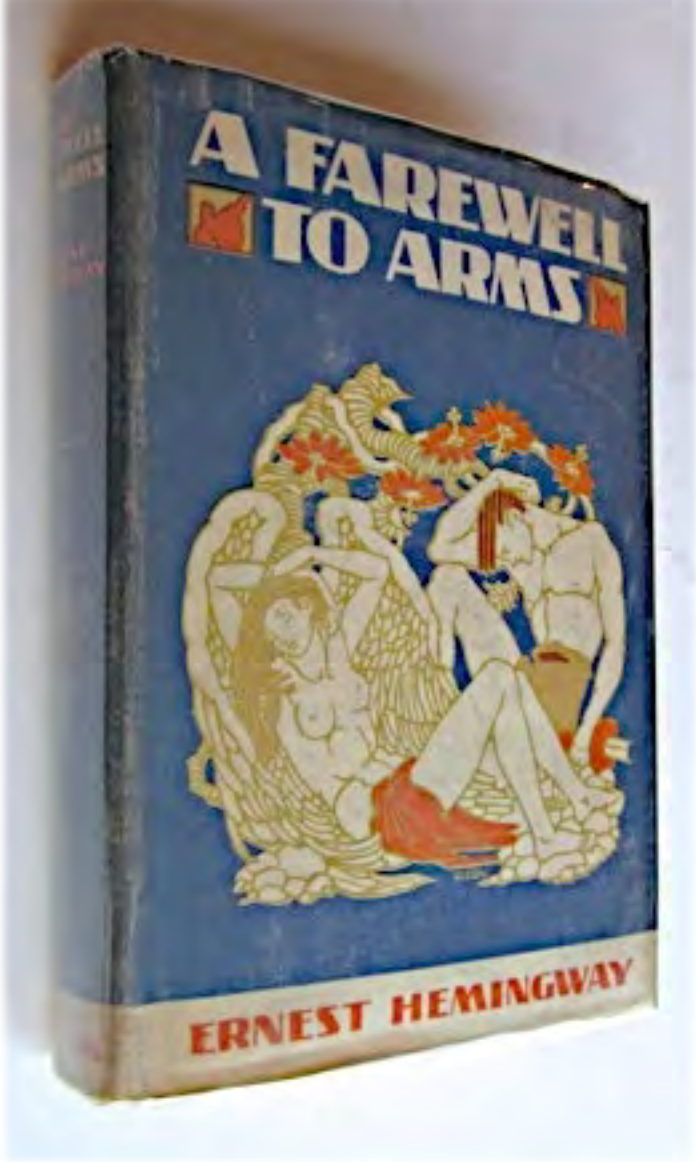


Winter Miscellany  
January 2013

Sanctuary Books  
790 Madison Avenue  
Suite 604  
New York, NY 10065

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sanctuaryrarebooks@gmail.com



**Inscribed Presentation Copy  
of  
*A Farewell to Arms***

**First Edition, in First Issue Dust Jacket**

Hemingway, Ernest. **A Farewell to Arms**. New York: Scribner's, 1929.

Cloth, printed gold paper labels on upper board and spine; first issue dust jacket; in quarter morocco folding case. A nice, bright copy. Dust jacket shows minor rubbing to front panel and spine, but still a far better example than most. Near Fine in Very Good+ dust jacket.

Inscribed by Hemingway on the front free-endpaper: "To Hurd Whitney with very best wishes, Ernest Hemingway." An enormous commercial and critical success, *A Farewell to Arms* sold 33,000 copies after the first month, and exceeded 50,000 by the end of the second month.

\$20,000

To Hurd Whitney  
with very best wishes  
Ernest Hemingway

## Incunable Bible

Venice: Johannes Herbort de Seligenstadt, 30 April 1484. Median 4to in eights (220 x 165 mm). 408 leaves. [Signatures: a-3 (in 8s); 33 (in 12s), aa-dd (in 8s)]. Text in two columns, 56 lines and headline, Gothic type: Typ.9:160G, Typ.12:63G, spaces with guide letters for initial capitals whose rubrication and flourishes were later added by hand, printed marginalia. Rarely found included are the pages for the Hebrew Interpretation of names at end (aa-dd). Late 16th century oval portrait engraving of Baron of Friedland, Reichenberg and Seidenberg mounted to the front pastedown, possible early owner. Early paneled vellum, stamped in blind with personifications of virtues; (light dampstaining to preliminary gatherings, a few headlines slightly shaved affecting some text, marginal tear with loss to DIII and PII, contemporary marginalia, some creases; vellum rubbed and soiled, some splices, clasps lacking). From the Collection of Henry Walker (armorial bookplate); F. S. Ferguson (book label) and unidentified armorial bookplate on rear pastedown.

Early incunable and very rare edition of a “Fontibus ex Graecis” Bible.

These bibles were the first to use the original Greek and Hebrew manuscripts to improve the common Latin Vulgate Bible text. The first “Fontibus Ex Graecis” Biblia Latina was published in 1479 by Amerbach and was named after the first line of three distichs that were included in the texts. Johannes Herbort de Seligenstadt used

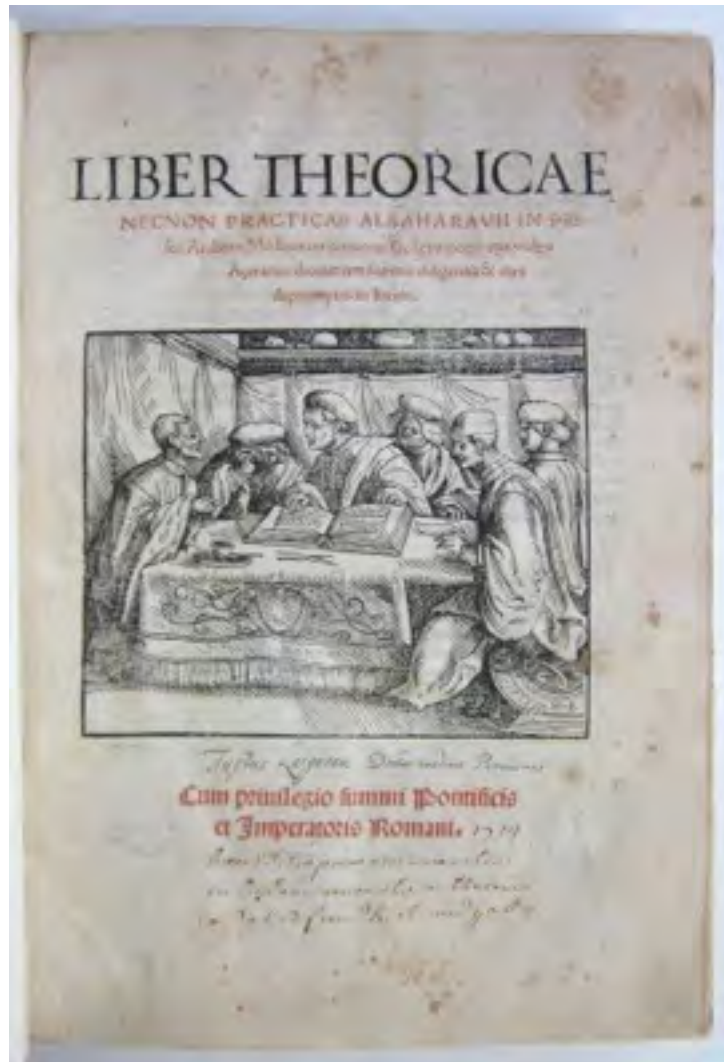
Amerbach’s revised second edition for this Biblia Latina (1484). Johannes Herbort, de Seligenstadt, began his printing career in Padua in 1475, and moved to Venice in 1481 where he engaged in printing through funds provided by Johannes de Colonia and Nicolaus Jenson et Socii. Later, he pursued printing independently and there are about 50 known titles of incunabula in total. He printed Biblia Latina three times in Venice and this copy is from the last. Johannes Herbort used three different printer’s marks but none of them are printed on this book. This is one of the last works by the great printer Johannes Herbort de Seligenstadt, who died a year after the publication. BMC v 304; Goff B580; Hain 3091

\$25,000



Albucasis [i. e., Abu'l-Qasim Khalaf ibn 'Abbas al-Zahrawi].

**Liber theoricæ nec non practicæ Alsaharavii.**  
(Augsburg: Sigismund Grimm & Marcus Wirsung), 24 March 1519.

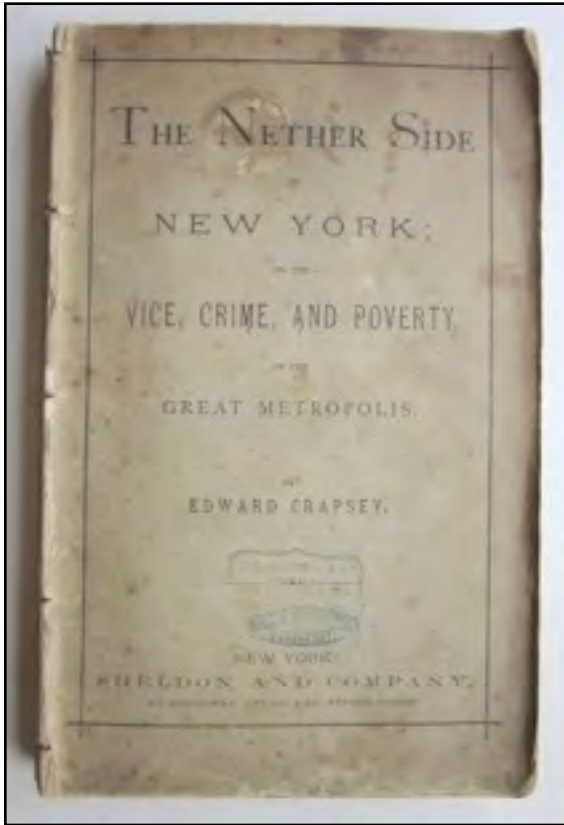


Title in red and black with woodcut illustration by Hans Burgkmair. [6], 159 leaves; lacks last leaf, with printers' woodcut device (replaced with facsimile). Folio, late 19th century quarter vellum, front joint cracked; opening leaves foxed, otherwise internally clean. Later signature on title of "Justus Laigneau, Doctor Medicus Patavinus."

First Edition of the portion on general medicine from the author's medical encyclopedia Al-Tasrif. The earliest printed description of hemophilia appears on leaf 145r. The pharmaceutical and surgical portions of the encyclopedia were printed in 1471 and 1497, respectively. A native of Cordoba in Spain, where he lived and practiced for most of his life, Albucasis (circa 936-circa 1013) was one of the greatest Arab medical authors of the medieval period. For a detailed account of his accomplishments see DSB XIV, 584-85; Choulant, Handbuch, page 74; Garrison-Morton 3048; Norman 2279; Sarton I, 681; Stillwell 257.

\$3,500

## Two Sides of New York



Crapsey, Edward. **The Nether Side of New York; or The Vice, Crime, and Poverty of the Great Metropolis.** New York: Sheldon and Company, 1872.

First Edition.

Publisher's printed wrappers. Spine deteriorated; covers a little worn and soiled. Housed in a handsome, custom boxed slipcase, with leather spine label. Good.

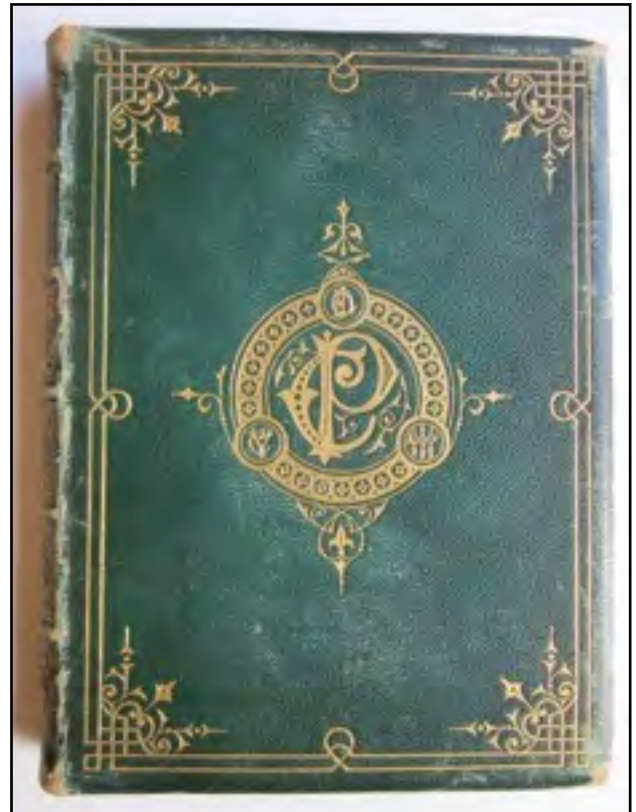
\$1,250

Cook, Clarence Chatham. **A Description of the New York Central Park.** New York: F. J. Huntington and Co., 1869.

4to. Ornate, heavily gilt, green morocco binding. Corners bumped, some rubbing in spots, but still a very nice copy of this scarce, early book on Central Park.

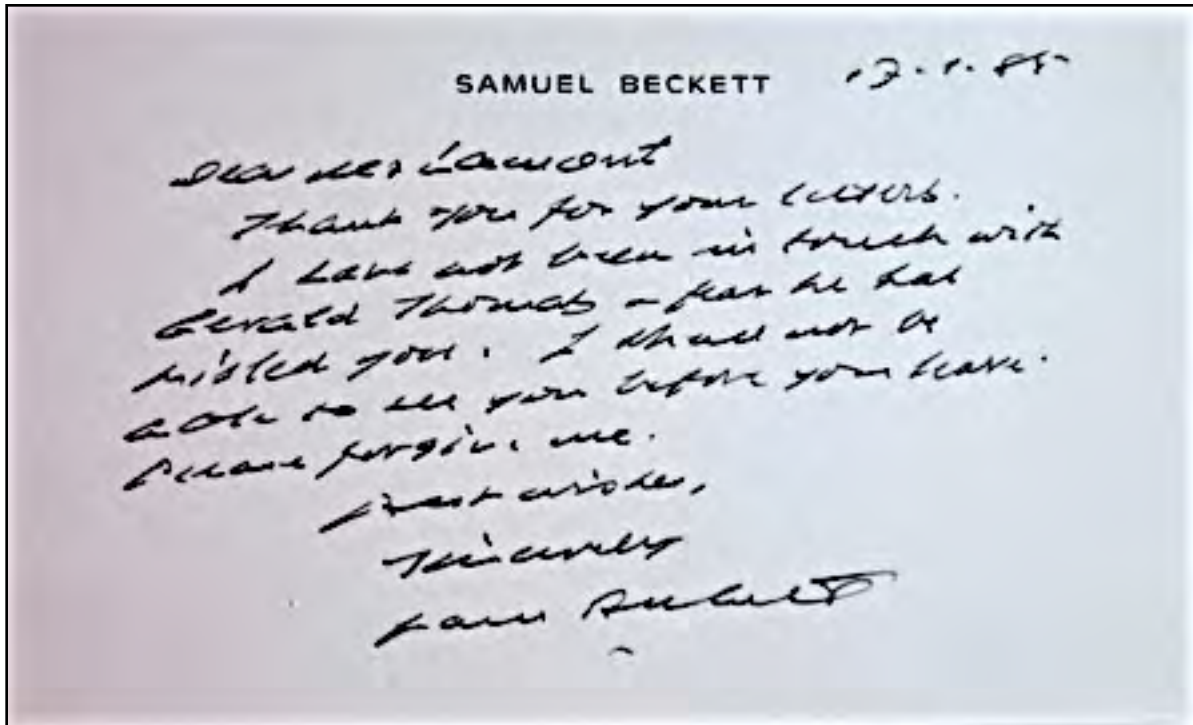
Inscribed by the publisher: "To Edward B. Huntington. 'Start Point' Alameda Cal. F. J. Huntington, W. W. Huntington. New York, Dec. 25th 1869."

