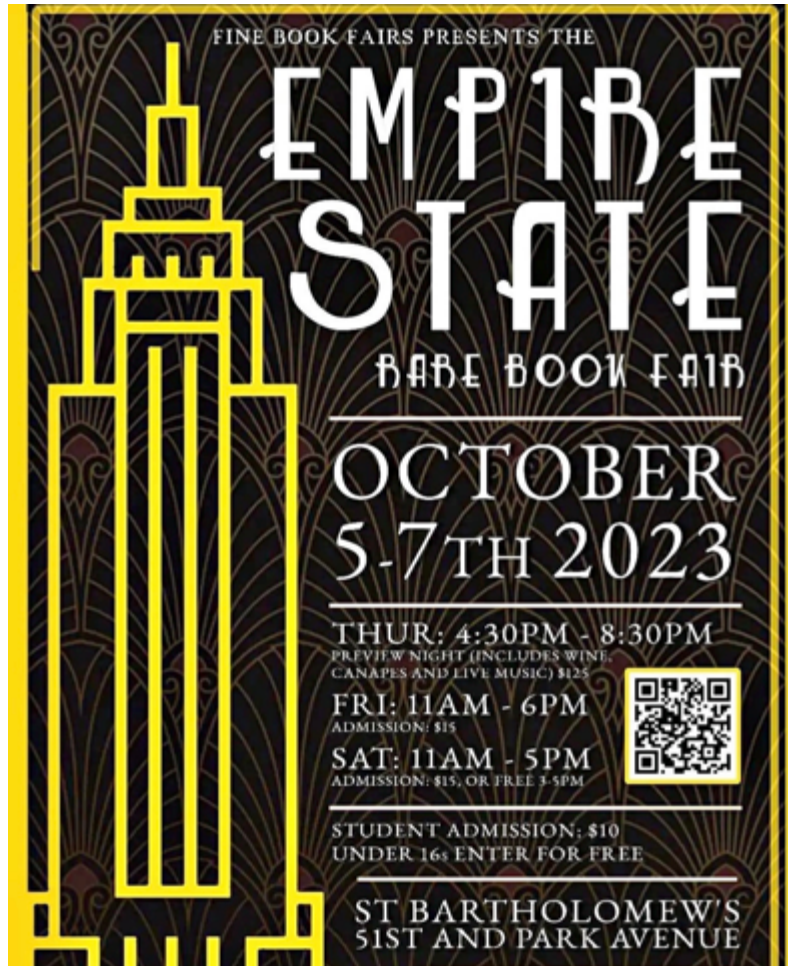


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AMERICANA

GILES, Jacob. **Every Man His Own Lawyer...**New York: Hugh Gaine, 1768. First American Edition. The printed designation of "seventh edition" appears (the first six editions appeared in London). A stunning copy in its original binding with early ownership signatures. **2,000**

EDWARDS, Jonathan. **The Salvation of All Men Strictly Examined.** New Haven: A(bel) Morse, 1790. First Edition. A subscriber's copy in its original binding, the subscriber being David Wallis with his signature dated 1790 to front flyleaf. On blank leaves at the back, extending to the rear pastedown in manuscript, are long lists of Wallis names and birthdates, beginning with David Wallis born Set. 13, 1758. A section of "Grandchildren" records 24 names with birthdates over a 20 year period from 1807-1828. **1,250**

The Constitutions of the United States, According to the Latest Amendments: to which are prefixed, the Declaration of Independence; and the Federal Constitution with the Amendments. Philadelphia: Robert Campbell, 1800. Small 8vo. pp. 272. Original sheep, worn. Armorial bookplate on front pastedown of Gul. Alex. Duer - William Alexander Duer. Duer (1780 – 1858) was a lawyer, jurist, and educator from New York City, who became president of Columbia University; at the time, Columbia College. "This edition contains the late Constitutions of Vermont, Delaware, Georgia and Kentucky, with the Regulations for the Government of the Territory north-west of the River Ohio; also, the Amendments to the Constitution of Maryland;-- not in any former edition." **750**

THE FIRST AMERICAN NATIONAL SONG

[Manuscript]. **Hail, Columbia!** Hopkinson, Joseph (1770-1842). An autograph manuscript copy of "Hail, Columbia," by the written on February 22, 1838. 2 pp. on 1 sheet. Housed in a quarter morocco slipcase. Hail, Columbia! was the first American national song and an unofficial anthem of America until "The Star-Spangled Banner" was named so in 1931. Interestingly, unlike other early American patriotic songs, including the The Star-Spangled Banner (which was based on a traditional English melody), both the words and music to "Hail, Columbia" were written in the United States. While various 18th century printed versions of both the music and lyrics survive, as well as some early fair copy manuscripts, the original 1798 draft appears lost and we have been unable to locate any manuscripts in Hopkinson's hand. **15,000**

[RADICALISM] [BROWN, PAUL DAVID. 1795-1872.] **Autograph Manuscript, entitled "The March of Aristocracy."** 8 pp. Signed anonymously as "A Spectator," The assumption is that this manuscript is in Brown's hand. Paul Brown, a Philadelphia lawyer, was a member of the New Harmony Community. His essay, known in printed copies bearing his name, criticizes the tendency to elect wealthy people to office: "Aristocracy is that sort of government wherein a few rich men have the Supreme Authority ... how comes it to be so predominate & prescriptive a fashion for people to make choice of rich and not poor individuals to represent them?" Adams, in *Radical Literature in America*, writes: "The author was an eccentric member of the New Harmony Community, who criticized Owen for not being sufficiently radical. This book contains an attack on private property, banks, rent and all other adjuncts of the capitalist system." **650**

