their daughters Lolita any more. I have heard of young female poodles being given that name since 1956, but of no human beings."

\$5,000





Joyce, James. **Storiella as She is Syung. A Section of "Work in Progress."** Corvinus Press, 1937. Gilt-stamped orange vellum. Number 109 from a limited edition of 175, with an illuminated initial by Lucia Joyce. Occasional spotting to the leaves (Japan Mulberry paper), as always, otherwise a lovely copy. Near Fine.

This is a particularly beautiful excerpt from what would become "Finnegan's Wake." The Corvinus Press was renowned for its craftsmanship – operating from 1936 to 1944, they made only 58 books, many of them famous, now, for their scarcity. In addition to small press runs, a great number of Corvinus Press books were destroyed before distribution, due to a warehouse fire during a WWII bombing.

The ornamental initial "A" that opens this work was created by Joyce's daughter, Lucia (1907-1982). She was diagnosed with schizophrenia in her early twenties, and was permanently institutionalized by 1935. After her unsuccessful attempts to become a dancer, Joyce suggested that painting might be a therapeutic artistic outlet.

\$3,500

LANGLÉ (or LANGLOIS), Joseph Adolphe Ferdinand (1798-1867) (ed.); BONINGTON, Richard Parkes (1802-1828). **Les Contes du Gay-Sçavoir. Ballades, Fabliaux et Traditions du Moyen Age.** Paris: Firmin Didot pour Lami Denozan, [1828].

First Edition.

8vo (210 x 132mm). [viii], cxlvi, 48pp. (notes and glossary). Illustrated with hand-colored engraved title with marginal vignettes of female personifications and muses by Richard Parkes Bonington. Illustrated throughout with 10 half-page lithographs printed on chine-collé, carefully hand-colored, heightened in gilt and mounted; 6 are by Richard Parkes Bonington and 4 are by Henry Monnier; and 15 decorative initials highlighted with colors inspired by ornaments found on the Books of Hours printed in the fifteenth and sixteenth centuries. 19th-century full red morocco decoratively tooled in gilt, 5 raised bands, gilt doublures, marbled endpapers, all edges gilt; (lightly foxed throughout, miniatures remain bright and fresh; spine slightly scuffed). Armorial bookplate of J. Austin Stevens Junior to front pastedown.

First Edition of this rare and unusual book, OCLC locates only four copies, all in German libraries. Ferdinand Langlé, littérateur, dramatist, and occasional necromancer, focused his literary interests on the nostalgic and the romantic. In 1828, he edited *Les Contes du Gay-Sçavoir*, a witty collection of medieval ballads and fables. The text

is printed in Gothic characters and illustrated to imitate the style of medieval manuscript illumination; it is followed by endnotes and a glossary (printed in Roman type). The major illustrator of the work, Richard Parkes Bonington, was an English Romantic landscape painter who also worked in lithography. He was a close and admired friend of painters Eugene Delacroix and Antoine-Jean Gros. Gordon Ray, speaking of Bonington, says "his importance in the development of lithography can hardly be overstated... His designs for *Vues pittoresques de l'Ecosse* and *Contes des Gay-Sçavoir* are by no means negligible. Bonington's career as a lithographer was short but splendid" (*Art of the French Illustrated Book*, pp. 173 & 176). Fine, fresh and bright, rare colored copy of this nostalgic work on the medieval period. Brunet III, 819; Carteret III, p. 172, "livre tres rare;" Curtis 54-60; Ray 114.

\$1,000



10. NIEUHOF, Johan (1618-1672); HOORN, Pieter von (fl. 1673); DAPPER, Olfert (c.1635-1689). **Three works bound together: Gedenkwürdige Verrichtung der Niederlandischen Ost-Indischen Gesellschaft in dem Kaiserreich Taising oder Sina...; Die Dritte Gesandtschaft an den Kayser von Sina oder Taising; Beschreibung des Keyserthums Sina oder Taising.** Amsterdam: Jacob von Meurs, 1676. First German Edition. All works, in three parts, are Amsterdam: Jacob von Meurs, 1675, 1675, and 1676, respectively.



Folio (300 x 200mm). Pagination: 336pp.; 76pp.; 164pp. + 4ff. Nieuhof's work with full-page engraved half-title, title printed in red and black, 2 double-page maps and 36 plates (many double page), as called for, separately titled for van Hoorn and for Olfert. Editors and contributors for these works include Jan van Kampen, Constantijn Nobel and Balthasar Bort, all intrinsically connected to Dutch Golden Age exploration. Old German Type. Double column. Later vellum, manuscript title and publisher to spine with drawing of Chinese architectural element; (some browning, occasional minor staining and soiling, some paper restorations to corners and plates, still a sound copy).

A classic account of China and Tibet produced by Olfert Dapper and including some of the most important voyages of the Dutch Golden Age. Bound with contemporary accounts of other embassy trips. Nieuhof's work is the First German Edition, containing a few plates not issued with the Dutch language edition, and a nice double-page map of China. Johan Nieuhof, an educated Dutch professional and traveler worked as a purser for the Dutch East India Company. In 1655, on a VOC embassy to Peking, Nieuhof had special instructions to observe all "farms, towns, palaces, rivers, ... [and other] buildings" that he might pass by, drawing them as well as remains of the historical victory of the "Tartars" (Manchus) that brought an end to the reign of the Ming dynasty. Nieuhof's vivid cosmographic descriptions of the country were crucial to the VOC intelligence reports and thankfully he had the writing, sketching and cognitive talents necessary to capture the rich alternate reality of China. At his homecoming in 1658, Johan had entrusted his notes and annotations to his brother Hendrik, who in 1665 produced an ample study of China, with many images, text and explanation of the latest events. Hendrik dedicated the work to Hendrik Spiegel and Cornelis Jan Witsen, the mayor of Amsterdam, Nicolaes Witsen's father, who were both administrators of the East and West India Companies respectively. Additionally, Nieuhof and Jacob von Meurs, enterprising publisher in the Dutch Golden Age, benefited from the patronage of a Cornelis and Nicolaes. Nieuhof died in 1672 while stopping in Madagascar for drinking water on a voyage. The work became a successful seller, and in this form as an embellished and decorated travelogue was distributed throughout Europe, not only as a reference material, but primarily as a consumer good designed to appeal to an increasingly large class of merchants. The fine illustrations in this work were one inspiration for the style of chinoiserie, which became especially popular in the 18th century.

\$3,750

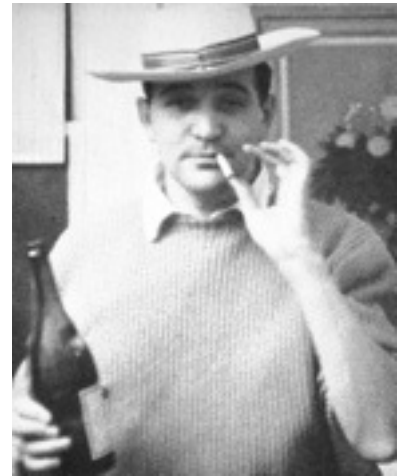
Bob —

11

Cheers!

You might

know some of
the people,
after all
B self



Manville, Bill; Attie, David (photographs); Brodovitch, Alexey (design). **Saloon Society: The Diary of a Year Beyond Aspirin**. New York: Duell, Sloan, & Pierce, 1960. First Edition. Inscribed by the author.

Black cloth, lettering stamped in white on spine; illustrated dust jacket. Spine tips the tiniest bit frayed, otherwise book is fine. Dust jacket lightly chipped and creased along the edges; VG+ in mylar.

"The permanent residents of Saloon Society live three martinis closer to the moon than the rest of us," begins the dust jacket.

\$375

[Grimaldi, Stacey]. **A Suit of Armour for Youth.** London: Published by the Proprietor, 1824.



Half black calf and marbled paper, gilt-stamped detail on raised spine bands, gilt-stamped lettering in burgundy leather spine label; 12mo; with hand-colored engraved frontis., 11 hand-colored engraved plates with fold-up flaps revealing hand-colored engraved scenes. Boards rubbed; spine tips and corners scuffed; frontispiece cut close along bottom edge. An excellent copy, with nice, bright plates and all flaps in fine working order.

\$750

Sewall, Daniel. **Manuscript Weather Diary.** York, Maine, 1823-1834.

Paper-covered boards, approximately 8-by-12 inches; 86 leaves, including 3 blanks toward the end, before a 2-page list of "Deaths noted in this book," legal jottings on endpapers. Front board detached.

A detailed, closely written, legible account of weather and news in the York, Maine area, from January 1823 through December 1834. Logical, efficient, and clear, it offers a wealth of information -- each year is laid out one month per page, and the months combine

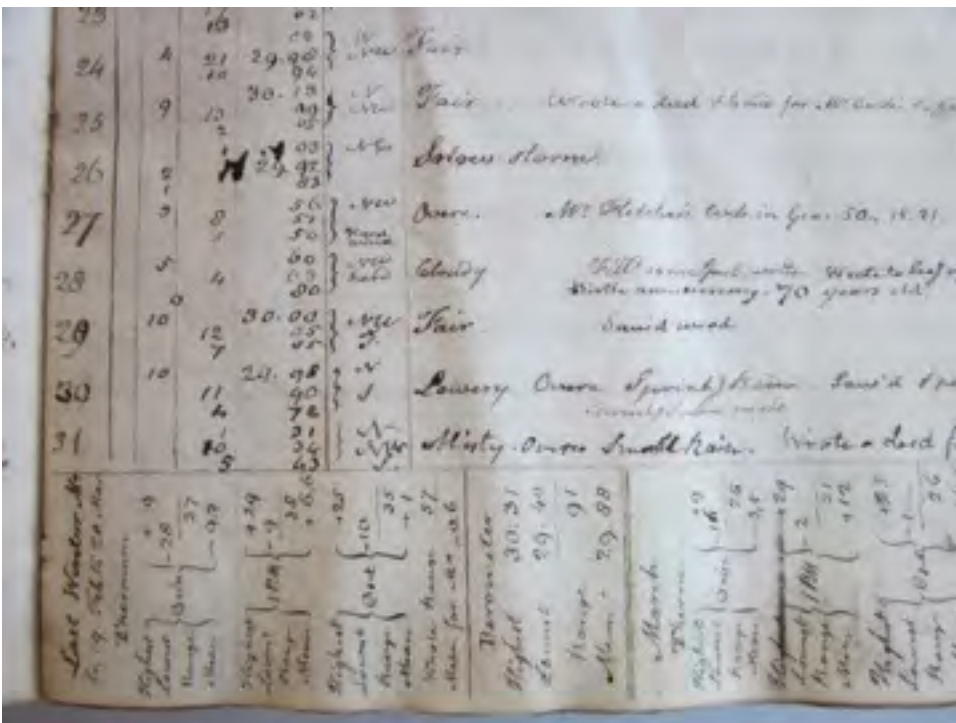
numbers, letters, words, and symbols in set patterns, with columns for the date, temperature, barometer, wind, etc., and a band at the foot of the page for summary data. There is also a column for "weather, etc.," which serves mainly as a diary, offering a short sentence about the main activity or occurrence for that day. Sewall makes note of his travels, modes of transportation, and some important genealogical data (marriages, births, deaths). A nice combination of the public, the professional, and the personal.