\$1,500



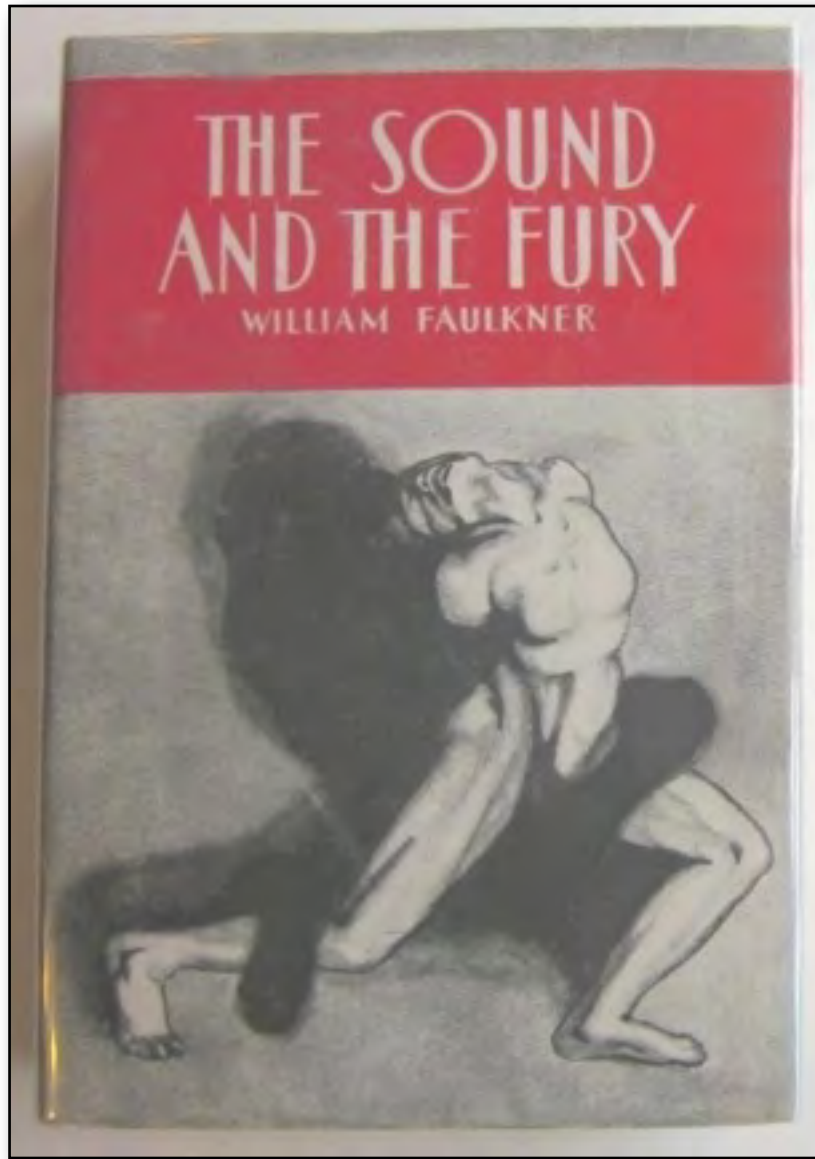
## Limited Edition, Signed by Samuel Beckett

Beckett, Samuel. *Solo Suivi de Catastrophe / Quoi Ou*. Paris: Les Editions de Minuit, 1982-1983. Heavy cardstock wraps, in glassine dust jackets. Two volumes, each a limited edition of only 99 copies, and both inscribed by Beckett (dated 1983). Plus inscribed card on Beckett's personal letterhead. A very pleasing pair, in fine condition.



Beckett's works always thwart definitive interpretation or simple synopsis, so it will suffice to say here that these compelling final plays bear a political reading. "Solo Suivi de Catastrophe" is dedicated to the reformer and playwright Vaclav Havel, who was imprisoned at the time of its publication.

\$2,000



New York: Jonathan Cape & Harrison Smith, 1929.

First Edition.

Original cloth, spine still bright white. Front hinge discretely mended. Original dust jacket, with its iconic design by Kathe Kollwitz, is present and fully intact; some professional restoration to a patch of the rear panel lettering.

The tragic tale of the Compson family, certainly counted as a masterpiece of the Southern Gothic tradition, and an essential development in the stream-of-consciousness narrative technique. Faulkner had strong feeling about this work, saying that it had caused him “the most grief and anguish.”

\$25,000

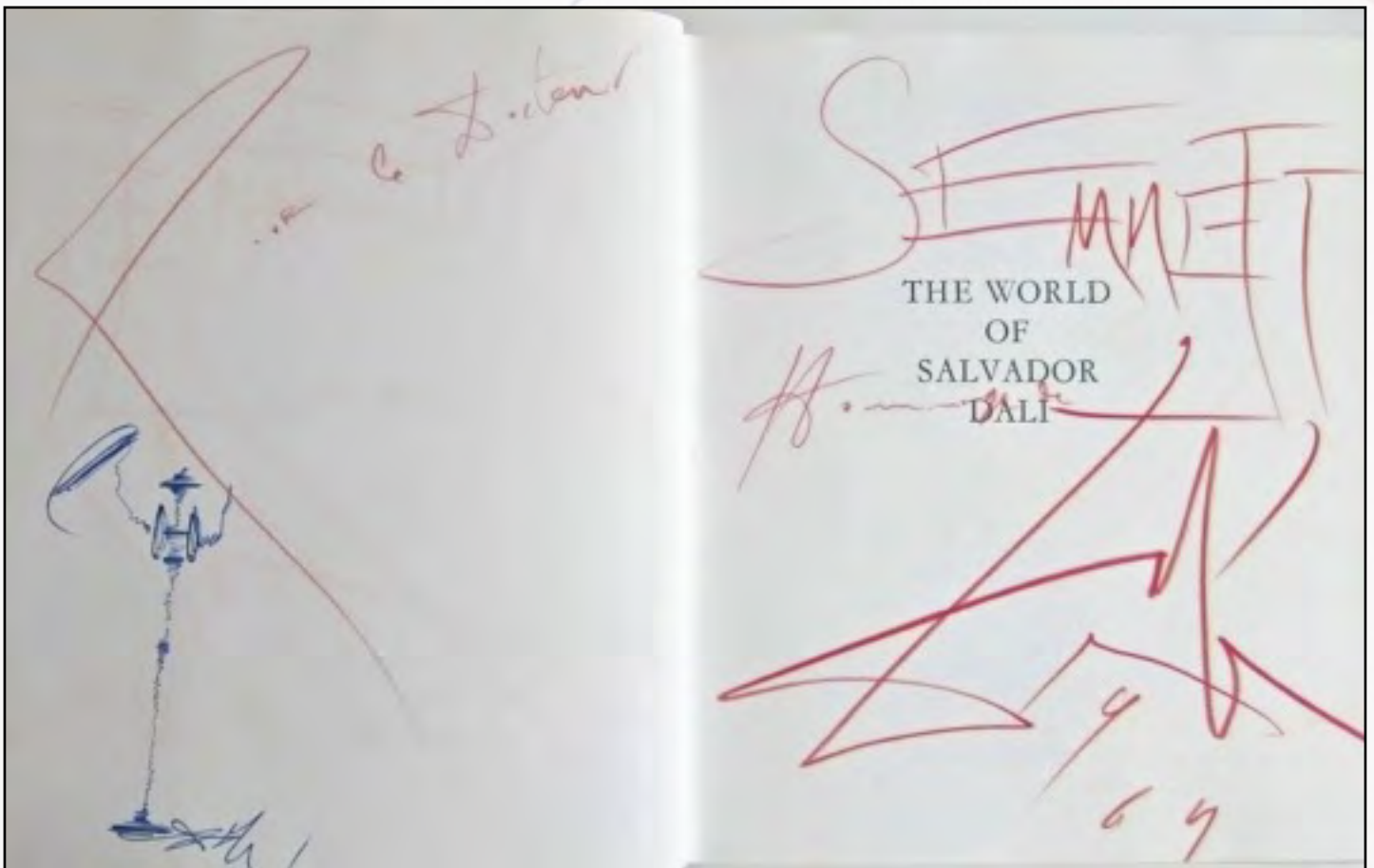
## A Dali Doodle

Dali, Salvador; Descharnes, Robert. **The World of Salvador Dali**. New York and Evanston: Harper & Row, 1962.

First Edition.

Cloth, lettering stamped in brown on upper board and spine; full-color illustrated dust jacket; pp. 228, richly illustrated throughout, with tipped-on full-color plates and numerous b/w illustrations in text. Handwritten card laid-in at the rear, "Dear Mr. Dali, Please inscribed and put anything you might wish for / Dr. J. Sammett," on Hotel St. Regis, New York, stationery. The artist was very generously accommodating, adding his signature in bold red crayon to the half-title and its facing page, along with a doodle in blue ink. An exceptional copy. Fine in Fine dust jacket.

\$4,000



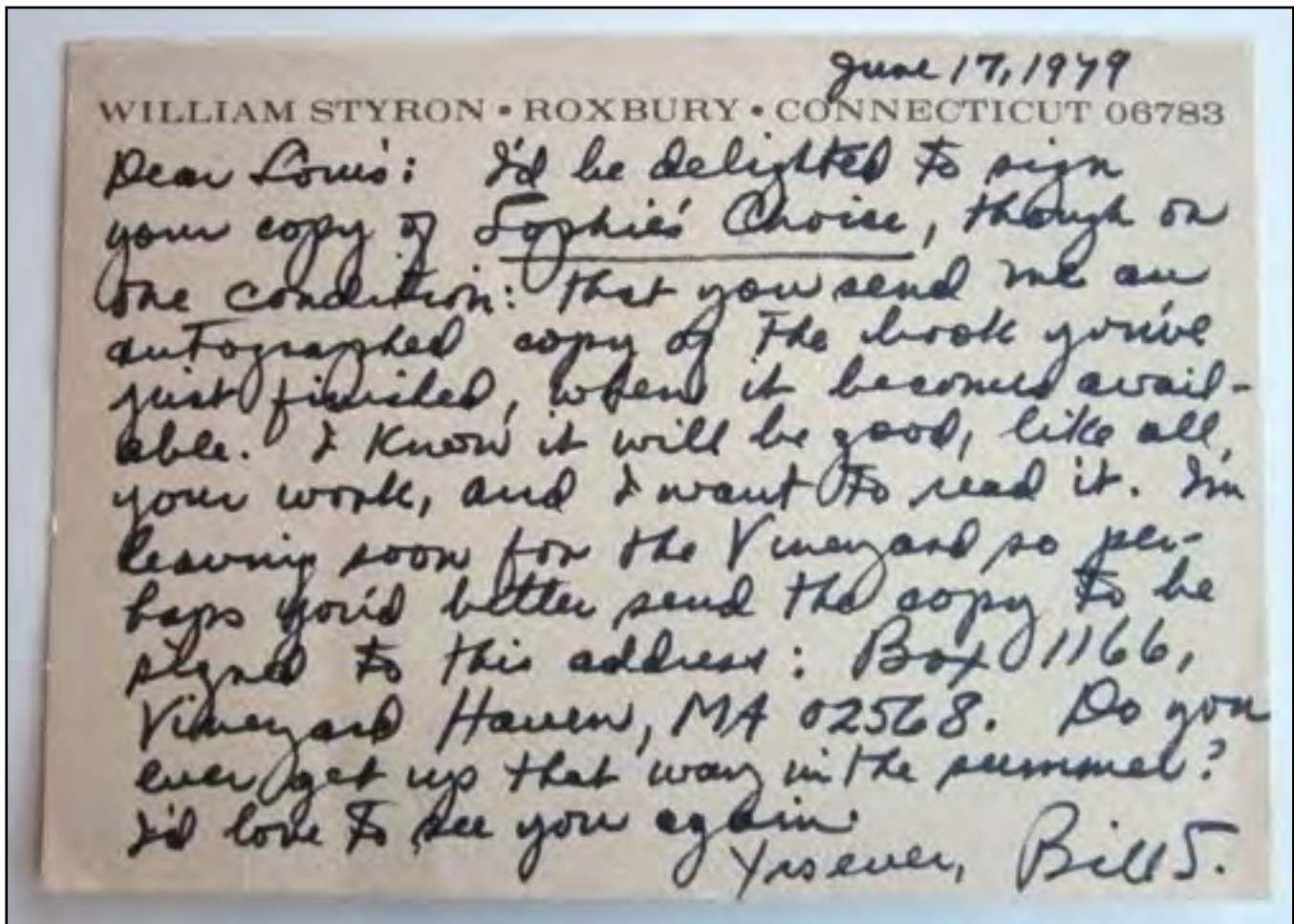
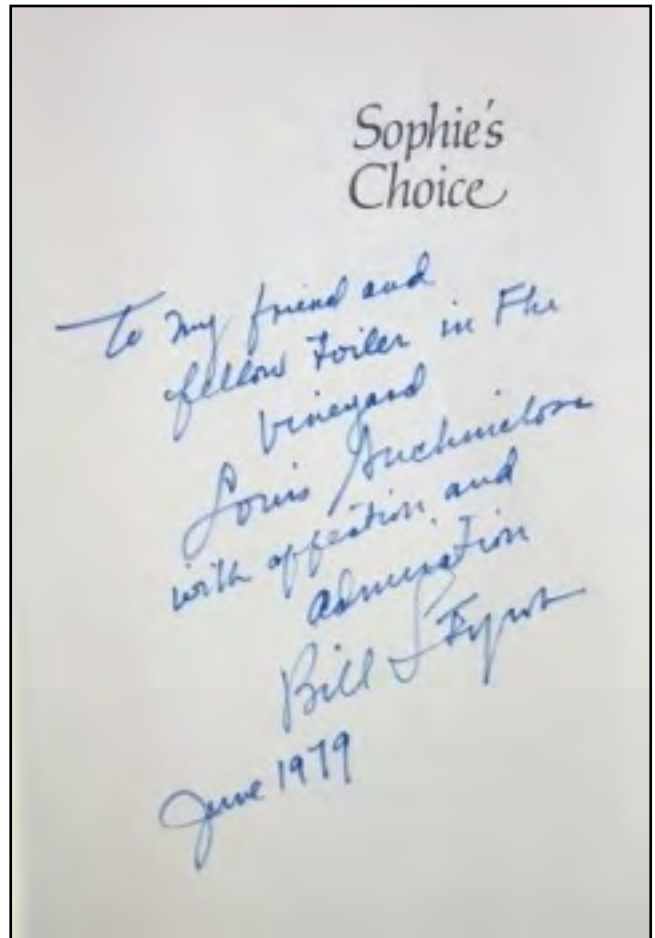
## A Rich Association Copy

Styron, William. **Sophie's Choice**. New York: Random House, 1979.

Inscribed by the author on the half-title page: "To my friend and fellow toiler in the vineyard Louis Auchincloss with affection and admiration, Bill Styron, June 1979." Also includes a laid-in postcard handwritten and signed by Styron, mentioning "Sophie's Choice" and, again, the vineyard.

Maroon cloth; rubbed along spine, corners bumped. Very Good+ in Near Fine dust jacket.

\$1,500





Garcia Marquez, Gabriel. **Cien Anos de Soledad.** Buenos Aires: Editorial Sudamericana, 1967.

First Edition, rebound shortly after publication.

Warmly inscribed by the author on the half-title page.

Universally recognized as (let's be blunt) one of the best books EVER, it's hard to be succinct, original, or understated when referencing Gabo's glorious masterpiece. It's been awarded Italy's Chianciano Award, France's Prix de Meilleur Livre Etranger, Venezuela's Rómulo Gallegos Prize, and the Books Abroad/Neustadt International Prize for Literature. García Márquez also received an honorary LL.D. from Columbia University in New York City, all of which set the stage for his 1982 Nobel Prize for Literature.

