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NEW YORK ANTIQUARIAN BOOK FAIR 2018 HIGHLIGHTS

ANTIQUARIAN BOOKSELLERS' ASSOCIATION OF AMERICA
**THE 58TH ANNUAL NEW YORK
INTERNATIONAL ANTIQUARIAN
BOOK FAIR**
MARCH 8-11, 2018 PARK AVENUE ARMORY
NYBOOKFAIR.COM #NYABF18 @NYBOOKFAIR

PREVIEW
THURSDAY, March 8 5-9pm
\$60 Includes One Re-admission

OPEN HOURS
FRI noon-8pm **SAT** noon-7pm **SUN** noon-5pm

DAILY ADMISSION
\$25 Admission; \$10 Students with Current ID
\$45 Run of Show
Tickets available at the door or at nybookfair.com

200+ Exhibitors

100 ITEMS SELECTED FROM 10 SUBJECT AREAS

** Photos and (in many cases) fuller descriptions available upon request.*

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20TH CENTURY ART, ARCHITECTURE, AND DESIGN

SIGNED BY ANDY WARHOL WITH DRAWING OF A SOUP CAN

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.

5,000

ARTISTS' BOOK, INSCRIBED TO ELAINE AND ARTHUR COHEN

Karl Gerstner. **Couleurs Intimes [Intimate Colors]**. Self-Published, Switzerland, March 28, 1977, oversized 10.25 x 14.5". Stamped and hand signed and numbered by the artist on the durable front cover board in red ink: DA: 28.3.77; OP: C 64/21; SI: Gerstner. Warmly inscribed beneath with blue ink "for Elaine + Arthur with friendship — Karl, N.Y. 5-9-79". Seventeen, single-side pages with paint (shades of black, white, gray and purple) on neutral colored, fragile newsprint, presumably self-published by Gerstner and bound-in with thick, white boards. A very personal expression of work and unlike any other that Gerstner published during the same time period; produced around the same time he began designing the Basler Zeitung newspaper in his hometown. Rare.

3,750

SIGNED BY DINE, HOCKNEY, JOHNS, LICHTENSTEIN, and STELLA

Lilja, Torsten. **Contemporary Masterprints from the Lilja Collections**. London: Lilja Art Fund Foundation, Azimuth Editions, 1995. First Edition. ISBN: 1898592039. Black cloth, lettering stamped in white on spine; dust jacket; 4to; pp. 399, lavishly illustrated in b/w and full-color throughout, reproducing the works of numerous contemporary artists, and including essays, interviews, and articles. Boldly signed by Jim Dine, David Hockney, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, James Rosenquist, and Frank Stella on a tipped-in folding sheet. Boards very lightly rubbed along bottom edge, otherwise book is fine, in near fine, faintly rubbed dust jacket.

2,000

ORIGINAL DRAWINGS BY FRANK LLOYD WRIGHT

Four Original Drawings by Frank Lloyd Wright for the William B. Greene House. Aurora, Illinois, c. 1912. Group of 4 original drawings (pencil and color on tissue, each about 10x18 inches) by Frank Lloyd Wright; nicely preserved in black portfolio, with engraved silver plate identifying the Waite Collection, and also including explanatory text (including provenance, some of it handwritten by Paul Waite), photographs of Wright, and of the finished house. Conceptual drawings, each with Wright's red square monogram, of the William Greene House; including the front elevation, garden elevation, first story plan, and second story plan.

22,500

MIRO'S FIRST BOOK

Miró, Joan and Hirtz, Lise. **Il était une petite pie (There Was a Little Magpie). 7 Chansons et 3 Chansons pour Hyacinth avec 8 Dessins en Couloeur Par Joan Miró (7 songs and 3 songs for Hyacinth with 8 color drawings by Joan Miró).** Paris: Editions Jeanne Bucher, 1928. First Edition. Original edition of the first book illustrated by Miró; limited to 300 copies; 20 copies on Japon numbered 1 to 20; 280 copies on Arches wove numbered 21 to 300. Printing by Saudé, Paris. This copy No. 188; unsigned. 19 loose sheets includes text (facsimile of poet's handwriting) and 8 pochoir prints with drawings by Miró, in grey cloth-bound protective boards with printing in green and black on the front and black cloth ties. The drawings resemble Miró's surrealist paintings of abstract pictorial signs and pure color. Hirtz was the editor of *Le Phare de Neuilly*, which frequently published articles relating to surrealism. She was married to Paul Deharme, a friend of Robert Desnos and close to the surrealist movement. Publisher Jeanne Bucher owned Galerie Jeanne Bucher, an artistic center of cubism, surrealism and abstraction in Paris from the mid 1920s to the end of WWII. Sheets are 12.75x9.5"; portfolio in custom-made leather-bound clamshell box. Sheets are fine condition, no visible signs of wear. Protective boards are near fine, some rubbing on the spine and one of the black cloth ties has been cut short. Overall, an impressive portfolio.

6,000

SIGNED BY MIRO

Leiris, Michel and Miró, Joan. **Marrons sculptés pour Miró. Edwin Engelberts.** Publication Date: 1961 Letterpress text in Firmin Didot and Maeght, Paris (lithograph). Original lithograph in colors printed on Japan nacré wrappers on the front, back, spine and flaps. Contains text by surrealist poet and leading figure of 20th c. French Literature Michel Leiris. Printed in an edition of 138 copies on cream-laid, watermarked Auvergne Richard-de-Bas paper; 100 copies, numbered from 1 to 100; 35 author's copies, numbered from I to XXXV; 3 deposit copies. This copy "exemplaire numéro 13", signed in blue ink by the author and in black ink by Miró. 6.75x10.5", text in French. Fine copy with vibrant colors, bright paper and minimal wear.

3,000

IMPORTANT BAUHAUS MAGAZINE

Schmidt, Joost]. **Bauhaus Weimar, Sonderheft. Junge Menschen [Young People]. Monatshefte für Politik, Kunst, Literatur und Leben aus dem Geiste der jungen Generation. Walter Hammer, Hamburg, Germany, 5. Jahrgang, Heft 8, November 1924.** . 28pp. (169-192) including covers, 9 x 12". This important, special issue presents all areas of the Bauhaus with theoretical contributions by Josef Albers, Wilhelm Wagenfeld, Siegfried Ebeling, Adolf Fleischmann, Marcel Breuer, Marie L. Fischer and others. Including 12pp. of illustrations showcasing designs by W. Molnar, Albers, Breuer, Walter Gropius, Wagenfeld and others. Design and typographical arrangement by Joost Schmidt (1893–1948). The fragile original wrappers have been completely split and tape repaired with defects near the edges and some paper loss at the bottom right-hand corner. Interior pages are very good with defects mostly near the margins and lower right-hand corner. Uncommon in any condition.

750

AN IMPORTANT DADA PUBLICATION

Schwitters, Kurt; Käte [Traumann] Steinitz. **Die Märchen vom Paradies [The Fairy Tales from Paradise]**. Hannover, Germany, 1924. First Edition. Band 1. 31pp., 8.25 x 10.75". This collaborative, illustrated children's book by two artistic luminaries includes three fairy tales written by Schwitters: "Der Hahnepeter," "Der Paradiesvogel," and "Das Paradies auf der Wiese", each illustrated by Steinitz including typographic experimentations presumably from Schwitters to help form the narrative and stimulate the readers imagination. The last full page, designed in black by Schwitters is dedicated to "MERZ Werbezentrale", Schwitters' commercial advertising agency and graphic design business. A very good, first ed. picture book with thick black and green illustrated covers showing one corner creased, mild soiling and blemishes including skimming to lower-front left-hand corner resulting in text loss. Light handling throughout with (2.5") tear to page three and the last page starting to pull (yet still intact) from the binding.

2,500

WITH EIGHT ORIGINAL POCHOIR DRAWINGS SIGNED BY JIM DINE

Apollinaire, Guillaume; Dine, Jim. **The Poet Assassinated**. New York: Holt, Rinehart and Winston, 1968. Limited Edition. Limited deluxe edition, Tanglewood Press, 1968. Illustrations by Jim Dine, translated by Ron Padgett. Loose leaves with text and black and white photographs in illustrated wrapper (glassine dustjacket). In the original hardcover slipcase with vibrant illustration printed in pink. Padgett's background in French poetry of the Dada and Surrealist periods, coupled with Dine's illustrations make this a masterful artist's book from the Pop Art movement. This deluxe edition consists of 250 copies, signed by the artist and translator and is printed on Euroset Offset paper, with eight original pochoir drawings by the artist. This copy numbered 9, signed in green by Dine and red by Padgett. Eight original pochoir drawings also signed and numbered in pencil "9/250 J.D." 10x8", 128pp. A very nice copy, with minor mellowing to the slipcase.

4,500

ROBERT MOTHERWELL'S BIRTHDAY PARTY

Motherwell, Robert. **Birthday Party / Robert Motherwell / January 24, 1975**. New York, 1974. This rare, uncommon piece of ephemera was for Motherwell's birthday party hosted by Arthur and Elaine Cohen. It uses the same wrapper as the exhibition catalog for Robert Motherwell, *Selected Prints, 1961-1974*, published by Brooke Alexander, Inc. (with foreword by Arthur Cohen), a collage using blue Gauloises cigarette packaging. Wrapper only, with single sheet mounted on the interior right side. Single sheet is type-written with the title "Birthday Party / Robert Motherwell / January 24, 1975", followed by evening's menu and Elaine and Arthur's name at the bottom. The left interior side of the wrapper is signed by Motherwell. 10x12". Fine, as new. Offered together with a signed copy of the exhibition catalogue. In pristine condition.

2,000

PHOTOGRAPHY

WITH PHOTOGRAVURE BY STEICHEN

Steichen, Edward; ALFRED STIEGLITZ, Editor. **Camera Work, Numbers XXXIV, XXXV [34, 35], April-July, 1911.** New York, 1911. ALFRED STIEGLITZ, Editor and Publisher Camera Work, Numbers 34/35, April-July, 1911 Text and reproductions in photogravure and collotype of works by Eduard J. Steichen and Auguste Rodin. Varying sizes from 8 x 6 1/8in. (20.3 x 15.6cm.) to 7° x 11 3/8in. (18.4 x 28.8cm.) Original wraps, front and rear wrap present, but no spine, and contents essentially loose. Nevertheless, contents beautiful and in very good condition.

2,000

INSCRIBED BY AVEDON TO ELAINE KAUFMAN

Avedon, Richard; Arbus, Doon. **Richard Avedon: The Sixties.** New York: Random House, 1999. First Edition. ISBN: 0679409238. Paper-covered boards; in full-color illustrated dust jacket. Inscribed by Avedon on the front paste-down, to legendary New York restaurateur, Elaine Kaufman (1929-2010): "For dear Elaine, Across the years, Dick / 2000." Elaine's restaurant attracted writers, editors, journalists, film stars, film directors, poets, painters, musicians, CEOs, cops, and robbers for 47 years. She served dinner -- and hosted late-night poker games -- to Norman Mailer, George Plimpton, Nora Ephron, Kurt Vonnegut, and more, and when they hit it big, they paid her back. Her restaurant and home were filled with artwork, photographs, memorabilia, and books from her coterie of loyal patrons. A clean, bright copy, warmly inscribed.

1,250

INSCRIBED BY WALKER EVANS

Evans, Walker. **Message from the Interior.** [New York]: The Eakins Press, 1966. First Edition. Grey cloth, lettering stamped in white on spine, printed paper label on front board; square folio (14.25 x 14.5 inches); contains 12 full-page photogravures with tissue-guards. Inscribed by the photographer on the FFEP: "Marc Mayer / from an admirer / Walker Evans." Bottom corner bumped, resulting in slight wrinkle throughout text block; else fine.

2,000

WITH AN ORIGINAL SIGNED PRINT BY BILL BURKE

BURKE, Bill. **Bill Burke: I Want To Take Picture (Twin Palms), Limited Edition (with Print).** Santa Fe, NM: Twin Palms Publishers, 2007. Limited edition of 35 numbered copies, this being #6, signed in black marker on the colophon page by Burke, in a black cloth clamshell box with an original gelatin silver print "KPNLF Fighter with Lake Ampil RPG, Thai Cambodia Border, 1984," (printed in 2007 for this edition) signed and titled on verso in black ink by Burke (image and paper size 11 x 14 inches), enclosed in a black folding folio enclosure.

1,250

AN EXCEPTIONALLY FINE ARCHIVE OF ANSEL ADAMS LETTERS

Adams, Ansel; Dean, Nick; [photography, TLS]. **Collection of 7 Typed Signed Letters from Ansel Adams to Nick Dean.** San Francisco and Honolulu, 1958-1962. A Collection of 7 Typed Signed Letters from Ansel Adams to Nick Dean, presented in three custom boxes, all of them signed by Ansel Adams, with his handwritten corrections and asides. (And, too charming not to mention: Where letters have punch-holes for a 3-ring binder, Adams doodles faces around the holes). Most are one page with text on both sides, two are one page with text on the recto only. Dated 4 February 1958 to 7 July 1958, some are typed on Memos from Honolulu, others on Adams' personal stationery, imprinted with his San Francisco address. Adams covers the gamut -- from the personal to the professional, from the highly technical to the more philosophical. He remarks on his readings (Dylan Thomas) and also writes, "I am terribly worried about photography and my/our place in it. The MMA business under Steichen is a very depressing and destructive situation," but he also talks excitedly about film, different types of cameras, and darkroom chemistry and techniques. Includes an interesting list compiled by Adams for Dean, of his nominations for an upcoming photography exhibition -- it offers 28 photographers, 18 of which have little checkmarks in red ink next to them. Marginalia reveals the checkmarks to mean "AA choice -- Shhh!" Adams' passion for photography as well as the landscape are revealed again and again, throughout. One aside: "All Washington is trembling with abject fear! I sent off a telegram in the form of a blast to the Secretaries of the Interior and Commerce and to the Director of the NPS on the Tenaya Lake desecration. The battle is joined! I could not take any more of it. Tell Rosy to get the locals ready for a big fight!" Wonderful letters, revealing both the personal and professional sides of a renowned American photographer. Overall, a spectacular collection -- all letters are in fine condition, housed in 3 lavish custom boxes, one for each year (1958, 1961, 1962).

6,000

MAN RAY'S SEMINAL PHOTO BOOK

Man Ray. **Photography by Man Ray, 1920 Paris 1934.** Hartford, Connecticut: James Thrall Soby, 1934. First Edition, First Issue. Spiral bound, full-color wraps, with b/w photo-illustrations (heliogravure) throughout; pp. [4], 104, [2] (blank, colophon), complete. First edition, first issue, including the rare original title-page. Covers and final blank detached; first and last few leaves a little loose, with chip out of bottom corner of last leaf (pp. 103-104), near the gutter, not affecting the images. Certainly, a much-used copy, but complete, and the rare first issue. Sold as is.