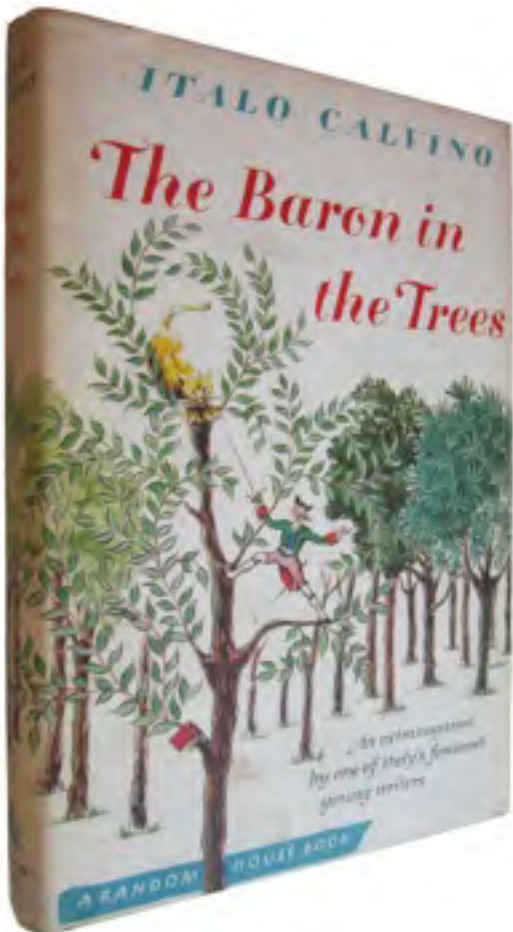


Daniel Sewall, who served as Register of Probate and Clerk of the Courts for more than 30 years, began writing the astrological information for published almanacs as early as 1780 (Drake 4633), and continued through the next 25 years. Is it any wonder, then, that he would compile such a thorough, even lovely, record? During this time he was also a surveyor, postmaster, and participant in various societies and businesses. He also served in the Revolutionary War (though his older brother, Henry Sewall, gained distinction from his service). This volume shows Sewall to be a model of industry -- he cleans and repairs watches and clocks, gardens, tries both criminal and probate cases, surveys property, attends auctions, writes deeds, and serves as a proprietary member of a

Library Society and a stage company. Amongst his data, he remarks on copying his old weather books, feeling his rheumatism, working on his house, and "piddling about."

\$2,500





Calvino, Italo; Colquhoun, Archibald (trans.). **The Baron in the Trees**. New York: Random House, 1959.

First Edition. Signed by Calvino.

Fine in Very Good+ dust jacket.

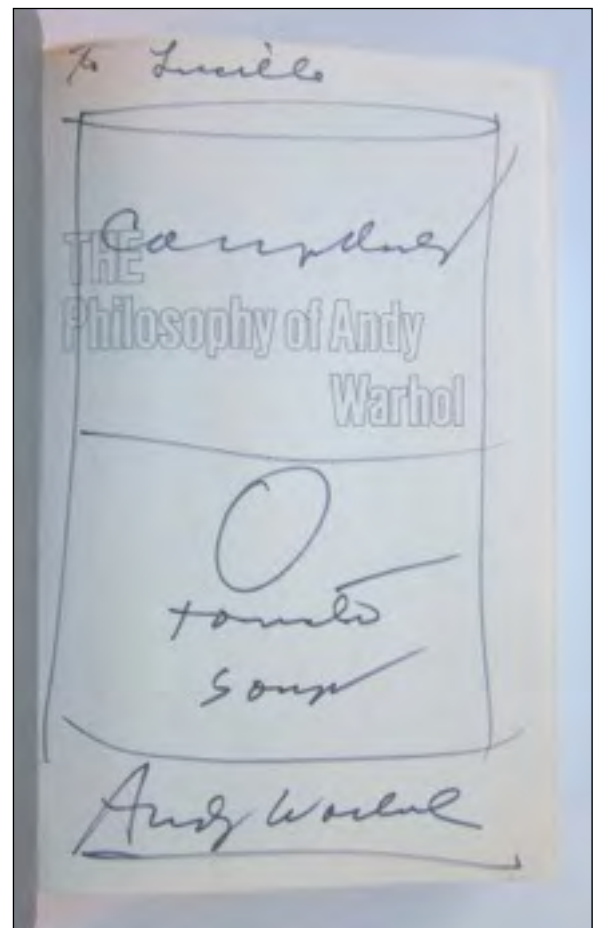
\$1,250

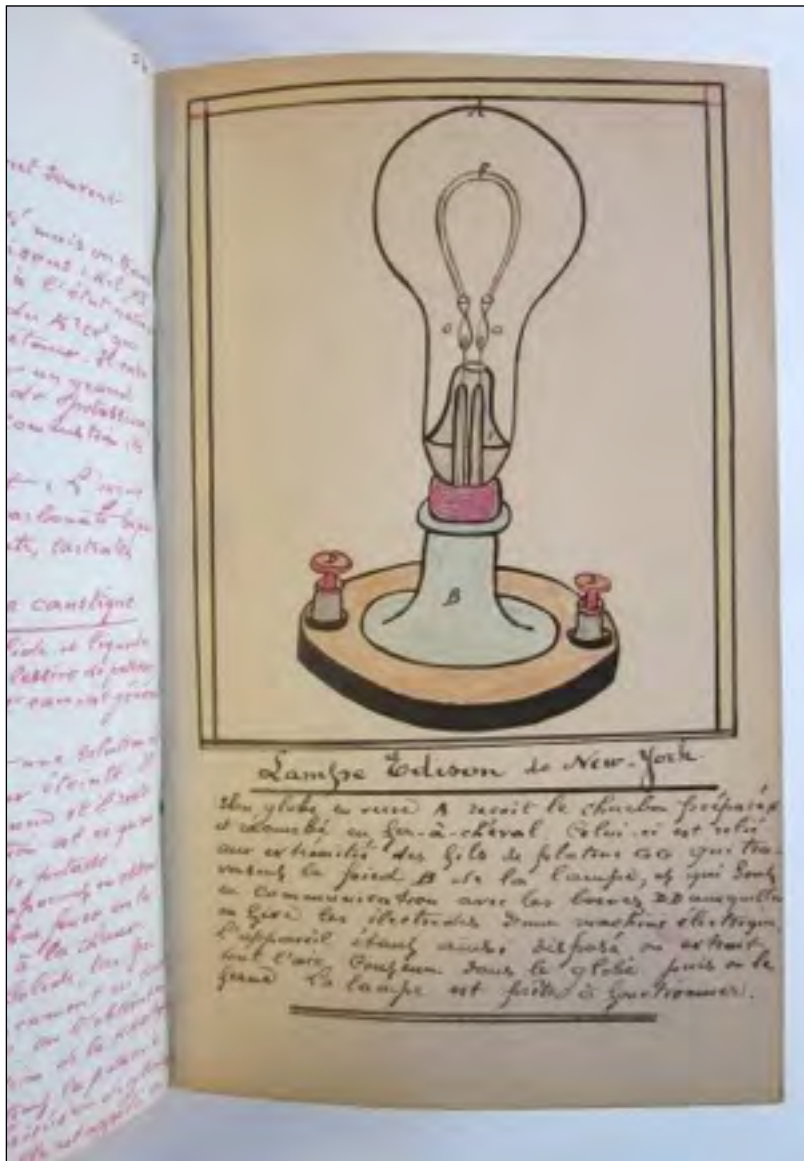
Warhol, Andy. **The Philosophy of Andy Warhol (From A to B and Back Again)**. New York and London: Harcourt Brace Jovanovich, 1975.

First Edition. Inscribed by Warhol on the half-title page, with a drawing of a Campbell's soup can. Fine in Fine dust jacket.

The artist on Love, Death, Beauty, Art, and Underwear Power.

\$3,500



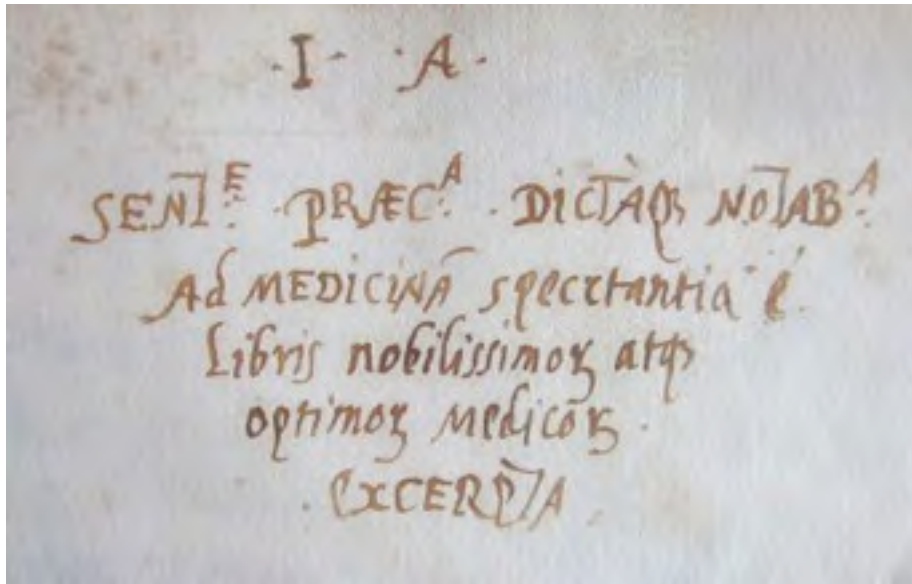


MERTEN, Oscar (fl. 1875); [Edison, Thomas]. **Éléments de Philosophie Populaire. Par O. Merten, Professor de Philosophie a L'université De Gand [Also, "Éléments de Philosophie Morale," and a hand-colored diagram of Thomas Edison's newly invented light bulb].** Namur: Librairie de Ad. Wesmael-Charlier, 1876.

Mid 19th-century maroon cloth, spine lettered in gilt; (extensive underlining to text, lightly toned at edges). Near Fine. 12mo (171 x 108mm). 144pp., bound with 81 numbered pages of dense manuscript transcription of Merten's later publication *Éléments de Philosophie Morale* which was published in two volumes in 1884 and 1885. The manuscript is in the hand of one of Merten's students, Oscar Livolls, his name inscribed to printed title-page and in at least two other places. Manuscript in uniform hand throughout, sometimes changing ink color, the second manuscript part in 88 pages separated into sections titled "Logique" and "Psychologie," the text is identified on short title as originating from coursework with Merten and Professor R.F. Fillet (at Ghent University where they taught). Third manuscript part in 128 pages titled "Pharmacognosie" with final section paginated separately (15 pages) but continuing in contents and ending with "Fin. Bruxelles, le 15 juin 1885" and signed again by "OLivolls." After which are 18 manuscript pages of conclusions, formulas and tables.

Of utmost rarity, one copy of the 1876 *Éléments de Philosophie Populaire* was found in the US, in Brown University, the only other in South Africa, University of Johannesburg. Merten's work proposed to demonstrate the chief results obtained from the application of the empirical method of observation to philosophy. The rarity of the printed work along with the presence of accompanying inscribed material by Merten's student is a superb survival and unique association. Of particular importance to the manuscript is a hand-colored diagram of Thomas Edison's newly invented light bulb (p. 56 in "Pharmacognosie").