De Voe, Thomas F. **The Market Book, Containing a Historical Account of the Public Markets in the Cities of New York, Boston, Philadelphia, and Brooklyn.** New York: Printed for the Author, 1862. First Edition. Presentation copy, "From the Author" stamped in gilt on upper board (the recipient's name, stamped in gilt above, has been roughly rubbed away). Though the title-page indicates a two-volume work, library records suggest that only one was published. **1,000**

"FIRST AUTHORIZED EDITION OF LINCOLN'S ADDRESS"

Everett, Edward. **Address of Hon. Edward Everett, at the Consecration of the National Cemetery at Gettysburg, 19th November, 1863, with the Dedicatory Speech of President Lincoln, and the other exercises of the occasion.** Boston: Little, Brown and Company, 1864. First Edition thus. 8vo. 20th century navy blue cloth. 88pp. "First authorized edition of Lincoln's address" - Howes. Both the lithographed map and tinted folding plan of the cemetery are present here. It is interesting that Howes does not call for the cemetery plan; it was apparently issued loose for insertion, likely accounting for its lacking from many copies. **850**

1864 PRESIDENTIAL CAMPAIGN BROADSIDE

[Broadside – Lincoln]. **"The Platforms" Baltimore Chicago. Presidential Campaign of 1864.** Uncommon broadside tipped into a copy of Ida M. Tarbell's (New York, 1896), **The Early Life of Abraham Lincoln: Containing many unpublished documents and unpublished reminiscences of Lincoln's early friends.** The broadside, printed in two columns, presents the platforms of the Republicans (in June in Baltimore nominated Lincoln), and the Democrats (in August in Chicago nominated McClellan). **1,200**

FROM THE LIBRARY OF RICKY JAY

[Hippopotamus]. Wood's Museum [with] P.T. Barnum, Esq. ... **The Living Baby Hippopotamus.** New York: Cameron & Co., 1876. Program, 4pp on a single folded sheet. Numerous fonts, illustration of a hippo. From the library of Ricky Jay. **400**

Smith, Charles. **Sounds from the Cave in Central Park.** Broadside; 300x239mm. n.d., n.p., likely early 20th century. A poem about an encounter with a British lion in New York's Central Park, referencing the American Revolutionary War -- specifically, the Trent Affair. Captain Charles Wilkes is mentioned by name, as are Mason, Slidell, and others, plus other well-known events (such as Bunker Hill). Wilkes (1798-1877) was an American naval officer and explorer. He led the United States Exploring Expedition, 1838-1842 and commanded the ship in the Trent Affair during the Civil War, where he attacked a Royal Mail Ship, almost leading to war between the U.S. and the UK. The moral of the poem is "If you wish to live in PEACE, always be prepared for War; for a small matter kindleth a great fire! Large enough to set the world ablaze!" Very scarce, none found on OCLC, nor in the holdings of the NYHS. **650**

BOTANY

PEDANIUS DIOSCORIDES OF ANAZARBUS. **Pedacii Dioscoridis Anazarbei de medicinali materia libri nove...** Bologna: Cintio Achillini, 1526. 8vo. Woodcut title page with decorative border and a woodcut printer's device at the end (partially colored). Contemporary blind-embossed vellum with gilt label on spine, lacking closures. Old library stamp in margin of first text page; bookplate of Kenneth K. Mackenzie – The Horticultural Society of New York. An extremely well preserved complete copy. Rare edition of this famous work by the great Greek botanist, physician and pharmacologist, who lived in the first century AD. **1,750**

[CRESCENTIO, PIETRO] CRESCENZI, Pietro de (1233–1320). **Pietro Crescentio D'Agricoltura.** Venice: Bernardino Bindoni, 1542. Thick 8vo. The third edition of an important Italian translation of the *Ruralia commoda* by Pietro de Crescenzi (1233–1320), a horticulturalist from Bologna, with the corrected “tavola.” Crescenzi’s *Ruralia commoda*, written in twelve parts, was the first major book on agriculture since the era of the Roman Empire; it was an authority on the agrarian way of life throughout the Middle Ages and until the 18th century. This Bindoni edition of the Italian translation is not commonly found in institutional collections. **1,500**

DI CARLO, Stefano (Charles Estienne) (1504–1564) – LAURO, Pietro, trans. (ca. 1510–1568). **Di Carlo Stefano Seminario, over plantario degli alberi, che se piantano, con i loro nomi, e de i frutti parimente. Aggiuntoui l'arbusto, il fonticello, e'l spinetto, de l'istesso autore. Tradotti in lingua Italiana, per Pietro Lauro Modonese. [Bound with two others]** Venice: Apresso Vincenzo Vaugris (Valgrisi), a'l Segno d'Erasmus, 1545. Contemporary limp vellum. Rare Italian first edition of three botanical treatises written by Charles Estienne (1504–1564), translated by Pietro Lauro “from Modena” (ca. 1510–1568), and printed by Vincenzo Valgrisi in Venice in 1545. Charles Estienne, also known by his Latinized name Carolus Stephanus, was a physician, scholar of agriculture, and the third son of the Parisian printer Henri Estienne. The three works bound together here are revered as Renaissance masterworks full of original observations and botanical terms. **1,500**

ACOSTA, CRISTOBAL DE. **Trattato ... della historia, natura, et virtu delle droghe medicinali...** Venice: : Francesco Ziletti, 1585. 4to. 342 pp, woodcut device on title page, 47 woodcut illustrations, woodcut initials. Contemporary vellum, gilt titles on spine. First Italian Edition of Acosta's *Tractado de las Drogas y Medicinas de las Indias Orientales*. Acosta's observations were made in the Portuguese Indies, where he served as physician to the Viceroy, and physician to the royal hospital in Cochin. The last chapter is a treatise on the Indian elephant, a topic never before covered in a European publication. Durling 1066; Sabin 114. **4,000**