3,750

MUGSHOTS OF GAMBLING GRANDMAS AND GRANDPAS

[mugshots; vernacular photography; photographs]. **Mugshots from the Philadelphia Police Department, Mostly Elderly People with Gambling Offenses.** Philadelphia, 1960-1963. Collection of about 250 mugshots, silver prints (3.5 x 4.5 inches), with two images of each person (full face and profile) and handstamp on the verso containing typewritten information. Shows men and women, black and white, aged 60-78, with gambling offenses (bookies, illegal lottery, common gambling). Name, address, crime, age, height, weight, eye and hair color, and build are almost always recorded, sometimes with additional remarks, like the arresting officer's name.

2,400

RARE COLLECTION OF NYC MUGSHOTS

[mugshots; vernacular photography; photographs]. **Collection of Late-19th Century Mugshots on Printed Cards.** New York City, 1896. Group of approximately 100 mugshots from 1896 New York City, showing men arrested for theft, burglary, swindling, forgery, pick-pocketing, and other non-violent crimes. Albumen prints mounted on cards (2 x 3.5 inches) all but 4 printed on the verso with the offender's identification number, name, alias, crime, age, date, residency, marital status, literacy level (reading/writing), physical description, occupation, where they're from, and remarks (usually listing tattoos or other special characteristics). Most also include the arresting officer's name, and most of them supply as much information as possible, rarely leaving a field blank. Condition varies. All are fragile, though some have stayed nicely intact, while others have tape repairs or heavily chipped photographs. A very rare format for mugshots.

5,000

MODERN PHOTOGRAPHY AND THE NEW VISION

Franz Roh and Jan Tschichold. **foto-auge / oeil et photo / photo-eye.** Stuttgart: Akademischer Verlag Dr. Fritz Wedekind & Co., 1929. First Edition. 76 photos of the period by Franz Roh and Jan Tschichold, with German, French and English text, 18pp. of introductory text and 76 photographs and photographic experiments (one per page with captions for each) with a final page of photographers addresses at the back, 8.25 x 11.5". Franz Roh introduction: "Mechanism and Expression: The Essence and Value of Photography". Cover and interior pages designed by Jan Tschichold, Munich featuring El Lissitzky's 1924 self-portrait, "The Constructor" on the cover. One of the most important and influential publications about modern photography and the New Vision published to accompany Stuttgart's 1929 Film und Foto exhibition with examples by but not limited to: Eugene Atget, Andreas Feininger, Florence Henri, Lissitzky, Max Burchartz, Max Ernst, George Grosz and John Heartfield, Hans Finsler, Tschichold, Vordemberge Gildewart, Man Ray, Herbert Bayer, Edward and Brett Weston, Piet Zwart, Moholy-Nagy, Renger-Patzsch, Franz Roh, Paul Schuitema, Umbo and many others. A very good Japanese-bound softcover with soiling to the white pictorial wrappers and light wear near the margins. Spine head/heel chipped with paper loss and small tears and splits. Interior pages bright and binding tight.

750

WITH 20 ORIGINAL PHOTOGRAPHS

Gomis, Joaquim. **Volumen 1, Fotografias de los años 40.** Ibiza: Carl van der Voort Gallery, 1976. Limited Edition. A cloth-bound, hardcover portfolio of 20 original, black and white photographs (18 x 18 cm), each mounted on one corner in individual folders – published on the occasion of an exhibition at the Carl van der Voort Gallery, Ibiza. The signed edition is of thirty copies; twenty numbered. This copy signed and numbered "1" in pencil on the last leaf. The verso of each photo contains the photographer's stamp and is signed and numbered "1-20" by Gomis in black ink. Joaquim Gomis (1902–1991) was a photographer, collector, entrepreneur, promoter of the arts and president of the Fundació Joan Miró between 1972 and 1975, where his archive is held. He was one of the first Catalan photographers with a modern approach.

4,000

MODERN LITERATURE

INSCRIBED BY HEMINGWAY TO HIS SECRETARY

HEMINGWAY, Ernest. **Death in the Afternoon**. New York: Charles Scribner's Sons, 1948. Later printing. Very good in a worn dust jacket. Inscribed and signed by Hemingway in Cuba: "For Nita with regards and affection (Ernest Hemingway) Mr. Papa. 22/7/49." Junaita Jensen was Hemingway's secretary in Cuba. When she married Walter Houk in 1952, Hemingway gave the bride away, acted as witness, and hosted the reception at Finca. A nice association copy of this great work. Very Good in Very Good dust jacket.

5,000

INSCRIBED BY LANGSTON HUGHES TO HIS NEXT DOOR NEIGHBOR

Hughes, Langston. **Simple Takes a Wife**. New York: Simon & Schuster, 1953. First Edition. Inscribed by Hughes in the year of publication: "For My Next Door Neighbor, Staples, who heard this book being written." April 1953. A lovely, tender inscription. Original pictorial boards, a bit fragile, as usual, with cheap paper browned as always.

1,500

INSCRIBED BY STYRON TO LOUIS AUCHINCLOSS

Styron, William. **Sophie's Choice**. New York: Random House, 1979. Maroon cloth; rubbed along spine, corners bumped. 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. A fine literary association copy. In dust jacket with some light wrinkling along the edges and a creased, somewhat sunned spine. VG in NF dust jacket.

1,500

A MASTERPIECE OF 20TH CENTURY POETRY

Rilke, Rainer Maria. **Duineser Elegien**. Leipzig: Insel Verlag, 1923. First Edition, Limited Edition. In a classic Wiener Werkstatte binding, publisher's full green morocco, decorative gilt-stamped boards, gilt-stamped lettering in red leather spine label, moire endpapers; 4to; pp. 52. Number 83 from a limited edition of 300 copies. 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. A lovely copy; housed in a clamshell box.

7,500

INSCRIBED BY FAULKNER TO HIS LOVER

Faulkner, William. **These Thirteen**. London: Chatto and Windus, 1933. Original blue cloth, gilt-stamped lettering on spine. First U.K. Edition. Inscribed by Faulkner on the title-page, to Else, Faulkner's liaison when he visited Stockholm to collect the Nobel prize. Book is fine, in a very nice example of the scarce dustwrapper (price-clipped, scuffed along the edges). Faulkner met Else Jonsson (1912-1996) when he visited Stockholm in December 1950 to receive the Nobel Prize. Else was the widow of journalist Thorsten Jonsson (1910-1950), reporter for "Dagens Nyheter" in New York from 1943 to 1946, who had interviewed Faulkner in 1946 and introduced his works to Swedish readers. At the banquet in 1950 where Faulkner and Else met, publisher Tor Bonnier referred to Else as widow of the man responsible for Faulkner being awarded the prize. They had an affair that lasted until the end of 1953.

12,500

INSCRIBED BY MCCULLERS TO LOUIS UNTERMAYER

McCullers, Carson. **Clock Without Hands**. Boston / Cambridge: Houghton Mifflin / Riverside Press, 1961. First Edition, First Printing Stated. Cloth; dust jacket with cut-out window showing lettering of front board; 8vo; pp. 241. Inscribed by McCullers on the FFEP to Louis Untermeyer, "Louis, darling / Carson McCullers," and with a typed signed letter (TLS) in its original mailing envelope, mounted to front paste-down. The letter is on McCullers's personal stationery, with her Nyack, New York address, dated 18 September 1961. It reads: "Dear Louis, Thank you for your letter and although I can't promise anything, I would like to see the word list and will let you know if I can do it. Love, ..." the author signs off "Carson," in blue ink, and adds, "p.s. I'm almost sure I can do it. / C." Also with relevant newspaper and magazine articles clipped and laid-in, one tipped to rear paste-down. Spine tips rubbed and a bit sunned; corners lightly bumped. Dust jacket a bit chipped and scuffed at spine tips and corners; a few small closed tears along edge of cut-out front panel; price-clipped. Carson McCullers (1917-1967) met Louis Untermeyer (1885-1977) made fast friends when they met at the Bread Load Conference in the early 1940s.

1,500

SIGNED BY E.E. CUMMINGS, AND PRESENTED BY THE PUBLISHERS

Cummings, E. E. **No Thanks**. Mount Vernon, NY: Golden Eagle Press [typeset and published by S. A. Jacobs], 1935. First Edition. This deluxe, first edition is signed in ink by E. E. Cummins [on the terminal dedication leaf to his mother R. H. C., Rebecca Haswell Cummings who financed the printing]. Printed on Whiteburch English handmade paper and limited to 90 copies for sale. This is copy number 6 and includes an inscription on the front leaf from the publishers, which reads, "For Papa / from Hilda and Sam / With our Love". A collection of poetry by E. E. Cummings, the book is unconventionally bound from the top [oblong] with a dedication (or anti-dedication) to the 14 publishers who turned the book down; their names typeset to mimic a classical funeral urn. 7.5x5.75", 71pp. A very good dark blue hardcover with beveled edges and a red text on cover and spine and light rubbing. Interior fine with red stained page edges on all sides.

2,250

SIGNED BY JAMES JOYCE IN PARIS

Joyce, James; Savitzky, Ludmila (trans.). **Dedalus: Portrait de l'Artiste Jeune par Lui-Même.** Paris: Editions de la Sirene, 1924. Deuxieme edition. Original wraps; glassine dust jacket; 8vo; pp. 274, [3]. Signed by the author on the FFEP, "James Joyce / Paris / 24 avril 1924." Spine tips and corners lightly rubbed; else fine. Trade issue (35 copies on handmade paper were also issued, 10 of which were not for sale). Republished by Gallimard in 1943. An excellent early copy of the novel's first translation into French, uncommon signed. Slocum and Cahoon D15. In custom chemise and slipcase.

4,500

INSCRIBED BY GEORGE SAND TO HENRY HARRISSE

Sand, George. **Les Maitres Sonneurs.** Paris: Alexandre Cadot, 1853. First Edition. 2 volumes bound together. 8vo; pp. 303; 307; t.e.g. Bound in near-uniform half green morocco for Henry Harisse, peacock marbled covers, the foot of each spine with his monogram. Some rubbing to binding, but overall a very good or better copy. Inscribed by the author to her friend: "a mon ami/Henry Harisse/G. Sand". With Harisse's ownership signature in ink on the verso of the front free endpaper. Harisse was born in Paris, but spent most of his younger years in America, where he was a lawyer and historian (and an eminent Americanist). He returned to France in late 1866/early 1867, and began to mingle in French literary circles where he met, and formed a close friendship with, George Sand. He became a fixture in the salons frequented by Sand, Gustave Flaubert, Saint-Beuve and others. His friendship with Sand survived until her death in 1876, and (with most of literary France) he attended her funeral at her house in Nohant. Works inscribed by Sand are uncommon on the market.

1,750

INSCRIBED BY TENNESSEE WILLIAMS TO PAUL BOWLES

Williams, Tennessee. **One Arm and Other Stories.** New York: New Directions, 1949. First Edition. First printing, first state, with the incorrect copyright page ("Copyright 1948 / New Directions"). One of 20 to 50 copies thus (out of a total of 1500 copies printed on laid paper by Peter Beilenson). "Originally scheduled for release of 27 October 1948, One Arm was not published until January the following year because of an error on the copyright page...Between late October and January 1949, New Directions attempted to recover and correct all copies with the incorrect copyright notice...According to James Laughlin of New Directions and Andreas Brown, however, between 20 and 50 copies escaped correction." Crandell A9.I.a1. This is author Paul Bowles's copy, with Williams's presentation inscription on the front flyleaf "To Paul and Morocco - With Love, Tennessee." Williams has inscribed the book again at a later date on the front free endpaper: "Many hands, all empty, on the covers, meaning what? Tennessee to Paul, Tangiers, 1962." With Bowles's signature on the front free endpaper. One loose signature with the corrected copyright page is laid in. Foreedge a little soiled, spine a little cocked, covers slightly rubbed, otherwise a fine copy in broken publisher's slipcase. A wonderful association copy, preserved in a custom-made folding cloth box.

15,000

RUSSIAN

RARE FIRST EDITION OF A RUSSIAN CLASSIC

Turgenev, Ivan. **Otsi y Deyti [Fathers and Sons]**. Moscow, 1862. First Edition. Minor dampstaining on first few leaves, scattered foxing, pp. 295-96 with two rust holes in lower margins and some staining on 296. Contemporary Russian quarter brown morocco, marbled boards, spine lettered in black, small label of Russian bookseller on front paste-down; some wear and rubbing. Brown morocco gilt clamshell case, morocco lettering pieces on spine. First edition of Turgenev's most acclaimed work. "Fathers and Sons" was published in 1862, less than a year after the Emancipation Act abolished serfdom. While the novel was condemned by Turgenev's Russian contemporaries, it found a more receptive audience in France, Germany, and Britain. Today the book is considered a vital precursor to the works of such Russian realists as Tolstoy and Dostoevsky. A very good copy of a book usually found in deplorable condition.

15,000

ILLUSTRATED MANUSCRIPT MILITARY PERIODICAL

[Russian Navy and Air Force; Russian Revolution]; 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 pen-and-ink and watercolour 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 quick 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

PHOTOMONTAGES BY RODCHENKO

[RODCHENKO AND MAYAKOVSKY] . **Sifilis [i.e. Syphilis]**. Zakkniga, 1926. First Edition. 15 pp.: ill. 18x13 cm. In original illustrated wrappers. Bookshop stamp on the rear cover, brief inscription in red in Russian. A nice copy of a rare survival. Cover design and photomontage by A. Rodchenko. With a few full-page photomontages by Rodchenko. Moma 662.

2,750

PICTORIAL WRAPPERS BY KLUTSIS

Kruchenykh, Aleksei; Klutsis. **NA BOR'BU S KHULIGANSTVOM V LITERATURE [AGAINST HOOLIGANISM IN LITERATURE]**. Moscow: The Author, 1926. 8vo (177 x 130mm.), [limited to 5000 copies, but few have survived], original pictorial lithographed wrappers by G. Klutsis. Exceptionally nice copy.

1,500

COVER DESIGN BY EL LISSITZKY

El Lissitzky; cover design]. **Artists' Brigade, no. 4, 1931**. Moscow; Leningrad, 1931. Rare periodical with photomontage cover design by El Lissitzky. pp. 32. Some loss to top edge; rear lower corner loss at the back resulting in some missing text. Edgeworn and creased. Not a pretty copy, but very few of this issue have survived.

2,500

ONE OF BELY'S RAREST WORKS

Bely, Andrey (1880-1934); [pseudonym of Boris Nikolaevich Bugaev]. **Vozrashchenie na rodinu, otryvki iz povesti [Returning Home]**. Moskve: Knigoizdatel'stvo pisatelei, 1922. Limited Edition of 2000 copies. Original printed wraps; pp. 88. Never sewn, with signatures laid into covers. Vendor marks on verso of title-p., notes in ink on inside rear cover, covers a little worn along the edges, but the untrimmed sheets are in excellent condition. One of Bely's rarest books, here in very satisfying bibliographical state and condition. OCLC locates the Prideaux Press reprint of 1977, with one original copy at Harvard (albeit rebound).