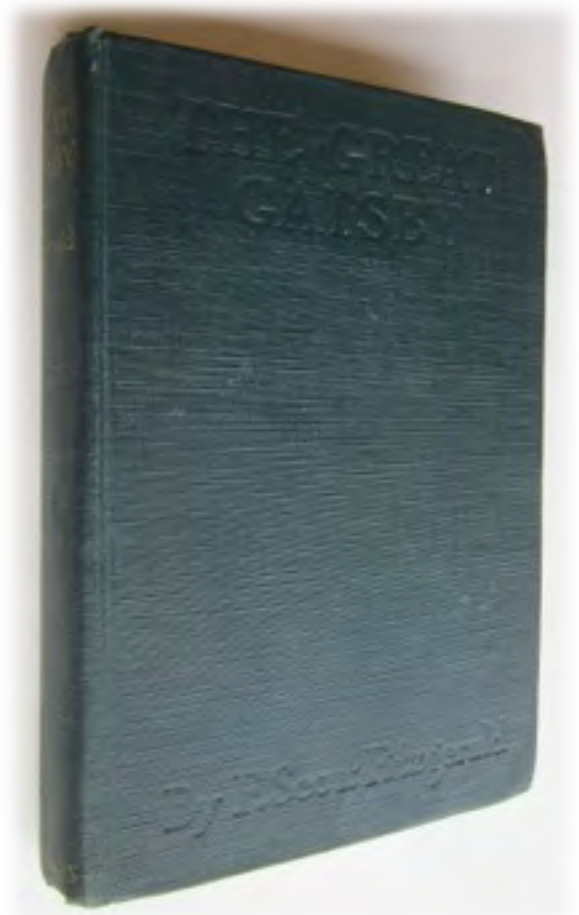
\$7,500

Fitzgerald, F. Scott. **The Great Gatsby.** New York: Charles Scribner's Sons, 1925.

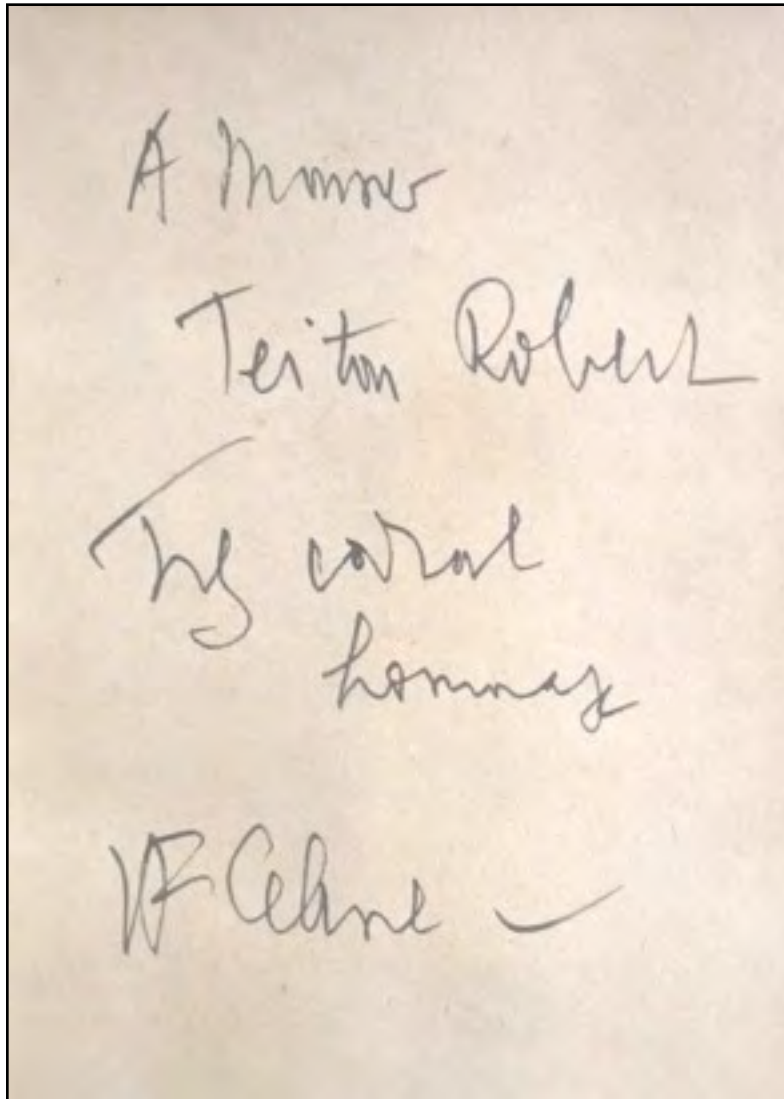
First Edition, First Issue.

Again and again referred to as "The Great American Novel," Fitzgerald's most famous work really needs no introduction. Published just a few years before the stock market crash and America's Great Depression, its depiction of money and the American Dream seems uncannily relevant today.

\$2,750



**“Emetic” and “Exuberantly Misanthropic”**



Celine, Louis-Ferdinand. **Voyage au Bout de la Nuit**. Paris: Editions Denoel et Steele, 1932. First Edition. Modern brown morocco, original wraps bound in. Inscribed by the author. Fine.

Celine's "notoriously emetic" novel, with Ferdinand Bardamu as its "exuberantly misanthropic" antihero, has won its fair share of disdain and praise (Will Self, *The New York Times*). A cynical and savage novel of WWI, it's been referenced throughout literature and music -- by Charles Bukowski, Kurt Vonnegut, and more.

\$5,000

**Manuscript Monthly Newsletter of the Ladies' Benevolent Society, Massachusetts,  
November 1874**

Alden, Mary Lizzie (ed.); numerous contributors. **Crocus, Vol. 6, No. 1, Nov. 4, 1874.** Medford, MA: Ladies' Benevolent Society (likely the Medford Methodist Episcopal Church), 1874.

Wraps, illustrated and colored by hand, with calligraphic lettering on front cover, and rear cover illustration of a bonneted woman carrying a large scroll, with a dead bird in her wake -- all of it nicely accomplished. Contains 20 leaves, neatly handwritten on the recto only, and stitched at the top. Covers are detached, a bit chipped and torn along the edges; contents are in excellent condition.

"The great publishing house of the Ladies' Benevolent Society, although pressed with business, and hurried by the rush of new books for the season, have found time to issue that little monthly sheet, called the *Crocus*, which has given so much pleasure to its widely extended circle of readers. This little paper is now so well known to you all, that it hardly needs any words of recommendation. Yet, like some fond parents, who never weary of reciting the merits of their 'darling children,' we cannot forbear a little in praise of our publication. We have spared no pains to procure essays, both grave and humorous from the pen of some of the most distinguished writers in our literary circle." So begins this collection of prose, poetry, and humor -- and it is, indeed, a pleasure to read. The works of numerous contributors -- identified only by their initials and copied out very nicely in our editor's tidy script -- address religion, "Oddities of Great Men" ("Noah was probably the first person who went to sea for fear of being drowned"), education, lost items, wanted items, riddles, marriages, deaths (including one on the death of the "hopes and aspirations" of the Republican Party), and more. A delight.

SOLD



**Frederik Ruysch's**

## Anatomical Preparations

Ruysch, Frederik. **Frederici Ruischii anatom: & botanices professoris ...**

**Thesaurus animalium primus...**

**[BOUND WITH] Thesaurus Anatomicus Primus [-Quartus].**

Amsterdam: Joannem Wolters, 1710. Six parts in one volume, 4to (220 x 175mm). [56], 42pp., [7]. Title printed in red and black with engraved vignette of labors. 7 leaves of plates depicting anatomical and botanical nature morte (2 large and folding), two of the plates signed: J.

Mulder. [Bound with:] *Thesaurus Anatomicus Primus [-Quartus]* consisting of original printings in Part I

(Amsterdam: Jansson-Waesberg, 1721)

and Part II (Amsterdam: Jansson-

Waesberg, 1722), Part III (Amsterdam:

Jansson-Waesberg, 1724), Part IV

(Amsterdam: Joannem Walters, 1704) and

Part V (Amsterdam: Joannem Walters,

1705). 20 full-page engravings (2

folding), very fine, most by Cornelis

Huyberts, depicting anatomical

preparations that reflect surrealism

centuries before the style became

fashionable. Text in Latin and Dutch (in

double columns for *Thesaurus Animalium* 1710 and part IV of *Anatomicus* only). Later marbled boards backed in period morocco; (pages untrimmed, edges slightly curled, minor marginal tears, some minor tears to plates, some light browning; spine chipped and lost in some areas, edges worn).

First Edition for 1710.

Frederik Ruysch (1638-1731) was a Dutch Botanist, anatomist artist and early museologist. He is remembered for his developments in anatomical preservation and the creation of dioramas or scenes incorporating human body parts. These dream-like concoctions are illustrated in the *Thesaurus Anatomicus* on large folding plates. Ruysch's *Thesaurus Animalium* (and the bound-in *Thesaurus Anatomicus*) describe and illustrate the spectacular collections of "Anatomical Treasures" which Ruysch produced for display in his home museum between 1701 and 1716, using secret methods of anatomical injection and preservation. Ruysch's unique anatomical preparations attracted many notables to his museum, including Czar Peter the Great of Russia. Because most of the preparations did not survive, Ruysch's preparations, and his museum, are known primarily from these publications. Garrison-Morton 38.



\$4,500

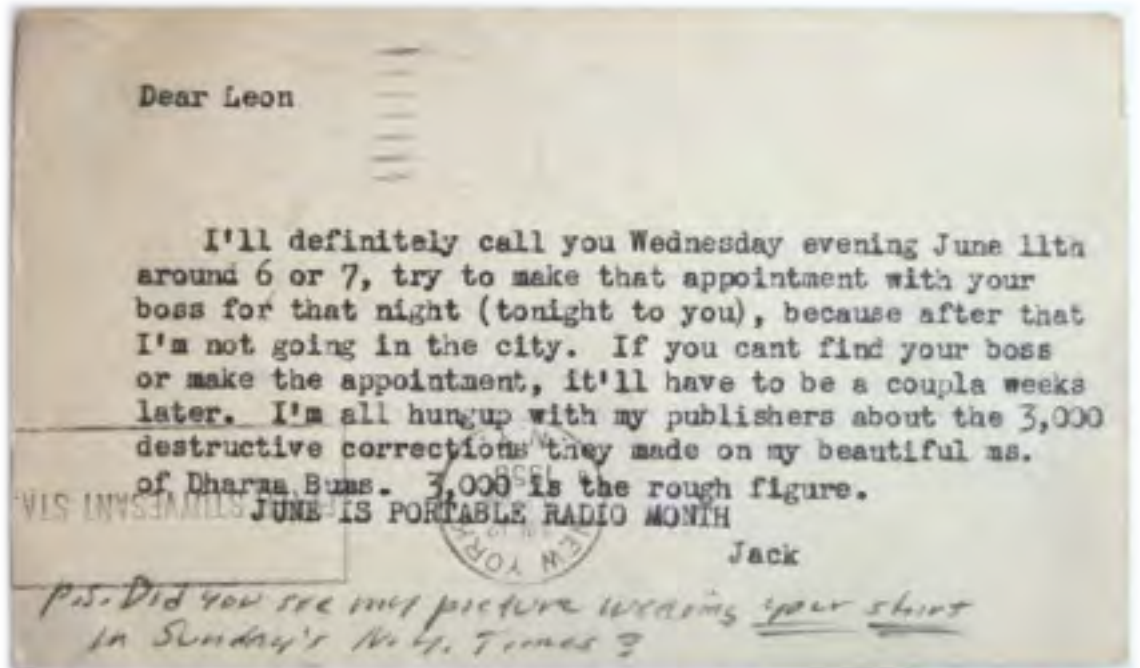


**Postcards from Henry Miller to his friend, Cleo Usher, a painter**

Collection of 10 postcards; 9 of which reproduce Miller's paintings in full color, and 1 advert (a b/w photo-illustration of Miller as a child) for "The Henry Miller Odyssey: A Film Portrait of a 'Diabolically Truthful Man,'" by Robert Snyder. Two are left blank, but the remaining 8 are handwritten and signed by Miller, quick notes typical of postcards, with one poignant mention of Miller's trouble with his eyes.

\$1,500

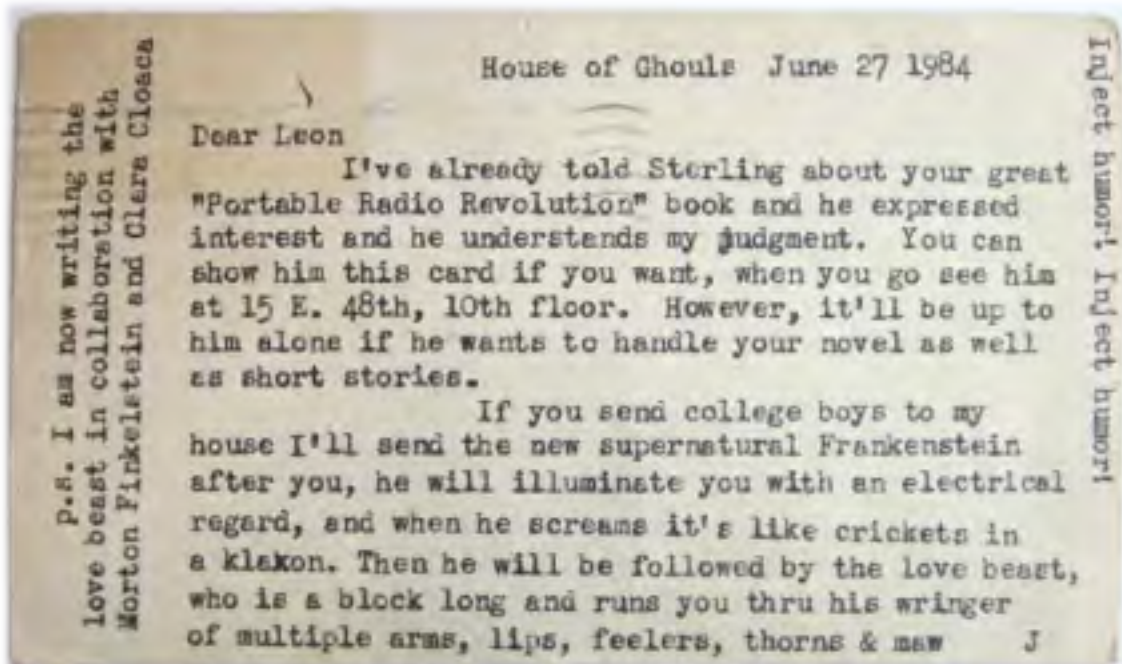




Kerouac, Jack; Frank, Robert; Leslie, Alfred. **Pull My Daisy -- with two typed postcards from Kerouac to Leon Prochnik, one of the film's editors.** New York / London: Grove Press / Evergreen Books, 1961. First Edition, First Printing Stated. Wraps. Covers lightly rubbed, some scuffing and creasing at spine tips and corners.

Sold with two typed postcards from Kerouac to Leon Prochnik, postmarked 1958, though Kerouac has dated one for June 27, 1984, from the "House of Ghouls." June 1958, Kerouac promises to arrange a meeting with Prochnik's boss the next time he comes to New York City, he laments "the 3000 destructive corrections [his publishers] made on [his] beautiful ms. of Dharma Bums," and he adds a handwritten postscript, "Did you see my picture wearing YOUR SHIRT in Sunday's NY Times?" July 1958 -- the

mentioned "House of Ghouls" postcard -- Kerouac threatens to sic a Frankenstein and a love beast upon Prochnik, if any college boys are sent to his house. He types two postscripts: "Inject humor!" and "I am now writing the love beast in collaboration with Morton Finkelstein and Clara Cloaca."



\$2,500



## Handwritten Satirical Newspapers Cleveland, Ohio, 1913-1914

Handwritten newspapers with calligraphic flourishes, original drawings, and collaged (tipped-on) images and clippings. 5 items, and each one is different. Edited by M. Ruggles and Ruth Stowell. All are in excellent condition, only THE BABBLER (see right, and below) has some light wear along the edges. They include:

**THE TELL TALE:** "A Periodical of Sense and Nonsense Mixed with Sarcasm Concerning People We Know," September 20, 1913: One sheet, 7.5-by-11 inches, handwritten on both sides, with one tipped-on clipping from an unidentified newspaper (a series of rhymes). Consists mostly of the editor's comments, with a few announcements, and a lot of gags -- extra extra, it's mostly nonsense, but the editor's delight with himself is contagious.

**SUPPLEMENT TO THE TELL TALE:**



One heavy cardstock leaf, folded into 4 pages, approx. 7-by-8 inches. Some handwritten gags, plus numerous clippings (mostly artwork) from unidentified newspapers and magazines, featuring poems, comics, a story about a cat who plays the piano, and advertising space for sale.