\$2,000

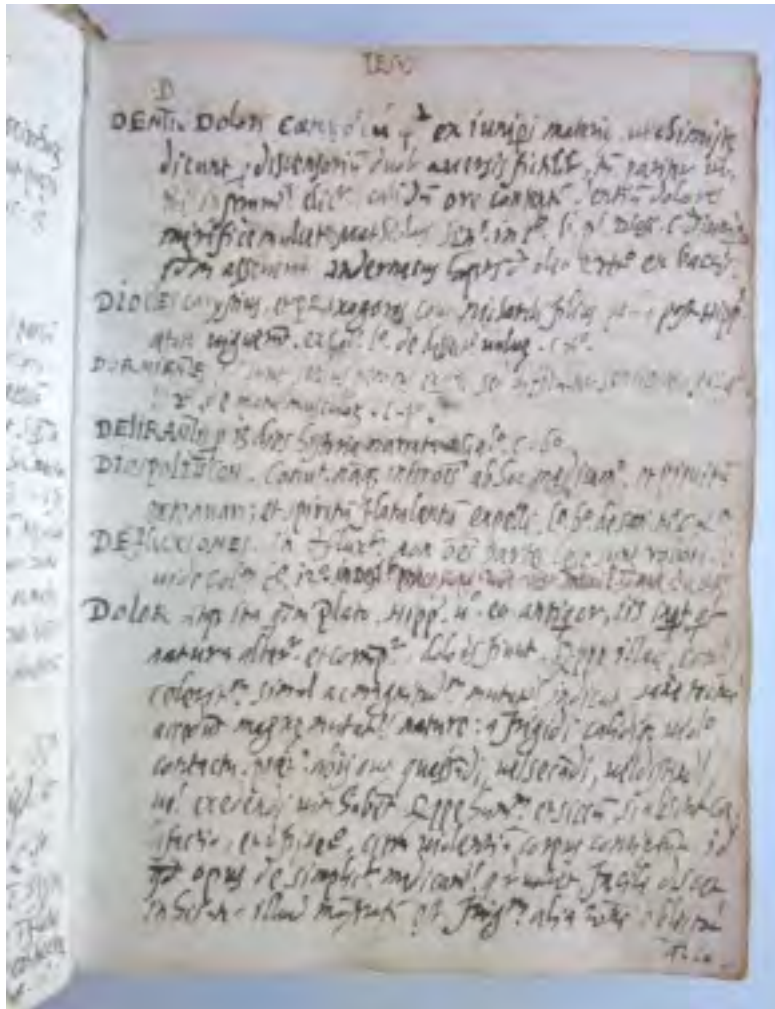


Sixteenth-Century Manuscript Medical Dictionary

Manuscript dictionary of medical definitions in Latin, circa 1600. Sent(enti)ae, Praec(ept)a, Dictaque Notab(ili)a. Ad Medicina(m) spectantia e(x) Libris nobilissimorum atque optimorum medicorum excerpta. 220 x 166 mm. 240 leaves, including 45 blanks, written in brown ink in an irregular cursive hand. Written in a different hand on the final verso is an account of the thunderstorm of the night of 27 January 1600, when the cross and brass orb

from the copula of Florence Cathedral was struck by lightning and came crashing down. This piece has been annotated by the compiler of the medical texts, remarking on how alarming and damaging an event this was. The medical texts represent a practical manual and reference, presumably compiled by a medical practitioner for his own use. The manuscript contains brief definitions of conditions, body parts, treatments and authorities are arranged in alphabetical order giving precise reference to source books -- frequently Hippocrates and Galen -- for a fuller account and treatment. A remarkable early medical manuscript, bound in the original limp vellum binding, which, despite being a little wrinkled and darkened, is exceptionally well preserved.

\$7,500.





19

Recuerdos Tristes y Alegres de un Emigrado en Inglaterra
["Memories Sad and Happy of an Emigrant in England"]

London, 1820. Manuscript in Spanish.

Brown sepia ink on paper. pp. xvii, 1-94, 99-119. pp.120-141 blank Handsome contemporary straight-grain maroon morocco, gilt. 8vo. A biography in poetic form, with each poem introduced by narrative prose. Although the Author's name is not recorded here, since the manuscript is dedicated "A mi Querido Hermano Juan Lopez Pinto" ("to my beloved brother Juan Lopez Pinto") (see p. iii), we may tentatively assume that the Author's surname was also Pinto. The Author would appear to have served in Spain's military. Of special interest is the entry on p. 82 where the author shares how he fell madly in love with a Jewish girl serving in some sort of medical capacity. In the poetic rendition on the following page (83), we read: "Fué escritor de profesion / Artillero y buen soldado / Medico, en fin emigrado / Y murio por la mania / De querer á una Judia / Sin estar circuncidado." ["Was a writer by profession / Artilleryman and good soldier / Medic, finally an emigrant / and died for the mania / Of loving a Jewess / Without being circumcised."] Earlier in the poem, there may be an allusion to this having taken place in Gibraltar. There is every indication that this is an unpublished manuscript.

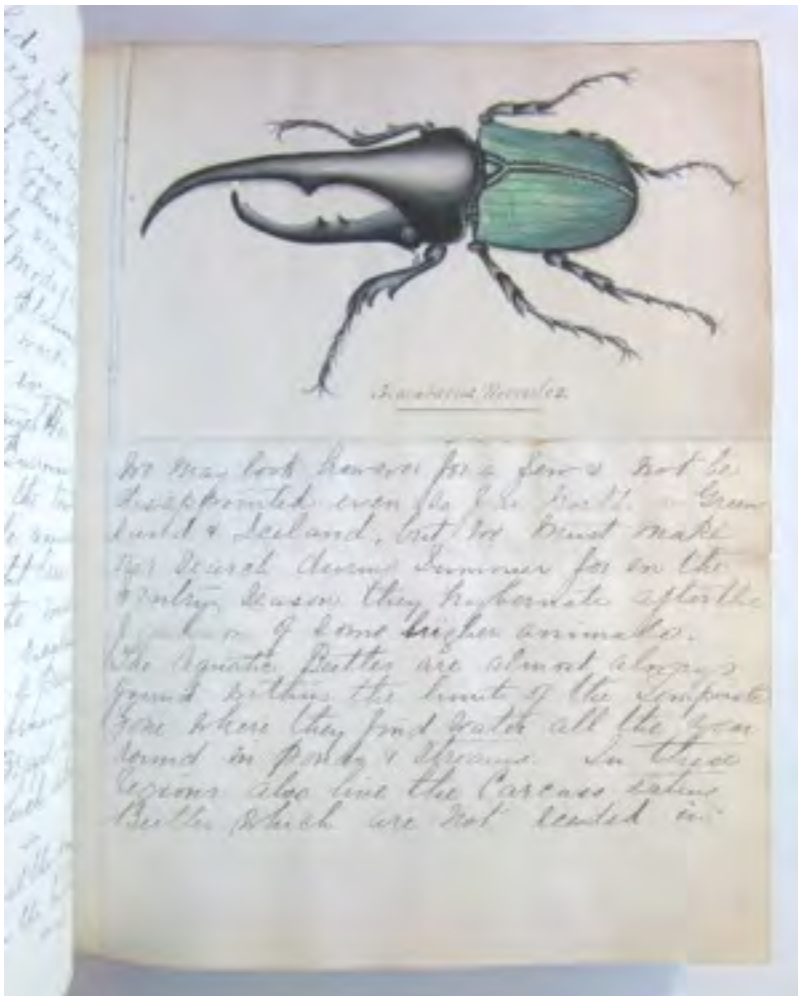
\$3,000

Manuscript,
Essays of The Rocket Club
 [England], 1885.

Full black calf (about 7.5 x 9.25 inches), details and lettering stamped in gilt and blind; approx. pp. 200, handwritten by numerous contributors throughout, with original artwork (calligraphic title-p., 6 pencil drawings, 1 ink drawing, 10 watercolor paintings). Boards a little scuffed; spine tips bumped (with repair at crown).

The Rocket Club was an essay club, seemingly consisting of about 6 regularly contributing members, plus a few guest or substitute contributors. ("Is it not a pity that so many members content themselves with paying a fine instead of writing an essay? The kind friend who has written for [symbol] certainly states the arguments for cremation with some force, but her essay is spoilt by the errors in composition and spelling.") Regular contributors give themselves code names or symbols (Elm, Sirius, Dubitas, Serapis), and all weigh in on a given topic, then respond to each other's essays in sections marked "Criticisms." Essays range from expository to persuasive, and cover such topics as music, women's suffrage, "The Art of Recreation," friendship, and poetry (to name a few). An essay on fashion is accompanied by tipped-on original pencil sketches showing men and women's clothing; an essay on beetles includes hand-colored drawings of Goliath Giganticus, Scarabeas Atlas, Scarabaeus Hercules, Ateuchus Sacer and Goliath of Drury; and essays on beauty are interspersed with watercolor landscapes of the English countryside. (All of the original artwork is very nicely accomplished.) An amusing volume, hosting a gamut of writer characters.

\$1,500



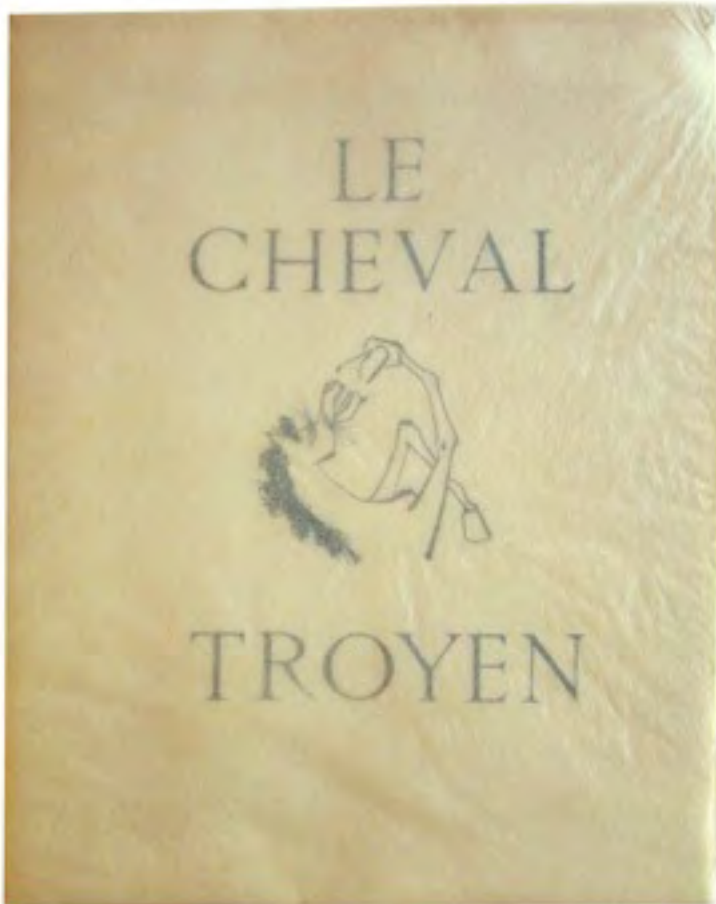
Mid-19th Century American Keepsake, Calligraphic Manuscript with Original Poetry and Artwork



"Dedicated to Miss Julia McGivney, by Her Brother, Peter" -- a lovely collection of original poems, decorations, drawings (in pencil and ink), paintings, and some collage. Loose gatherings from a broken binding, approx. pp. 200, completely full, elaborately detailed, and composed (it seems) over many years, and entirely by one person. Undated, but a painting of "Marriott's Aerial Steam Carriage" suggests mid-19th century, and some decorations are dated as late as 1877. Placed rather firmly in America by a wealth of patriotic images (flags, soldiers), a portrait of "William Penn, First Settler of Pennsylvania," and patriotic poetry ("Here's to the stars and stripes, / The standard of the free, / Whey then 'n equal rights and liberty, / My native land America"), though it includes landscapes and poems about places all over the world (Ireland and Mexico amongst them). Most of the poems are sentimental -- addressing love, family, remembrance, and reunion -- and many are signed by Peter McGivney, in his remarkably varied, and handsome, calligraphic hand. And though his artwork is a bit naive, it is certainly careful, and as intricate as his unique, lavish decorative borders.

\$2,500





Queneau, Raymond; Alanore, Christiane (illus.). **Le Cheval Troyen**. Paris: Chez Georges Visat, 1948. Limited Edition.

Cloth-backed portfolio and slipcase, containing an illustrated heavy cardstock "cover," in glassine, plus 18 loose leaves (2 inserted as endpapers, the rest folded into 64 pages). Illustrated with 20 dry point etchings. Number 195 from a limited edition of 186 copies printed on velin d'Arches (total limitation of 225). Tiny chips in the glassine at spine tips and corners; text block very faintly foxed. Portfolio and slipcase just a little rubbed. A nice copy, even the very faint foxing cannot detract from the marvelously bold illustrations by Christiane Alanore.

\$400

*To Helaine with love eternal
from Max*



Weber, Max. **Essays on Art**. [New York]: [Printed by William Edwin Rudge], 1916.

First Edition. Inscribed by the artist, "To Helaine with love eternal from Max."

A remarkable association copy, Helaine Blum was a protege of Weber's, and the two remained close, life-long friends. They corresponded for decades on the personal and the professional, including their artistic aspirations.

Original illustrated wraps; pp. 77. Yapp edges lightly wrinkled and chipped, otherwise fine.