1,250

THE DAWN OF THE RUSSIAN REVOLUTION

[A Collection of Statutes and Bills of the Government]. **Sobraniye uzakoneny i rasporyazheniy pravitel'stva -- Documentary History, Acts of the Senate of the Provision Government Immediately Preceding the October Soviet Revolution**. Published at the Governing Senate, 1917. Folded sheets, sometimes in two gatherings. The paper is brittle, sometimes with large chips eliminating text -- but overall legible and satisfactory, if extremely fragile. Collection includes: Numbers 151-155, 158-181, 183(x2)-186, 193-198, 200 (x2), 202, 205-214, 217-221, 224, published 1 July - 15 September, 1917. A total of 58 issues, very rare. The October Revolution is said to have begun with the storming of the provisional government's Winter Palace on 25 October 1917, according to the pre-Revolutionary calendar, which lagged behind the Western calendar by 2 weeks. 25 October corresponds to 7 November in the post-Revolution calendar, though all Russian religious holidays still lag two weeks behind their Western counterparts.

5,000

EXPURGATED COPY OF A BOOK BY AN OPENLY GAY RUSSIAN WRITER

Kuzmin, Mikhail Alekseevich (1872-1936). **Seti [Nets. Poems]. Volume 1 of Sobranie sochinenii [Collected Works]**. St. Petersburg: Semenov, c. 1915. Volume 1 only of his "Sobranie sochinenii" [Collected Works], advertised as 6 volumes on verso of title-page. Later marbled boards, cloth backstrip, with the original front wrapper (illustrated by Bozherianov) bound in; pp. 224 (old orthography). Boards a bit scuffed along the edges; scattered foxing throughout. Of considerable interest in this copy: one or more lines expurgated and replaced with dots on pp. 14, 15, 16, 19, 21, 35, 36, 40, 41, 45, 46, 47, 57, 61, 103, 104, 114, 128, 131, 132; then 162-163 (20 lines expurgated, but filled in by hand) 166 (11 lines replaced by hand), 203 (16 lines expurgated, replaced by hand), 205 (3 lines expurgated and replaced), 206 (8 expurgated and replaced). To sum up, some 185 lines censored in the printing, and the words replaced by dots, of which 58 lines are restored by holograph, an early hand. The replaced lines all appear in the "Alexandrian" section. Kuzmin was an important contributor to Russian poetry, prose, and theater, but was condemned for being openly gay.

1,250

ALSO FROM KUZMIN, DEDICATED TO HIS LOVER

Kuzmin, Mikhail Alekseevich (1872-1936). **Lesok: liricheskaia poema dlia muzyki s ob'iasnitelnoi prozoi v trekh chastiakh [Small Forest: a lyrical poem to music with the explanations in 3 parts]**. Petrograd: Neopalimaia kupina, 1922. First Edition, First Printing. Limited Edition. Original green wraps, printed in gold; large 8vo; pp. 35. Foreword by Kuzmin. Illustrations by Bozheryanov (including frontispiece silhouette of the author). Number 21 from a limited edition of 500 copies. The book is dedicated to Yuri Yurkun, an early lover of Kuzmin's. Inscribed: "To much esteemed Pyotr Alexandrovich Voronin in the memory of our cooperation. The Publisheress. 7/9/22." Spine chipped; edges of covers scuffed; text block detached from wraps.

1,100

SCARCE COSTUME BOOK OF RUSSIA

Alexander, William. Picturesque Representations of the Dress and Manners of the Russians. 64 hand-colored engravings. Thick 8vo, rebound in gilt-lettered dark green morocco, lettered: "Costumes of Russia" on the spine. Light edgewear, usual mild offsetting from plates. Housed in custom cloth slipcase. Fine hand-colored engravings showing costumes from various points across the broad region. Colas 2359. London: Printed by Howlett & Brimmer for Thomas M'Lean, [1823 i.e. 1825].

1,500

EARLY PRINTED BOOKS: 15TH and 16th century

ANNOTATED INCUNABLE BIBLE

[VENETIAN FRANCISCAN INCUNABLE -- BIBLIA LATINA]. **Biblia Latina, correcta per Angelum de Monte Ulmi [with table of Gabriele Bruno]**. Venice: Hieronymus de Paganinis, 1492. 8vo (170 x 120mm). 510 leaves, lacking the Interpretation of Hebrew Names (41 leaves) at the end and final blank. Signatures: A(10), a-z(8), aa-zz(8), A-P(8), Q(12). Title printed with “Biblia” in gothic letter in upper margin above rectangular woodcut of St. Peter holding keys within double ruled border, captioned “Tu es petrus” (later hand coloring to halo and garb of Peter). Modern vellum. This copy enhanced with period Latin annotations and manicules in margins, occasionally repeating a word in Scripture, like “Patientia” or names of the biblical persons from text “Helias,” “Jezebel” or “Joab” and names of kings and their sons are also curiously given much attention, writing in more lengthy memory devices for their relationships “Roboam filius Salamonis rex in Juda” – all seemingly the work of one scholar (and another cancelled early inscription on A9, perhaps the name “Caroli”). Overall studied and plenty in inscriptions, some annotations in Jerome’s prologue and later books are written in red ink. This is the second octavo edition of the Latin Bible printed in Venice in 1492 containing the corrections by the Franciscan scholar Pierangelo da Montolmo (named in the robust colophon as “Petrus Angelus de Monte Ulmi”); supposedly a folio edition was issued this same year by the same printer Girolamo de’ Paganini (or “Hieronymus de Paganinis”), though not found in standard references. This Venetian octavo edition is the first Latin Bible to include the “Tabula alphabetica historiarum Bibliae,” an alphabetical table of contents, compiled by the Franciscan Gabriele Bruno (or Brunus) in 1489. It is also the earliest printed Bible to display a woodcut on the title – printers of Bibles had previously avoided title pages to best imitate manuscript sources. Corrected editions of the Bible abounded during the Renaissance, a period of intense and progressive scholarship and increasing publishing opportunities; this edition is distinctly associated with Franciscan study and use and made revolutionary efforts to organize the Bible with Bruno’s new contents list. The new “pocket-sized” Bible was an easier and more affordable format to disseminate Scripture. Travelling clergy would have especially benefitted from its portability. ISTC 594000.

8,500

FIRST ALDINE EDITION, EXTENSIVELY ANNOTATED

[ALDINE PRESS] – MARTIAL (Marcus Valerius Martialis) (40–104 CE). **Epigrammata**. Venice: in Aedibus Aldi, 1501. First Edition thus. [Venice, Aldus, December 1501]. 8vo (158 x 95mm). Pagination: [192, the last blank]. Signatures: A-Z(8), &(8). Collated and complete, retaining the colophon leaf on &8r. Text in italic. Contemporary Venetian decorated pigskin over beveled wooden boards, quite worn, blind-tooled in panels with stamped devices of personified virtues, inscribed IVSTICIA, OCCA, FORTIT(UDINUS), and LVCRECIA, and putti carrying baskets, spine with three raised bands. Title and front pastedown with contemporary inscriptions, probably of former owners, in Latin “Christoph.” and “Georgius.” This copy annotated throughout several books by a contemporary reader in Latin, writing in a very fine miniscule hand and adding some manicules to margins. The final blank verso is inscribed with over 30 Latin words “Judicium” (judging) “Censura” (censorship), these words seem to connect to the satire, although it is not certain. This is the first Aldine edition; the editio princeps was published in Ferrara in 1471. Aldine printed Martial as the fourth book in his series of classics, which included the ancient Roman authors Virgil, Horace and Juvenal; all printed in 1501. Martial was also one of the first classic authors printed by Aldus before he began to use the famous printer’s device with the anchor and dolphin. Divided in 12 books comprising 1500 short compositions, the Epigrammata is a satire on human nature. Martial’s epigrams are composed as ironic, witty, and critical statements that not only reveal a cynical view of the world, but glimpse into his Roman past.

5,800

MASSIVE INCUNABLE WITH ORIGINAL ILLUSTRATIONS ADORNING INITIALS.

VINCENT DE BEAUVAIS (c. 1190-1264?). **Speculum Historiale**. Strassburg: The R-Printer (Adolf Rusch), 1473. First Edition. [Strassburg: The R-Printer (Adolf Rusch), circa 1473 and not after 1476]. Two volumes in one (of part 4). This is the historical fourth portion of the twelfth-century Speculum Maius produced by Rusch in the third quarter of the fifteenth century. Folio (478 x 336mm). Pagination: [154] (of 156) + [176] leaves, non-numbered and unsigned except for some early manuscript attempts. Collation: [1(9 of 10, lacking initial blank), 2(10), 3(9, lacking (1) beginning of Epilogue), 4-14(10), 15(6), 16(8), 17-33 (in 16 gatherings of 10), 34-35(8). 67 lines, double column, Gothic type, rubricated throughout. Attractive opening nine-line foliate initial S of Secundum with red penwork infilling on introduction page and extra illustrated 12-line initial Q of Quoniam opening the Historiale and similar nine-line initial D in volume 2. Numerous penwork initials in first few quires enhanced with whimsical illustrations of grotesque faces and fantastic flowers and ornament, more consist of skillful decorative red penwork infilling on blue initials. These fifteen or so initial designs are unique artistic additions by a late medieval reader. Contemporary blind-tooled pigskin over wooden boards with brass catches; front leaf and cover detached but present. Medieval French Dominican Vincent de Beauvais is best known for his most influential encyclopedic work, a "great mirror," called the "Speculum Maius." Written in four parts dealing with nature, the doctrine of science, morality, and history, the "Speculum Maius" was considered the most comprehensive work of collected knowledge made in the Middle Ages. The work took Vincent more than fifteen years to complete. In his lifetime, Vincent prepared five manuscript versions of the "Historiale." This section, a thirty-book work, covered human history from Creation up until the year 1244. In it, he incorporated work from classical authors, church fathers, popular legends, and lives of the Saints. The "Historiale" was the most popular fourth part of the "Speculum Maius" in the late medieval period. To its popularity testify the more than 250 manuscript volumes that are known today. This mammoth volume comprises the crowning history portion to the famed early printed encyclopedic series of Vincent de Beauvais; complete editions of the "Speculum Maius" comprise the largest incunable set ever produced. ISTC iv00282000 (this copy misidentified in Goff as V283 and in ISTC as iv00283000).

25,000

RARE WORK FROM ONE OF THE GREATEST ARAB MEDICAL WRITERS OF THE MEDIEVAL PERIOD

ALBUCASIS [i. e., Abu'l-Qasim Khalaf ibn 'Abbas al-Zahrawi]. **Liber theoricæ nec non practicæ Alsaharavii**. (Augsburg: Sigismund Grimm & Marcus Wirsung), 1519. Title in red and black with woodcut illustration by Hans Burgkmair. [6], 159 leaves; lacks last leaf with printers' woodcut device (replaced with manuscript facsimile). Folio, late 19th-century 1/4 vellum, front joint cracked; opening leaves foxed, otherwise generally quite clean internally. Later signature on title of "Justus Laigneau, Doctor Medicus Patavinus." (Augsburg: Sigismund Grimm & Marcus Wirsung, 24 March 1519) 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.

2,950

VIGERIUS, Marcus (Marco Vigerio della Rovere) (1446–1516) – SONCINO, Girolamo (d. 1533). [*Decachordum Christianum*] *Marci Vigerii Saonensis san Mariae Trans tibe Praesbi car seno Gallien Decachordum Christianum Iulio II Pontus Maximus Dicatum*. Corrected by Guido de Sancto Leone and Francisco Armillino. Fano: Hieronymous Soncinus [Girolamo Soncino], 10 August 1507. Folio (326 x 212mm). *Pagination*: 268 (of 270) leaves (title supplied), as [7 of 8], I–CCXLVI, [16, alphabetical index of chapter headings]

Deluxe copy and first edition, finely printed on vellum with illuminated miniatures, by Girolamo Soncino - the *Decachordum Christianum*, written by Franciscan cardinal Marcus Vigerius, was a learned work on asceticism praising the virtues of the Holy Family. Subsequent editions appeared in Paris (1517), Hagenau (1517), and Douai (1607). The Soncino family specialized in printing Talmudic texts, especially Hebrew incunabula, and Girolamo Soncino (or Gershom), who died in 1533, traveled extensively throughout his career in search of new manuscripts for his press. Soncino was the first printer in Fano, a small Italian city south of Venice, active from at least 1503. Marcus Vigerius of Savona (also known as Marco Vigerio della Rovere or Emmanuele Vigerio) was the cousin of Francis de la Rovere, who was later Pope Julius II from 1503 to 1513. By 1507, Pope Julius II had appointed Vigerius to the offices of cardinal-priest, papal legate, and cardinal-protector of the Minim Order, the latter office of which he is most remembered. Vigerius's *Decachordum Christianum* was a monumental publication to issue from the Soncino press. Importantly, it was printed during the lifetime of the highly influential author and it demonstrated clear ties to the papal regime. Pope Julius II, the dedicatee, was a prolific benefactor of the Fano press and likely directly supported the richness and quality of this luxury production. Several unillustrated copies of the *Decachordum Christianum* exist, but Van Praet states only three copies on vellum, one in the Bibliothèque Nationale, one in the Biblioteca Riccardiana in Florence (no. 144 in *Catalogo della esposizione del libro antico Italiano*, 1929), and the Hibbert-Botfield copy for sale by Longman in London in 1818-19. A front flyleaf is erroneously inscribed here, "Only 2 copies on vellum" in a later hand. 13 June 2002 London Christie's (lot 74) notes the presentation copy on vellum to Henry VII (London BL, Ca1h8), establishing a fourth vellum copy. And a fifth copy on vellum was located at the Morgan Library (PML 20954), originally in the Huth Library. It is not clear if the Vershbow copy, sold at Christie's in 9-10 April 2013, was printed on vellum. It is also not clear if any of these copies have hand-colored miniatures. While this enhancement in our copy was likely not period to the book, the rich vellum format clues us in on importance of the original recipient and is utmost rare. The miniature cycle followed the major episodes in the Life of Christ. The unknown illuminator, with the monogram "F.V." is sometimes attributed to Florio Vavassore, but this has been contested on the basis of dates of the activity of the artist. A superior work of Christian devotion and iconography with important ties to major figures of the Italian Renaissance print trade and Roman Catholic tradition, at one time in the Valmadonna Trust Library. USTC notes copies in the US at the Morgan Library and New York Public Library. Also, a copy was noted in Harvard (Typ 525.07.870). USTC no. 863308. OCLC finds 2 more copies in the US, one at Hebrew Union College-Cincinnati, and the other at the Getty Research Institute (from Theodore Besterman's Library), and 3 other copies in Germany. Adams V-746; Mortimer, *Harvard Italian* 537; Van Praet, *Vélins du roi* I, 413; Isaac 13970; Brunet V, 126; Sander III, 7589; De Marinis, *Livres à figures italiens* 214. Manzoni, G. *Annali tip. dei Soncino*, 23.