TID BITS OF WIT AND HUMOR: One heavy cardstock leaf, folded into 4 pages, approx. 7.5-by-10 inches. Handwritten material, clippings from unidentified newspapers and magazines (mostly images), and original drawings (including one of a man reading TID BITS in the loo).

THE BABBLER, July 1914: One heavy cardstock leaf, folded into 4 pages, approx. 9.5-by-12 inches, and the only one in the bunch illustrated in color. With an American flag motif behind the title, hand-colored drawings, wonderful pen-and-ink sketches, quite a lot of handwritten material, and images and articles clipped from unidentified newspapers and magazines. A nice assortment of local news ("Miss Dulcia Baker is confined to the house with chicken pox"), jokes, fake ads, and Fourth of July preparations.

THE EVENING BLAT: One heavy cardstock leaf folded into 4 pages, approx. 11-by-14 inches. This one entirely handwritten and illustrated (no clippings), with wonderfully executed lettering and drawings.

A heartily charming collection, clearly made in good fun -- abundant in silliness, cleverness, and humor. All are nicely laid-out, with panels, columns, ads, and artwork replicating the look of an actual newspaper. "Nervous young man would like quiet place (without girls) for vacation. Call Dean."

\$1,200



## One-of-a-Kind Frank Lloyd Wright Stereoscope

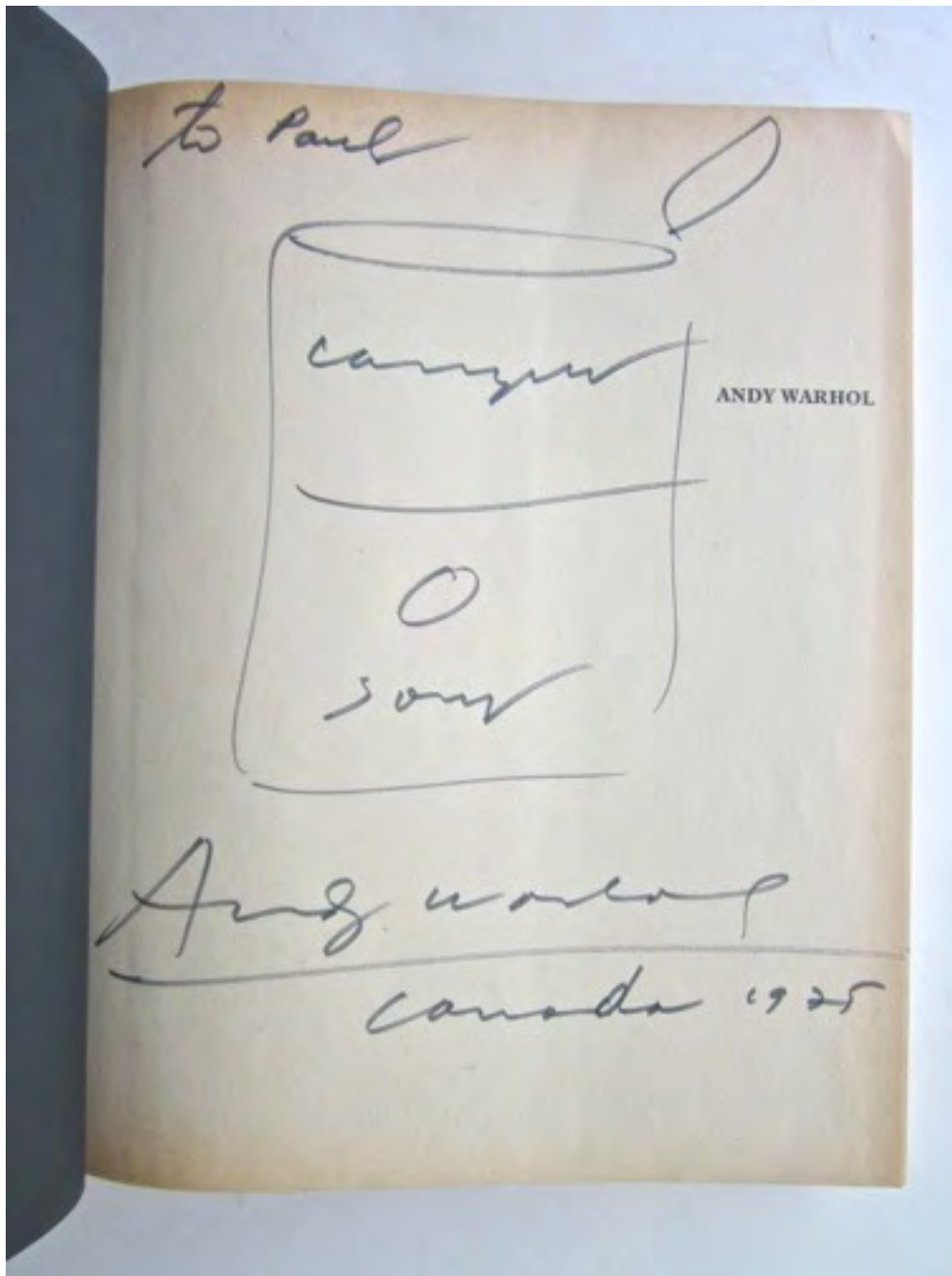


Kauten, Mat; [Wright, Frank Lloyd]. **Taliesin: The Home and Fellowship of Frank Lloyd Wright at Spring Green, Wisconsin.** New Jersey, c. 1950. Black cloth, additional attached upper board which folds into a stereoscope (!); 8vo; a kind of palimpsest made over a 1934 edition of Mary Austin's "Can Prayer Be Answered?," with handwritten and typed text, a hand-drawn map, and 15 stereoscopic views (30 b/w photographs, presented in pairs) of Taliesin, Frank Lloyd Wright's summer home.

Created by Mat Kauten, primarily known for his pulp illustrations, but who also trained as an architect -- for one year with Wright himself -- and who designed ultra-modern homes. This unique volume begins with a half-title page, lettered and decorated in an Art Deco, Wright style, including his trademark red square; the front paste-down bears Kauten's name and (limited) contact information, and a 2-by-2-inch square b/w photograph, an image of a young woman demonstrating how this book is to be used -- that is, the attached front board folds into a stereoscope for viewing the illustrations! There follows a double-page map, drawn in pencil and labelled with black and red ink, showing plans of the Taliesin buildings and the positions of the 15 photographic views offered here. They include: views of the inner garden, loggia terrace, dining room and apprentice quarters, main entrance, cantilevered studio balcony, and interiors of the drafting room with its triangles of trusses (beautiful), plus architectural details and images of Taliesin in the landscape. Crack in the gutter after FFEP, with front signature starting and resultant shaken binding -- but it doesn't make this wonderful volume any less inventive and engaging. It's undated, but in 1949 Kauten applied for a patent for a book design with stereoptical illustrations, so perhaps this served as a mock-up.

\$2,000

## Warhol's Soup

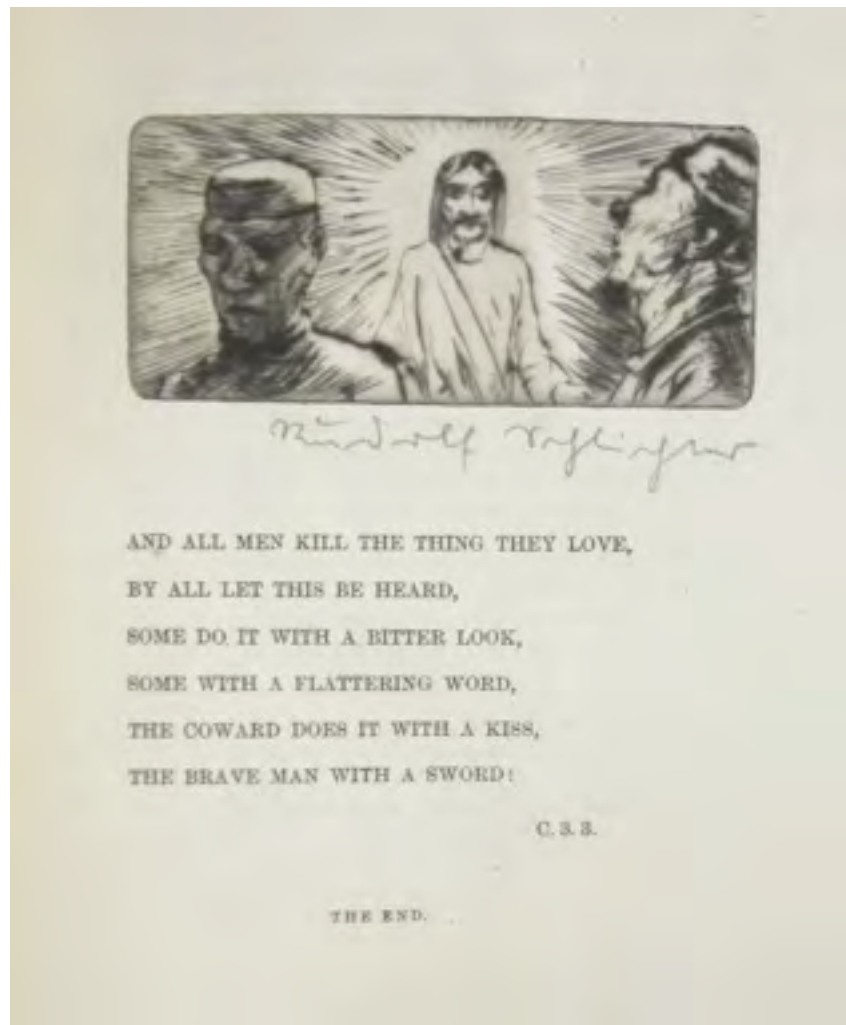


Warhol, Andy; Crone, Rainer. **Andy Warhol**. London: Thames and Hudson, 1970. First Edition. Orange cloth; illustrated dust jacket; with 325 illustrations, including 16 full-color plates. Inscribed by Warhol on the half-title p., with a drawing of a soup can, "To Paul, Andy Warhol, Canada 1975." Text block age-toned, as always, otherwise book is fine. Dust jacket very faintly tanned along the edges; light wrinkling at spine tips, corners, front flap. Fine in Very Good+ dust jacket.

\$6,000



**Limited Edition of Oscar Wilde's *The Ballad of Reading Gaol*,  
Illustrated and Signed by Rudolf Schlichter**



Wilde, Oscar; Schlichter, Rudolf (illus.). **The Ballad of Reading Gaol**. Munich: O. C. Recht, [1923]. Limited Edition, number IV of X copies. Full vellum, gilt-stamped lettering in brown morocco spine label; with 60 engravings by Rudolf Schlichter, each one signed by the artist. Fine, in slipcase.

Rudolf Schlichter was one of the most important figures of the Neue Sachlichkeit (New Objectivity) movement, a prolific illustrator, and participant in Dada exhibitions. His work was seized by the Nazis as "degenerate art," and largely unseen for decades. He began exhibiting again at the war's end.

\$6,000

## Rare Astrological Almanac

Avelar [or Avellar], Andre do; Count de Penha Longa (binding). **Reportorio dos Tempos**. Coimbra: Antonio de Barreira, 1593. 4to (183 x 130mm). 148pp. Title within border of small woodcuts of the sun, moon, and zodiac signs; numerous woodcuts in text, including rudimentary world map (showing Europe, Africa, Asia, small portion of the New World, and unidentified southern continent), diagrams of winds and heliocentric solar system, allegorical depictions of the planets, zodiac signs, and large illustration of Anatomical Man.

Later 19th-/early 20th-century stamped brown morocco by Victorio Arias with stamped gilt arms on covers of Count de Penha Longa, an extension of the royal family of Portugal, with motto "Superabo" stamped under shield, marbled endpapers edges stained red; (contents washed with residual toning at beginning and end, minor restoration in blank lower margin of B7, scattered early marginalia). Near Fine.

Exceedingly scarce third edition of a Portuguese astrological almanac originally published in 1585, with sections on history, geography, and medical astrology. Natural astrology, which included medical astrology and what today would be considered astronomy, was not only permitted by the Catholic Church but was also widely practiced. Nonetheless Avelar was eventually condemned by the Inquisition in 1620. A famous description of The New World with diagram for the twelve winds is on pages 29-30. A book of utmost rarity, no edition has ever been recorded in American Book Prices Current. Only some institutional copies found; mainly overseas. This copy bound for the famed entrepreneur, Portuguese



statesman and book collector, the Count de Penha Longa (1871-1956). He was chairman of the Mozambique Company in Lisbon and in 1895 opened Penhalonga gold mine and village in Zimbabwe. The history of the Penha Longa family is inextricably linked with the history of Portugal. The Count de Penha Longa lived in a neoclassic mansion in Lisbon well into the 1920's until they rented it to the US Government for the incoming US ambassador; the United States finally purchased the mansion in 1964. This book may very well have been in the library at this famous estate. Alden 593/2.

\$7,500



Silveira [Silveyra], Miguel de. **El Macabeo, Poema Heroico** [The Maccabee: Heroic Poem in octavos or eight-line stanzas]. Naples: Egidio Longo, 1638. First Edition.

Allegorical engraved title. Engraved frontispiece portrait of the author by Nic. Perrey (Rubens 2254). Sumptuous engraved plates relating to Maccabean history prior to each of the 20 sections of the book. Mispaginated, but complete; pp. 960, 1-288, 287-536, 531-622. Some foxing. Contemporary limp vellum, wrinkled; with vellum ties. Thick 4to. [Kaysersling, p. 103.]

Miguel de Silveyra was born in Beira, studied philosophy, jurisprudence, medicine and mathematics in Coimbra and Salamanca. Silveyra, a relative of the great classical scholar Thomas de Pinedo, was Royal mathematician and later Royal physician to the House of Castile. However in 1634, he was denounced to the Inquisition and subsequently fled Madrid for Naples. Aged sixty, he published *El Macabeo*, upon which he labored for 22 years. The 20 books of this epic poem relate the events of Judah Maccabee up to the restoration of the Temple in Jerusalem. Although to modern taste a bit bombastic, *El Macabeo* enjoyed wide popularity for centuries, going through several editions and translation into Italian. Silveyra died in Naples in 1638. See EJ, Vol. XIV, cols. 1546-47.

\$7,500

## Essays on Natural Experiments

De Medici, Prince Leopoldo. **Saggi di naturali esperienze fatte nell' Accademia del Cimento sotto la protezione del serenissimo principe Leopoldo Toscana...** Firenze: Guiseppe Cocchini, 1666.

First Edition.

Folio (340 x 240mm). [xvi] (half-title, title, dedication leaves), I-CCLXIXpp., [xvi] (table, index and adverts.) Title printed in red and black with engraved title vignette depicting kiln beneath motto "Provando e riprovando" (Trial and error). Copper-engraved armorial headpiece (De Medici) on first page of dedication. Numerous copper-engraved initials and chapter head- and tail-pieces, all historiated

with putti, emblematic animals, fantastical beasts, masks and foliage. 74 full-page copper-engraved plates of figures (mostly instruments for the experiments). Later vellum; (light occasional foxing, first few leaves of dedication browned; lightly rubbed). In excellent condition, plates remain bright, and the whole with wide margins.



First Edition of the *Saggi di naturali esperienze* (Essays on Natural Experiments) published in 1666, with the aim of providing a modern tool of consultation. The *Saggi di naturali esperienze fatte nell' Accademia del Cimento* presents a synthesis of the experimental work carried out by the Accademia del Cimento (Academy of Experiments) for over a ten-year period. Founded by Prince Leopoldo de' Medici and the Grand-duke Ferdinando II in 1657, the Academy resolved to test a series of principles of natural philosophy which until then had been commonly accepted solely on the authority of Aristotle. The Academy proposed to follow Galileo's example, and use only rigorous experimentation as their guide. This lavishly illustrated volume was introduced and edited by the Secretary of the Academy, Lorenzo Magalotti.

The experimental demonstrations relevant to pneumatics take up more than forty pages of the *Saggi di naturali esperienze*. It should be noted that only some of these

experiments are absolutely original, while the others replicate experiments either thought up, or performed, by other natural philosophers -- like the experiment of smoke in the vacuum. The book encountered notable success. In 1684 the first English translation by Richard Waller was published, and in 1731, the Dutch scientist Petrus van Musschenbroek published an edition in Latin. Especially important among the editions published subsequently was the one edited by V. Antinori, on the occasion of the third congress of Italian scientists, held in Florence in 1841. The *Saggi* recounted only a small portion of the research conducted by the Cimento, by comparison with the hundreds of experiments recorded in the Academy's manuscript diaries. For fear of provoking reactions from the Church authorities, the volume omitted the analysis of the true configuration of Saturn -- a sensitive topic, given its major Copernican implications.