L'OBEL, MATTHIAS DE. **Icones stirpium seu plantarum tam exoticarum, quam indigenarum in gratiam rei herbariae studioforum in duas partes digestae.** Antwerp: Plantin, 1591. Second Edition. Oblong 4to. 2173 woodcut illustrations, indexes of plant names in Latin, French, Italian, Portuguese, German, Dutch, and English at end. Contemporary blind-stamped pigskin, initials "A.V.G.H." and date 1593 gilt stamped on upper cover; hinges and spine ends repaired in vellum, later endpapers. "The most useful reference work in connection with the study of 16th-century botanical illustration." (Hunt) This copy contains frequent French plant-names and notes added in an early legible hand, referring to Bauhin, Dodoens, Mattioli, et. al. **5,800**

ALDINI, TOBIAS and CASTELLI, PIETRO. **Exactissima Descriptio Rariorum Quarundam Plantarum, Que Continentur Rome in Horto Farnesiano.** Rome: Jacobi Mascardi, 1625. [xii], 100, [8] pages. 22 engraved plates, woodcut text illustrations, engraved title, slim folio, modern mottled calf, spine gilt, edges speckled red. First edition of this study of rare and exotic plants (not native to Europe) obtained and cultivated by Aldini in the Roman Renaissance Gardens of the Palazzon. Castelli was a Roman professor of botany who founded the Botanical Gardens at Messina. A very nice copy showcasing fine engravings. **2,750**

LANGHAM, WILLIAM. **The Garden of Health: containing the sundry rare and hidden vertues and properties of all kindes of simples and plants.** London: Thomas Harper, 1633. Thick small 4to. First published in 1597, this is the second edition corrected and amended. Period paneled calf with the monogram "IA" in blind. Binding worn, rebacked; toned throughout, slight staining at rear. 1676 ownership inscription of a John Allason of Godfrid, and apparently bound for him. The medicinal qualities of a wide variety of foods and herbs are discussed in this fascinating volume. This particular copy is enhanced with annotations and marginalia throughout, and a full page of botanical notes on the blank preceding the title. **3,750**

PARKINSON, JOHN. **Theatrum Botanicum or the Theater of Plantes.** London: Tho. Cotes, 1640. First Edition. Lacking engraved title but otherwise a clean and attractive copy of this massive work, describing nearly 4,000 plant and with roughly 2,700 woodcut illustrations sprinkled throughout. Referenced as "one of the two main pillars of botany in England till the time of Ray" (Henrey), Parkinson's tome included substantially more plant descriptions than even Johnson's expanded edition of Gerard, and contained much valuable information on the medicinal properties of plants. Full modern brown calf. **4,500**

ALBUM OF ARTIFICIAL LEAVES AND FLOWERS (PRE-A.I.)

Extraordinary album of artificial leaves and flowers. [France, ca 1880?]. 4to. Original cloth. 32pp. of artificial flowers and leaves, some in natural (green) appearance, and others in silver and gold and magical colors. Provenance: Ancienes Maisons J. Pezieux & Fils (label on pastedown). The assembler has noted manuscript categories and numbers, with stamped letters next to each specimen. There may or may not be other similar albums out there; but we have never seen one quite like this. **15,000**

VERNEUIL, F.P. **Etude de la Plante. Son application aux industries d'art.** Paris. Paris: Librairie Centrale des Beaux-Arts, [c.1900]. Folio. 326 pp. Contemporary green cloth, stamped in white; rebacked; some light soiling to covers, but internally a nice copy with over 350 pochoir-colored lithographic illustrations throughout. A celebrated art nouveau book with a profusion and wide variety of artistic design examples of the period, including, ceramics, stained glass, jewelry, metalwork, wallpapers, bookbinding, and mosaics. Housed in a fine custom box. **1,250**

EARLY PRINTING

JACOBUS DE VORAGINE (1230-1298). **Legenda aurea**. Paris: Ulrich Gering, Martin Crantz and Michael Friburger, before 1475. The very rare first edition printed in France, with figural decoration. This encyclopedia of the lives of the saints was incredibly influential in the Middle Ages and the Renaissance, with more incunabula editions printed than the Bible. This was the first edition printed by Gering, Crantz, and Friburger, the Germans who established printing in France with their press based at the Sorbonne in Paris in 1470. After this undated edition, a second edition dated 1475 followed. The present copy was decorated for the Augustinians at Bourges, including a miniature of Saint Ursinus, the patron of that city. There are only two copies held by institutions outside France; RBH and ABPC record no copies at auction. CIBN J-66; GW M11262; ij00088300; Oates 2876; not in Goff. See Dibdin *Spenceriana* 796 (the second ed.; Dibdin doubts the existence of the present ed.). **22,500**

BIBLIA LATINA – LYRA, Nicholas de. – KOBERGER, Anton (1440–1513). *Biblia Latina, cum postillis Nicolai de Lyra et expositionibus Guillelmi Britonis in omnes prologos S. Hieronymi et additionibus Pauli Burgensis replicisque Matthiae Doering*. Add: Nicolaus de Lyra: *Contra perfidiam Judaeorum*. Nuremberg: Anton Koberger, 1486. Part 3 (of 4). Chancery folio. Part three of four in the second Koberger edition of the Bible printed in Nuremberg in 1486–87; parts one through three were undated with the fourth part dated 3 December 1487. This copy in an early German binding has a monastic provenance at Banz Abbey. **7,500**