FIRST SYSTEMATIC TREATISE ON MINING AND METALLURGY

AGRICOLA, Georgius (1494-1555). **De Re Metallica libri XII. -- De animantibus subterraneis liber.** Basel: Hieronymus Froben and Nicolaus Bischoff, 1556. March 1556. Folio (290 x 195mm). Collation: a6 (1 supplied in facsimile and lacking a6 blank), a-z(6), A-Z(6), Aa-Bb(6). Pagination: [xii], 1-538 [i.e. 502], [74, index and colophon]. Printer's woodcut device featuring the caduceus on facsimile title and at end. Over 270 pictorial and technical woodcuts by Hans Rudolf Manuel Deutsch and perhaps Blasius Weffring, many full-page, two conjugate woodcut diagrams inserted intact before pp. 97 and 100, intended to be pasted in. Nine-line historiated woodcut initials beginning each section. Index in Latin and German. Contemporary calf, neatly rebacked, edges speckled red; overall internally clean and good copy of a spectacularly illustrated metallurgic work. Colophon leaf and rear flyleaf with annotations of subject content and corresponding page numbers in contemporary hand. More scattered Latin marginalia, mostly at beginning of text and ownership inscriptions on dedication leaf, one legible "Richard Layton." *De Re Metallica* (Of Metal Matters) was the first systematic treatise on the subject and remained an authority for over 200 years until Schlüter's great work on metallurgy in 1738. Published just four months after his death, it was composed as twelve books by the German physician Georgius Agricola, over a period of at least ten years. The work was long delayed waiting for the preparation of the woodcuts. Agricola described in vivid detail the mining and smelting practices in Joachimsthal (Bohemia) in the Czech Republic; one of the most important mining regions in Europe in the sixteenth century. Agricola's work was encyclopedic in scope; it unearthed all areas of the mining industry and revealed key metallurgical processes of the time including mining "administration, prospecting, the duties of officials and companies, and the manufacture of glass, sulphur, and alum." (PMM 1983, 79) Famously, this work was made into the first English translation by American president Herbert Hoover in 1912.

9,500

A CELEBRATED LATIN PRIMER FOR LETTER AND PROSE WRITING IN RENAISSANCE EUROPE

FILEFO, Giovanni Mario [Philelphus, Johannes Marius] (1426-1480) – MONDELLUS, Ludovicus, ed. (d. after 1510). **Epistol[ar]e Marii Philelfi su[m]mop[er]e emendate ac Venetia magna diligentia atq[ue] anxietate per me: Ioannem de monteferrato, de Tridino ...** Venice: Ioannem Monteferrato de Tridino (Giovanni Tacuino), 1492. [October 6, 1492]. 4to (215 x 155mm). [108 leaves]. Signatures: A4, a-n8. Early floreate blindstamped paneled calf over thick wooden boards; very worn, but nevertheless, a wonderful medieval survival. This copy with contemporary scattered marginalia and Latin and Italian inscriptions, heavy at the beginning and end, some names come through "Pietropaolo Porcella" and other bibliographic notes (title repeated at least three times). From the library of Gustavo Camillo Galletti (1805-1868), his two nineteenth century rubber-stamps to title. Galletti was a famous Florentine nobleman, lawyer, and bibliophile. He was known for his rare book purchases and for writing a few successful publications on Latin poetry. Filelfo's "Latin Letters," the "Epistolare Marii Philefi," was a celebrated Latin primer for letter and prose writing in Renaissance Europe, and Filelfo's Latin epistles would have been great interest to Galletti who greatly appreciated classic prose and literary works. A work that is quite important to Italian Latin Humanism, this copy is further enriched by contemporary inscriptions and remains in an authentic binding. OCLC/WorldCat locates five US copies of this edition at NYPL, Folger, Harvard, Bryn Mawr, Loras College. UK copies at Cambridge and the Bodleian. Two copies in Florence and Trento, Italy.

8,500

15TH CENTURY LATIN LEXICON IN A CONTEMPORARY BINDING

NESTOR, Dionysius (fl. c. 1450). **Vocabularius, et al.** Venice: Guilelmus Anima Mia, 1488. [With:] VERULANUS, Johannes Sulpitius (Giovanni Sulpizio da Veroli) (c. 1450-1503), *De quantitate syllabarum*. [Venice]: Guilelmus Anima Mia, Tridinensis, 26 June 1488. Folio. Chancery folio (310 x 214 mm). Pagination: 186 leaves: a2-z9 numbered 2-184, with errors. Collation: a-y(8), z(10) (a1r blank, a1v verse dedication to Lodovico Sforza, a2r Vocabularius, z8r De quantitate syllabarum, z10r register and colophon, z10v blank). 54 lines and foliation, Roman type with some use of Greek, marginal headings. Opening 13-line white-on-black woodcut initial “A” on A2r. Contemporary quarter leather over beveled wooden boards with metal clasps, lacking catches; covers split and detached. 18th century Italian inscriptions mentioning Castel Giuliano near Rome on the wood and old library label “Nestor” maintained on rear cover. Front board inscriptions reveal the name Mario Compagnino Floriani (1738-1802) and the date 1795. Interestingly, Floriani was also named Count of Villamagna in 1795. Floriani was from an illustrious, noble family who contributed to arts and politics in the region. Second edition of this famous Latin lexicon, or vocabulary, of the Latin tongue by Dionysius Nestor. The author flourished in the middle of the fifteenth century and was purportedly a Franciscan monk from Novara, but no other particulars of his life are recorded. He dedicated his work in a copy of verses to Ludovico Sforza (1452-1508), Duke of Milan, famously known as the duke to commission the Last Supper from Leonardo Da Vinci. Publishers Leonardus Pachel and Uldericus Scinzenzeler of Milan first printed this work under the title of “Onomasticon” in 1483. The Vocabularius was so important to the study of the Latin language, that it was reprinted four times. The second edition, as here, is 1488 and produced in Venice, and the “Vocabularius” appeared also in 1496, 1502, and 1507. Nestor favored an unusual arrangement of the lexicon. The word being defined is listed in the right hand margin, while an etymological explanation and one or more contextual examples are given in the main text, and the names of exemplary authors are listed in the left hand margin. The second work, a rare fifteenth century compendium on the amount of syllables in words, was written by Johannes Sulpitius Verulanus. He was rhetorician, professor, and chair of grammar at the University of Rome and author of several other grammatical and verse works at the end of the fifteenth century. ISTC in00014000.

7,500

“EXTRAORDINARY BOOK OF DOORS”

SERLIO, Sebastiano (1475-1554). **Extraordinario libro di Architettura di Sebastiano Serlio, Architetti del re Christianissimo: Nel quale si dimostrano trenta porte di opera Rustica mista con diuersi ordini: Et venti di opera dilicata di diuerse specie con la scrittura dauanti, che narra il tutto.** Lyons: Giovan di Tournes, 1551. Folio (400 x 280mm). 62 leaves. Signatures: A6, A6, [50 plates]. Title printed in large roman print with printer’s device of Tournes (encircled snake) and Latin motto Quod tibi fieri non vis, alteri ne feceris. 50 full-page copper engraved plates of portals (30 rustic) (20 refined). Descriptions of plates are separately titled. 19th century three-quarter vellum over decorative boards, endpapers renewed; some plates with crude marginal repairs and light browning or stains, but a complete copy. With armorial bookplate of Charles Alexander, Baron de Cosson (1846-1929) to front pastedown. Baron de Cosson was born in Durham to a French family, where his interest in antiquities flourished from an early age. Cosson grew to be an eminent collector, notably of armor. The “Extraordinary Book of Doors” was Sebastiano Serlio’s last book he saw through to publication; he died just three years later. It was written as an appendix to his major practical treatise on architecture, the *Tutte l’Opere d’Architettura et Prospectiva*, whose seven parts were published individually from 1537 to 1575 and later collected in a single volume, issued in 1584. This work on portals, while little-known in its day, showcased fifty examples of gates, both rustic and refined, as pieces of domestic architecture. Serlio illustrated the portals as large plates without text so as to best demonstrate their design. The “Extraordinary Book of Doors” was sometimes included as Book VI in the *Architettura* series, but it was always unnumbered by Serlio and was intended as a supplemental model book. The illustrations are notable as they show the first hints of the emerging Mannerist style in Italian architectural design.

7,000

FIRST ILLUSTRATED EDITION IN ITALIAN OF PLINY'S NATURAL HISTORY

PLINY (Gaius Plinius Secundus) – LANDINO, Cristoforo (1424–1498). **Historia naturale di Caio Plinio Secondo di lingua latina in fiorentina tradotta per il doctissimo homo misser Christophero Landino fiorentino novamente correctata: da infiniti errori purgata: Aggiunte etiam di novo le figure a tutti li libri conveniente.** Venice: Marchio Sessa & Piero di Ravani, 1516. (from colophon: Venice: Marchio Sessa & Piero di Ravani, 14 August 1516). Folio (304 x 213mm). Pagination: [14], CCLIX [i.e. 258], mispaginations as usual: XCIV misnumbered XCV (and omitted in pagination), XCVII misnumbered XCVII (and repeated), CXCVI misnumbered CXCVIII. Signatures: aa(6), bb(8), a-r(8), s(6), A-O(8), P(5 of 6); lacking final blank. 37 column miniatures (3 x 3 inch Venetian woodcuts) of natural history subjects: nature, geography, animals, arts and medicine, placed at the beginning of books and in the preface: Pliny sitting at his desk beside crowned figure of the Emperor Titus; numerous white-on-black historiated or ornamental initials. Title page printed in red and black with woodcut printer's device of the Sessa publishers (cat and mouse) and Marchio's (and Melchior's?) monogram, and the MS monogram on another device (orb and cross) at the end of the "Repertorio" (bb7v). Text in double columns in 60 lines. Modern tan leather, lettered in gilt on spine HISTORIA NATURALE DI CAIO PLINIO, marbled endpapers; (some light edgewear and rubbing, slight chip and short crack at top of front joint; some marginal worming at gutter not severe, some page repairs with tissue, scattered soiling and faded inscriptions on title; a good copy of this classic illustrated work on natural history with extra artistic interest). This copy retaining much of the 16th century owner's marginalia in Italian, especially heavy in the section for the arts where they annotate sections for "painting quality" and "less famous artists." Margins also include a first-person description and delicate drawings of giant sea turtle caught by Portuguese fishermen in April 1542 (pp. 59v–60r) and the sphinx and pyramids at Giza below the chapter for "Pyramide & Sphinge" (pp. 247v–248r), in all demonstrating perceptive interaction with the text.

First illustrated edition in Italian and fifth edition of Cristoforo Landino's translation of Pliny the Elder's Natural History (*Historia naturalis*). Landino's translation, which first appeared in 1476, was one of the earliest texts printed in Europe in the vernacular. Pliny's *Historia naturalis* is the oldest encyclopedic scientific work from antiquity; it held vast, informative influence over contemporary readers throughout the Middle Ages. The cataloged knowledge covers a range of disciplines including mathematics, physics, cosmography, zoology, agriculture, botany, mineralogy, metallurgy, geography, anthropology, physiology, art history, and anthropology. The fine woodcut engravings, commissioned by the Sessa publishers and likely designed by the miniaturist Benedetto Bordone (1460–1531), were especially made for the illustrated Latin edition of 1513 and are here reused, apart from an engraving at the beginning of Book IX on aquatic animals. The iconographic representations range from two small maps of Europe and Africa and the Ptolemaic universe, to various scenes of agriculture and country life, herbs and plants for the preparation of medicines, beekeepers and artists at work, and a variety of animals (including elephants, giraffes, lions, and sea monsters, and one designed as a Noah's ark), all fine late medieval illustrations with exceeding charm. A near contemporary owner (after 1542) added special artistic interest with their miniature drawings and notations in the margins. This is a classic for Pliny and the Sessa/Venetian printing is not commonly found in the market or within institutional collections. OCLC locates five copies in North America: Rutgers, University of Delaware, the Virginia Historical Society Library, University of North Carolina at Chapel Hill, and Stanford.

FÊTE BOOKS

VIENNESE TARGET SHOOTING PARTY

Beschreibung des Haupt - und - Frey - Schiessen welches von... Carolo Sexto, wegen erfreulichster Geburt Leopoldi... der Wienerischen Burgerschaft gegeben worden...

Vienna: Andreas Heyinger, 1716. Contemporary blind-paneled Austrian Sheep, 309 x 203 mm (spine and corners worn, front hinge cracked); cloth folding case. 9 engraved plates (1 double-page and 2 folding including large folding plate on 2 conjoined sheets mounted on stub) by Schaffhauser after Kollmann (marginal worming at end, some dampstaining to inner margin). A celebratory target shooting in honor of the birth of Leopold (13 April 1716 - 4 November 1716), son of Emperor Carl VI and Elisabeth Christina of Braunschweig-Wolfenbuttel, and older brother of Maria Theresa. The tournament was held for the citizens of Vienna on 21 September 1716, and the following days, outside the city. The volume is illustrated with targets, and large views of the shooting range with Vienna in the background by Elias Schaffhauser after Franz Tobias Kollmann.

4,750

900TH ANNIVERSARY CELEBRATION OF HOLY ROMAN EMPIRE

VIENNA 1700 -- HÖRMANN, Joseph Julius von. **Triumphus novem saeculorum Imperii Romano-Germanici Leopoldo Magno... Anno saeculari & Jubilaeo 1700.** Vienna: widow of Matthaus Cosmerovius, 1700. 2o (402 x 292 mm). Engraved frontispiece and 9 engraved plates by J.U. KRAUS, C. ENGELBRECHT and J.A. PFEFFEL, after PETRUS SCHUBART VON EHRENBURG (minor marginal worming at end). Contemporary calf (rebacked, light wear to corners). Commemorating the 900th anniversary of the Holy Roman Empire, with the depiction of 9 triumphal arches. A more common second edition was published in 1725.

2,250

WITH FOUR PLATES EXPERTLY REPLACED IN MANUSCRIPT

Post, Pieter. **Begraeffnisse van syne Hoogheyt Frederick Henrick... Prince van Orange, Grave van Nassau [etc.].** Amsterdam: Niklaes van Ravesteyn, 1651. First Edition. 40 pages. Folio, 442x330 mm, contemporary 1/4 vellum, spine darkened, chipped at top, with horizontal crack across bottom; front free endpaper loose. 26 (of 30) engraved plates by Pieter Nolpe after Post; four plates 18-21 have been replaced with remarkably skillful pen-and-ink facsimiles, each signed by Johannes Luiscius van Essen: "Joh. Luiscius v. Essen inv. & fec. 1768" on paper watermarked "C & I Honig." Exceedingly rare first edition of a collection of plates depicting the funeral procession of Frederick Henry, Prince of Orange. Although some might see the missing plates as a serious detraction, the replacement of them with facsimiles by an accomplished Dutch artist just over 100 years later makes this an even more interesting piece.