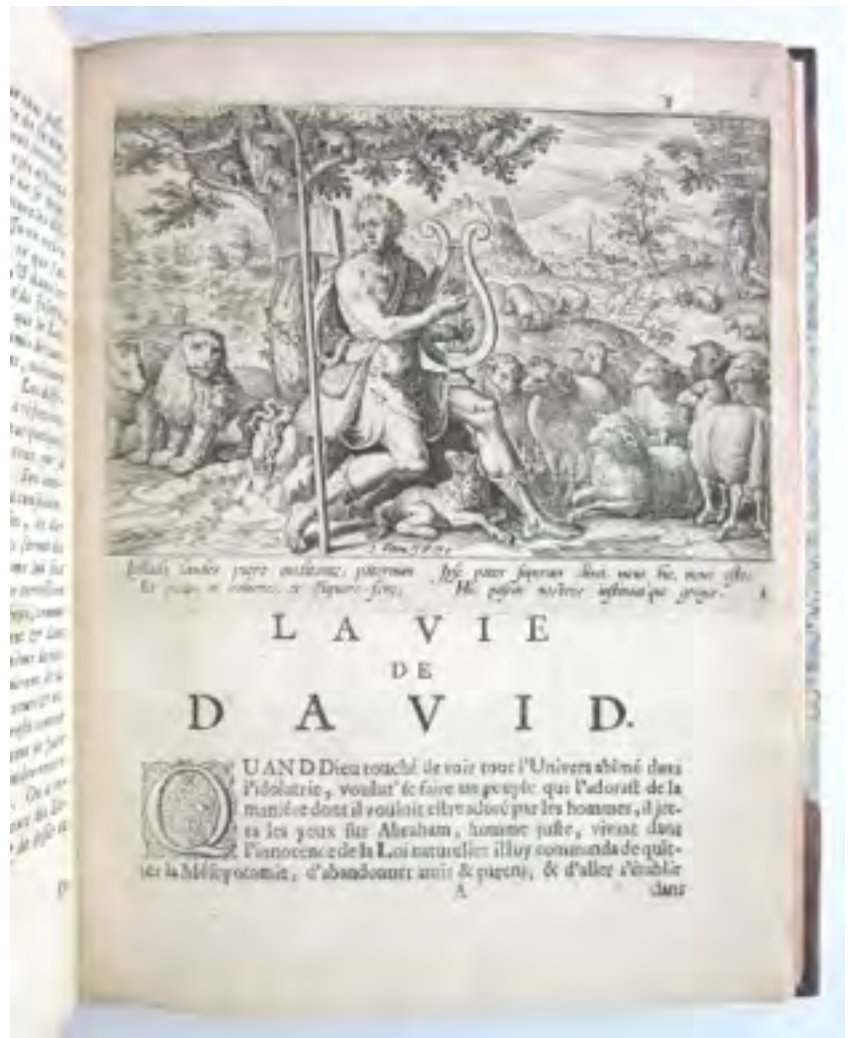
\$10,000

## The Famed Transvestite Abbé de Choisy

Choisy, M. Abbé de [François Timoleon] (1644-1724). **Histoire de la vie de David**. Paris: la Veuve Martin Durand, [c. 1720]. "Troisième édition enrichie de figures."

4to (197 x 150mm). [6], 84pp. Signatures: \*u4; (-\*1) ? blank); A-Ku4; Lu2. Engraved printer's device with motto "Viresque acquirit eundo" (She gathers strength as she goes). Large engraved dedication page with royal arms in vignette. 48 engraved half-page vignettes depicting scenes from the life of David; all captioned in Latin with biblical references. Modern half calf over marbled paper boards, spine lettered in gilt; (some light browning; margins trimmed close, occasional spots). Once belonging to Edward R. Fitzgerald of London, his ownership inscription to initial blank dated December 16, 1840.

Illustrated historical quarto by famed transvestite Abbé de Choisy, a deeply connected member of the court of Louis XIV. He had been made an abbé in his childhood, but by a whim of his mother, Choisy was dressed like a girl until he was eighteen. After appearing for a short time in man's costume, he resumed woman's dress on the advice--doubtless satirical--of Madame de La Fayette. He delighted in the most extravagant toilettes until he was publicly rebuked by the Duc de Montausier. He then retired for some time to the provinces, using his disguise to assist his numerous intrigues. In 1685 he accompanied the Chevalier de Chaumont on a mission to Siam and returned some years later in scandal. Abbé de Choisy published this Life of David, and then a Life of Solomon, primarily in effort to rebuild his reputation in the court of Louis XIV. The book was overestimated with many grand and flattering allusions to the "Sun King," and in general, all the Histories that he composed since that time, invariably appeared with dedications to Louis; all conceived in terms in which all the forms of idolatry are exhausted. For the remainder of his life, the Abbé de Choisy never ceased writing and composing on every kind of subject. He did so without any pretensions, and with a charm which did not savor learning or study ad tedium, but which did not exclude a certain amount of research. The finely rendered Renaissance style engravings remain lively and bright, and pack many interesting details and expressions into the compositions. Worldcat locates only one copy in North America, in the New York Public Library.



[Scott, Thomas (1580?-1626)]. **Sir Walter Rawleighs Ghost, or Englands Forewarner. Discovering a secret Consultation, newly holden in the Court of Spaine. Together, with his tormenting of Count de Gondomar; and his strange affrightment, Confession and publique recantation: laying open many treacheries intended for the subversion of England.** Utricht (sic) [i.e. London?]: Printed by John Schellem, 1626.

First Edition.

4to (178 x 133 mm); pp. [2], 41. Modern speckled calf, title lettered in gilt; (title slightly browned and with a “v”-shaped internal tear neatly repaired, fore-corners trimmed round, lacking final blank, endpapers renewed). 17th century pen markings on verso of p. 41, largely illegible, although curiously the number “4” appears twice on the title and verso leaf.

*Sir Walter Rawleighs Ghost* was written by Thomas Scott, a radical English Minister, known for his anti-Spanish and anti-Catholic pamphlets. He’d fled England to become a preacher to the English garrison in Utrecht. It was during these years that Scott crafted *Sir Walter Rawleighs Ghost* and had it first published in 1626 -- he was murdered in Utrecht the same year. In the story, Raleigh’s ghost visits Count Gondomar, the leading Spanish diplomat to England, and extracts from him a confession of treachery and a public recantation of his plans, detailing a Spanish-papist plot against the English government. The work was reprinted nearly 120 years later in the Harleian Miscellany, V (1744, etc.) and III (1809), still without mention of Scott’s name. Lowndes says, “The political tracts of Thomas Scott are valuable and curious beyond most other tracts of this period, on account of the light they throw upon the policy of the latter years of King James’ reign. The effect of them upon the public mind at the time must have been very great, if we may judge from the persecution of the author and the pains taken by the government to suppress them. The author was assassinated by a soldier at Utrecht in 1626” (p. 223). The name “John Schellem” in the imprint may be a pseudonym (“schelm”= knave), no printer of that name seems to be recorded. STC suggests the place of publication may be London, not Utrecht, as several of Scott’s tracts have fanciful imprints. The Lenox copy has a portrait of Raleigh inserted, but is not present here and may not be called for. Rare. Sabin 67586; STC 22085.



\$5,500



## First Edition of the *Duino Elegies*

Rilke, Rainer Maria. **Duineser Elegien**. Leipzig: Insel Verlag, 1923.

First Edition. Number 83 from a limited edition of 300 copies.

Wiener Werkstatte binding, full green morocco, decorative gilt-stamped boards, gilt-stamped lettering in red leather spine label, moire endpapers; 4to; pp. 52. Colophon states that this copy was printed for Ernst Engel, the printer of the edition at the Klingspor Press. Spine a little sunned, scuffed at tips; corners gently bumped; front hinge cracked (but holding just fine). A lovely edition, in clamshell.

The ten *Duino Elegies*, along with the *Sonnets to Orpheus*, comprise the basis of Rilke's stature as one of the indisputably great poets of the 20th century. The story of the creation of the *Elegies* has long since passed into legend: The first words came to Rilke on a violent sea wind, as he walked on the cliffs near Duino Castle (where Dante, it is said, composed portions of the *Comedia*) one morning in January 1912. By evening, he had completed the first elegy and, within a few days, the second elegy, plus fragments of four others -- the third, sixth, ninth, and tenth -- and that was all. The third elegy was complete in Paris in 1913, and the fourth written in Munich in 1915. (It must be said

that Rilke was writing many other poems during this period.) Then, after a hiatus of more than six years, the *mensis mirabilis*: From February 2nd to 23rd, while living in solitude at the small Chateau de Muzot near Sierre, Switzerland, Rilke completed not only the ten elegies, but composed all fifty-nine of the *Sonnets to Orpheus* as well.

In the admirable excursus to *Reading Rilke: Reflections on the Problems of Translation*, William Gass asserts: "Rilke's work has taught me what real art ought to be, how it can matter to a life through its lifetime; how commitment can course like blood through the body of your words until the writing stirs, rises, opens its eyes; and finally, because his work allows me to measure what we call achievement: how tall his is, how small mine."

\$7,500

Синяя, З. П. 1957 г.  
Третьяковская. Барнаула  
сентябрь 1956 г.  
изд. Субарб.



**Collection of 25 Drawings of Aardvarks and Ant-Eaters**

16 loose leaves, folded once to create 64 pages (each page about 7-by-9 inches); contains 25 extraordinary drawings of aardvarks and ant-eaters, rendered in bright blue or black ink, frequently in an etched or cross-hatched style reminiscent of woodcuts. With handwritten captions in Russian, Latvian, English, and German, and dated from 1916-1960. Studies of the animals in the wild or captivity, drawn perhaps from life, but also from other images, such as "The young ant-bear or aardvark, and its foster-parent. The illustrated London News, Sept. 5, 1936." (The foster parent, by the way, is a human.) All drawings are adept, many are bold -- the bright blue in particular lends an air of pop or modern art -- while others are more formal or refined. Unique, and charming. Fine.

\$650

## A Lavish Limited Edition

France, Anatole; Simeon (illus.). **Marguerite, [avec] Suite de Bois Originaux Dessines et Graves.** Paris: Chez Andre Coq, 1920. Number 3 from a limited edition of 5 copies on Japon Imperial paper (total limitation of 550 copies), signed by "A. Coq" on the limitation page, and with two additional suites of plates -- one set of plates printed in black on China paper, the other set of plates printed in sepia on Japanese vellum. Plus an original ink drawing (a botanical motif), and an original pencil and ink drawing heightened in white (a street scene).

Original wraps, in glassine dust jacket; 4to; with woodcut illustrations in text and illuminated initials. Covers a bit dusty, wrinkled along the edges. Glassine chipped along the edges. Plates and contents bright and clean. Near Fine.

\$1,000



## Brooklyn Pharmacist's Manuscript Travelogue and Scrapbook



Squibb, Edward Robinson. **M. R. Squibb from E. R. Squibb, 1897**. Journal sold by Asa L. Shipman's Sons, Stationers, of New York (as indicated by a label tipped onto the front paste-down). Sheep over flexible boards, with handwritten label mounted to upper board, "M. R. Squibb / from / E. R. Squibb / 1897"; 4to (7-by-10.25 inches); pp. 240, lined paper, almost completely full of handwritten diary entries, and rich with tipped-in material (including maps, sepia photographs, programs, letters, and more). All the hallmarks of regular, careful use -- this was clearly a cherished volume, thoughtfully written, and perfectly legible throughout. Boards scuffed, and a little chipped at spine tips and edges.

Edward Robinson Squibb (1819-1900) was an important American inventor and manufacturer of pharmaceuticals. He was a ship's surgeon in the U. S. Navy during the Mexican-American War, and later ran a medical station at the Brooklyn Naval Yards. In 1854, he invented an improved method for distilling ether -- a method which he readily shared, instead of patenting it for profit. After leaving the military, he founded his own pharmaceuticals manufacturing business in Brooklyn, New York, 1858

("Squibb Corporation," I think). In 1892, he partnered with his sons (Edward H. and Charles F.), operating under the name "E. R. Squibb and Sons." The sons sold the company in 1905, and it has since grown to become Bristol-Myers Squibb -- a giant, to say the least. This diary shows us Edward Squibb just 3 years before his death -- aged about 78, presumably retired, and traveling the world by sea, with his wife, Helen. It is remarkable for the breadth of their journeys (featuring numerous countries and cruise lines), its tidy and dutiful entries (which are nonetheless poignant and engaging), and its wealth of additional material.

The diary begins when the Squibbs board the Hamburg-American Line on the Twin-Screw Steamer Pennsylvania (Squibb provides a map, a photo, and a list of passengers). In the early years of his business, Squibb's laboratory thrice caught fire-- with one ether explosion leaving him very badly burned. One wonders if this is the "disfigurement and everted eyelids" that he refers to at the outset of his journey, when the ship's captain asks that he take his meals in his room. Heart-breaking though such a scene must have been, Squibb records it with straightforward stoicism -- it is only thirteen pages later that the reader realizes how strongly it affected him, as he plans another cruise he takes precautions to ensure that he won't be barred from the main dining room a second time. The rest of the diary continues in that vein -- his entries are pleasant and uncontroversial (excepting a very brief mention of a potential meeting with Jon Alfred Mjoen), he records the date, time, location, miles travelled, the weather, his potassium intake (being a pharmacist, after all), and what he's reading (such as "an alcohol brief" and "Thelma" -- presumably Marie Corelli's). He offers his opinions and observations with both wisdom and wit (gently mocking the talkative Lynch women, berating a tedious minister). The personal is, of course, there -- but not much commented upon. He saves all his grandchildren's letters, for example, either laid-or carefully tipped-in.

So they go: Copenhagen, Hamburg, the Steamer August-Victoria, Norway, Bear Island, Bergen, Stockholm, St. Petersburg, Moscow, Cracow [Krakow], Vienna, Zurich, Cunard Line Royal and United States Mail Steamship Lucania, Dijon, Paris, London. Squibb selectively saves or mails to his grandchildren programs of concerts attended, maps and images of ships sailed, customs stamps, interpreters' cards -- many of which are carefully preserved here. The diary also includes 3 albumen photographs, one of which is a casual portrait of (presumably) Edward and Helen.

The handwritten entries conclude on p. 100, "At Home," where Edward and Helen are warmly received by Ed, Caroline, George, Chas Trillores (? -- a bit faded), Rose, Elsie, and William Butler -- as well as flowers and a card from the employees at Doughty Street, Gold Street, and William Street. Squibb saves the handwritten card and, ever the pragmatist, records the weather, the amount of time it took to get through customs, and coming home in a Hansom Cab that breaks a spring "coming over the bridge."

Interestingly, Squibb also created a 5-page ledger at the rear, recording in two columns letters sent and received, their dates, and recipients. The list suggests that, even while traveling, the prolific doctor was writing letters both professional and personal.

The final page is a careful recording of his finances.

\$3,000



**Woodcuts  
by  
Christoph Jeghers**

Bossche, Guilelmus van den.  
**Historia medica, in qua libris IV.  
animalium natura, et eorum  
medica utilitas esacte &  
luculenter...** Brussels: Typis  
Ioannis Mommarti, 1639.

First Edition.

Eighteenth-century vellum with  
gilt-stamped lettering in morocco  
spine label; 4to (186 x 146 mm);

pp. [16], 422 (i.e. 434), [20] (index and addenda), and original final leaf with printer's device on verso. Errors in paging: no. 39-40 omitted, 31-32 and 420-421 (i.e. 430-432) duplicated; pages 432-434 numbered 420-422. Woodcuts in text by Christoph Jegher. Some pale browning, otherwise internally crisp and clean. Near Fine.

A series of woodcuts of animals decorates this medical and zoological book, boldly rendered by Christoph Jeghers, one of the best woodcutters of the Ruben school. Rare. Only three copies have been sold in at least the last 30 years, according to American Book Prices Current, and none since 1987. Nissen 481; Wood p. 250 (lists an octavo edition).