\$2,500

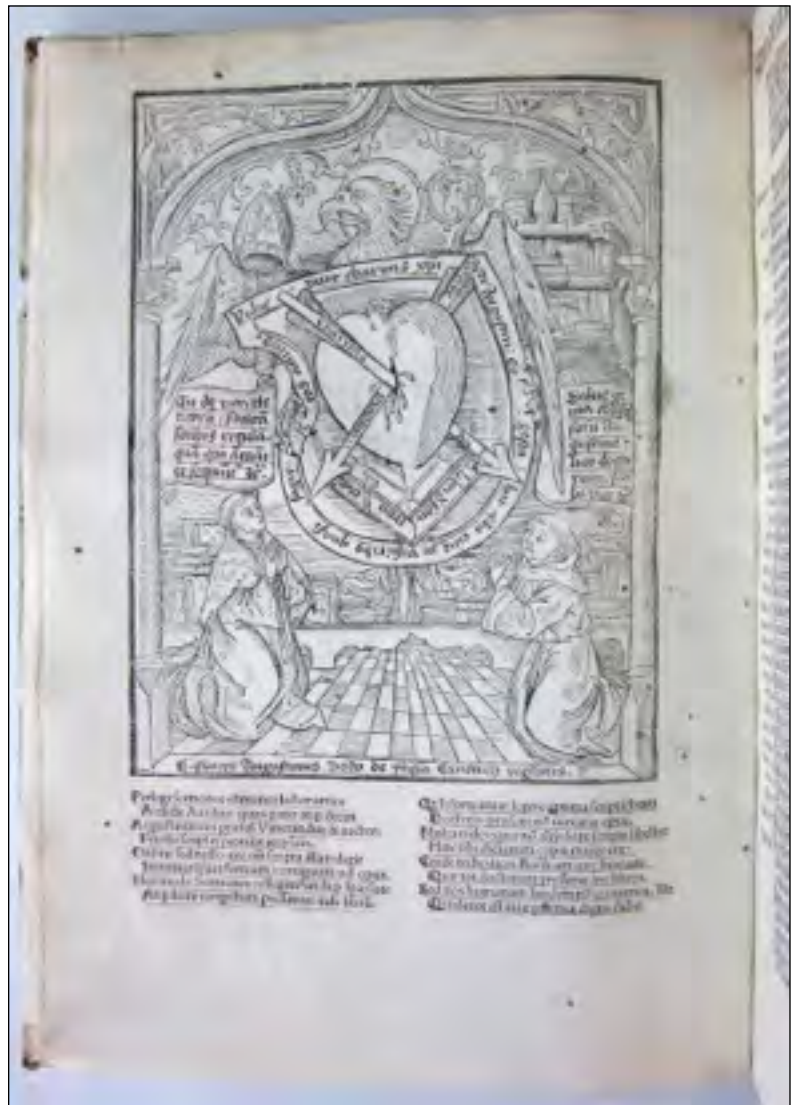
St. Augustine of Hippo; Johannes Amerbach, pr. (1434-1513). **Sermones de tempore [de sanctis], [WITH] Amerbach Anno salutis feri virginalis partus: Nonagesimoquinto supra millesimu[m] quater[que] centesimum.** [Basel]: P[er] magistru[m] Joanne[m], [1495].

Together, 2 volumes in one, separately titled, folio (281 x 201mm). [256]; [44] leaves (but with last 28 leaves of Sermones de tempore bound after Sermones de sanctis). Signatures: A(6); a-x (alternating 6 and 8); y (12); A-K (6); [part II]: a-f (alternating 6 and 8): A- C (6); D (8), but lacking original final blank. Large emblematic woodcut on title verso in first volume depicting monks kneeling in front of a library flanking symbols of bishop's miter, eagle, pierced heart and inscriptions alluding to virtues of Caritas and Amor. 52 lines, primarily in double columns, in Amerbach's Types I and II Gothic fonts, with variations in the marginal references, initial spaces rubricated.

Watermarked paper, one of three hills surmounted by a cross, possibly suggesting Italian paper. Later pigskin over beveled wooden boards, elaborately blind-tooled with foliate ornament in panels and central rayed lozenge devices infilled with image of crucified Christ, flanked by sun and moon, and the initials IHS (Ihesus) over three nails of the Passion (front); and a crowned Virgin and Child standing on half-moon (rear); (light dampstaining in upper

outer corner of opening leaves, scattered cropped early marginalia, contents otherwise relatively clean; remnants of clasps, catches lacking, recased, rear endpapers renewed, small wormholes through covers and front and rear of contents not impairing contents). Copy of cleric Johannes Schneyser of the Dominican monastery of Landshut, dated 1521, his purchase inscription on front free- endpaper, "Iste liber est conuent lantzhuttnis cardinis predicatorum empt per venerabilem premonasterem fur Johannes Schneyser ... Anno salutis 1521."

First Collected Edition of the sermons of St. Augustine, published in 7 volumes, consisting of parts 6 and 7 complete (Sermones de tempore and Sermones de sanctis) within a larger collection of sermons by Augustine (including Ad heremitas, De verbis domini, De verbis apostolici, In epistolam Johannis). There are a considerable number of humanistic manuscripts of Augustine, and among the early printed editions there are many which were the labor of humanistic scholars. Johannes Amerbach, the famed humanist printer, was the first of these to print Augustine's Sermones and notably, the humanist poet Sebastian Brant of Basel (1457?-1521), added a Latin poem of praise to this edition. There are several copies in North American and European institutions, this one closely matching the copy in the Arca Artium Collection at the Hill Manuscript Library. BMC III, 756; Goff A-1308; GW 2920.



Hollar, Wenceslaus. **Ornatus Muliebris Anglicanus, or, The Severall Habits of English Women, from their Nobilitie to the contry Woman, as they are in these times, 1640.** London: Wenceslaus Hollar, 1640. [A later issue, c. 1755.].

Half marbled paper and gilt-ruled burgundy morocco, gilt-stamped lettering and detail on compartmented spine; small 8vo (174 x 99 mm); contains engraved title-page and 26 etched plates by Wenceslaus Hollar. Boards rubbed; spine and corners scuffed; binding overall a bit worn, but still handsome. Bottom half of title-page refreshed, with publisher imprint affixed below title; tape repair in gutter at plate 3, just barely touching the image; some light tanning. Armorial bookplate of Thomas Webster on front paste-down. A collection of portraits of English women in costumes of the period, some plates undated, others dated 1638-1640. Fashion plates, mostly of noblewomen, but including a few maids. Two women appear masked, one veiled. Pennington, p. 292. STC 13599.5.

\$500



First Edition of a Beautiful Festival Book by the Plantin Press



BOCHIUS, Joannes. **Descriptio publicae gratulationis, spectaculorum et ludorum in adventu Serness. Principis Ernesti Archiducis Austriae....** Antwerp: Plantin Press (widow and Jan Moretus), 1595.

First Edition.

Folio (348 x 234 mm). Two engraved titles within different architectonic allegorical borders, 4 double-page and 29 full-page plates by Pieter van der Borcht after Marten de Vos, 2 pages printed music. Woodcut printer's device on final verso, ornaments and initials. Modern half vellum. First title and last leaf darkened, title with small marginal tears and repairs in gutter, second title shaved at top, text of p. 83 and double-page plates on pp. 84-85 and 140-141 shaved at fore-edges, a few headlines or signatures cropped, minor marginal dampstain at end. Landwehr, *Splendid Ceremonies* 50; Berlin Katalog 2944; Adams B-2208.

First Edition of one of the more lavishly illustrated festival books printed at the Plantin Press. It celebrates the entry into Antwerp in 1594 of Ernest Archduke of Austria, Governor of the Catholic provinces in the Low Countries from 1592. He died shortly before publication and the work ends with a funeral oration. Van der Borcht's fine engravings, prized for their detailed rendering of Antwerp's facades, show triumphal arches, floats, jousts, a bird's-eye view of the procession making its way through the countryside toward the walled city of Antwerp, and the final triumphal blaze in the city square.

\$6,000

Fitz-Geffry, Charles. **The Curse of the Corne-Horders: with The Blessing of Seasonable Selling. In Three Sermons, on Pro. II. 26. Begun at the General Sessions for the County of Cornwall, Held at Bodmyn, and Continued at Fowy.** London: by I[ohn] B[eale] for Michael Sparke at the blew Bible in Greenarbor, 1631.

First Edition.



Early (possibly original?) paper wrappers, resewn; 7.75 x 5.5 inches; [6] ff, 56 pp., with a splendid cut on the title page. Light staining to a few leaves (including title-p.); a little wrinkling at corners; generally a very good copy.

An important sermon pertaining to the distribution of food, preached after "these two yeeres of dearth." Fitz-Geffry condemned the practice of hoarding corn with the intention of selling it at a higher price. In effect, this is a diatribe against a commodity market, a startlingly modern economic theme. Fitz-Geffry implores "let Ministers (as his Majesty commandeth) joyne forces with the Magistrates against this Monster, Avarice." In 1598, Shakespeare was named as an illegal corne-horder, having stored eighty bushels during a shortage. He writes, in Henry VI: "Take heed, be wary how you place your words; / Talk like the vulgar sort of market men / That come to gather money for their corn." And, in Coriolanus: "For corn at their own rates; / whereof, they say / The city is well stored." A memorable and interesting sermon, "The Curse of the Corne-Horders" is rife with sardonic humor. ESTC S102168; STC (2nd ed.), 10938; Goldsmiths' 624; Kress S.619.

\$4,500



28

Sheff. **Vakhta: Ezhemesiachnyi aero-morskoi illiustrirovannyi zhurnal.**
 [The Look-Out: A Monthly Aero-Nautical Illustrated Journal.]
 Russia, 1929.

Manuscript periodical in four parts, numbered 3, 4, 11, and 13. Staple-bound heavy cardstock wraps, brightly illustrated in pen-and-ink and watercolor; four volumes; 8vo (230 x 180 mm); pp. 136, illustrated throughout with original pen-and-ink and watercolor drawings signed "S. Sh." or "S. Sheff," Russia, 1929. Covers a little scuffed along spine and edges, otherwise fine -- bold and bright.

A compilation of various accounts relating to the Russian Navy and Air Force in the decade following the Revolution, recorded in tidy penmanship, and with watercolors painted direct in text, plus nicely accomplished pen-and-ink and watercolor illustrations tipped-on (showing landscapes, sea-scapes, portraits, and air and sea vessels). The accounts report the travails of various ships, including the "Prome," "Paris Commune," "Frunze," the ice-breakers "Ermak" and "Lenin," and others. One part is devoted mostly to the Turkish Fleet and action in the Black Sea during 1914-1917. The aeronautic sections discuss Zeppelin's dirigible, and the British R-101. The journal lists various contributors, including F. Raskol'nikov, L. Berman, A. Marti, P. Stasevich, and others. S. Sheff, who drew the illustrations, probably produced this journal, issuing it over the course of a number of years; the present issues are numbered 3, 4, 11 and 13, and belong to the fourth year of composition. A nice folk art example of "Grafica Russa" (Russian Graphics) of the early 20th century, combining graphic design, illustration, and calligraphic interest.

\$7,500



Anton KOBERGER (c. 1440-1513); NICOLAS DE LYRA (c. 1270-1340). **Biblia Latin cum Postillis Nicolai de Lyra**. Nuremberg: Anton Koberger, 3 December 1487. Part one only (of 4). Text of Genesis to Chronicles.