8,500

RARE SUITE OF PLATES CELEBRATING WILLIAM III AND MARY II

[London 1689]. **Beschrijving der Eepoorten, in 's Graavenhaage opgerecht tegen d'overkomst van William den III. Koning van Engeland, Schotland, Vrankryk en Ierland.** Amsterdam: Carel Allard, 1691. Oblong broadsheets (295 x 380). 20 large unnumbered engraved plates (one with 4 separate scenes) etched plates by HUGO ALLARD (4 signed), I. VANDEN AVELE (2 signed), and JAN LUYKEN (one signed). Original marbled wrappers, old paper cover label; cloth folding case. Very rare print series illustrating the history of the ascension to the throne of William III (1650-1702) and Mary II (1662-1694). (Absent is the title-page and 22 pp. text.), The series begins with the Seven Bishops being brought to the Tower of London with a view up the Thames, followed by the birth of the Prince of Wales on 10 June 1688, through the entrance of William and Mary into The Hague on 5 February 1691, and contains several scenes devoted to the festivities surrounding their coronation in London on 11 April 1689. This set corresponds to Landwehr, and appears to have been issued in its original binding without the text; the title-page may have been removed or was not included. Muller considered the 20 plates as a series although he had not seen a bound set with title and the text. Landwehr, *Splendid Ceremonies* 143; Muller 2692.

5,000

PARISIAN CELEBRATION FROM 1749

[PARIS 1749]. **Plans et dessins Des constructions et decorations ordonnées par la Ville de Paris pour les jouissances publiques à l'occasion de la publication de la paix le 12 Fevrier 1749.** [Paris], c. 1749. Oblong 2o (325 x 440 mm). Engraved title-page, engraved explanation of plates with pasted overslip adding a description of plate 6, and 6 engraved plates (some staining to title-page and margins of plates). Contemporary marbled paper wrappers; cloth folding case. The plans and drawings illustrating the public festivities held in Paris to celebrate the Treaty of Aix-La-Chapelle on 12 February 1749. The treaty, signed on 18 October 1748, was mainly a diplomatic agreement between Britain and France, but it also marked the end of the War of Austrian Succession. Although the celebration called for fireworks at the Place de l'Hotel de Ville with numerous orchestras playing and buffets set up around the city, the affair was rather gloomy due to French resentment over the terms of the treaty.

2,250

CEREMONIES AT THE VIENNESE COURT

VIENNA 1721 -- HERAEUS, Carl Gustav (1671-1730). **Sacrae Caes. Mai. Consilarii et rei antiquae ... Inscrptiones et symbola varii argumenti. [Bound after] Gedichte und lateinische Inschriften des kaiserl. Raths.** Nuremberg: Peter Conrad Monath, 1721. 2 volumes in one. 8o. (207 x 130 mm). Engraved vignette on title, 11 engraved plates (7 folding) by JOHANN ADAM DESLSENBACH and ANDREAS NUNZER and engraved vignettes in text, 3 pages printed in red and black. (Lacking the portrait, as often.) Contemporary vellum, upper cover with oval stamped silver coat-of-arms. Provenance: Budapest, Hungarian National Museum ("A.M.N. Muzeum Könyv. Tarabol" and "Masodlat" old duplicate ink stamps on verso of titles). A "richly executed" (Faber) work on various ceremonies at the Viennese court. The illuminations and fireworks include designs by the architects BIBIENA, FISCHER VON ERLACH and HILDEBRAND. The second volume with separate title page is part of this publication.

2,000

WITH FAMOUS DOUBLE-PAGE ENGRAVING OF FIREWORKS

BLONDEL, Jean-Francois (engraver). **Description des Festes, Données par la Ville de Paris, à l'Occasion du Mariage de Madame Louise-Elizabéth de France, & de Dom Philippe, Infant & Grand Amiral d'Espagne.** Paris: P. G. Le Mercier, 1740. Contemporary French red morocco gilt, covers with a decorative border composed from fillets and two decorative rolls, the inner roll including fleur-de-lys, large single fleur-de-lys tooled at corners, all surrounding the large centrally-placed arms of the City of Paris blocked in gilt, spine in eleven compartments with raised bands, green morocco lettering-piece in the second, the others with repeat overall decoration of various small tools surrounding a large centrally-placed fleur-de-lys tool; large folio (622 x 470 mm); title with engraved vignette of the arms of Paris by P. Soubeyran after E. Bonchardon, engraved headpiece by Rigaud, two engraved initials, 13 engraved plates (8 double-page) by Blondel after Blondel, Gabriel, Salley, Rousset, and Servandoni. Small tears to lower blank margins of A1 and A2 and plates 2,8 and 13, light old staining to blank margins; binding with neat repairs to joints, corners and head and foot of spine. Commemorates the festivities with which the city of Paris honored the wedding of the son of Philip V of Spain to Louise-Elisabeth, daughter of Louis XV. The celebration was held along the Seine between the Pont Royal and the Pont Neuf, and also on an island specially constructed on the river after plans by the architect Giovanni Nocolo Servandoni (1695-1766). There are several plans and sectional views of the Hôtel de Ville showing its decoration for the Grand Ball, but the most famous plate is the magnificent double-page engraving of the fireworks. Berlin Kat. 3012; Cohen/de Ricci 288; Lipperheide Sg 19; Ruggieri (1873) 570; Vinet 519.

8,000

A CORONATION IN KÖNINGSBERG

KÖNIGSBERG 1701 -- BESSER, Johann von (1654-1729). *Preussische Krönungs-Geschichte, oder Verlauf der Ceremonien, mit welchen der ... Herr Friderich der Dritte, Marggraf und Churfürst zu Brandenburg, die königliche Würde des von ihm gestifteten Königreichs Preussen angenommen, und sich und seine Gemahlin ... Frau Sophie Charlotte, aus dem Churhause Braunschweig, den 18. Januarii des 1701. Jahres durch Salbung als König und Königin einweihen lassen. Nebst allem was sich auf ihrer Majestäten preussischen Hin- und Her-Reise bis zu ihrer Wiederkunft und Einzuge in Berlin, und dem darauf erfolgtem Danck-Buss- und Beth-Tage zugetragen.* Berlin: Ulrich Liebpert, 1712. 2o (422 x 285 mm). Engraved frontispiece, title printed in red and black, additional engraved title for the plates, 2 engraved portraits, 24 engraved plates (22 folding, plates folding plates 3 and 4 joined) (some tears mostly along folds, many folds reinforced on verso.) 18th-century calf, spine gilt in 8 compartments, gilt crowned cypher "FW" in one (some repairs to spine ends, some light wear, endpapers renewed). First Illustrated Edition. Celebrating the coronation of Friedrich III (1657-1713), Margrave and Elector of Brandenburg and Duke of Prussia, to Friedrich I King in Prussia (1701-1713) and Sophie Charlotte (1668-1705), Dutchess von Braunschweig und Lüneburg in Königsberg (Kaliningrad). According to Germanic law, no other Kingdom could exist within the Holy Roman Empire, besides the Kingdom of Bohemia. Brandenburg was part of the Holy Roman Empire, but Prussia was not. To indicate that Friedrich's royalty was limited to Prussia he was called King "in" Prussia instead of King "of" Prussia. This was not changed until his grandson Frederick the Great became King "of" Prussia. The plates by Johann Georg Wolfgang after Johann Friedrich Wentzel depict the coronation procession, the coronation and the various festivities in Königsberg. Drugulin 3578; Lipperheide Sbb 9; Ruggieri 982; Vinet 699.

4,500

FUNERAL CEREMONY FOR HOLY ROMAN EMPEROR

Pecher, Mattheus (1663-1729). **Imago Caesaris, Kayserliche Tugend-Bildnuss in Leopoldo dem Ersten und Grossen Weyland Höchst-Seeligsten... Römischen Kayser Bey dem Hochansehnlichen Traur-Gerüst und drey-tägiger Leich-Begängnuss am 25, 26, und 27, Junii.** Innsbruck: Heirs of Jacob Christian Wagner, 1705. 20 (316 x 195 mm). Large engraved folding plate after Balthasar Leonhard Dörflinger by J. A. Kraus. Contemporary black and gilt "Brokatpapier" wrapper decorated with stags, dogs, birds among floral ornaments, the imperial double-headed eagle wrapping around the center of the spine (binding loose). Funeral oration and ceremony for Leopold I (1640-1705), Holy Roman Emperor (1658-1705), King of Bohemia (1656-1705), and of Hungary (1655-1705) in Vienna 1705. The large folding plate by Johann Ulrich Kraus (1645-1719) depicts the elaborate catafalque. The black and gilt brokatpapier binding was presumably a special commission for this volume. Sommervogel VI:416.

3,250

HUGE PLATES CELEBRATING CORONATION OF CHARLES VII

(CHARLES VII, Holy Roman Emperor). **Vollständiges Diarium von den merckwürdigsten Begebenheiten, die sich vor, in und nach der Höchst-beglückten Wahl und Krönung, des Allerdurchlauchtigsten, Großmächtigsten und Unüberwindlichsten Fürsten und Herrn Carls des VII. erwählten Römischen Kayzers... im gantzen Heil. Röm. Reich, und sonderlich in dieser Freyen Reichs- und Wahl-Stadt Franckfurt am Mayn zugetragen; nebst umständlicher Beschreibung der Ein- und Aufzüge, Freuden-Feste, und übrigen feyerlichen Handlungen, sammt vielen Urkunden / Portraits, und andern Kupferstichen; auch einem Anhang von Beylagen / und ausführlichem Register.** Frankfurt am Main: Johann David Jung, 1742. First Edition. 18 double-page or folding plates, comprising 6 of processions and 12 of interior and exterior views; 19 portraits; 2 double-page floor plans of coronation events. [100], 306, 80, [2], 38, [4], 96, [8], [2], 28; [20], 128, 52, [2], 26, [2], 34, [2], 30; [4], 20, 8, [2], 10, [2], 26, [48] pages, including half-titles in first 2 volumes. Together, 3 volumes in one. Frankfurt am Main: Johann David Jung, 1742-43. First edition of an account of festivities and events surrounding the coronation of Charles VII (1697-1745). Lipperheide (1963) 2517. Folio, contemporary vellum; 19th-century institutional stamp on Volume 1 half-title, large folding procession plate in Volume 2 lightly dampstained and backed with sheets from 19th-century literary journal. Very rare complete copy of this wonderfully illustrated book in handsome condition.

3,750

MANUSCRIPT BOOKS AND ALBUMS

A spectacular medieval chain binding containing a 15th-century Austrian manuscript treatise on faith and various Augustinian and Gregorian sermons by Nicolaus de Gretz, written in the hand of a named Moravian scribe “Petri Bawtz”; with a fascinating history: its inception in the Vienna University and Moravian lands then linking it to the monastic school of the Piarists in Vienna for several centuries; the whole of utmost rarity and immense historical value

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NICOLAUS DE GRETZ (fl. 1421–39) – PETRUS BAWTZ, scribe (fl. 1440). *Tractatus de duodecim partibus fidei* [bound with] *Sermones dominicales et hebdomadales super epistolas et evangelia*. [Austria, probably Vienna and the Moravian city of Olomuc (modern-day Czech Republic), ca. 1440]. Latin manuscript on paper, first part written by Petrus Bawtz of Olumütz of Moravia (his colophon and dated 17 February 1440 on fol. 96v). Two books in one volume, chancery 4to (binding: 225 x 153 mm, written area: 155 x 92mm). **Collation:** 1–407 leaves (408th

leaf used as rear pastedown, later pencil foliation on upper right rectos) in 12s i.e. **I:** 8 quires and **II:** 26 quires (26/ 11-12 blank and 26/12 used as pastedown). **Contents:** Folios 1r–96r, *Tractatus*, rubric: IN NOMINE SANCTE ET INDIUIDUE TRINITATIS CUIUS COMMEMORATO HODIE VENERATUR / INCIPIT TRACTATUS DE DUODECIM PARTIBUS FIDEI M(A)G(IST)RI NICOLAI DE GRETZ, and incipit: DILECTISSIMI QUICUMQUE HOMO HABENS USUM RATIONIS ... Colophon (on fol. 96v): EXPLICIT TRACTATUS DE DUODECIM PARTIBUS FIDEI FINITUS FERIA TERTIA PROXIMA POST FESTUM VALENTINI PER MANUS PETRI BAWTZ MORAUI DE OLOMUNTZ ANNO DOMINI MXC 40. Folios 97–406r, *Sermones*, incipit: HORA EST IAM NOS DE SOMPNO SURGERE (based on Romans 13:11). In the first work, Petrus Bawtz’s bookhand is a gothic cursive; a different hand in the second work employs a similar script. The first work retains several large initials in blue with elaborate penwork decoration in red, and smaller initials in red in the second work. Rubricated in red ink throughout with headings, paragraph marks, capital strokes and underlinings; the first work with catchwords at the end of each quire (many cropped close), the second with catchwords at the end of the first quire and signatures at the end of subsequent quires (secundum sexternum, etc).

Binding: This book is a rare example of a 15th-century binding made of oak boards covered in blind-stamped calf of overlapping triple fillets and repeating devices of fleur-de-lis in ovals and other floreate roll in rectangular borders, the central panel diapered and decorated in the style of *Kopfstempel*, the typical means for gothic book cover decoration in Bavaria and



Austria comprising wet-stamped leaf ornaments. The rear cover, attached with staple, retains a single iron chain of eleven hourglass links and ring. Spine of five raised bands and later paper label: "Nicolaus de Gretz Tractatus. Sermones I Ab Adventus Mspt. 1440"; (**Condition:** few wormholes in rear leaves and small marginal repair to first leaf, catchwords and signatures mostly cropped, red stains on several pages in margins of the second work; 2 flyleaves laid-in at front and inscribed with contents in Latin in German in probably a 19th-century hand; binding rebaked and corners repaired in that style at an early date, inner hinges strengthened (a bit loose at fol. 337), clasps and bosses not remaining, an insignificant hole through the upper back cover indicating that the binding had been chained once before).



Manuscript Text: This manuscript comprises two texts by Nicolaus de Gretz, rector of Vienna University in 1436. Many of de Gretz's theological works have been handwritten by him, which also provide evidence of lively homiletic activity. For the first part the named scribe, Petrus de Bawtz, is unrecorded. As well, the twelve-part treatise on faith appears to be unpublished and unrecorded. It is likely the two manuscript texts existed together when they were rebound toward the end of the 15th century.

History of Work: By the 17th century, this manuscript was in the library of Vienna's Piarist monastery, specifically at the College Maria Treu, by an early inscription "Biblioth. Vienn. Schol. Piarum" on fol. 1r. The Piarist Order, or the Order of the Poor Clerics of the Mother of God, is the oldest Catholic educational order founded in 1617. In Vienna, the Piarist Fathers were active as teachers in educators in the College Maria Treu (still an operational Piarist parish).