\$6,000



## Scandinavia

Magnus, Olaus, Archbishop of Upsala. **Historia de gentibus septentrionalis**. Rome: [Giovanni Maria Viotto], 1555.

First Edition.

Eighteenth-century half vellum with gilt-stamped lettering in morocco spine label; folio (272 x 199 mm); pp. [84], 814 (of 815) pages, lacks final leaf with woodcut printer's device and arms of the author; includes 471 woodcut illustrations, and full-page woodcut map of Scandinavia (cropped in blank lower margin). Boards a bit bumped and chipped along the edges; minor worming through opening leaves (not impairing legibility); title soiled and rehinged; paper fault in S2 repaired, affecting woodcut initial on the verso; scattered stains on 2V4-5; 315 toned, repaired with tape; last several leaves reinforced in gutters; institutional bookplate on front paste-down (with release stamps).

First Edition of a monumental work on the peoples, customs, folklore, and natural history of Scandinavia, noted both for its variegated, sometimes fantastic content and illustrations. Adams M140; Alden 555/37 (for portions on Greenland); Harvard/Mortimer-Italian 270.



\$9,500

## Akhmatova, After the Russian Revolution



Akhmatova, Anna. **Podorozhnik**. Petrograd: Petropolis, 1921. Publisher's illustrated wrappers; 16mo; pp. 58. Covers wrinkled and lightly chipped along yapp edges; stamp and ink notation on inside rear cover. Nice condition, a pretty little volume.

Akhmatova's first book of poetry to appear after the Revolution, most of the poems concerning the theme of Russia itself, many specifically treating the theme of the emigre and the spiritual betrayal the emigration of many of her friends evokes in the poet as well as her own spiritual inability to consider emigration; others ponder the changes the Revolution has wrought in Russia.

\$1,500



## Shorthand Bible

Addy, William; Sturt, John (engr.). [Holy Bible, containing the Old and New Testaments with singing Psalms in shorthand, written by William Addy. The Bible engraved by John Sturt.]. London: [... sold by Dorman Newman at the Kings Armes in ye Poultry Tho Fabian in Pauls Church yard Sam: Crouch at ye. Flower de luce in Cornhill Wm Marshall at ye Bible in Newgate street Tho: Cockerill at ye 3 Leggs over against ye Stocks market I. Lawrence at ye Angel in ye Poultry & Bible...], 1687.

First Edition.

16mo; (115 x 76mm). [8], 396pp., [2]. Double-column, between red ruled borders, except for Psalms in three columns. Engraved portrait frontispiece of William Addy facing engraved title depicting Moses and Aaron. Engraved column miniature of the Fall of Man; nude Eve and Adam flanking Tree of Life entwined by serpent. Full-page engraving at beginning of New Testament with four Evangelist writers and their beasts: John (eagle); Luke (ox); Matthew (angel); and Mark (lion). Full-page engraving of David playing harp at beginning of Psalms. Contemporary leather binding, marbled endpapers; (lightly browned, lightly worn, with spine partly perished). Inscribed on front free endpaper "Charles Brune Graves Sawle." Sir Charles Brune Graves-Sawle (1816-1903), was a baronet, member of the British House of Commons and a philanthropist in his home town of Pernice, Cornwall.

William Addy was an expert writer, stenographer and author of *Stenographia*, a system of shorthand published in 1685. Addy's shorthand method, a modification of that of the renowned stenographer Jeremiah Rich, was so much practiced by his contemporaries that this Bible was published according to his unique system just two years after his flagship work. Addy's Bible was the most extensive written work in shorthand of that time.

\$2,500



**Book of Hours,  
Use of Rome,  
in Latin**



[Northern France], [1464]. Illuminated Manuscript on vellum (137 x 100 mm). 146 leaves. Collation: 1-5 (in 8s); 6-7 (in 10s); 8-10 (in 8s); 11 (in 7s); 12 (in 8s); 13-14 (in 6s); 15-20 (in 8s); 21 (in 14s); 22 (in 8s); (+ iv vellum fly-leaves). 19 lines written in dark brown ink in a gothic bookhand between two verticals, ruled in red, rubrics in red, justification: 85 x 54 mm. Numerous one-line initials alternately of blue with red penwork flourishing and of burnished gold flourished black, numerous two-line initials of burnished gold on grounds with infills of pink and blue with white decoration, 7 large five-line initials with full-page borders and 9 with three-quarter borders; initials in blue or red with white decoration, on burnished gold ground, infilled with red, blue, and green colored flowers in trefoil sprays and branchwork, borders made up of vividly colored flowers, fruit and acanthus leaves, interspersed are various birds, huntsmen, courtly ladies and other mythical figures. Contained in the border are two angels supporting a joined coat of arms (fol. 9r), the dexter arms is shown in the border being flown upwards by a peacock (fol. 17r). Modern white pigskin, spine with a

green morocco lettering label stamped in gilt, three raised bands, modern brown cloth-covered box, sold with one original red and gold damask over wooden boards, with ribbon marker. Occasional spotting and staining to some margins, minor rust holes to the front flyleaves, minor tear with some loss to fol. 8, dampstaining at bottom hinge; slight rubbing to extremities. Provenance: "Ex Dono Moses Coe Clerico" (17th-century inscription on the fly-leaf). Charming marginal illustrations in densely decorated borders, the left arms on fol. 1r is similar to the seven red palle on the arms of Cosimo de Medici (1389-1464), although the scheme of decoration ties the manuscript in with workshops operating in Northern France.

\$25,000

## Manuscript Arithmetic Workbook

**"Promiscuous Questions in Vulgar Fractions," with "Promiscuous Examples," and Other Mathematical Delights, Including Pike's Arithmetic, Rule of Three, & c., & c.** America, 19th Century. Early cloth-covered boards; 13.5 x 8.25 inches; approx. pp. 140, completely full with equations handwritten in ink, with calligraphic headings decorated in color. Spine tips chipped, with gatherings exposed; corners and edges of boards a bit scuffed; hinges reinforced. Bright and beautiful text block.

This unique manuscript volume contains complex arithmetic not often seen in student workbooks of the period, such as perpetuities at compound interest, foreign exchange, insurance commission and brokerage, and more -- all of it meticulously rendered. The simple (or complex) beauties of mathematical equations and arithmetic sequences are heightened here by the elegant hand that so carefully carries them out. The penmanship is invariably tidy, refined, and frequently quite lovely, and it is remarkable that the hand which so dutifully records the formulas and rules is also capable of such variety in the subject headings -- from exacting, almost typographic block Roman letters, to ornate serifs that swirl into a whimsical face -- rendered in multiple, bright colors, and minute detail. Visually striking throughout, a distant look at a full page is as rewarding as the close scrutiny of a single element. And rigorous to boot, addressing vulgar fractions with promiscuous examples (which is so much fun to say), geometrical progression, annuities, ships' tonnage, cubic measure, and rules -- plenty of rules, rules made marvelous.

\$2,500



**Rare  
Drawing  
Manual**

\*\*\*\*\*

Cousin, Jean. **L'Art de  
desseigner, de maistre  
Jean Cousin, reveu,  
corrigé et augmenté par  
François Jollain...** Paris:  
Jollain, (s.d., [1685]).

Oblong 8vo (24.5 x 18.5  
cm). 18th century boards,  
spine peeling.

Inconsistent pagination,  
collates: π2, a2 b-14, 14.  
72 pp., appended (extra-  
illustrated), with 22 lvs.

(figures/clippings, pasted fragments and plates from a rare series of prints after studies by Nicolas Poussin, representing facial features, gestures, and parts of the body). Provenance: Naudet (1778-1829), the well known printmaker at the Louvre. Naudet had the eccentric habit of signing many plates that passed through his hands, and has done so here as well, with numerous ones dated 1798. Sold (presumed) by Naudet to Beer Isaak Beer (1744-1828), financier and head of the Jewish delegation to the National Assembly in 1798, and a key figure in the emancipation of the Jews. Beer's bookplate and those of the French republic are pasted to the inner board. Additionally, the volume contains several of Beer's signatures, annotations, and one full drawing on the verso of p. 72 in Beer's hand, mirroring the recto. It basically appears to be a complete copy of the Jollain, with additional illustrations tipped in, and then bound with a series of plates modeled after Poussin. It contains an engraved title-p., and 36 figures, including 35 wood-engravings and one composite copper-engraved plate. Amongst the wealth of additional material are perhaps other editions of Cousin, notes, and a printed header indicating "Liure pour aprendre à désigner avec les proportions des parties qui ont esté choisie dans les ouvrages de N. Poussin.. par J. [ean] Pesne." The Getty copy of these plates indicated that "The series of prints are after studies by Nicolas Poussin representing facial features, gestures and parts of the body, with indications for drawing and measuring models. A Paris : Chez Audran rue St. Jacques aux 2 Pilliers dor ..., [ca. 1680]."



\$4,500

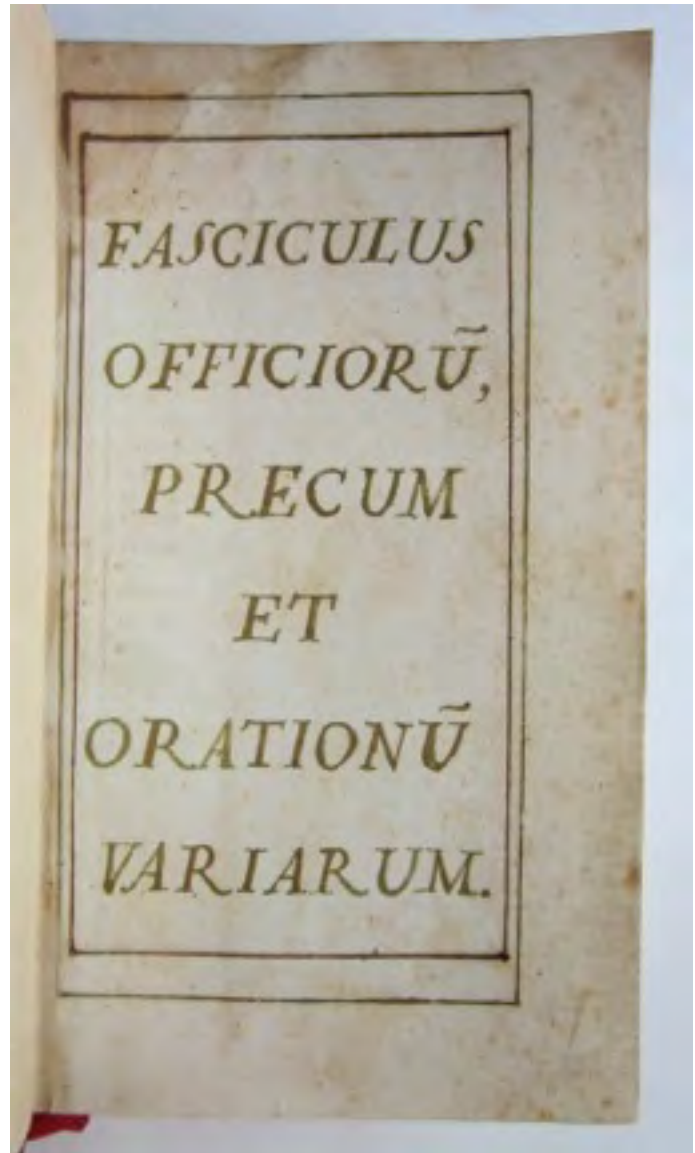


**1683 MANUSCRIPT PRAYER BOOK, in Latin, Titled “Fasciculus Officioru[m] Precum et Orationu[m] Variarum”**

Colophon inscription, “Ioseph Antonius Davicus Turrinus Scripsit. Anno 1683.” [N.p., probably English]. Manuscript on paper. 16mo (135 x 78mm). [xvi], 376pp. (including index). Approximately 22 lines per page between double-ruled borders, written in brown ink in a very fine hand based on Roman type, rubrics and paragraph initials in gold ink. Handsomely bound in modern cordovan calf, marbled endpapers, spine gilt, all edges gilt; (titled repaired at upper gutter, light edgewear to binding). Very Good.

This prayer book includes a calendar complete with tables of temporary and moveable feasts, prayers for the Office of the Holy Spirit, Office of the Dead, and various feast prayers and adorations for saints, including Anthony and Joseph. It is an extremely beautiful seventeenth century manuscript of utmost quality, and is seemingly a unique compilation of a Book of Offices. The calligraphy is executed in a fine manner; the unidentified scribe was likely an accomplished and professional calligrapher.

\$1,500



## Log Prometheus

Manuscript naval log of the H. M. S. Victory, the Sloop Prometheus, and other ships, in South America, West Africa, and elsewhere, 1854-1861.



Contemporary marbled boards, rebaked with new leather spine (322 x 195 mm); pp. 148. Detailed daily entries, covering periods in various ships, with tipped-in or folding pen and ink charts and maps throughout. Legible, even lovely, the maps and drawings are particularly striking for their detail and polish.

\$4,500



New Needles Light-house, W. N. 1/2 mile

J. Handring  
- 1861

**Gunal Erkose Sample Books.** Istanbul, c. 1970s.

Red card wrappers with "Gunal Erkose" stamped in gilt on front cover; two volumes, 4to; unpaginated, with b/w photographs (27 in one, 23 in the other) tipped-onto black leaves with printed frames, and handwritten prices below (e.g. Fob Istanbul US \$34). Covers a bit scuffed; slight wave to text block. Very Good+.

A time capsule of early 1970s Turkish leather fashions for men and (primarily) women, modeling outer wear and jackets, dresses, and pant suits.

\$2,000



**The Pixeyites:  
Manuscripts and Original Artwork  
by James Churchward  
Mount Vernon, New York, 1925-1932**

A highly unusual collection of manuscript stories with hand-painted illustrations, based on mysterious stone tablets unearthed by mineralogist and archeologist William Niven, in Mexico, in the 1920s. The andecite tablets were lost in transit from Mexico to the United States, and have never been recovered -- all that remains are Niven's original rubbings, here stringently reproduced by the British-born writer James Churchward (1851-1936), then exploded out into new landscapes and timelines and situations, given a life of their own. Now, they are "Pixeyites."

Churchward writes, in his forward to *Vaudeville A*: "All of the figures in this satire are exact reproductions of symbolical figures found... at Chimalpa, Remedios, San Miguel, Amantla, Santiago, Ahuizotla, and other nearby villages from 4 to 6 miles north-west of Mexico City. Not a line has been added or altered in the figures themselves. Here and there I have added something as coming from their mouths and have drawn scenes around many of them suitable to the character given them..." The mindfulness and skill Churchward employed in recreating the stone symbols, and placing them in a variety of environments (English tea rooms, volcanic landscapes, icy tundras) is remarkable -- they're all nicely accomplished and visually striking -- but the personas he gives them are rarely laudable. More often, they are quack scientists with names like "Dr. Bighead," and they are espousing illogical arguments, misunderstanding concepts, and back-biting and fighting one another. And while Churchward insists that these elaborate volumes were never meant for publication, but were created "simply... to amuse my friends when they visit," it is worth noting that he'd very vocally supported the theory that the tablets originated from the lost civilization of Mu -- an idea that turned out to be less popular than, perhaps, he would've hoped. As he clashed with the scientific community, so too do the stark, abstract symbols clash with their lush, formal environments. The resulting aesthetic is whimsical and surreal, bordering on Dada.

All volumes are signed and/or initialed by Churchward, often numerous times throughout, either in his introductions, forewords, or on the artwork. Many are dated (1925-1932), and located in Mount Vernon, New York. All volumes 4to (8.25-by-10 inches), in wraps with cloth backstrip; front cover bordered and handwritten in red and black. Maps and images are drawn and colored entirely by hand, text is entirely handwritten, and everything appears on the rectos only. All are in near fine condition, with just some light chipping and creasing along edges of covers, and a little fraying at spine tips (any exception will be listed below). They are:



“Atlas and The Glacial Period: A Satire,” Mount Vernon, NY, 1925: 3 volumes bound in one (though the last volume, “The Cataclysm” is not listed on the front cover or main title-page). It contains: Main title-p., title-p. for “Atlas,” 20 pages of text; title-p. for “The Glacial Period,” 4 maps (2 of which show some light worming in the margins, nowhere infringing into the image or text itself), 27 pages of text; title-p. for “The Cataclysm,” 1 landscape painting, 3 maps, 16 pages of text. Churchward states in his introduction: “[This] being a satire it must not be looked upon as an attack on any scientist or scientific institution. It is a criticism on present conditions surrounding the advancement of science, and, a system which is detrimental to progress, and for which, I must confess, the public are as much to blame as our scientists.”