PLUTARCH (c.46-c.120). **Vitae illustrium virorum**. Venice: Giovanni Ragazzo, for Lucantonio Giunta, 1491. First Ragazza-Giunta Edition. Two parts in one volume, chancery folio (305 x 210mm). Part I: [1], CXLV [145]; Part II: CXXXVI [136] (of 144) leaves; imperfect, lacks the last 8 leaves. This volume is enhanced by the extensive annotations in an early Latin hand. Quite readable, the marks are mostly recording names of historical persons like “Hannibal,” “Cicero,” and “Scipio,” persons who are also contained in the Plutarch biographies, along with other underlining and scattered notes. Conceiving of this “see” reference system in the margins was no small feat as it was accomplished cover-to-cover; it is clear that this was the effort of knowledgeable Lives reader. **6,500**

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....** Venice: Marchio Sessa & Piero di Ravani, 1516. Folio. First illustrated edition in Italian. 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. **5,000**

SOLINUS, Caius Julius (fl. 250 CE) – SONCINO, Girolamo (d. 1533). **[De situ orbis terrarum]**. Pesaro, 1512. Folio, two parts in one volume. First folio edition of the *De situ orbis terrarum* by Girolamo Soncino (d. 1533), which he printed while active in Pesaro. The Soncino family specialized in printing Talmudic texts, especially Hebrew incunabula, and Girolamo (or Gershom) traveled extensively throughout his career in search of new manuscripts for his press. This copy is enhanced with the enthusiastic interaction of a Renaissance reader, who created a robust marginal index to the imaginative and historical content in the beginning of the book – probably weighing the relevancy of the text as definitive guide. **4,800**

Il Petrarca. Impresso in Vinegia: Nelle case d'Aldo Romano & Andrea Asolano suo suocero, nell'anno M.D. XXI del mese di Giulio. [1521]. This third edition mirrors the 1514 edition, but with a new preface and table at end (which Firmin-Didot notes and calls 'rare and precious'). Believed to be CHARLES I's PERSONAL COPY, it features the Carolus monogram on the title page, painted in an early hand. Provenance: This volume has been part of the collections of Ambroise Firmin-Didot, evident from his morocco bookplate (listed as lot 350 in his 1884 sale) and Louis-Alexandre Barbet (lot 409 in his 1932 sale). Both auction catalogues describe the book as having once belonged to Charles I of England. **4,500**

Bernard (Saint, Abbot of Clairvaux) Opus preclarum suos complectens sermones. Paris: Berthold Rembolt for Jean Petit, 17. Aug. 1513. Folio. Printer's emblem of the Soleil d'Or Printed in double columns "Vite Sancti Bernardi abbatis [Guillaume de Saint-Thierry]--[27-48] Edited by J. Clichtovevs, gothic letter, double columns, no catchwords, title printed in red and black, title page border with grotesques in criblé. Verso of first blank with lengthy manuscript life of Saint Bernard in an early hand. Title page lightly colored, large woodcut to verso of second leaf, numerous criblé initials throughout. Very Rare. No copies in RBH since 1968. OCLC cites 3 copies. Jean Petit later re-issued the work under his own imprint. A handsome example of a post-incunabular Rembolt imprint. Rembolt married Charlotte Guillard in 1507, but Guillard worked at the famous Soleil d'Or printing house from 1502 until her death. She gained early experience there, and certainly must have had a hand in the present volume, albeit scholarship has not shed much light on her role in those formative years. **7,000**

DELLA PORTA, Giovan Battista. **La fisonomia dell'huomo, et la celeste.** In Venetia, per Nicolò Pezzana, 1668. 4to. 1/4 modern morocco. Della Porta's Physiognomy is one of the first and most important works on physiognomy, This handsome edition is accompanied by numerous woodcut illustrations that draw physical analogies between human faces and animal heads, among other intriguing images, and is complemented by several additional works: "The Natural Physiognomy" by Giovanni Ingegneri (pp. 335-381); "The Physiognomy of Polemone" (pp. 382-402); Della Porta's "Heavenly Physiognomy" (pp. 403-516), which is adorned with beautiful woodcut illustrations; "Discourse de nei" by Lodovico Settali (pp. 517-522); a discourse by Livio Agrippa on nature and human complexion (pp. 523-534); and finally, Spontoni's Metoposcopy, featuring woodcuts that illustrate the lines of the forehead (pp. 535-586). **1,500**

O'Sheill, James. **An answer to the challenge of Mr. Henry Jennings.** Permissu Superiorum, 1699. Small 8vo. Old calf, worn, front board detached. ESTC cites 2 copies: Bodleian Library and Ushaw College. An extremely rare Catholic Recusant text. The imprint appears to have the Pope's official sanction, as indicated by "Permissu Superiorum" on its title page. Published during a time when Catholics in England faced persecution, these kinds of imprints were often produced in secret or underground presses. The risks of printing such material in Protestant England were significant, potentially leading to severe penalties, including death. The imprint includes a bold typographical dedication "TO THE QUEEN | MADAM," but its place of printing remains an enigmatic detail. Factors including, but not limited to, the over-inked type, poor press quality, and watermark featuring grapes suggest the paper could be of Irish origin. **1,500**

SCHEUCHZER, Johann Jakob. **Piscium querelae et vindiciae.** Zurich: Sumptibus authoris, typis Gessnerianis, 1708. First Edition. 4to. 5 folding engraved plates, contemporary mottled calf, gilt fillet border on covers, binding slightly rubbed. Provenance: Earls of Macclesfield (bookplate and small embossed stamp on title, sale Sotheby's 16 March 2004, lot 96). A rare work on fossil fish in relation to the great flood. Nissen, ZBI 3663. **8,500**