The manuscript was formerly in the collection of Johann-Ernst de Jamaigne (ca. 1648–1719), clergyman, writer, and the Protonotary Apostolic in the Lower Austrian town of Waidhoven an de Thaya; his engraved armorial bookplate (a stylized chevron and three flowers, crest of wings, cardinal's hat, and pair of griffin supporters) on front pastedown. Jamaigne was known to have published a prayer book with hymns, which documented Austrian processional folk songs, although the details of this book are largely lost to history. By 1704, Jamaigne was at the Vienna Piarist College where he was involved with the College's musical repertoire. The current church (*Piaristenkirche Maria Treu*, Vienna) was built from 1716 to 1731, which might give clue to the transition of this manuscript out of the College's buildings and into private hands, seemingly for the rest of the 18th and 19th centuries. It was sold with Parke-Bernet Galleries on 15 December 1953 (lot 106). Eventually, it was sold as part of the prestigious Cornelius J. Hauck Collection in 2006.

This manuscript is a treasure not only for its textual value, containing a wealth of unpublished tracts and sermons, but also for its material and use history. Fascinatingly, we see today the intact chain binding from a late medieval Viennese library, an incredible link to the important monastic library and a powerhouse of education in that city.

85,000

ALBUM CONTAINING 25 ORIGINAL DRAWINGS BY PHIZ

BROWNE, Hablot Knight (Phiz). **An Album of Twenty-Five Original Drawings by Hablot K. Browne ("Phiz")**. London, 1850. Folio Album (399 x 308 mm). An Album of Twenty-Five Original pencil drawings and sketches heightened with red chalk in fourteen guarded window mounts. Sheet size approximately (343 x 229 mm). Usually with two drawings per sheet, including one drawing in pen-and-ink and watercolor wash, all but two signed. Three-quarter red morocco gilt over gray buckram boards. A fine collection. Hablot K. Browne, also known as "Phiz," was a prolific illustrator and caricaturist, who succeeded Robert Seymour in 1836 as Dickens's illustrator for most of his major novels. He also illustrated many other novels, including books by W. H. Ainsworth and Charles Lever. These drawings represent three cycles of medieval romances, complete with princesses, fairies, goblins, knights in armor, and various animals, including some finely drawn horses. The initial drawing is captioned "The Two Caskets," two drawings bear opening lines ("Once upon a time" and "There was once"), and two are marked "Finis" and "End," respectively.

5,000

MASSIVE NEW YORK PRESENTATION ALBUM OF ILLUMINATIONS

[New York, Port of]; [Cleveland, Grover]. **Large Presentation Album of Illuminations for the Surveyor of the Port of New York (Customs), with Signed Appointment by President Grover Cleveland**. New York, c. 1900-1910. Original green leather with engraved metal (brass?) centerpiece, ornate metal monogrammed initials, and ornate metal cornerpieces on upper board, moiré endpapers, a.e.g.; large, thick folio (420x380x150mm); containing 22 leaves inset to thick mounts. Titled on the first leaf "To the Honorable John C. McGuire upon his Retirement from the Office of Surveyor of the Port of New York," and followed by remarkably accomplished manuscript leaves heightened with gold, an original portrait of McGuire, a few nautical themed watercolors, several leaves of facsimile signatures, and McGuire's original 1894 appointment to the post of Surveyor of Customs, signed by President Grover Cleveland. Some light scuffing along joints and spine; gutter cracked in two places, because this book weighs a ton.

3,750

GERMAN JEWELRY DESIGNS

[manuscript; scrapbook; album]. **Original Jewelry Designs**. Germany, c. 1928. Industrial cloth over boards (325 x 265 mm); contains more than 3,000 tipped-on jewelry designs in pen and ink (sometimes colored). Designs are small, usually about 1x1 to 2x2 inches square, tipped into numbered squares, usually about 15 per page. All are professional quality (from an unnamed jewelry firm), remarkably detailed and intricate, breathtaking to imagine. This heavy, thick album belies the fine ring, pendant, and earring designs it contains.

2,000

MANUSCRIPT ON THE ART OF THE VIOLIN

Geminiani, Francesco; Metcalf, E. (trans.). **Manuscript Translation of "The Art of the Violin, or an Accurate Method of Learning to Play Well on That Instrument, Originally Composed by the Celebrated Geminiani. Newly Revised, Augmented, Explained, and Enriched, with New Examples, Preludes, Airs, and Progressive Lessons and Du."** New York: E. Metcalf, 1813. Originally printed in Paris, 1750. Folio, 59 leaves, bound in a ledger in reversed calf binding, cover detached. In custom pigskin clamshell, of the same design as the original binding. This work should not be confused with the other work by Geminiani, "The Art of Playing the Violin," Paris 1752. This manuscript was never published; unique, polished and accomplished; simply lovely. Metcalf worked on this translation for a number of years, the first draft of which resides in the Special Collections of the Boston Public Library (a microfilm is available for comparison). Geminiani (1687-1762) was a composer, a student of Corelli, and a contemporary of Vivaldi and Handel. A widely celebrated virtuoso in his time, he is today best remembered for his influence as a teacher, beautifully evidenced here. Metcalf is less well known, but his careful translation begs further research.

4,500

FROM THE LIBRARY OF ESTELLE DOHENY

19th Century Manuscript Choir Book: MISSA OCTAVI TONI. [N.p., but England?: second half of the 19th century.]. Manuscript on vellum, in Latin. 42ff., (+ 6 ruled blanks), folio (375 x 265 mm). Written in black and red ink in a gothic bookhand under seven lines of music with black neumes of a square-shaped notation on a four-line staves of red, rubrics and versals of red, several in-text enlarged initials of red or blue, sometimes decorated on the infill in alternating color. Two cuttings of borders, of scrolling acanthus, floreate and gilt decoration, from a late 15th-century illuminated manuscript, pasted-in at verso of facing opening. Rear flyleaf with titles of psalms, in Latin. Contents: Kyriele, Gloria, Credo, Sanctus; thus repeated in eight parts. English 19th-century dark blue paneled calf by Lander and Co., marbled endpapers (some areas rubbed; lightly scuffed, small loss of leather at upper joint). From the collection of Estelle Doheny (bookplate). A large and well-preserved choirbook for sung mass, recalling the style of medieval illuminated manuscripts and ornamented in the Gothic Revival style. Birmingham, where the book was bound, and likely where it was written, was an important center for the revival of Gothic arts and crafts in the 19th century. This copy is unique in that it is decorated with genuine sections from a border of a medieval illuminated manuscript.

2,300

JACQUARD'S REVOLUTIONARY LOOM

Manuscript Album On Weaving. Wattwil, Switzerland, late 19th century. Original morocco-backed black cloth, "Bindungslehre" stamped in gilt on front board; 360 x 220 mm; pp. 107, filled with manuscript notes, colored diagrams, and fabric samples. Student Sohnweiser's working manuscript detailing a course in weaving -- following the system of instruction founded in the early 19th century of Joseph-Marie Jacquard, who invented the revolutionary loom. Using punch cards to program patterns, the loom cause riots against the replace of people by machines. In spite of the controversy, Jacquard's invention turned out to be most successful and, with its use of binary logic and punch cards, is widely regarded as a precursor to the modern day computer.

1,800

MANUSCRIPT SCRAPBOOK WITH MARITIME INTEREST

Manuscript Scrapbook Album of Original Artwork, with a Naval, Maritime, Seafaring Focus. England (perhaps, Marlborough), 19th century. Cloth-backed vellum boards; folio (240x375mm); about 225 pages, full recto and verso of original artwork in a range of sizes, either mounted to the page, slipped into corner slots, or laid-in. Includes 9 colorful works in gouache, 61 works in pen, ink, and/or ink wash, and numerous illustrations (etchings, engravings, etc., some of them traced over or otherwise enhanced). Likely assembled in the mid-to-late 19th century, but including original material from the 18th century. Includes portraits (Caroline Dawson, Maid of Honour to Queen Victoria, is one), landscapes, scenes, and popular poems (Lord Byron charades, "Dirge for Miss Ellen Gee, Who Died from Being Stung by a Bee"). The bulk of the album, however, is given over to ships – fine drawings of ships; 5 dense tables of "cut of shrouds" for 100, 80, 74, 70, and 64-gun ships; and newspaper clippings recounting perils at sea. A loose scrap of paper offers the name of Richard Brown Edingley, 1848. Otherwise, there are very few clues as to the origin of this unique album.

2,600

ORIGINAL DESIGNS FOR LACE

Drawings and Designs of a Lace Business. France, c. 1900. Three volumes, folio (about 14 x 20 inches); black cloth, handwritten paper label on front board ("Dessins divers," "Gekaufte Dessins," "Dessins Loyot"). "Divers" and "Gekaufte" each contain about 100 (or more) lace designs, drawn in pencil on onion skin in a range of sizes, and tipped onto stubs. Sometimes with color or heightened in white or gold, many of them folding out to display long "panoramas" of pattern. "Loyot" contains 250+ designs, ranging in size from 1 large (nearly 14 x 20 inches) to 10 smaller drawings tipped to the recto and verso of each of its 60 leaves. Drawn in pencil, frequently colored and/or heightened in gold or white. Showcasing a great variety of designs, from elaborate floral and swirling ivy, to geometric patterns that flirt with becoming art deco, and patterns with an Oriental or Moroccan influence. Some chipping and wrinkling to some of the designs on onion skin that were placed toward the very front and very back of "Divers" and "Gekaufte," particularly where panoramas were folded back incorrectly. A striking collection.

3,750

AMERICAN CALLIGRAPHIC MANUSCRIPT IN HEBREW AND ENGLISH

[manuscript artist's book]. **The Song of Songs.** America, 1956. Cloth-covered boards, backed in brown morocco; oblong 4to (340x265mm); approx. pp. 120, interleaved tissue and laid paper with untrimmed edges; composed of pen and ink drawings, woodblock cuts, and calligraphic text, translating "The Songs of Songs" from Hebrew into English. A unique artist's book, impressively carried out. Some scuffing along spine, else fine. \

950

TRAVEL and EXPLORATION

WITH 1640 MAP OF AFRICA

D'Avity, Pierre. **Generale de L'Afrique Seconde Partie du Monde. [Bound with his:] Description Generale de L'Amerique, Troisieme Partie du Monde.** Paris: chez Laurent Cottereau, 1643. Parts I and II (of 4) in one volume, complete for each part of the world; folio (345 x 220mm). Two engraved folding maps of Africa and the Western Hemisphere by Petrus Bertius, both dated 1640 (second state). Title pages separately printed in red and black with engraved allegorical vignette in each, decorative woodcut initials, chapter head and tail-pieces throughout. Near contemporary mottled calf, spine gilt in compartments, gilt-stamped morocco title label on spine, red sprinkled edges; (occasional small dampstains, lightly browned throughout, maps with some creases, trimmed; lightly rubbed with some small gouges). The Generale was first published in 1619 under the title *Les Etats, Empires et Principautez du Monde*, this edition is probably edited by Jean Baptist Rocoles (whose name appears in the 1660 edition). The Bertius maps were first published in 1624 and this copy maintains the second state (dated 1640) unique to this edition. The same title was printed by Claude Sonnius and Denys Bechet in Paris that same year 1643, although having the third state maps (dated 1646). Pierre D'Avity was an avid explorer and undertook many historical and geographical tours which lead to several publications on worldly descriptions. This 17th-century two-part compilation is notable for keeping some of the earliest mentions of the rediscovery of the island Martinique in 1637. The work is completed in two further parts on Asia and Europe.

3,500

A CLASSIC OF 19TH CENTURY AMERICAN TRAVEL

Bartram, William. **Travels through North and South Carolina, Georgia, East and West Florida, the Cherokee Country, the Extensive Territories of the Muscogulges or Creek Confederacy, and the Country of the Chactaws, Containing an Account of the Soil and Natural Productions of Those Regions; Together with Observations on the Manners of the Indians.** London: Reprinted for J. Johnson, 1792. First British Edition. Contemporary calf, gilt-stamped lettering in black leather spine label; 8vo; pp. xxiv, 520, [12] (index), plus frontispiece, folding map (the east coast of Florida from the St. Johns River to Cape Canaveral), and 7 plates (one of them folding). Boards a bit scuffed and scratched; spine a bit dry. Ownership signature of Hugh Wealdstone on front paste-down; some faint browning to the margins of a few plates; but overall nice and clean. Exploration of the southern United States, with much on the Native American tribes. Howes B223; Sabin 3870; Vail 849; Field 94.

3,250

WIDE-MARGINED COPY OF DIBDIN

Dibdin, Mr. [Charles]. **Observations on a Tour Through Almost the Whole of England and a Considerable Part of Scotland, in a Series of Letters, Addressed to a Large Number of Intelligent and Respectable Friends (Vol. I-II).** London: G. Goulding, n.d. [c. 1802].

Contemporary full black morocco, ornate border stamped in gilt on boards, gilt-stamped lettering and ornament in spine compartments (5 raised bands), inside gilt dentelles, a.e.g.; 4to, with wide margins (8.75 x 10.75 inches); volumes 1 and 2, bound together; pp. 404, plus 27 plates; [2] (title-p., blank), 407, plus 35 plates (2 of them folding). Some light scuffing at spine tips, along joints and edges of boards; a little foxing and faint off-setting of plates onto facing pages, but text block is overall bright and clean, with wide margins. An excellent copy.

1,250

110 HAND-COLORED AQUATINT PLATES

[Williamson, Captain Thomas]; Howitt; Atkinson; Clark; Manskirch; et al. **Foreign Field Sports, Fisheries, Sporting Anecdotes, &c. &c., from Drawings by Messrs. Howitt, Atkinson, Clark, Manskirch, &c., with a Supplement of New South Wales.** London: Edward Orme, n.d. (circa 1823). Contemporary full straight-grained red morocco, with gilt-stamped lettering and ornament in spine compartments (expertly rebacked, with original backstrip laid down), ornate gilt-stamped borders; folio; with 110 hand-colored aquatint plates. Edges of boards a bit scuffed; small circular stain on front board; minor off-setting from plates. This is the second, large-paper edition, identical to the 1819 edition published by H. R. Young in six points, but has the imprint of Howlett and Brimmer on title-page verso. The vibrant illustrations depict all manner of hunting sports, including big game hunting, whaling, fishing, birding, and bull fighting in North America, Germany, Lapland, Spain, Russia, and Africa. Abbey Travel 2-3.

6,500

PHOTOGRAPHIC RECORD OF THE BRITISH RAJ

BAYLEY, C.S. **Representative Men of Central India.** . [4], 90; 14; 8; 25, [1]; 25, [1]; 10; 10; 16; 7, [1] pp. Illustrated with black and white photographs throughout. Oblong 4to., 370 x 272 mm, bound in publisher's maroon morocco, title in gilt on front cover, rebacked in matching calf with gilt title on spine. Bombay: C. B. Burrows, c/o William Watson & Co., [ca. 1900]. A fascinating photographic record of the British Raj celebrating the "wise rulers and loyal officials" who "stepped in and produced order out of chaos" in colonial India. The text is divided into sections profiling Indian and British officers in the states of Gwalior, Indore, Bhopal, Malwa, Bhopawar, Bundelkhand, and Baghelkand, with a biography and photographic portrait of each man dressed in finery, sometimes pictured with family members. The author, whose profile is included, was agent to the Governor-General in Central India. WorldCat locates three copies in the U.S. (University of Chicago, Asian Art Museum, UC Davis) and two abroad (University of Sydney, Oxford).