“The Pixeyites, Conniption Fit No. I, Vaudeville A,” 1928-1929: Leaves numbered 1-42, by hand, on the rectos only; consisting of 17 full-page Pixeyite portraits, plus decorative title-pages, half-title pages, and vignettes in the text. From Churchward’s foreword: “It has been my endeavor to attack our educational establishments and their teachings without even a hint to any particular person, in other words I attack



the principal, not the carrying out of it.” Here the Pixeyites ham it up and have a bit ridiculous fun, in a series of skits performed by the Chimalpa Vaudeville Club (which is composed of members of the PixeyTown Scientific Society). Includes a good long song about drinking.

“The Pixeyites, Conniption Fit No. I, Vaudeville B”: Leaves numbered 42-87, consisting of a decorative title-page

(“Prominent Society Members in Attendance, Pictures by Quack Quack, Winner of the Gold Medal for Portraits at the Remedios Royal Academy”) and 45 Pixeyite portraits, ranging from the subtly, to the dramatically, distinct. A slight departure from the portraits in other volumes, these reproductions, carefully painted in red and yellow, allow the symbolic figures to stand alone, with little or no adornment, and no additional scenery.

“The Pixeyites, Conniption Fit No. II, Quakes”: Leaves numbered 88-148, with 15 Pixeyite portraits “by Quack Back.” PixeyTown is here more firmly defined as “a suburb of the city of Chimalpa, in which the great educational establishments of PixeyLand are situated... Nowhere on earth is there such an assembly of hardshell, orthodox scientists. The foremost and leading institution of learning in PixeyTown is... Punk University, whose special teachings are scientific orthodox myths, orthodox punk, poppycock, and twaddle. Nothing but what is orthodox may enter the doors of the great Punk University.” When an earthquake rocks PixeyTown, its inhabitants fear the annihilation of their

civilization, and they appeal to the scientists of Punk University to hold an international conference on the matter. Professors “specializing in quakes and quacks,” from Bunk University to KooKoo College, all weigh in on the matter.

“The Pixeyites, Conniption Fit No. III, Politics”: Leaves numbered 149-197, with 19 Pixeyite portraits “by Back Quack.” In the aftermath of the fiasco at the conference (you’ll have to read it to find out), the PixeyTown politicians see an opportunity to wrest control of the city from the Scientific Party.

“Sports of the Pixeyites,” 1932: 7 loose leaves, 6-by-9 inches, featuring an illustrated title-page and 6 colorful paintings with a thin gold border, handwritten in pencil on the verso. All but one are signed and dated by Churchward. A story about a fish that didn’t get away, with a play on PixeyLand as “Pesceyland.”

\$32,500



### Signed by Borges

Borges, Jorge Luis. **Ficciones (1935-1944)**. Buenos Aires: SUR, 1944.

First Edition.

Wraps; 8vo; pp. 203, [1], plus frontispiece portrait of Borges by Marie Elisabeth Wrede.

Signed and dated by Borges in the bottom margin of his portrait. Covers rubbed; spine creased; some light chipping at spine tips and along edges of covers; text block a bit brittle, as usual.

Only 3,000 copies were printed of this first edition, but it brought Borges world-wide fame, and progressed quickly to new translations and further printings.

\$8,500



Summers, Montague. **The Werewolf**. London: Kegan Paul, Trench, Trubner & Co., 1933. First Edition.

Publisher's cloth, gilt-stamped lettering on spine; dust jacket printed in green and blue; pp. xiv, 307, plus 8 plates. Spine tips and edges of boards gently bumped; text block faintly foxed; ownership signature on FFEF. Scarce dust jacket in excellent condition, just a little rubbed and age-toned, with a few tiny closed tears or chips at spine tips and along edges of rear panel; presents very nicely in mylar. VG+/VG+.

The author of numerous books on witchcraft and vampires now turns his expertise to lycanthropy; werewolves in Greece, Italy, Spain, Portugal, England, Wales, Scotland, Ireland, France, "the North," Russia, and Germany; and werewolves in literature. Includes a bibliography, index, a note on "Witch Ointments" by Dr. H. J. Norman -- and some very grim plates. With a laid-in full-color illustrated advertisement for Werewolf Super-Charged Flashlight Crackers (fireworks made in Macau by Kwong Yuen Hang Kee Firecracker Factory).

\$2,000



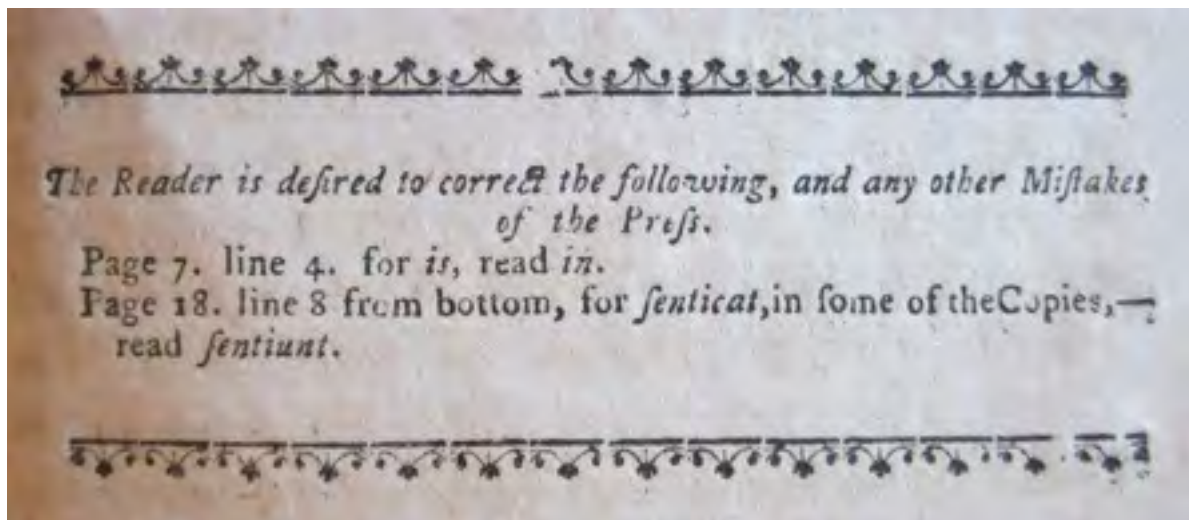
THE WEREWOLVES

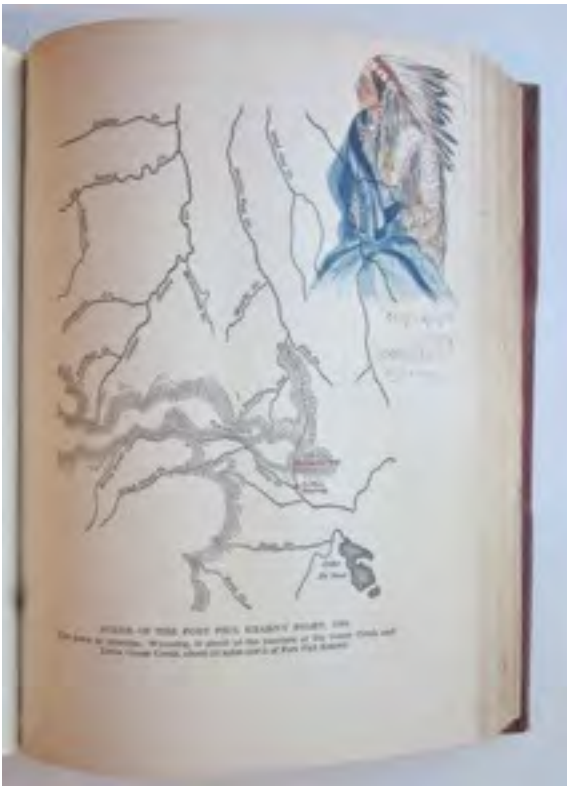
## Pre-Revolutionary Americana, Unrecorded Variant of an Important First Edition

[Adams, Samuel]. **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 respectively transmitted to the Ministry. Published by Order of the Town.** Boston: Printed and Sold by Edes & Gill, 1769. *This is an unrecorded variant of the 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. 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. 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.) Good.

For several years there had been rising enmity over a number of issues between the Massachusetts Assembly and the appointed Governor of Massachusetts, Francis Bernard. Eventually this led to serious unrest, the unwelcome presence of British troops, and the organization of the Sons of Liberty. And then, a series of inflammatory letters were made public from Governor Bernard, and the others, to the Earl of Hillsborough, who had recently been named Secretary of State for the Colonies. The members of the Assembly, who felt they had been "traded and villified," appointed a committee to reply to the letters, resulting in this response. The standard reference, "American Independence: The Growth of an Idea" by Thomas R. Adams (1965), notes that this pamphlet was advertised in the "Massachusetts Gazette" and "Boston Weekly Newsletter" for October 26, 1769, and adds that "this was the work of a committee, but apparently much of the actual writing was done by Samuel Adams although a surviving manuscript draft in his hand differs in some particulars from the printed version." Heartman, in the published 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."

\$3,750





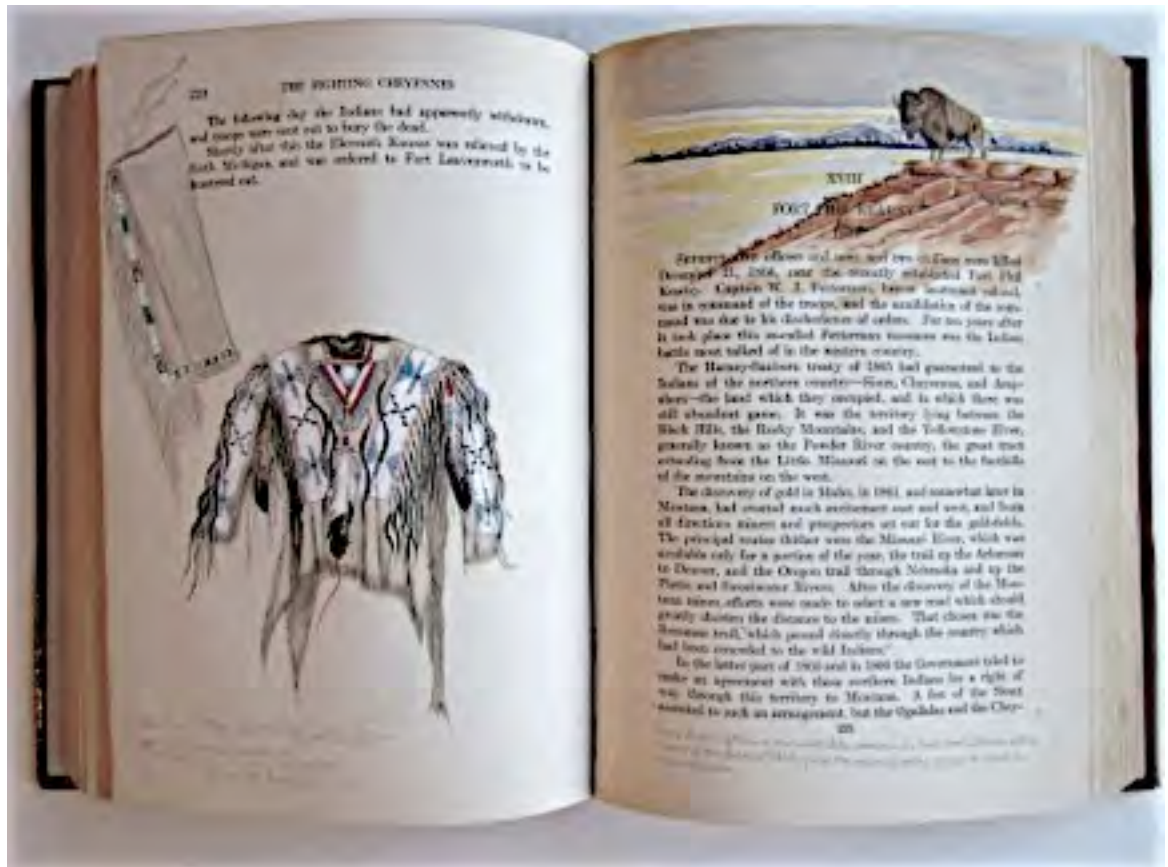
**Extra-Illustrated with Original Watercolors**

Grinnell, George Bird; Bradley, M. William (original watercolors). **The Fighting Cheyennes**. New York: Charles Scribner's Sons, 1915. First Edition.

Period gilt-ruled red levant and cloth, spine gilt, t.e.g.; 8vo; pp. viii, [2], 431, with 11 maps (3 of them folding). This unique copy extra-illustrated with more than 150 original watercolors by M. William Bradley, in full color, labelled, and "mostly from original objects." He dedicates them to his wife in 1916. Front hinge cracked after FFEP; spine label chipped; some interesting penciled marginalia (seems knowledgeable, perhaps Bradley's). Tipped to the front flyleaf is a portion of a letter on "Buffalo Bill's Wild West Combined with Pawnee Bill's Great Far East" letterhead, and laid in is a letter from bookseller George S. MacManus regarding Bradley, about whom little is known, except that he collected Native Americana, and likely created these detailed illustrations from his own collection. The wonderfully accomplished pen and gouache illustrations range from small

and marginal (barely touching the text), to expansive (incorporated into a map or lavishly running into the text), and show artifacts (costume, pipes, charms, and weapons), animals, portraits, and landscapes. A remarkable volume.

\$8,500



## **Fine Watercolor Portraits by Jakob Suter**

Quarter brown roan and marbled paper boards (oblong, about 8.25-b7-6.26 inches), blank paper shield affixed to front cover; with contemporary green paper slipcase; containing 12 very fine watercolor portraits of Italian women in regional costume, circa 1825. Circular portraits with about a 3.5-inch circumference, tipped-onto heavy grey cardstock, bordered in black, mounted on blue paper. A few speckles in the background of the portrait of the woman of Tochia, otherwise lovely, suitable for display.

Expertly rendered by Jakob Suter (1793-1874), an engraver, lithographer, and painter -- and an important teacher, whose pupils include Johann Burger.