FINE PRESS

A PAIR OF ALDINES

Statii Sylvarum libri V. Achilleidos libri XII. Thebaidos libri XII. Orthographia et Flexvs di dictionum Graecarum omnium apud Statium cum accentib[us] et generib[us] ex uarijs utriusq[ue] linguae authoribus. Venice: Heirs of Aldus the Elder (Aldus Manutius), [mense Januario] (January 1519). Small 8vo (155 x 95mm). Reprinted from the 1502 edition, this is the second Aldus edition and Renaissance work of the epic poetry of Statius containing the poems for the Thebaid, an epic in twelve books; a collection of occasional poetry, the *Silvae*; and an unfinished epic, the *Achilleid*. This edition follows the *editio princeps*, expanded with a dictionary of the Greek language used by Statius. The Italian Renaissance and the following Baroque period steered a sort of renaissance for the Silver Age Latin poet Statius. The numerous commentaries on Statius's poetry produced during the 16th to 18th centuries can attest to his popularity with early modern printers and their readers. Statian manneristic style and influence spread throughout the continent into so-called Neo-Latin cultural city centers – in fact, toward the end of the sixteenth century, several editions of the *Silvae* appeared with the prolific Plantin press in Antwerp. The Aldine press defined the production of Latin and Greek masterpieces on the European market; in 1502, Aldus was at the height of his career, and he used his first edition of Statius to institute a warning against piracy, it was one of the first statements of its kind to appear in print after a colophon. Also in 1502, in his edition of Dante, Aldus launched his trade-mark printer's device. Four variations of the design were made afterward by Aldus or his sons; this 1519 edition featuring the version with the dolphin's jaws open around the shank of the anchor was made sometime after Aldus's death in 1515. **1,500**

MELA, POMPONIUS (c. 43AD) SOLINUS, Julius -- et al. **Itinerarium Antonini Aug. Vibius Sequester. P. Victor de regionibus urbis Romae. Dionysius Afer de situ orbis.** Venice: Aldus, 1518. First Edition thus. 12mo. Red morocco super extra. a.e.g.; black spine labels, lettered in gilt. First and only Aldine edition of this work.....8vo (150 x 95mm). 233, [3] leaves, including blank q8, and final leaf with Aldine woodcut device on verso. First and only Aldine edition of a compilation of ancient Roman writings on geography and cosmography. Mela was an early Roman geographer and author of the only ancient treatise on geography in classical Latin titled *De Situ orbis* ("A Description of the World"), referred to in the title here. Also included are Solinus's description of the classical world that was based on Pliny's 'Natural History' and Mela's geography. **1,500**

A SUPERB BODONI

Giovanni Gherardo De Rossi (1754-1827). **Scherzi poetici e pittorici. Dedicata a sua Eccellenza il Signor D. Alessandro De Souza e Holstein da parte dell'autore, Direttore della R. Accademia delle Belle Arti di Portogallo in Roma.** Rome: Bodoni Parma, 1795. First Edition. Roma 1794 (Parma, co' tipi bodoniani, 1795). Full contemporary calf gilt. Spine rubbed, but overall a superb copy. One of only a small number of illustrated books from the Bodoni Press, printed on fine paper and with splendid plates, this collection of allegorical poetry on the theme of love is every bit as beautiful as one might imagine. The work exists in several states; in our copy the engraved plates (by Francesco Rosaspina after José Teixeira Barretoare) are colored with black and tan wash. **4,500**

[YACHTING]. The Lawson History of the America's Cup. Boston: Privately printed, 1902. Original pictorial buckram gilt. Discoloration to rear board. **750**

DOVES PRESS

Winship, George Parker. William Caxton: a Paper Read at a Meeting of the Club of Odd Volumes Boston Massachusetts United States of America in January M.d.c.c.c.v.i.i.i. by George Parker Winship. Doves Press, 1909. First Edition. This is copy #4 of 54 printed for members of the club, from a total edition of 300 copies on paper. There were also 15 on vellum. Printed by T. J. Cobden-Sanderson. Original pale blue boards, vellum spine stamped in gilt. Very light edge toning to the binding. **650**

WOMAN BINDER

A collection of 15 mostly early twentieth-century fine press edition books bound in leather (and housed in custom boxes), all by Suzanne Schrag. The influence of European modernism and Schrag's own sensibility for balancing shapes and color make this set a make this a unique collection of a talented amateur woman bookbinder. PDF available upon request along with complete list of titles. **2,500**

BELL, Gertrude. **The Arab War.** London: Golden Cockerel Press, 1940. Binding with some fading. One of 500 copies. **500**

SZYK, Arthur (Illus.) **The Book of Job.** New York: The Limited Editions Club, 1946. Edition limited to 1950 copies; this is number 1019. From the Translation Prepared at Cambridge in 1611 for King James I. With a Preface by Mary Ellen Chase and Illustrations by Arthus Szyk, and signed by Szyk on the limitation leaf. With initials printed in colors, and seven tipped-in color plates. Original binding of white leather with cream paper-covered boards stamped in gilt. Spine is a bit worn, as it is prone to wear. Protected in the original gold slipcase. **200**

SAN FRANCISCO: THE BOOK CLUB OF CALIFORNIA [ALLEN PRESS], 1957. Mark Twain, San Francisco Correspondent: Virginia City Territorial Enterprise, Selections from His Letters to the Territorial Enterprise, 1865-1866. Limited Edition of 400 Copies. Cloth-backed decorative paper over boards; with illustrations, and printed in black and orange throughout. Bookplate of Norman Sondheim on front paste-down. An excellent copy. **250**

CHELONIIDAE PRESS; Robinson, Alan James; Block, Laurie. **An Odd Bestiary. Or a Compendium of Instructive and Entertaining Descriptions of Animals, Culled from Five Centuries of Travelers' Accounts, Natural Histories, Zoologies, Etc. By Authors Famous and Obscure.** Easthampton, MA: Cheloniidae Press, 1982. Limited Edition. Deluxe edition, copy #46 of only 50 issued with an extra portfolio containing a suite of the 26 engravings, each SIGNED and numbered by Robinson, plus a suite of the 26 smaller linecut illustrations, each with hand calligraphy by Curtis and SIGNED by Robinson and Curtis, all contained in a morocco-backed sleeve that matches the clamshell box. **2,500**