1,500

ATTRACTIVE PLATE BOOK OF ANCIENT ROME

Lauro, Giacomo. **Splendore dell'Antica Roma**. Rome: Andrea Fei. Text in Latin, Italian, French and German. 126 finely engraved plates and three engraved title-pages dated 1625, 1612, and 1613. Oblong 4to, 280x210 mm; modern speckled calf boards with red calf gilt lettering piece; all edges stained red, several plates with mostly minor defects. A French gift inscription dated 1801 has been cut and mounted to front pastedown. A very attractive plate book of Ancient Rome. Sold as a collection of plates. Scarce.

2,000

FAMOUS ENGLISH WORK ON THE OTTOMAN EMPIRE

Knolles, Richard. **The Generall Historie of the Turkes, from the first beginning of that nation to the rising of the Othoman familie: with all the notable expeditions o the Christian princes against them. Together with the lives and conquests of the Othoman kings and emperours unto the yeare 1621**. London: Adam Islip, 1631. Fourth edition. Folio, architectural engraved title-p by Laurence Johnson, pp. [10], 1511, [1] errata, [16] A brief discourse of the greatness of the Turkish empire, [31] index; sectional title-p. for The Lives of the Othoman Kings and Emperorsm dated 1630, 32 engraves portraits in the text, plus 1 other; recent calf-backed marbled boards, red morocco label on spine, red morocco label on spine. Light stains here and there; paper tear in margin of 5T1 causing loss of a couple of words in the shoulder notes. Overall, a quite nice copy in a handsome modern binding. Ownership signature of Thomas Sanderson on the bottom of the title-p., John Sanderson at the top of the title page; bookplates of Edwin Johnson and Henry Curwen. "The recent victories of Mahomet III over the Christians must have rendered the Turkish question of vital interest to the security of Europe, and the struggle remained in the balance till the end of the seventeenth century" (Hind). The first folio edition (1603) was a likely a use for Shakespeare's Othello. Samuel Johnson and Byron were among later writer who turned to Knolles' book and bestowed great praise upon it.

2,500

LARGE-PAPER COPY OF D'OYLEY'S SCARCE COLLECTION OF DRAWINGS OF BRITISH INDIA.

D'OYLEY, Charles; WILLIAMSON, Thomas. **The Costume and Customs of Modern India; from a Collection of Drawings by Charles D'Oyley**. London: Published and Sold by Edward Orme, 1824. Folio (380 x 266mm). xxiii, [76] pp (4 leaves bound out of order); 20 hand-colored engraved plates, with pink wash borders, by J.H. Clark and C. Dubourg after D'Oyley. Some text leaves with watermark, "JWHATMAN/TURKEY MILL/1823." Later three-quarter morocco. Exceptionally nice copy, lacking half-title, but an uncommon large paper copy. Minor foxing throughout, a few closed tears to outer margins of leaves, not affecting plates or text. The illustrations generally show facets of British life in India, including the Marquis Wellesley at the Nabob of Oudh's breakfast table, viewing an elephant fight. Nice copy. Abbey Travel 440; Colas 888; Lipperheide 1486; Tooley 184.

2,500

MONTAIGNE'S TRAVELOGUE ON HORSEBACK

MONTAIGNE, Michel de (1533–1592) – QUERLON, Anne-Gabriel Meusnier de (1702–1780). **Journal du Voyage de Michel de Montaigne en Italie, par la Suisse et l'Allemagne, en 1580 et 1581. Avec des Notes par M. Querlon.** Rome-Paris: Chez Le Jay, Libraire, rue Saint-Jacques, au Grand-Corneille, 1774. Three volumes, small 12mo (143 x 84mm). *Pagination / Collation:* **Vol. I:** [vi], [1], 2-214pp., +1 blank, [i]-cxxxvi / *(3, probably lacking preliminary blank, A-I(12), a-e(12), f(8). **Vol. II:** [ii], [1], 2-323pp. / [1], A-N(12), O(6). **Vol. III:** [1-5], 6-461pp., [1, blank], [iv] / A-T(12), V(6), including final blank. Volume one with full-page engraved frontispiece of Michel de Montaigne “in the hat” bust-length directed three-quarters to the right, looking to front, wearing a hat, a coat lined with fur, a doublet, a ruff and a medallion; within oval (no mention of St. Aubin). Printer's device on titles in **Vol. I:** grape vine; **Vol. II:** dish with grapes and leaves; **Vol. III:** title printed twice in Italian and French, with grape vine and dish with grapes and leaves respectively. Dedicated to the illustrious French naturalist Comte de Buffon (1707–1788). Early 19th century half morocco over marbled paper boards, marbled endpapers, spines labeled VOYAGES DE MONTAIGNE 1-3; (half titles lightly browned, vol. III minor repair to title affecting some text, bindings slightly rubbed with slight edgewear; otherwise very good).

In 1774, three simultaneous editions were printed by Le Jay (in Paris) of Montaigne's *Journal du Voyage*. These issues (as here) are considered first editions, they remain as advertised the three volumes in 12mo on smaller paper, or “en trois volumes, in-12, petit papier, avec le portrait, 4 livres 10 sols.” The first volume retains the famous oval portrait of Montaigne “in the hat” and the dedication to Comte le Buffon by Meusnier de Querlon is bound in at the end. Montaigne's travelogue of Italy, Switzerland and Germany remained unpublished long after his death in 1592 until the abbot Prunis discovered the manuscript in about 1770. Montaigne's travelogue covers 15 months, on horseback, from June 22, 1580 to November 30, 1581; his detailed descriptions of nature, encounters with locals, and his declining health, was not intended for publication. In volume three, the part of the travels written in Italian has been translated into French, and that part copied by his secretary has been left in the third person. The printed editions are vastly important to Montaigne studies; they are the only authority on the *Journal de Voyage* as the manuscript was lost. This title issued as this set edition is rare.

1,300

COOK, JAMES. **A Voyage to the Pacific Ocean; undertaken by command of his Majesty, for making discoveries in the Northern Hemisphere.** London: printed for John Stockdale [etc.], 1784. Four volumes, period mottled calf, edges sprinkled. 8 1/8 x 5 inches (20.5 x 12.5 cm); with the two folding maps (including the large General Chart of the tracks of the ships) and 49 plates. Light binding wear, some minor marginal worming in a couple of volumes; overall, a nice clean set. This edition known for its readability, leaving out many nautical details that fill the earlier quarto edition.

2,500

PHILOSOPHY

EARLY ILLUSTRATED EDITION OF DESCARTES' DISCOURSE ON METHOD

DESCARTES, René (1596-1650). **Discours de la methode pour bien conduire sa raison, & chercher la verité dans les Sciences. Plus la Dioptrique, les Meteores, la Mechanique....** Paris: Chez Charles Angot, 1668. 4to. Full contemporary calf. Over 100 fine woodcut diagrams throughout, several full-page. Woodcut printer's device to title. From the collection of J. Richard D.M. Ex Bibliotheca (18th-century armorial rubber stamp to title and p. 3. Early Illustrated Edition of Descartes' Discourse on the Method, one of the most influential works in the history of modern philosophy, and important to the evolution of natural sciences. This work features Descartes' famous line "I think therefore I am," which he wrote in French (Je pense donc je suis) thereby reaching a wider audience in his country than that of scholars. Descartes started his line of reasoning by doubting everything so as to assess the world from a fresh perspective, clear of any preconceived notions.

3,000

A SCARCE EDITION OF LOCKE

Locke, John. **Some Thoughts on the Conduct of Understanding.** London: Printed and Sold by all the Booksellers, 1762. 12 mo. 178 pp. + 2 pp. contents at rear. Contemporary leather, spine crudely repaired. Early armorial bookplate of Henry Peckwell, and early ownership signatures of J. Halhoun and B. Barker. Engraved portrait frontispiece, by J. Phinn after Kneller. A scarce edition, ESTC records five copies only. The work was first published in 'Posthumous Works of Mr John Locke' (1706) and issued for the first time as a separate work in 1741.

400

ATTACK ON LOCKE'S ESSAY CONCERNING HUMAN UNDERSTANDING

Broughton, John. **Psychologia Or An Account of the Nature of the Rational Soul: In Two Parts. The First, Being an Essay towards Establishing the Received Doctrine...The Second, A vindication of that receiv'd and establish'd doctrine.** London: W. B. for T. Bennet, 1703. First Edition. 8vo. [xl], 418, [xiv]. Early calf (Cambridge style), rebacked with old spine label. One of the more important attacks on Locke's Essay Concerning Human Understanding. Uncommon on the market.

500

THE “BEAR EDITION” OF HOBBS’ LEVIATHAN

HOBBS, Thomas. **Leviathan, or The Matter, Forme, & Power of a Common-Wealth Ecclesiasticall and Civill.** London (and Amsterdam): Printed (by John Redmayne and Cristoffel Cunradus), for Andrew Ckooke (sic, Crooke) at the Green Dragon in St. Pauls Church-yard, 1651 (but before 1678). Folio (295 x 195mm). [6], 248, 247-256, 261-394 [i.e. 396], last six pages misnumbered as common. *Signatures:* A-Ddd(4). Tipped-in engraved geometric-style frontispiece by Abraham Bosse: a giant king, whose torso is made up of hundreds of tiny figures, gripping a sword and crozier over city “commonwealth” and inscribed above with verse from Job 41:24 “Non est potesta super terram comparetur” (There is no power on earth to be compared to him). Below, triptych with center panel bearing title on drapery and corresponding panels, left and right, with typological pairings for 1) church and state: castle to church; crown to miter; cannon to exile; weapons to logic; and a battle scene juxtaposed with a court of canon law. Title page ornament of the “Bear” (crouching amid two foliate sprays and between two snakes). Folding plate charting the sciences after A4. Woodcut chapter-head and tail-pieces. Contemporary speckled calf, expertly rebaked, ruled in blind with inconspicuous blind-stamped triangle decoration four times to both covers, spine with five raised bands gilt in compartments with foliate device, titled HOBBS LEVI-ATHAN 1651 on tan morocco lettering label, marbled edges, housed in custom cloth case. Front free endpaper inscribed in a late seventeenth-century hand, “Liber Michaelis Grigg.” Front pastedown bearing pictorial bookplate of Harold Greenhill (1893-1968), depicting a scholar in his study. Below, another pictorial bookplate of the Fox Pointe Manor Library, showing three foxes.

There are three early editions of Thomas Hobbes’s *Leviathan*, his major treatise on political philosophy, each bearing the imprint “for Andrew Crooke at the Green Dragon in St. Pauls Church-yard, 1651” and distinguished by the printer’s ornament on the title page. This copy has the “Bear” ornament on the title and misspells the publisher’s name as “Ckooke” - it is a page-by-page reprint of the original “Head” edition of *Leviathan* produced by Hobbes’s usual publisher Andrew Crooke. According to Noel Malcolm in *Aspects of Hobbes* (2002), the so-called “Bear” edition is the second edition and is followed by a third “Ornaments” edition (sometimes erroneously referred to as subsequent “issues”). In a groundbreaking article, Malcolm proposed the “Bear” edition resulted from an unsuccessful attempt by printer John Redmayne to print the text in London in 1670 (perhaps motivated by the soaring prices of the original edition); he notes archival evidence confirms the work was commissioned by bookseller John Williams, acting on behalf of Andrew Crooke, but the production was interrupted twice by raiding authorities (Noel Malcolm, “The making of the Bear: Further thoughts on the printing of the second edition of *Leviathan*,” *Hobbes Studies* 20 (2007), 2-39, esp. 4). Furthermore, Malcolm states the “Bear” edition is a “composite printing,” consisting of two different sets of printed sheets (different in typeface, punctuation, spacing, and paper): comprising sheets salvaged from the first printing attempt in London and new sheets, “filling in the gaps,” that were separately and subsequently printed by Christoffel Cunradus, a German-Dutch printer working in Amsterdam, and produced between 1675 and 1678 (Cunradus was responsible for the inclusion of the “Bear” ornament - his sign used elsewhere - and is accredited to the “Dutch-related” misprints). Evidence of typographical changes in the “Bear” edition of *Leviathan* may have originated with Hobbes himself (i.e. supplying the errata list) or Redmayne (i.e. corrections to the Elizabethan spelling) and were carried over into the last “Ornaments” edition, but little is known exactly why and when these changes occurred. It is known that Hobbes produced a new version of the *Leviathan* in Latin in 1668. This copy retains the famous allegorical frontispiece of the sovereign giant. It is the paramount classic in Hobbesian political philosophy, a sensational landmark in Stuart England and beyond, with a fascinating, controversial printing history - this is the more rare “Bear,” usually regarded as a pirated edition, but Malcolm’s new research (2007) posits otherwise (pp. 37-39). He finds key members of the Stationer’s Company (John Wright, Thomas Basset, Richard Chiswell, and Robert Scott) jointly purchased the copyright from Crooke’s widow in 1675 and commissioned the missing pages of Redmayne’s work on *Leviathan*, thus the completed “Bear” edition respectably entered the trade. ESTC R13936.

ROUSSEAU'S PHILOSOPHICAL NOVEL

ROUSSEAU, Jean Jacques (1712-1778). **Lettres de deux amans, habitans d'une petite ville au pied des Alpes.** Amsterdam: Marc-Michel Rey, 1761. First Edition. 6 volumes in bound in 2, 12mo (157 x 97mm). Vols. I: 407pp. II: 319pp. III: 255pp. IV: 331pp. V: 311pp. VI: 312pp. (includes advertisements at end of Vol. I-III and IV, without errata leaves). Half-title: Julie, ou, La nouvelle Héloïse. Title pages printed in red and black with engraved ornaments. 12 full-page engraved plates illustrating the letters. Contemporary calf, red edges; (clean; calf slightly scuffed). First Edition. Rousseau's epistolary novel, later known as "Julie, or the New Héloïse," was first published in 1761 by Marc-Michel Rey in Amsterdam. The novel's title (translated "Letters from two lovers living in a small town at the foot of the Alps") is a nod to the history of Héloïse d'Argenteuil and Pierre Abélard, a medieval story of passion and Christian renunciation. The novel was initially put on the Index Librorum Prohibitorum. Although Rousseau wrote it as a novel, a philosophical theory about authenticity, namely "secret principles" and feelings, and being constituent of one's core identity, permeated through it. Rousseau explored autonomy and authenticity as moral values and in turn created in Julie a story of temptation, sin and redemption that was easily relatable. According to Historian Robert Darnton, there were at least 70 editions in print before 1800. So immensely popular, publishers could not print copies fast enough so they rented the book out by the day and even by the hour. The work stirred a strong emotional response from readers and had raised Rousseau to prominence as an author. Worldcat locates 6 copies of this edition in North America.