\$15,000



## Scrapbook of Original Italian Drawings

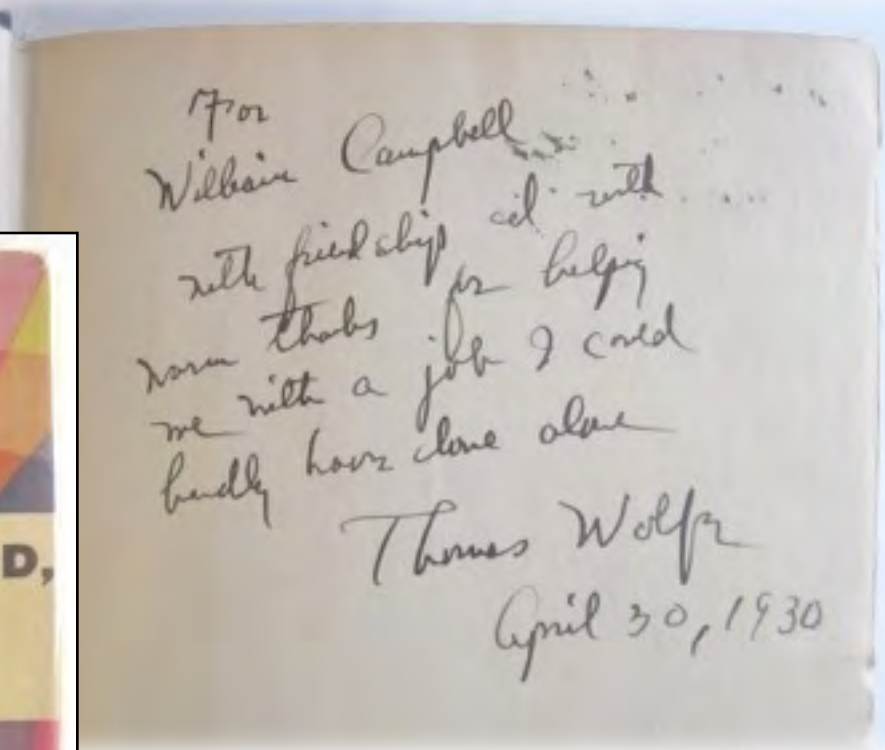
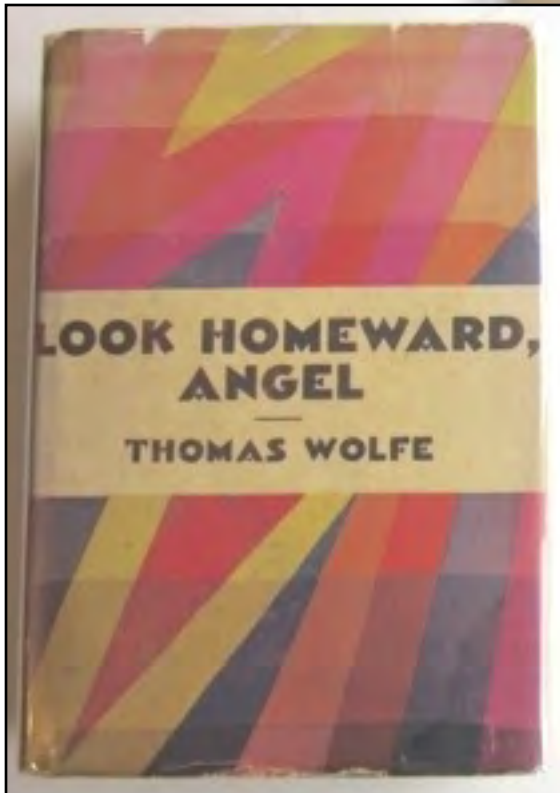
**Album of 20 pen-and-ink portraits on laid paper, after illustrations to Aliprando Capriolo's 1596 *Ritratti di Cento Capitani Illustri***, approximately 185x143 mm each, tipped to larger sheets of wove paper. Small folio, cased in 18th-century Italian (Neapolitan?) brown calf over pasteboard, tooled in gold all-over, covers with two outer border rolls surrounding three double-ruled panels filled with rolls and solid tools decorated with silver paint (now mostly oxidized), inner panel with tulip tools at corner surrounding cartouche of gouges with center lozenge of floral tools, spine with raised bands in seven compartments with cherub tool, rebacked preserving original spine, later endpapers and edge gilding. For binding, cf. BL c154g12/Davis 859; BL c27e18; Davis III, 380.

An 18th-century Italian album of 21 pen-and-ink portraits based on Aliprando Capriolo's *Ritratti di Cento Capitani Illustri*, 1596. These copies were probably made from Pompillio Totti's edition of Capriolo, *Ritratti et Elogil di Capitani Illustri*, 1636. Totti altered Capriolo's engravings, adding the coats of arms seen in many of the portraits here. Portraits include Tamerlane, Gattamelata, Roberto Sanseverino, and the condottieri Vitelli brothers.

The binding is in a style common to the Salvioni workshop. Davis Gift III, 380, which Foot suggests was bound in an unknown Neapolitan workshop, shows the same wide outer roll on the covers.

\$8,500





### First Edition, Inscribed

Wolfe, Thomas. **Look Homeward, Angel. A Story of the Buried Life.** New York: Charles Scribner's Sons, 1929.

First Edition.

A well worn copy in first issue dust jacket, likewise worn, typically so for this title. Inscribed on FFEF: "For William Campbell, with friendship and with warm thanks for helping me with a job I could hardly have done alone. Thomas Wolfe / April 30, 1930." Very Good in Very Good dust jacket.

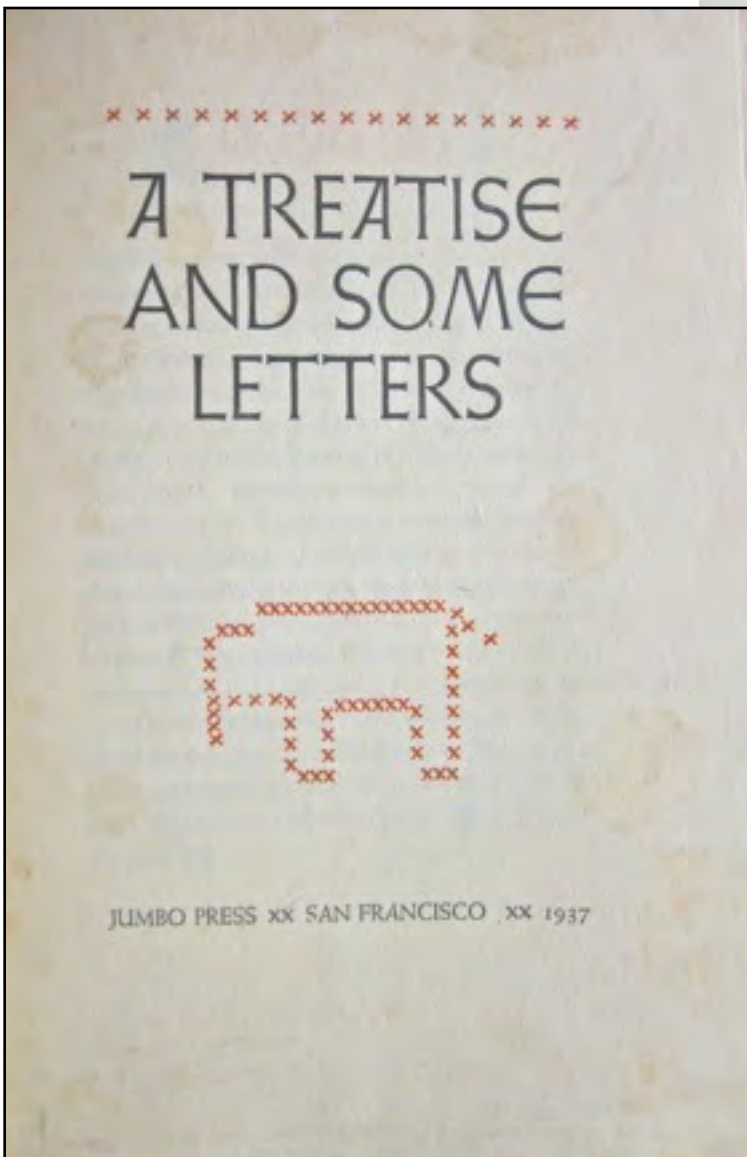
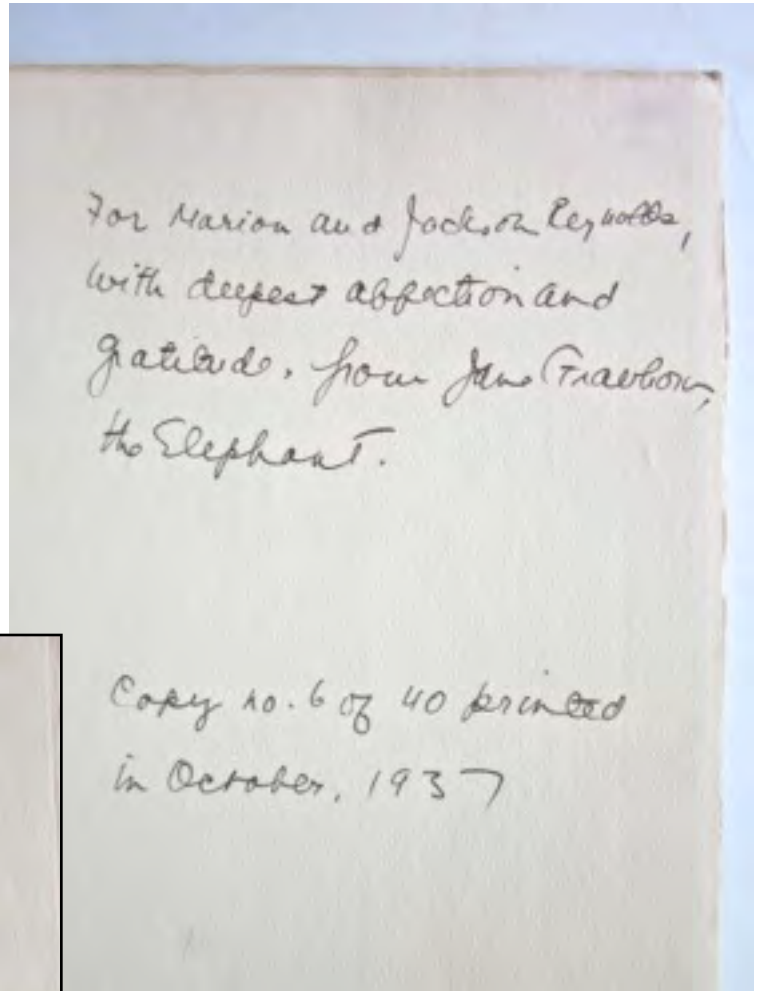
Wolfe's massive semi-autobiographical manuscript was edited down by Maxwell Perkins, one of the most prominent editors of the time, who also worked with Ernest Hemingway and F. Scott Fitzgerald. It was still large and detailed enough to provoke the ire of approximately 200 people (family members, friends, and residents of Wolfe's hometown of Asheville, North Carolina) who found themselves his thinly veiled characters. Nonetheless, it put Wolfe, his town, and his mother's boarding house (now a museum) on the map. A remarkable first novel, published when the author was 29 years old.

\$4,500

## Jane Grabhorn, the Elephant

**Treatise and Some Letters.** San Francisco: Jumbo Press, 1937. Limited Edition. Cloth-backed paper over boards. Printed in black and orange, with -- as expected -- plenty of elephant decorations. Inscribed on the FFEP "For Marion and Jackson Reynolds, with deepest affection and gratitude, from Jane Grabhorn, the Elephant. Copy no. 6 of 40 printed in October, 1937." Corners gently bumped; some light rubbing along edges of boards; some light foxing here and there. Very Good+.

\$750





**Miniature  
(or, “Actual Size Shown”)**

**Fine handcrafted miniature binding on charming French chapbook of the early 1800’s.** [Paris]: Imprimerie de Lebègue, Rue des Noyers, c.1820-1840. 2 parts in one volume, 24mo (93 x 58mm). [44], 24pp. 10 full-page engraved allegorical illustrations accompanying separately titled tales printed between engraved borders. Contemporary embossed and painted scenes, front cover with scene personifying friendship, a classicized figure welcoming a traveler and his dog to the door of his home, with a moralizing quotation in French “Un bon ami vaut tout” (“A good friend is all”). Rear cover depicting the crowning of virtues, one putti lowering wreath to pair of classicized figures surrounded by moralizing quotation in French “Cest a la vertu vous la merites non cest vous” (“It is the virtue you merit, not you”), decorative period paper on pastedowns, (slight wear and rubbing, text block loose in binding; contents otherwise clean). Very Good.



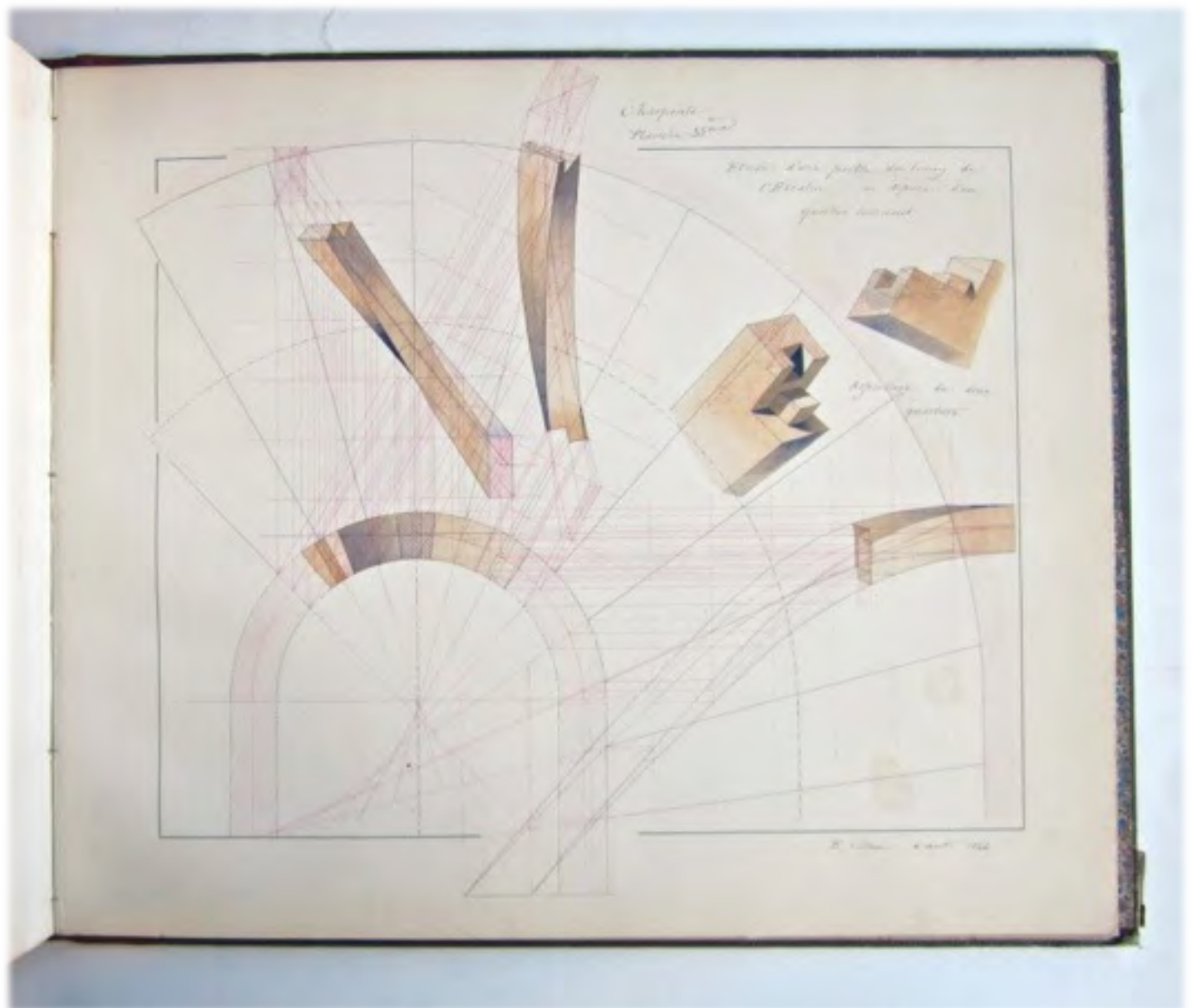
The tales in rhyming verse are on familiar themes of friendship, romance and the uncertainty of love. There are also poems for songs around the table and the meaning of flowers. The compact book overall ties in nicely some well-appreciated characters, from Anthony Abbot the Great to Cinderella. Chapbooks were inexpensive and usually anonymous printings of these popular themes. This petite volume is fine for its entirely handcrafted contemporary binding which continues the internal themes to the unique exterior covering.

\$1,200

## Carpentry Manuscript

France, c. 1880. Original quarter leather album (268 x 318 mm). Highly skilled drawings in pen, ink, and watercolor throughout. This work of a student is noted on the front flyleaf as having earned the *deuxieme* prize at its school and, given the remarkably careful and expert treatment, it is easy to see why it was thought of so highly. The whereabouts of the first prize work are unknown.

\$2,500



## Victorian-Era Scrapbook America, late-19th century

Brown cloth, ornate border stamped in black and "Card Album" stamped in gilt on both boards; oblong, 12 by 9.5 inches; accordion fold, contains about 350 items (artfully arranged trade cards and other bits of ephemera). Boards rubbed, and lightly frayed along the edges. Ads for clothing, hats, soap, starch, flour, jewelry, vinegar, stoves, clocks, pianos, and more, from Philadelphia, Denver, Chicago, New York, and beyond. A completely full album, rich and colorful, with an array of images (men, children, plants, animals, ships, landscapes). With a few women, comic series of cards, through 5 stages -- in love, engaged, married, married one year, married five years. Also, interestingly, a few images of African Americans, with one captioned in dialect. Very Good.

\$600

235

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