FORTIFICATION

CAESAR, Gaius Julius. **Co[m]mentaria**. Venice: Agostino Zani, 17 August 1511. [4], 110, [8] leaves. Folio, 304x210 mm, 19th-century gilt-panelled vellum boards with red and black morocco lettering pieces. 15 woodcut illustrations, the first on title printed in black with the rest of the page in red; 18 white-on-black woodcut historiated or ornamental initials. Early underscoring throughout, scattered marginalia, spotting and marginal repairs on last leaf not affecting text. A very nice copy of the first illustrated edition of Caesar's first-hand accounts of the Gallic war and Roman civil war with marginal additions from an early owner. Essling 1727; Sander 1503 **7,500**

BUSCA, Gabriello. **Della espugnazione et difesa delle fortezze di Gabriello Bysca milanese libri due**. Turin: Nicolo Beuilacqua, 1585. Small 4to. (8) 256 (3) pp + (1 blank), complete. Woodcut armorial on title-page, woodcut initials and headpieces, 10 double-page woodcuts. Full later vellum. Bookplate of H. P. Kraus. First edition of this significant work on Renaissance military fortifications. Busca was a renowned military architect and bombardier who worked for the Duke of Savoy. **3,500**

BLONDEL, Nicholas François. **L'Art de Jetter les Bombes**. Amsterdam, 1690. Thick 12mo. 526 pp. Numerous illustrations and folding plates throughout. Complete. Contemporary calf, rubbed and a bit worn, but still very sound. An uncommon Amsterdam printing of this influential French artillery handbook, first published in 1683, and with six editions by the end of the century. "Blondel used the three solutions for establishing the practical rules which he formulated in his L'Art de jetter les bombes, the printing of which was delayed until 1683 by order of Louis XIV, who hardly cared to have the enemy profit by it."-D.S.B., II, p. 202. Blondel (1618-1686) was a French mathematician, architect, engineer, and topographer. **800**

ERRARD, J. Bar-Le-Duc. **La Fortification Demonstree**. Paris, 1604. Considered the first independent French work on fortification, this is the second edition. Engraved title and 47 engravings in text (most three-quarter page) of diagrams for fortification, harbor defense and lines of fire, floral and historiated woodcut and metal-cut initials and factotums, woodcut head- and tailpieces. Folio, contemporary vellum, soiled, title laid down, 12 torn (repaired), minor repairs and light staining in the margins of a few leaves, the engraving on Cc2v cropped. Errard was the principal military engineer under Henri IV, to whom the work is dedicated. Rare. **3,000**

SARDI, Pietro. **Corona imperiale dell'architettura militare divisa in due trattati**. Venice: Barezzo Barezzi, 1618. Folio. Two parts in one. Complete. Engraved allegorical title-page incorporating author's portrait (with age of 58 noted). First edition of Sardi's first book, an extensive and elaborately illustrated treatise on all aspects of fortification. Old vellum rebaced with modern vellum spine. Small repair to title, but overall a nice clean copy of this seminal book on the subject. **3,500**

TENSINI, Francesco. **La Fortificatione, Guardia, Difesa, et espugnatione delle fortezze sperimentata in diuerse guerre.** Venice, 1624. Large folio. Contemporary vellum. Scarce first edition of a wonderfully illustrated treatise on fortification. 48 fine engraved plates (11 of these double-page) by the painter and print maker, Odoardo Fialetti. Fialetti was born in Bologna but moved to Venice where he studied under Tintoretto. Historiated woodcut initials throughout. Francesco Tensini, like many writers on the subject, was a military engineer. This work was published in Venice at a time when Tensini was serving there. Vellum a bit spotted and stained; staining to early leaves; but overall an exceptionally nice copy. **6,500**

MALTHUS, Francis. **Pratique de La Guerre: Contenant L'Vsage de L'Artillerie, Bombes Et Mortiers, Feux Artificiels Petards, Sappes Mines, Ponts Pontons, Tranche Es Trauaux, Auec L Ordre Des Assauts Aux Breches: Ensemble Vn Traite Des Feux de Joye.** Paris, 1650. Second edition. 4to. Engraved title, 2 plates, 28 illustrations, 27 of which are full page. Bound in contemporary mottled calf. Malthus was an Englishman employed in France. This work, similar to others he published, consists of five treatises: the first on artillery in general; the second on bombs and mortars; the third on "artificial fire"; the fourth on the mining and undermining of walls; the fifth concerns fireworks. **3,000**

(MILITARY – FORTIFICATION) **Italian Fortification Manuscript: L'Architettura Militare per le Reggie Scuole Teoriche y Artiglieria e Fortificazione. Libro Secondo.** [Turin?], 1758. 11 finely executed ink and wash drawings, manuscript title within an elaborate Rococo cartouche, 159 manuscript pages in Italian. Folio, 12 3/4x9 1/2 inches, contemporary calf, head of spine just cracked, a bit worn; light surface soling, some bleed-through of manuscript pages, but overall still quite nice. Alessandro Papacino d'Antoni began his directorship of the Royal School of Artillery and Military Engineering in Turin in 1755. From 1779-1782 he published six volumes of military instruction titled "Dell' Architettura Militare per le Regie Scuole Teoriche y Artiglieria e Fortificazione." Ignazio Andrea Bozzolino, an infantry colonel and close associate of d'Antoni's at the school penned the second volume of that series. Our manuscript, dated 1758, is a close copy of the published second volume, and presumed to be the work of a student at the school. The drawings illustrate the methods of military technology and fortification engineering described in the text. An interesting association copy, as it contains the bookplate of Cesare Maria de Vecchi, Conte di val Cismon, a Fascist General under Mussolini. **2,500**