Chancery folio (286 x 206mm). [467] (of [468]) leaves; lacks initial blank. Signatures: a10-b12; c-h10 i-k8 l-o10 p6 q8 r10; s-z10 τ aa-dd10 ee12; ff-gg10 hh4; ii-oo10 pp-qq6 rr-vv10 xx12 yy-zz ττ10\\j\\j6. 28 woodcuts text illustrations and diagrams with woodcut captions including in Book of Genesis, Noah's Ark, and in Book of Exodus, the Ark of the Covenant, altars for burnt offerings, two full-page menorah, High Priest wearing vestments and Tables of Law of Moses; Book of Numbers, chart of four holy cities; Book of Kings with two full-page of Solomon's temple, two decorative capitals from the temple, and two for Hiram's laver, and other lavers with wheels. Gothic type (7:83G, 8:84G, 9:165G, 12:64G) surrounded by 72 lines commentary printed in double column in Latin. Copious versal letters and rubricating in red throughout. Contemporary German blind-tooled pigskin over beveled boards encased in thin sheet of vellum, original brass catches and clasps. (Chipped at top of spine and along front joint, light marginal dampstaining at beginning and end, scattered early marginalia. Very good, tight copy.) Early ownership inscription of Michaelsberg, a Benedictine Abbey in Bamberg. Early booklabel of W. H. Newman (fl. 1833), librarian of Buffalo, N.Y. on front pastedown.

Famous illustrated Koberger Bible of 1487 with an important gloss by Nicolas de Lyra. Part I of this second Koberger edition of the Biblia Latina. Nicolas de Lyra's vast commentary was regarded as the definitive biblical commentary from the late Middle Ages until the Reformation, and was frequently reprinted, independently, in parts, and with the biblical text, throughout the 15th and 16th centuries. Printed just 30 years after the Gutenberg Bible, "De Lyra's famous commentary added much to the bulk and beauty of many early Bibles, and a Nuremberg edition was used by Luther" (Rumball-Petre 29). Nicolas De Lyra (c. 1270-1340) was a French exegete in the Franciscan order. He was noted for his extensive commentary on the Bible. Martin Luther is claimed to have stated "Without Lyra we would understand neither the old or new testament." De Lyra's was the first printed biblical commentary. Koberger's 1485 edition was the first illustrated Latin Bible. The fine woodcut illustrations belong properly to the accompanying Postilla of Nicolaus of Lyra, a text with an illustrated tradition in manuscript. This tradition did not immediately translate into print, since the printers of many early editions provided only blank spaces for the illustrations. Koberger had printed illustrations for his separate edition of the Postilla in 1481 and adapted them for the 1485 Bible edition. This edition is almost identical to the 1485 except for the type layout in the commentary. Koberger's work strongly influenced the woodcuts in the first illustrated Bibles in Italy. HC 3167; GKW 4289; BMC II, 431; Schreiber 43723; Schramm XVII, p. 8; Goff B-614.*

19TH-CENTURY MAQUETTE BOOK, SOUVENIR OF COSTUMES.

[N.p. but Germany, possibly Liechtenstein], [c. 1820].

4to (245 x 165mm). A compilation of 73 brightly colored watercolors, many with manuscript captions in German, some are dated for the costume, all clipped and mounted into book, and illustrating the costumes and attributions of court officials, knights (Templar), Tartar costume, St. George on horseback, German orders of nobility, also for Spain, France, Holland, Italian, Turkish, Egypt and Babylon, and other various orders (as in Order of the Garter, in England and France) and religious dress of ordained and lay members of various orders including German, Italian, Spanish and Cistercian, Carmelite, Carthusian, Capuchin and Franciscan monks. Also, Jesuit pilgrims and sisters of the Benedictine, Sylvestrine and Cistercian, among other lesser-known orders and historical figures such as Leopold III of Austria and Louis III of Tremoilles. Early 19th-century half calf over imitation silk cloth-covered boards and decorative endpapers, spine with label COSTUME; some light foxing most severe at beginning, otherwise the colors remaining extraordinarily fresh and bright. Armorial bookplate from the Princely house of Liechtenstein on front pastedown.

Unique compilation of 73 expertly executed hand-colored watercolors of various religious, knightly and official orders with a bookplate of the royal arms of Liechtenstein. Each figure is executed with extraordinary talent and is superbly hand-colored in a range of washes; many of these costumes have changed very little and have a history stretching back to medieval times. In the twentieth

century an interest in costume and fashion books was spurred on by the dawning Victorian age in England in the 1830s, which then spread to the continent. Each picture in this unique set is an individual work of art, full of expression, and with strikingly attractive faces and gestures. The expert attention given to each work of art strongly suggests this book was a maquette for a larger print-run of a souvenir book of costumes. Captions are in German and early provenance points to possible creation in the principality of Liechtenstein. One can think of the principality's official motto "For God, Prince and Fatherland" and see how all these official garments best represent a history of European court and important religious connections for an established royal line such as Liechtenstein. Perhaps this book was once in the royal home of the Johann I Joseph, Prince of Liechtenstein, who had fourteen children, and it may have belonged to his son Prince Friedrich Adalbert (1807-1885), who later became the 1,018th Knight of the Order of the Golden Fleece in Austria. With interesting connections to the royal house of Liechtenstein and 73 examples of hand-colored historic costumes, this truly is a unique survival.



\$10,000



HORACE; FABRINI, Giovanni Francesco (1516-1580). **L'Opere d'Oratio, poeta lirico comentate da Giovanni Fabrini, da Fighine, in lingua vulgare Toscana; con ordine, che'l vulgare e' comento del Latino; et il Latino e' comento del vulgare, ambedue le lingue dichiarandosi l'una con l'altra ...** Venice: Appresso Gio. Battista, Marchio Sessa, & fratelli, 1566.

First Edition.

[4], 389 leaves. 4to (210 x 150mm). Woodcut engraved printer's device of Sessa depicting the famous cat. Latin text surrounded by Italian commentary, woodcut initials and headpieces throughout. Contemporary full unrestored Venetian maroon polished calf with gilt borders, (pastedown and front endpapers with slight splitting to front hinge, lacking string ties; internally, some light to moderate foxing throughout, minor inner marginal worming, slight tightness to first blanks and title, all edges gilt (faded). Early inscriptions to front pastedown and first free endpaper variously scrawled with two naïve illustrations of figures in profile and some ownership markings, probably integral to the first 16th-century owner. Inscribed "P. Michel Angelo Sordi 1753" his signature at end of dedication. Formerly in the collection of Brooks Atkinson (1894-1984), American theatre critic, with her pencil signature to rear blank written beside "New York Times."

Fabrini's first edition of Horace's complete works in Italian, printed by the Venetian printer Sessa in 1566. A handsome, uncommon edition in a very attractive understated humanist binding. What remains a tenant in Italian Renaissance education are the works of the Latin poet Horace with commentary by Giovanni Francesco Fabrini (or Fabbrini), the Italian humanist, grammarian and linguist who is credited with popularizing classical Latin, has explained Horace word for word in the common language of the day. Similarly, despite the solely literary and rhetorical character of Horace commentaries, Fabrini epitomized the view that moral virtues could be taught through Horace. These Italian teachers asserted that there was a connection between reading classical literature and the development of good character; but unfortunately their commentaries did not develop the links concretely given the dubious morality of so much of Roman poetry. Doubtless this copy was at some point belonging to a student, strongly suggested by the naïve pen trials at the opening and the standard, beautifully plain and original binding.

\$1,250



32

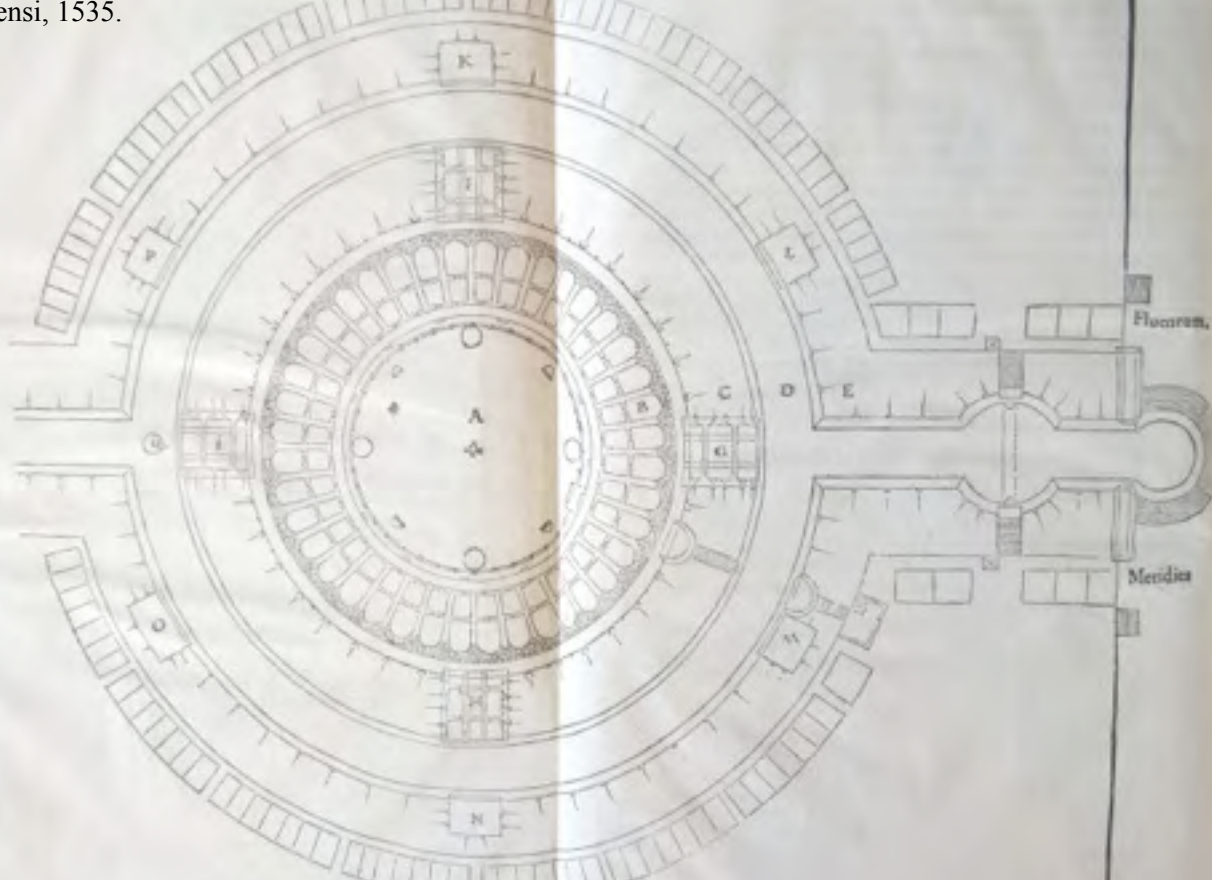
The Key to New York City, Under Mayor John V. Lindsay
New York, 1965-1973

Black leather case, lined in velvet and containing a gold key to the city, "Facsimile of Key Made in 1812 for the Door of City Hall, New York" in a gold plaque on the top of the case.

Republican John Vliet Lindsay inherited a city with serious fiscal and economic problems -- left by outgoing Democratic Mayor Robert F. Wagner, Jr. -- and turned it over to his successor Abraham Beame in even worse condition. His legacy is controversial. It was a dramatic time in the United States, and his tenure as Mayor of one of the nation's greatest cities was plagued by the racial and civil unrest that marked the era. He also endured strikes, riots, and a blizzard that killed 14 people on the first day alone. Applauded by many for this opposition to Vietnam, and his championing of women's and minorities' rights, he also bumbled his way through some of the city's great moments of crisis. His most famous gaffe is perhaps the most telling. During an icy 1966 winter, in which New Yorkers endured a 12-day strike affecting all the subways and buses, Lindsay quipped: "I still think it's a fun city."

\$600

DÜRER, Albrecht (1471-1528). **Alberti Dureri pictoris et architecti praestantissimi de vrbibus, arcibus, castellisque condendis, ac muniendis rationes aliquot, praesenti bellorum necessitati accommodatissimae: nunc recens è lingua germanica in latinam traductae...** Paris: Ex officina Christiani Wecheli, sub scuto Basieliensi, 1535.