2,000

A DEFENSE OF HUME'S DETERMINISM

Crombie, Alexander. **An Essay on Philosophical Necessity.** London: J. Johnson, 1793. First Edition. Contemporary paper-covered boards, paper backstrip renewed, with (probably) original printed paper spine label; 8vo; pp. [4] (half-title p., title-p.), viii, 508. Boards scuffed and lightly soiled, and bumped along the edges. Early (possibly contemporary) inscription on FFEP ("Maine Charity School, from Mr. London"); ownership signature of Theol. Sem. Bangor along upper edge of title-p.; some light foxing to first and last few leaves. First edition of the first published work by Crombie, addressing free will, a defense of Hume's determinism -- and even Newton's laws of motion. ESTC T109696.

750

UNCOMMON WORK ON THE PHILOSOPHY OF EDUCATION

Formey, [Johann Heinrich Smauel, or Jean Henri Samuel]. **Traité d'éducation morale.** Liege: F. J. Desoer, 1778. First Edition. 12mo. 303pp. Contemporary French mottled calf. Traité d'éducation morale, qui a remporté le prix de la Société des sciences de Harlem, sur cette question : Comment on doit gouverner le coeur & l'esprit d'un enfant , pour le rendre heureux & utile. Par M. Formey,... auquel on a ajouté quelques pensées relatives à ce sujet. Formey was professor of philosophy at Berlin, who authored several books on the writings of Rousseau. This work on education is quite scarce.

650

A HANDSOME SET OF BERKELEY

[Berkeley, George]. **Alciphron: or, The Minute Philosopher, in Seven Dialogues. Containing an Apology for the Christian Religion, against those who are called Free-Thinkers [BOUND WITH] An Essay Towards a New Theory of Vision.** London: J. Tonson, 1732. Second edition. Contemporary polished calf, gilt-stamped lettering in spine label in second compartment (5 raised bands); complete set of 2 volumes, 8vo; pp. [14], 356; [8], 218; [12], [215]-351 ("New Theory of Vision," London 1732). Engraved vignette title-pages. Corners bumped; a few small spots of soiling on boards. Spot of soiling on title-page of Volume I, but text blocks are generally bright and clean. Rothschild 372 cites the first edition in the same year.

450

CHARMING POCKET VERSION OF MORE'S UTOPIA

More, Thomas. **Utopia. Thomae Mori Utopia, a mendis vindicata.** Oxford (Oxonii): W[illiam] Hall, for Fr[ancis] Oxlad., 1663. 24mo in twelves (100 × 45 mm), pp. 264. A tiny pocket Utopia bound in modern limp vellum, with cloth ties, spine lettered in ink. This is the first separate edition of the original Latin text of Utopia printed in England; it is a reprint of the 1629 Amsterdam edition, edited by Pierre Gillis. Gibson 15; Wing M2690; Madan 2643. A lovely copy. Formerly in the Thomas More collection of the College of New Rochelle Library, and housed in its very handsome (and large, considering the size of the book) burgundy clamshell box with labels lettered in gilt.

1,250

GROTE'S ARISTOTLE BOUND IN VELLUM

Grote, George. **Aristotle. Edited by Alexander Bain, LL.D., Professor of Logic in the University of Aberdeen, and G. Croom Robertson, M.A., Professor of Philosophy of Mind and Logic in University College, London. In two volumes.** London: John Murray, 1872. First Edition. Two volumes. Handsomely bound in full contemporary vellum; spines gilt. A couple of stamps indicating ex-library. Contents clean. A nice set.

350

FRENCH ILLUSTRATED BOOKS

AN EROTIC WORK IN A DELUXE SIGNED BINDING

Villon, Francois; [Serres, Raoul], Schem (illus.). **Le Grant Testament**. Paris: Aux Depens de l'Artiste, 1948. Limited Edition in a signed binding by Lucie Weill. Sumptuously bound in tan morocco with dark green morocco inlay in decorative leaf pattern, gilt-stamped lettering on spine, suede endpapers, a.e.g.; in half decorative paper and green morocco chemise with gilt-stamped lettering on spine, and slipcase; 4to; pp. [139], plus a signed original drawing, and an additional suite of plates (18 leaves, printed on the recto only); with original backstrip bound in at rear. Number 31 from a limited edition of 45 copies, on Rives paper (larger limitation of 290 copies). A beautiful, bright copy. "Shem" was a pseudonym created by Raoul Serres after a scandal involving his illustrations for a 1936 edition of the Marquis de Sade's "Justine."

3,500

“HAPPIEST OF ALL COLLABORATIONS BETWEEN ARTIST AND WRITER”

Gessner, Salomon; Le Barbier. **Oeuvres**. Paris, 1786-1793. Contemporary mottled calf, gilt-stamped ornament in spine compartments (5 raised bands), gilt-stamped lettering in red and black leather spine labels, a.e.g.; 3 volumes, 4to (208 x 288 mm); with 3 unsigned engraved additional title-pages, 73 (of 74) plates (lacking the plate to face p. 37 in Volume 2), and 70 vignettes after Le Barbier. Some light scuffing along joints and edges of boards; occasional foxing, though plates are mostly unscathed; mid-19th century ownership signature on half-titles. A nice, bright set. Cohen-de Ricci 433; Ray, *The Art of the French Illustrated Book* 39 ("the happiest of all collaborations between artist and writer").

875

FIRST EDITION OF GRANDVILLE'S ENDURING FLOWERS

Grandville, J.-J.; Karr, Alph. (intro.); Delord, Taxile (texte). **Les Fleurs Animees (Première et Seconde Parties, Toutes)**. Paris: Gabriel de Gonet, 1847. First Edition. Contemporary red cloth over boards, backed in red morocco, gilt-stamped lettering and ornament in spine compartments; 2 volumes, 4to; pp. [2] (title-p., blank), [1]-260, plus frontispiece and 28 hand-colored plates (with tissue-guards); [2] (title-p., blank), [1]-102, [i]-iv, [105]-234, [1] (tables des matieres), plus frontispiece and 23 hand-colored plates (with tissue-guards), 2 b/w plates. Complete. Boards very lightly rubbed; some very light scuffing along joints and edges of boards. Just a little marginal browning to fore-edge of frontispiece in second volume, otherwise internally bright and clean. A very nice set -- plates look lovely.

1,500

A HIGHSPOT OF RENAISSANCE FRENCH BOOK ILLUSTRATION

Ovid. **La Metamorphose d'Ovide Figuree**. Lyon: De Tournes, 1564. [iv], [178] pp. 178 woodcut illustrations by Bernard Salomon, each enclosed in an ornate border. (8vo) 6½x4¼, period full calf, rebound with original spine leather laid on, raised bands, gilt tooled spine compartments. Second Edition, first published in 1557. Perhaps no name is more intimately associated with the renaissance of French book illustration than that of Bernard Salomon, foremost designer for the publisher Jean de Tournes of Lyon. Working for de Tournes, Salomon's works intersect with the intellectual, religious and cultural concerns of mid-16th-century France. The illustrators of many later editions of Ovid, including Virgil Solis, based their work on that of Salomon. Some light rubbing to extremities, corners worn; lower margin of title page and 5 additional leaves trimmed (not affecting text or images), some finger soiling in fore margin, an occasional spot of foxing; otherwise a near fine copy. Rare.

2,750

TWO STATES OF PLATES, UNCOLORED AND COLOR-PRINTED

Tibulle [Tibullus, Albius]; Mirabeau, [Victor de Riquetti, Marquis de]. **Elegies [et Contes, Nouvelles] de Tibulle**. Paris, 1798. Contemporary tan calf, boards ornately gilt-ruled, gilt-stamped detail in spine compartments, gilt-stamped lettering in black leather spine label, a.e.g.; 3 volumes, large 8vo (148 x 234 mm); with half-titles and 15 engraved plates, each in 2 states (uncolored and color-printed). Latin text with French translation and notes by Victor de Riquetti, Marquis de Mirabeau. Lovely bindings, in excellent condition, just a few small scuff marks here and there. And equally lovely plates -- some light dampwrinkling along top edge of some leaves in Volume 2; a few leaves toned in Volume 3. A handsome set. Cohen-de Ricci 993.

1,500

THREE STATES OF CHIMOT PLATES, ILLUSTRATING BAUDELAIRE

Baudelaire, Charles; [Chimot, Edouard]. **Le Spleen de Paris. Petits Poems en Prose**. Paris: Editions de l'Intermediaire du Bibliophile, [1926]. Limited Edition. Extravagant binding by Cordonnier in navy morocco with red calf triangles and gilt-stamped patterns, doublures with similar pattern, red moire silk endleaves, gold-speckled blanks, text leaves of varying size. 4to; in custom slipcase of red and blue textured painted with morocco edges at opening. With 10 etchings by Chimot in three states (uncolored, colored, and with remarques) and typographical decorations by Paul de Pidoll. Marked "G. G." as one of only ten copies on velin de Hollande, reserved for bibliophile friends of the publisher. From a total edition of 750. Fine in all respects.

4,300

SIGNED BY MAN RAY and PAUL ELUARD

Eluard, Paul; Ray, Man. **Les Mains Libres**. Paris: Éditions Jeanne Bucher, 1937. Limited Ed. Rebound in solid brown crushed morocco with gilt-lettered spine; 4to; with pictorial title and 56 plates by Man Ray, illustrating poems by Eluard. Inscribed and signed by Man Ray (though recipient's name has been removed), and signed by Eluard on half-title. Original wraps laid-in. Spine evenly sunned; very light rubbing to spine tips and corners. One plate (Breton portrait) has pencil measurement indications (perhaps left by the publisher), otherwise are all nice and clean.

4,000

A TEXT IS COMMISSIONED TO ACCOMPANY THE PLATES.

[DUCLOS, Charles Pinot (1704-1772)]. **Acajou et Zirphile, Conte. "A Minutie"** [Paris]: Prault, 1744. First Edition. 4to (307 x 232 mm). Engraved frontispiece and 9 plates after François Boucher by Pierre-Quentin Chedel, two vignettes designed and engraved by Charles-Nicholas Cochin and a cul-de-lampe. Original marbled-paper wrappers, uncut and in marbled slipcase; (some occasional marginal soiling or pale dampstaining, light edgewear). Formerly in the collection of Desmond Flower, 10 Viscount of Askbrook (1905-1995) his bookplate on front pastedown, acquired from Bernard Quaritch in 1981; also in the collection of Arthur & Charlotte Vershbow, their paper label on front pastedown. First edition and large, uncut quarto in original marbled wrappers of Duclos's pleasant fairy-tale satire "Acajou et Zirphile," which reinvented the plates of Tessin and incorporated Boucher's aesthetic and advice. These celebrated plates were first used to illustrate the Comte de Tessin's *Faunillane, ou l'Infante Jaune*, published in 1741.

Tessin, the Swedish Ambassador at the Court of France, originally wrote the fairy tale in order to shine in the salon of French socialite Madame de Tencin (1682-1749), and was on his way of having it handsomely published by Prault when he was suddenly recalled to Sweden. Only two copies were ever printed but Tessin took them back with him and made a gift of the plates to the publisher Prault, supposedly because he did not want to seem frivolous back home given the bizarre subject matter of the illustrations. The printer was thus faced with the problem of finding a text to accompany the plates. He proposed the idea to three writers, Comte de Caylus, Voisenon and Duclos, and it was Duclos' text that was chosen to invent a new story for Tessin's plates. The version given in L.S. Auger's *Notice sur Duclos*, more directly involves the artist François Boucher and says that Tessin left him both his drawings and the plates and the latter then turned to Duclos for advice over what to do with them. Regardless, Duclos's was voted best and it was first published here as *Acajou and Zirphile*, a curious and sometimes sensual, satiric fairy tale. Among the novelties of this small volume, not the least remarkable is the dedication of this fairy romance to the public, which excited great attention, and charmed and provoked our author's fickle patron. Duclos here openly ridicules, and dares his protector and his judge. This hazardous attack was successful, and the author soon acquired the reputation, which he afterwards maintained, of being a writer who little respected the common prejudices of the world. The history of this text is significant as it proves to be one of the earliest cases of a non-explanatory text being commissioned to accompany a set of plates. The story also has the merit of connecting Boucher with another convivial society of litterateurs. Cohen-De Ricci 331.

3,500

“ONE OF THE MOST BEAUTIFUL BOOKS OF THE EARLY-18TH CENTURY”

Moliere, Jean Baptiste Poquelin de (1622-1673); [Boucher, Francois (illus.)]. **Oeuvres de Moliere**. Paris: [printed by Pierre Prault], 1734. First Edition. Contemporary gilt-ruled polished calf, gilt-stamped lettering in second and third spine compartments (5 raised bands), gilt-stamped ornament in spine compartments, a.e.g.; complete set of 6 volumes, 4to (293x216mm); pp. [6], xvi, [2], xvii-lxx, 330; [6], 446; [6], 442; [6], 420; [6], 618; [6], 554; with half-titles, engraved title-pages, author portrait after Coypel, 33 full-page engravings by Carr after Francois Boucher, head- and tailpieces. Boards a bit rubbed; spines dry and a bit chipped; joints cracked (wht some professional repairs). Off-setting from engravings; previous owner's stamps with light off-set; intermittent spotting and toning, mostly marginal; a few leaves with short marginal tears; title-pages with professionally excised stamps. Armorial bookplate of Ross Ambler Curran. First edition of "Boucher's masterpiece... one of the most beautiful books of the early-18th century" (Cohen de Ricci). First state with the reading "Comteese" in Volume VI, page 360, line 12. "General opinion holds that the Boucher Moliere and the Oudry La Fontaine are the two masterpieces of French Book illustration during the first half of the eighteenth century" (Ray French 6). Cohen de Ricci 712-14.

3,750

ONE OF THE EARLIEST FRENCH BOOKS WITH COLOR-PRINTED ENGRAVINGS

Florian, Jean-Pierre Claris de. **Galatee, roman pastoral: imite de Cervantes par M. de Florian**. Paris: Defer de Maisonneuve, 1793. First Edition. Contemporary mottled calf, rebacked, ornate border stamped in gilt on boards, gilt-stamped lettering in red leather spine label, spine compartmented in gilt; large 4to (330 x 243 mm); pp. 125, [1], with 4 color engravings (all in proof before letters) after Monsiau. First and only edition with Monsiau's illustrations. This handsome and imposing volume was one of the earliest works to appear in France with color-printed engravings. The publisher, Defer de Maisonneuve, was an innovator in this regard, publishing a number of works with colour engravings between 1786 and 1796. The four designs by Nicolas-Andre Monsiau are reproduced in soft, delicate pastel hues by J. F. azenare and Nicolas Colibert. According to Thieme-Becker, the former was a specialist in colour engraving. Monsiau (1754-1837), a painter of both classical and modern subjects, was praised by Baron Portalis for his "bonhomie, observation of nature, and feeling." All of these qualities are in evidence in Galatee. Rebacked, otherwise fine. Cohen-De Ricci 400. Thieme-Becker VI, 244. Portalis II, 415. Sander 698. Lewine 188. Brunet II, 1307.

2,500