LE ROUGE, G. L. **Le parfait aide de camp. Ou l'on traite de ce que doit scavoir tout jeune Militaire qui se propose de faire son chemin a la Guerre Avec des notes sur differens ouvrages de Campagne & sur les Plans des principaux Camps des Guerres de 1740 & 1756..** Paris: Published by Chez l'Auteur, 1760. 30pp plus 55 engraved plates of plans, maps, and fortifications. Contemporary mottled calf. Bookplate of H. P. Kraus. Fine copy. **950**

BORGO, Carlo. **Analisi ed esame ragionato dell'arte della fortificazione e difesa delle piazze dell'Ab. Carlo Borgo alla Sacra Reale Maestà di Federico II. Re di Prussia Margravio ed elettore di Brandeburgo &c. &c. &c.** Venice: Presso Antonio Zatta, 1777. 4to. Engraved vignette, head and tail-pieces, 20 engraved folding plates. Handsomely bound in full contemporary calf, spine ornately stamped in gilt. Armorial bookplate of Herbert Jekyll. Text clean, with wide margins. **1,500**

LITERATURE

A HIGHSPOT OF 16TH CENTURY ENGLISH LITERATURE

SPENSER, Edmond. **The Faerie Queene. Disposed into Twelve Books, Fashioning xii Morall Vertues.** London: Printed by John Wolf for William Ponsonbie, 1590. Imprinted at London: [by Richard Field] for William Ponsonbie, 1596. Two volumes. FIRST EDITION OF BOTH PARTS of The Faerie Queene, one of the foundational works of English Literature. "Spenser was considered in his day to be the greatest of English poets, who had glorified England and its language by his long allegorical poem The Faerie Queene, just as Virgil had glorified Rome and the Latin tongue by his epic poem the Aeneid." **37,500**

A ROGUE LITERARY MASTERPIECE

QUEVEDO, Francisco de (1580–1645). **The life and adventures of Buscon the witty Spaniard: Put into English by a person of honour. To which is added, the Provident Knight. By Don Francisco de Quevedo, a Spanish Cavalier.** London: Printed for Henry Herringman, at the Blew Anchor in the Lower Walk of the New-Exchange, 1670. 8vo. Near contemporary paneled calf, boards detached. Second London edition of Francisco de Quevedo's rogue literature masterpiece, the *Historia de la vida del Buscón*, literally the "Life of a Scoundrel," first published in English as "The Life and Adventures of Buscon the Witty Spaniard" by Henry Herringman in 1657. It has been described as a written exercise in "courtly wit" that followed the dueling matches of petty thieves and swindlers. It was first published in Zaragoza in 1626, during Quevedo's lifetime, and shortly thereafter became a French adaptation, known as *La Geneste*, before being "put into English." This second English edition is rare. ESTC locates four copies in North America: at UCLA, Universities of Florida, Illinois, and Yale, only 6 copies are in UK institutions. ESTC R24486. **5,000**

THE LAST BLACK-LETTER EDITION OF CHAUCER

The Works Of Our Ancient, Learned, [And] Excellent English Poet, Jeffrey Chaucer: As They Have Lately Been Compar'd With The Best Manuscripts; And Several Things Added, Never Before In Print. London: [s.n.], Printed In The Year, M.DC.LXXXVII, 1687. Edited by Thomas Speight. 1687. The last blackletter edition. Double column, engraved frontispiece with a portrait of Chaucer after John Speed. A glossary and names of Authors cited by G. Chaucer in his Works appears at the end. Contemporary calf rebacked. **3,750**

WITH FINE LITERARY PROVENANCE

SWIFT (JONATHAN). *Travels into Several Remote Nations of the World ... by Lemuel Gulliver.* London, Benjamin Motte, 1726. First Edition. Part I: Teerink's "AA" engraved portrait of the author (second state). Part II: Teerink's "B". Provenance: Samuel Rogers with Holland House armorial to front paste-down and a length transcription of a letter from Mr. Gay to Dr. Swift in Rogers's hand. note to verso of blank reading "This book belonged to Mr. Samuel Rogers and was bought by me at the sale of his library after his death in May 1856 | Holland | Holland House 1856." Copies of Swift's classic with literary provenance are very rare in commerce. **8,500**

Johnson, Samuel. **The Prince of Abissinia. A Tale. In Two Volumes.** London: William Strahan, 1759. First Edition. One of 1,500 copies printed. viii, 159; viii, 165 pp. Small 8vos. Full mottled calf, gilt edges, by Morrell. Spines gently rubbed, small chip to head to spine leather on volume two. Overall, a nice set. "Hawkins and Boswell gree that Rasselas was written to help the dying Sarah Johnson (Johnson's mother) and eventually to pay for her funeral. Johnson told Reynolds he wrote the work in the evenings of a single week, which implies a commencement at least on Monday 15 January, the date on which he learned of his mother's illness and on which he first sent her money" (Fleeman). **2,000**

GOETHE, Johann Wolfgang von. **Faustus: From the German of Goethe.** London: Booksey & Sons, 1821. First Edition. Thin 8vo. Rebound in modern 3/4 maroon leather and red cloth, spine lettered in gilt. Some scattered staining and spotting. The First Edition of the first complete English Translation of Part One of Goethe's Faust. The translation was anonymous at the time of printing; it was first incorrectly credited to George Soane. It has since been revealed that Samuel Taylor Coleridge was the actual translator. **1,600**