[41 ff.] (with errata leaf). Signatures: A6; B4 (B1 and B4 are double leaves, B3 is unsigned but has iii written on it in ink, B4 is signed iii but this is emended in ink to iiiii); C5 (all copies lacking C6); D4 (D1 and D4 are double leaves); E6; F5 (F2 is a double leaf); G4 (G2 and G4 are double leaves); H6 (H2 and H4 are double leaves). Dedicated to Ferdinand I. Wechel's printer's device on title and verso of final blank. Approximately 20 in-text woodcut engravings and nine folding plates depicting various fortifications and architectural plans. 19th-century three-quarter calf over marbled paperboards; (light foxing, otherwise good). From the library of H.P. Kraus, his paper label loose in binding.

Second Paris edition, second issue, first Latin translation and large copy with figures of architectural fortifications after Albrecht Durer; "Extremely rare."- Dr. Clark, Bibl. Dict. Vol.1, pa. 37. This early Latin translation of Dürer's architectural treatise on fortifications was requested by his friend Joachim Cammermeister (1500-1574), the humanist and biographer of Melanchthon. The original German editions had appeared in 1525 and 1527, and the present copy is the second edition, existing in two issues printed from the same sheets but with title leaves dated either 1534 or 1535 (as here). From 1521-1522, the great painter and engraver, Albrecht Dürer made designs for the decoration of the Rathhaus (City Hall) at Nuremberg. Two basic types of works constituted Dürer's early architectural output: sketches and drawings of classical subjects, as well as annotated drawings of the various design commissions in Nuremberg. Published posthumously, the title of this work on fortification and geometry calls Dürer an architect and includes his illustrations for the German edition of 1527. What are mainly shown are designs and measurements to construct fortifications against Turkish attacks. Dürer probably learned of the urgency of these threats to Austria during the Diet of Nuremberg from 1522-1523 and soon after began these "instructions for measuring" as quickly as possible. It is purported he began this work in 1527 just one year before his death. Rare work in excellent form complete with all plates.

34

Manuscript,
Psalterium per Hebdomadam.
France, 1729.

Nineteenth century purple morocco, ornately ruled in gilt; 88 x 146 mm; pp. 286. Each prayer is decorated at the beginning with an initial in colors and gold showing tiny delicately realized rustic scenes. Several large gouache vignettes further enhance this delightful and whimsical devotional book. From the Hauck collection, with his bookplate on front paste-down. Very fine and elegant, down to the tiniest detail.

\$2,750



35

Birch Bark Binding and Collage Illustrations.
America, c. 1900.



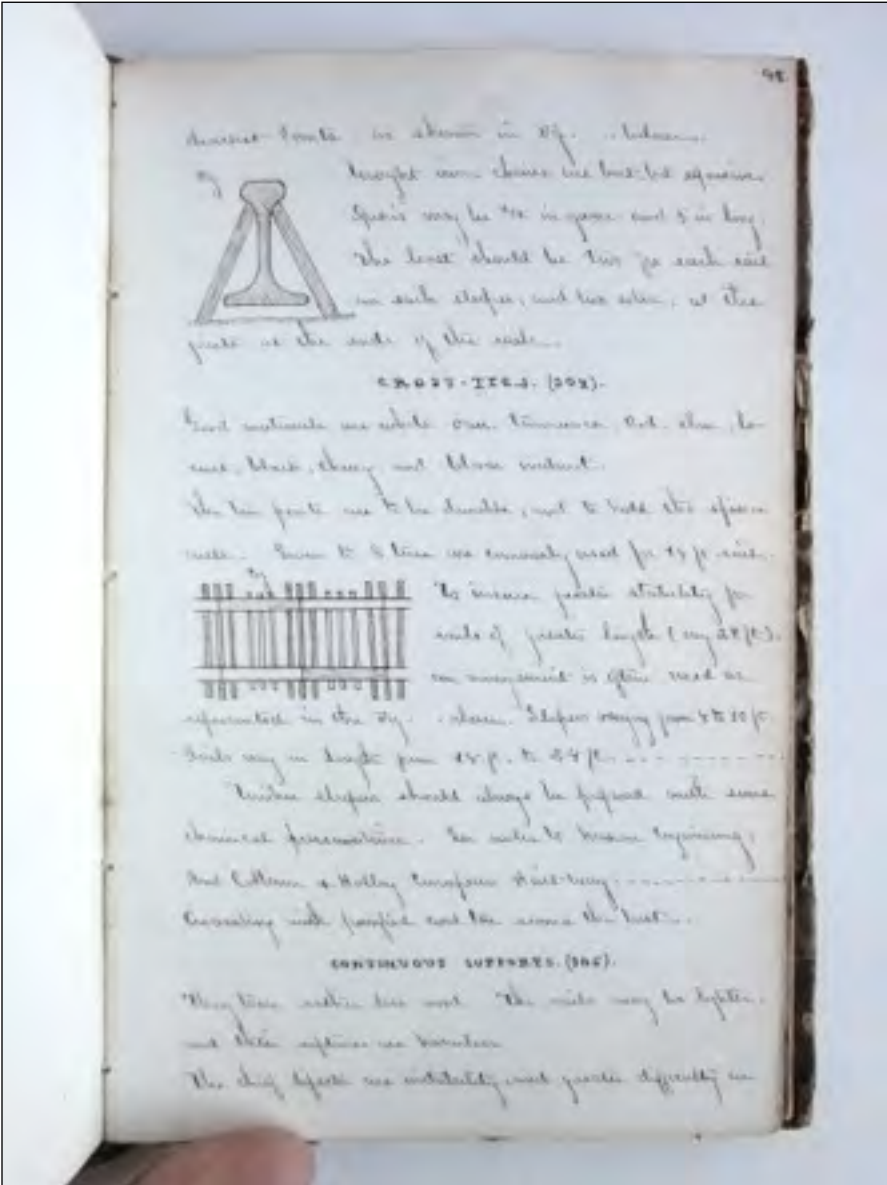
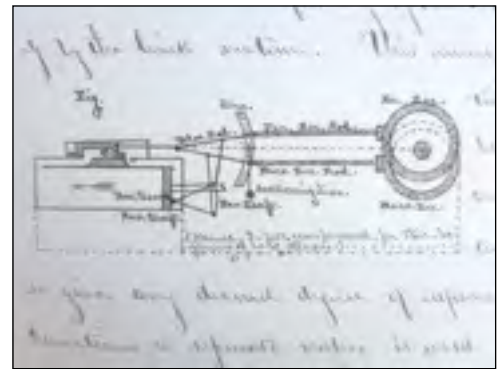
Hand-made binding, birch bark covers bound with brown ribbon; oblong, 280 x 210 mm; contains 16 leaves, with drawings done on birch bark (imagine a birch bark die-cut) and tipped onto hand-painted (watercolor) leaves, captioned in ink. A seemingly painstaking process, but with delightful results -- satirical illustrations show a frog in meditation, an owl gossiping with the moon, amateur naturalists (monkeys in conflict with a turtle), and much more.

\$3,500

Dox, Isaac.

**Engineer's Manuscript Notebook:
Railroad Work and Construction.**

Pennsylvania, 1886.



Contemporary quarter sheep, marbled paper over boards; 112 x 176 mm; with 123 numbered and lined leaves, mostly filled. Spine chipped and scuffed; edges of boards scuffed.

Rather early American railroad treatise by Isaac Dox, chief engineer in the building of a rail line from Delano to Hazelton, Pennsylvania, 1886-1887. Covers all aspects of railroad construction and the working of railroads, accomplished in a small, precise hand, with frequent illustrations and diagrams done in pen and ink.

\$3,500



(actual size)



37

Antoni de P. Rigau Tolosa

**Hand-Painted Original
Postcards**

Barcelona,
Spain 1908-1910



Brown cloth; oblong, 227

x 173 mm; collection of 32 hand-drawn and painted postcards, slipped into clear plastic envelopes (as such, easily removable, and begging for display).

Created by Barcelona artist Antoni de P. Rigau Tolosa (b. 1886), these enchanting cards, post-marked between 1908-1910, bear frequent illustrated cut-outs mounted atop images that capture either the Art Nouveau style of the period, or use images and scenes particular to a resident of Catalonia. Rigau was an illustrator best known for his fiesta posters.



\$2,500



**Painted Manuscript on Vellum, Prayer,
Erbauung des Herzens.**

Probably Vienna, 1845.

Painted manuscript on vellum; 175 x 120 mm; pp. [14].
A manuscript of the highest quality, in imitation of early illuminated manuscripts, this sentimental poem incorporates prayer to praise the chief virtues of man -- faith, hope, and love (Glaube, Hoffnung, Liebe). Calligraphy is lovely, and colors remain bright and true.

\$5,000



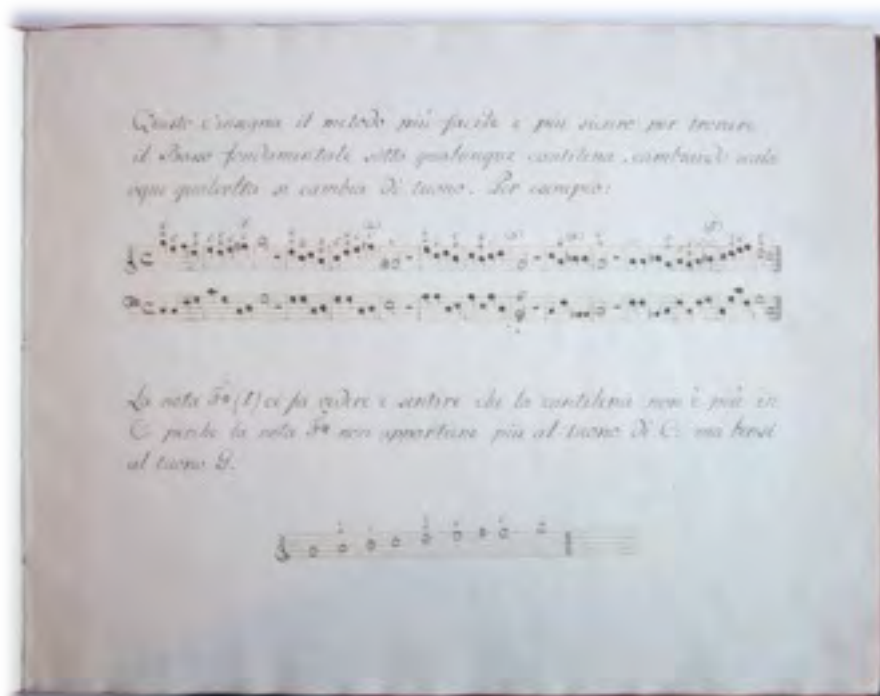


39

Schuster, Giuseppe. **Regole pratiche dei Principii della Composizione.** Italy, mid-18th century.

Full contemporary calf, ornately stamped in gilt on raised bands and spine compartments, gilt-stamped lettering in leather spine label; oblong, 292 x 230 mm; pp. 27, written in brown ink on fine paper, and illustrated throughout with musical notations. Musical manuscript on composition by Joseph Schuster (1748-1782), who first went to Italy to study in 1765, and stayed there for several stretches on and off until 1782, writing and producing operas for Italian theatres. He achieved his greatest success in Naples, receiving from the King an appointment of honorary Maestro di Capella. Lovely.

\$1,600.00





40

Cheers Again!

Beer / Brewery Scrapbook
Hamburg, 1955

Deep green leather, embossed logo of Holsten-Bauerei on front board; 310 x 215 mm; pp. 48, just the last few leaves blank, the rest full colorful beer labels from varieties of European beers (principally German and Danish), along with photographs, ephemera, original artwork, and well wishes and signatures from numerous contributors. Presented to T. W. Hartas, Esq., a "business partner," on the occasion of his returning to London. Spirited, jovial, and handsomely presented -- each page a vibrant amalgam. Cheers!

\$1,000





41

SCHOONEBEEK, Adriaen (c.1658-1705). **Historie van alle Ridderlyke en Krygs-Orders.** Amsterdam: By the Author, 1697. First Edition.

2 volumes, 8vo (173 x 104 mm). Vol. 1: [2], 281pp., [6]. Frontispieces, initials and 122 full-page engravings and 15 half-page engravings, all hand-colored by a contemporary artist in rich washes. Contemporary Dutch vellum gilt, speckled edges; (somewhat rubbed, spines cracking). Inserted are an autograph letter by Francis Jenkinson of the University Library, Cambridge and an autograph letter by Bernard Quaritch (dated 1894) on this copy loosely inserted, Quaritch offers to send on his catalogue for any further interests; Formerly in the collection of Harry Lawrence Bradfer-Lawrence from the Society of Antiquaries, London (bookplates); acquired from Clark Stillman, 1977.

First edition and two volume set of Schoonebeek's illustrated History of all Orders of Chivalry, superbly colored by a contemporary hand. First edition of this classic, self-published work relating to orders of chivalry and the first work to contain engraved illustrations by Adriaen Schoonebeek, a pupil of Romeyn de Hooghe. Schoonebeek was a Dutch engraver and cartographer who worked on commissions with Russian artists and headed the engraving workshop at the Moscow Armoury at the end of the 17th century. There is a representation of a Knight of the Danebrog, which may be fairly considered a contemporary authority. Colas 2686.

\$10,000

42

DANCE OF DEATH CHAPBOOK,
DANSE MACABRE DE TROYES

First Edition

La grande danse macabre des Hommes et des Femmes, renouvelée de vieux Gaulois... Troyes: Jean-Antoine Garnier, [1728].

4to (218 x 169 mm). 76pp. 60 mostly large and half-page woodcut illustrations of the 'Dance of Death,' including

the large woodcut on title, repeated in the first series, a large woodcut of a dead man rising from his coffin at the cemetery on title verso, and a large woodcut of the author at the head of the second series. Original blue printed wrappers in a checkered design, a few sheets unopened; cloth folding case; (some minor marginal wear and browning, paper somewhat soft and worn at edges, but remarkably solid for surviving 285 years). 19th-century armorial bookplate of collector G. Wüthrich on front pastedown. This chapbook was at once in the collection of G. Hyatt Mayor (1901-1980), art historian and curator of the Prints Department at the Metropolitan Museum of Art, New York, it was acquired from Lathrop C. Harper in 1980.



Wonderful survival of this first edition 'Danse Macabre' French chapbook of 1728 in its original decorative wrappers.

Extraordinarily rare first edition Danse Macabre French chapbook in its original decorated wrappers, which was to be sold street side by peddlers and at markets. The classic pictures and verse dialogue of the Danse Macabre was one of the most popular illustrated books in Europe since the Middle Ages. Jean-Antoine

Garnier's edition at Troyes had been textually revised but is still based solidly on Marchant's original work of 1486, and makes use of its woodcut designs that were originally engraved about 1480 although later editions made differences in the opening designs. Issued as a chapbook, the "Marchant," depicts people from every level of medieval society meeting their fate, and Death itself is depicted as a cheerful cadaver. Rather than being frightening, the images are jubilant. The chapbook ends with allegorical poems on the universal themes of life, death, and the afterlife. Visual depictions of Danse Macabre date from the early 15th century and are typical of the pessimistic attitudes of those living in the late medieval period, many of which experienced recurring famine, war and disease during the preceding century. Fairfax Murray French 108.

Rains, Mrs. D. H. **Wild Flowers from Battle Fields of Chicamauga, Lookout Mountain, and Missionary Ridge, Including Some from the Scene of the "Battle Above the Clouds," Genl. Grant's Position on Orchard Knob during the Battle of Missionary Ridge, Genl. Thomas' Headquarters at Chicamauga, Genl. Bragg's Headquarters on Top of Missionary Ridge.** Cor. B St. & Cherry, Chattanooga, Tenn.: Mrs. D. H. Rains, [1889].



Lithographed pictorial wraps, depicting an elderly veteran sitting on a derelict canon next to a child picking flowers; tied with yellow ribbon; 125 x 200 mm (with yapp edges); pp. [14], manuscript text and 7 wild flower specimens (in perfect state, with excellent colors) pressed on the rectos. Inscribed in ink on the inside back cover: "To Genl. R. A. Alger / With compliments / of one who fought under the 'Conquered / Banner' but who rejoices that today we have / 'One Country, One Flag and One Destiny.' / Thomas Hill / Re Union Army of / The Cumberland / Chattanooga, Tenn Sept 17-18 & 19th 1889." Union General Russell Alexander Alger was a much honored soldier, who led Michigan Cavalry units, fought at Gettysburg, later served as governor of Michigan, and then became a senator. He was elected Commander and Chief of the G. A. R. in 1889. All we know of Thomas Hill is that he was a Confederate Veteran. Covers a little rubbed and dusty, otherwise perfectly preserved. Unique and rare.

No doubt there were at least a few other copies of this memento from a reunion of the Army of the Cumberland, held at Chattanooga in 1889 -- given the lithographed cover and copyright notice (manuscript, in red ink, on the verso of the front wrapper) -- but we find none in library holdings or marketplace, nor can we find anything on Mrs. D. H. Rains. Opens with four lines of verse taken from Whittier, and an 8-line dedication, signed with the author's initials, and bordered above and below with floral specimens identified in red ink manuscript: "To

the memory of the brave wearers of the Blue and Grey who gave their lives on the fields of battle, where now little children gather these floral emblems of the eternal life upon which they have entered; and to the spirit of good will and enterprise which has taken the place of hatred and war, this little souvenir is dedicated." Thereafter, on the rectos of each of the following leaves are specimens of one or more flowers, each identified on the opposite blank verso. All of the specimens are as follows: Larkspur and sensitive plant from Missionary Ridge; Rabbit Tobacco from Lookout Mountain; Mosses, Ferns and Partridge Berry vine from "Battle Above the Clouds"; Fern, Pansy and Shooting Star from Missionary Ridge; Quaker Ladies from Chicamauga, Vetch from Orchard Knob where Gen Grant's headquarters were during the Battle of Missionary Ridge.



\$1,800

John Field,
Collection of 17 Original Watercolors of Landmarks and Landscapes of the Northeastern United States



A

collection of original watercolor paintings, all but one (see below) 206 x 150 mm, mounted in a simple, heavy cardstock frame 250 x 210 mm. They include: View of New York from Weehawken; Fairmount Gardens, with the Schuylkill Bridge, Philadelphia; The Exchange and Girards Bank, Philadelphia; The United States Bank, Philadelphia; The Princeton Campus (Nassau Hall as Reconstructed After the Fire of 1802); The Palisades -- Hudson River; View of the Capitol at Washington; State Street, Boston; New York Bay (from Telegraph Station); Yale College (New Haven); The Park and City Hall, New York; Lockport, Erie Canal; Ballston Springs; Niagara Falls (from the Top of the Ladder, American Side); Little Falls (on the Mohawk); Massachusetts Hall and Harvard Hall, with First Church, Unitarian. One painting is in a slightly larger, heavier frame: "Washington House, Mount Vernon" 202 x 152 mm, mounted and framed 304 x 254 mm.

John Field (1771-1841) was a famous silhouette artists. He began his career as an assistant to John Miers, the most successful profilist of the eighteenth century. By 1794 he was responsible for most of the profiles painted at Miers' London studio. In 1830 the Miers and Field partnership was dissolved and Field worked at the same address as his son, also a profile painter, Henry William Field. Field not only produced silhouettes but filled sketchbooks with landscape drawings and painted landscapes. He exhibited extensively at the Royal Academy, both silhouettes and landscapes.

\$3,000

Rare quarto edition of Le Brun's 'Heads,' a suite of twenty engravings expressing the passions of the soul

LE BRUN, Charles (1619-1690). **Heads representing the various Passions of the Soul; as they are expressed in the Human Countenance. Drawn by that Great Master Monsr Le Brun and finely engraved in Twenty Quarto Copper Plates.** London, [not before 1801].

4to (200 x 160mm). Engraved title and 20 plates by D. Lizars printed in sanguine and amber à la poupée, paper watermarked "C S 1801." 19th-century half morocco, marbled endpapers (some light staining, plates trimmed close). Overall attractive for its two-toned impressions using the same technique as Piranesi's *Il Guercino* (1764). Inscribed with date "1 May 1854" on title. From the library of Arthur Vershbow.

*Le Brun's work had been printed in various earlier formats as early as 1696. The present edition, not located elsewhere, was engraved by Daniel Lizars, father of William Home Lizars, engraver of the early plates in Audubon's *Birds of America*. Le Brun's project was deeply influenced by Descartes' doctrine of passions published in Paris in 1649. In it the French philosopher broke new ground as seeing the passions as equally good- since they revealed close articulation between body and soul. Le Brun saw facial expression as a language of the body, which allowed direct access to meaning. In fact, the most sensitive parts of the face were the eyebrows for their closeness to the mind. Each image is set above a descriptive text that describes the physiological attributes of the various emotions represented including sadness, rapture, pain, despair, and acute pain. Le Brun was careful to isolate every passion almost scientifically, while remaining partially conscious that in practice they could overlap. Yet Le Brun's perspective was neither wholly scientific or philosophical, but deliberately pedagogical, as he was addressing art students. Le Brun believed that even the symmetrical movement of the muscles on both sides of the face was not strictly necessary for expression but existed for aesthetic reasons. His aesthetic has enduring popularity and usefulness. Rarely found and maintaining great appeal for its honest display of human emotion, expertly and attractively crafted.*

\$2,000



First printed star atlas of the Renaissance by Piccolomini

PICCOLOMINI, Alessandro (1508-1578). **De la sfera del mondo. Di nuovo da ripolita, accresciuta & fino a Sei Libri.** Venice: Giovanni Varisco, 1566. First Edition.

3 parts in one volume, 4to (210 x 155mm). Woodcut printer's device of sea creature on titles. 47 full-page woodcut star maps (misnumbered 48, skipping no. 24, as usual), woodcut illustrations in text. At the bottom of each woodcut map is a scale of degrees correct for that particular map. The words 'Parte Verso Il Polo' indicate the direction of the equatorial pole, and the words 'Verso Dove' and 'Donde' (meaning 'towards which' and 'from which') indicate the direction of daily rotation of the celestial sphere. Contemporary limp vellum, manuscript title on spine and fore-edge; (front free endpaper torn, occasional light staining otherwise good sturdy copy). Title inscribed with donation receipt and dated 1831. Earlier rubber stamp with armorial device of "L.A."

*This
is
the*



eighth

edition of Piccolomini's "De la sfera del mondo," which was originally published in 1540; his major contribution to the field of astronomy. In 1540 he was also named professor of philosophy at Padua. "De la sfera del mondo," was originally the companion volume to another work by Piccolomini entitled "Delle stelle fisse," both previously printed separately, dealing with the fixed stars. This is a combined three part work, with the first part as a traditional Ptolemaic-Aristotelian geocentric cosmography and then secondly, "De le stelle fisse," containing the first printed star atlas to be published in the Western World. Radically, Piccolomini uses consecutive Latin letters, beginning with 'A,' to identify the most notable stars (usually the brightest) in each constellation. This practice was later adopted and modified by 17th century German astronomer Johann Bayer, and then by all modern astronomers. A wonderful compact volume, in excellent shape for its probable use in a schoolroom.

\$3,750

Soldini, Francesco Maria. **De Anima Brutorum Comentaria**. Florence: Cajetan Cambiaga, 1776.

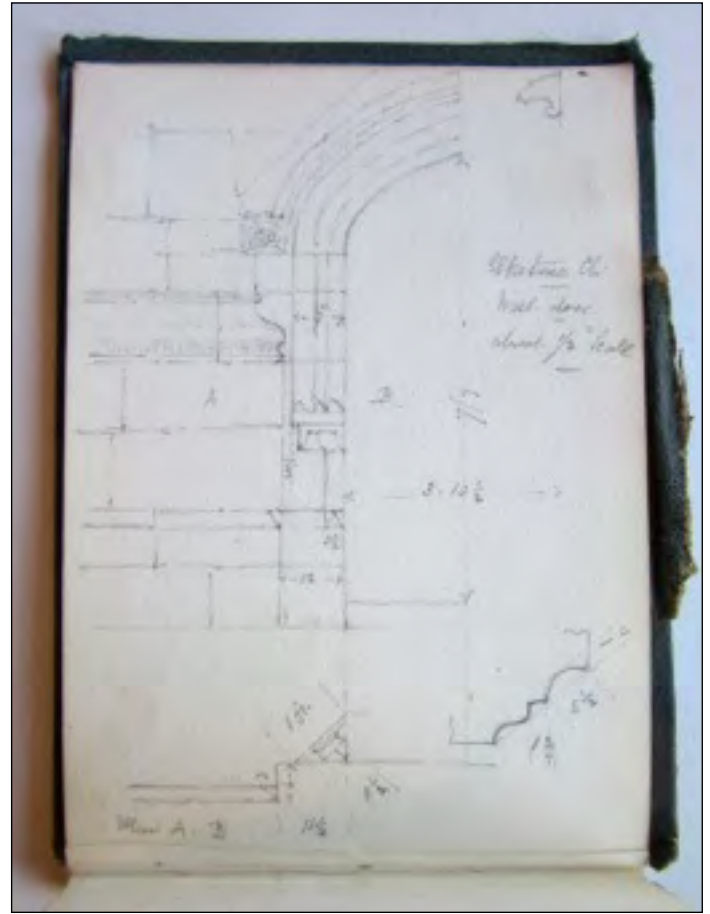
Contemporary mottled sheep in leopard-spot pattern, spine gilt-stamped in 6 compartments; in brown morocco-backed case; 8vo (203 x 120 mm). Engraved title-page printed a la poupee in blue and sepia; engraved historiated initials at the start of each chapter printed in blue, sepia or reddish-brown; 8 engraved plates at rear, printed in blue; text within a typographical border.

A superb example of early color printing. The plates are fascinating, depicting both real and mythological creatures, meant to expound on the author's pre-Darwinian theories of evolution. The work is also noted as being one of the earliest to advocate vegetarianism.

\$4,500



Frederick Waller,
Architect's Notebooks and Sketchbooks, Including a Trip to Egypt, and Original Watercolors
 Gloucestershire, c. 1870



Uniform roan-backed mottled cloth; four volumes, oblong 24mo (145 x 185 mm). Pencil sketches of architectural designs, plus watercolors of sailboats (Arab dhows) and a trip to Egypt. One volume signed by the artist, "F.S. Waller, Barnwood, nr Gloster;" and two volumes with bookseller's tickets indicating Gloucester and Cheltenham. Spines chipped; corners bumped; but boards and contents in excellent condition. Contents for each volume are as follows: (vol. 1) 35 leaves, with 11 watercolors from a trip to Egypt (the Sphinx, Arab dhows, the coast-line, landscapes, local people), pencilled designs for ornate garden lodges, Poulton Church, Eastleach Church, Free Library, Stone Court, Mrs. Hayley's Furniture; (vol. 2) 11 leaves plus blanks, pencil drawings of Dartmouth Church and Elkstone Church, plus architectural details and other unidentified drawings; (vol. 3) 14 leaves, with 3 wash drawings, and pencil drawings of Elton Hall Church, instructions for roof & repairs; (vol. 4) 28 leaves, calculations and pencil drawings of Hardwick Church, Hasfield Court.

Frederick Sandham Waller (1822-1905) was a British architect and antiquarian of Gloucester, where he was the resident architect to the Dean and Chapter of Gloucester Cathedral. He was articled to the civil engineer and county surveyor for Gloucestershire, Thomas Fulljames (1808-74), who proposed him as a Fellow of the Royal Institute of British Architects in 1856. Waller worked in partnership with Fulljames 1846-70 and with Walter Bryan Wood from 1852. Most of his architectural commissions were in Gloucestershire. He also designed a Tudor Revival extension that was added to the house at Great Tew Park in Oxfordshire. He retired in 1900 and died at Barnwood, Gloucestershire on 22 March 1905. The records of the architectural partnership, and the family's collection of glass negatives, are held at the Gloucestershire Record Office.

SCHRAUBMEDAILLEN



Höckhinger, Daniel. **Complete suite of 17 circular paper schraubmedaillen, chronicling the Salzburg expulsion of Protestants in 1732, and finishing with their settlement in Prussia.** Prussia, late 1730s?

Complete suite of 17 oval paper schraubmedaillen chronicling the Salzburg expulsion of Protestants in 1732, finishing with their settlement in Prussia, each 40-mm in diameter, finely engraved and meticulously hand-colored, small tabs on several suggest they may have been attached to one another at one time; small manuscript numbers have been added to each to establish chronological order; the versos hand-painted in various colors in floral designs. Housed in the original richly embossed circular metal (silver?) case, the case with 2 maps mounted inside the covers dealing with the emigration. Unusual and scarce.

\$4,500



Wonderful Illustrated Letters, Tucked into a Rare Work by Oscar Fabres

Fabres, O. [Oscar] (dessins); Marsan, Eugene (texte).
Quartier Reserve [WITH Autograph Letter Signed and Illustrated by Fabres].
 Paris: Au Divan, 1926. Limited Edition.

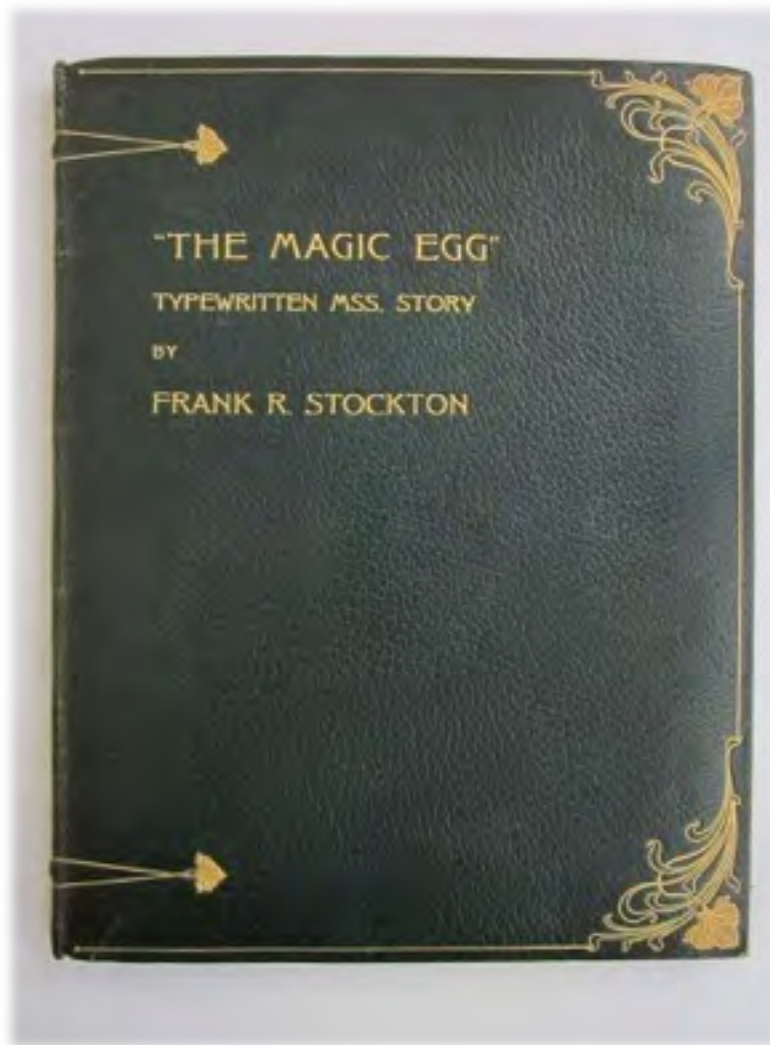


Original printed wraps bound in orange cloth, gilt-stamped lettering in brown leather spine label; folio; pp. [8], plus 15 hand-colored illustrations. Number 97 from a limited edition of 100 copies. Boards lightly rubbed; spine tips a little frayed, and label a little chipped; original wraps toned, with flattened creases; previous owner's bookplate. Contents are fine -- bright and clean. (See cover image.)

SOLD WITH two letters, handwritten (over 3 leaves), illustrated, and signed by Fabres, to a female companion, Antoinette ("Mi muy querida y siempre recordada amiga"). Both are mostly in French, with just a little Spanish, both list an address of 715 Madison Avenue in New York, and both are absolutely charming. The first, dated 18 Mai 1951, has 5 hand-painted illustrations. The second, 5 Aout 1951, has an ink doodle of a winged man, flying with a heart in one hand and flowers in the other. Flattened creases from folding, but displays nicely (contents on the rectos only). Fabres pitches some wonderful woo.

\$2,500

Typewritten Manuscript Story



Frank R. Stockton. **The Magic Egg**. n.p.: n.p., 1894.

Original typed story with Stockton's manuscript corrections, in a beautiful art deco binding. Full dark green morocco, gilt-stamped floral border with yellow leather inlay extending across boards and spine, gilt-stamped lettering on front board, moire endpapers, a.e.g.; 4to; pp. [1] (signed letter), 19, typed on the recto only and mounted to frames (preserving the original page in its entirety, with its verso visible). Pencil corrections in another hand accompany Stockton's manuscript corrections in black ink; and opening with a typed, signed letter from Stockton in Convent Station, New Jersey, March 23, 1894, to "My dear Gilder." It reads, in part: "I am glad you like the 'Magic Egg,' but I do not think you quite saw the point in its conclusion... I have altered the conclusion, as you will see, so as to bring out this point in a stronger light. I submitted this question to the intelligence of ladies of judgment, who say that they would certainly have discarded the man for such reason. You put the question to ladies of judgment and see how they decide. Sincerely yours, Frank R. Stockton." A beautifully preserved copy of the published (1907) version. Corners gently bumped and scuffed, otherwise fine.

\$1,500

An Interesting Provenance

[Pierce (family copy), Benjamin and James]; Brady, N.; Tate, N.. **A New Version of the Psalms of David. Fitted to the Tunes Used in Churches.** Boston: Printed by Joseph Bumstead for David West, 1790.

Contemporary calf; 12mo; pp. 358, [2] (ads). Joints a bit tender; tiny chip at tail of spine. A beautiful, unrestored copy, and with Pierce family inscriptions on the endpapers. A naive painting on the FFEP records this as Benjamin Pierce's Book, 1791, and shows a man up a tree (by way of ladder), either to send apples to another man, seated below, or to read his psalms aloft, in peace -- let the viewer be the judge! There follows his calligraphic presentation in 1799 to James Pierce, who notes its use by "the society in Brattle Square," which we take to mean the (then) Congregational and (later, c. 1805-1876) Unitarian Church on Brattle Street in Boston, Massachusetts. (Their first minister, Benjamin Colman, was connected to a James Pierce, somehow by way of their interest in math.) The church distinguished itself by its somewhat relaxed attitude toward rigid Calvinist practices, and by its array of important ministers: Benjamin Colman (1699-1747); William Cooper (1716-1743); Samuel Cooper (1747-1783); Peter Thacher (1785-1802); Joseph Stevens Buckminster (1805-1812); Edward Everett

(1814-1815); John Gorham Palfrey (1813-1831); and Samuel Kirkland Lothrop (1834-1876). The parishioners were no less esteemed: John Hancock, Samuel Adams, Joseph Warren, John Adams, Abigail Adams, Richard Clarke, Elizabeth Greenleaf, Jane Mecom, John Lowell, Lydia Hancock, Henry Cabot Lodge, James Bowdoin (1676-1747), and many others. Hans Gram played organ in the late 18th century. The Pierce family's early days in America (perhaps coming as early as about 1620) were spent largely in New Hampshire and Massachusetts, and their legacy includes Benjamin Pierce (governor of New Hampshire, 1827-1830) as well as ten generations spent in what is now an historic landmark of seventeenth-century architecture, currently serving as a museum in Dorchester, Massachusetts. It is difficult to place exactly which Benjamin Pierce and James Pierce this copy belonged to in the large and lively family. Evans 22351.

\$3,500