FLAUBERT - INSCRIBED BY JOHN STEINBECK

Flaubert, Gustave; Redman, Ben Ray (trans.); Blaine, Mahlon (illus.). **Salamambo [Inscribed by John Steinbeck to his roommate]**. New York: John Day Company, 1927. First Edition thus. Warmly inscribed by John Steinbeck on verso of half-title page: "John Steinbeck to his estimable elegant and virtuous friend Toby Street this tome presents". Webster "Toby" Street was a college pal, and the two remained close friends for many years, with their letters collected. Steinbeck's early effort "To a God Unknown" is indebted to a play abandoned by Street; Steinbeck names a drink after Street in Sweet Thursday. Original cloth, a bit worn. **2,750**

JOYCE'S THIRD PUBLISHED POEM

PERIODICAL; Joyce, James]. **Dana: A Magazine of Independent Thought.** Dublin: Hodges, Figgis, & Co., 1904. First Edition. A complete run, Nos 1-12 (all published) or this important turn of the century periodical of Irish Literature. The August 1904 issue contains James Joyce's "Song" - its first appearance (Joyce's third published poem), prior to its printing in Chamber Music. Other contributors include George Moore, Eduard Dujardin, Padraic Collum. Our issues are in remarkably nice condition, protected by a cloth slipcase (the leather spine has deteriorated but the box has done its job). A very attractive complete set. **1,000**

Hemingway, Ernest. **The Old Man and the Sea.** New York: Charles Scribner's Sons, 1952. First Edition. Publisher's cloth in dust jacket. An unusually nice copy with minor wear only. **1,750**

McMurtry, Larry. **Lonesome Dove.** New York: Simon & Schuster, 1985. First Edition. Publisher's cloth in dust jacket. McMurtry's Pulitzer Prize winning epic. A very nice copy with light wear only. Signed by the author. **750**

MANUSCRIPTS

A CIRCA 1571 ENGLISH MANUSCRIPT WITH POLITICAL INTRIGUE

[MANUSCRIPT]. On Paper. England, second half 16th century, circa 1571 in a secretarial hand, 21 x 12.5 cm. Provenance: Charles Wuorinen, American composer of contemporary classical music whose works included Brokeback Mountain. In the original mailing envelope from Samuel Orlinick.

The contents in modern English are: "I pray you if you shall find the [house of] Commons rude and stubborn, to use yourself stoutly with strong words accordingly. And in case you find not the said gentlemen at Bury (St Edmunds??) then to depart without tarrying for them." With a "read receipt" at the end of "vide norf"

Thomas Howard, the 4th Duke of Norfolk, was a central figure in the failed Ridolfi Plot of 1571. The aim of this conspiracy was to assassinate Queen Elizabeth I and install Mary, Queen of Scots, on the English throne. For his role in the plot, Norfolk was arrested and ultimately executed. Given his high-profile status and involvement in such schemes, it's plausible that the letter you found was addressed to him. In that period, Norfolk would have had a lot to do with Parliament, specifically the House of Commons. If the letter was offering guidance on dealing with a potentially uncooperative Parliament, it fits neatly into the context of political and religious tensions at the time. The term "vide norf" at the end of the letter is likely shorthand. "Vide" is Latin for "see," and "norf" is probably an abbreviation for "Norfolk." This notation could indicate that Norfolk himself read the letter, serving as a kind of read receipt or acknowledgement. The letter could be significant for understanding the political intrigues of the era. Whether it relates directly to the Ridolfi Plot or another political event, the advice to Norfolk on managing the House of Commons and a possible meeting in Bury St Edmunds suggests it deals with high-level, sensitive issues. The reference to Bury St Edmunds could mean that a crucial rendezvous or meeting was planned there, perhaps involving key figures in whatever scheme was afoot. Note: Thanks to Prof. Deborah Harkness for the Translation. **1,750**

17th century English Scientific Manuscript, in Latin in paper, with some additions in Greek. c. 1687-88. Small 8vo. approx. 18 x 11 cm, 82 lvs., written throughout on recto and verso in a neat legible hand, with a few blanks. Provenance: Signed on rear paste-down in several places: Edward Baldwyn, 1687. Coll. Wadh. This corresponds with Edward Baldwin, son of Francis Baldwyn, of the Inner Temple, who succeeded to the Abbey estate, Shrewsbury 1701, and is listed as attending Wadham College, Oxford. The inner front paste-down bears an attractive manuscript Tree of Porphyry. Contemporary calf, rebacked in a sympathetic manner.

It is perhaps coincidental, but nevertheless interesting, that this scientific manuscript was written the year of publication of Newton's Principia. While it adheres to classical Aristotelian models with sections on Logic, Physics, Metaphysics, Ethics, and Cosmography (mentioning America), it is noteworthy that the author attended Wadham College at a time of fast paced scientific enquiry and discovery. Amongst Wadham's most famous alumni is Sir Christopher Wren. Wren was one of a brilliant group of experimental scientists at Oxford in the 1650s, the Oxford Philosophical Club, which included Robert Boyle and Robert Hooke. This group held regular meetings at Wadham College under the guidance of the warden, John Wilkins, and the group formed the nucleus which went on to found the Royal Society. **7,500**

ILLUMINATED CARTA EXECUTORIA. Carta ejecutoria of King Phillip II of Spain (1527-1598). Valladolid: 1589. 12,500

ITALIAN MATHEMATICS MANUSCRIPT: "Elementa Matheseos tumultuario Studio concinnata ac suis Studentibus tradita." [Italy], ca 1700. The text is divided into sections on Arithmetic (76 pp.) and Geometry (14 pp.), each with an introduction, history, presentation, object and divisions. These paragraphs are followed by propositions in the arithmetic section, and addenda on conics, parabola, and other subjects in the geometry section. The manuscript was likely used for teaching students, possibly at a Capuchin monastery. 2,000

FRENCH MILITARY MANUSCRIPT: Théorie Abrégée de l'Art Militaire et de la Castramétation par G. Beauty Officier d'Artillerie. France, 1777. Illustrated manuscript written in cursive hand in brownish-black ink, with eleven pen and ink drawings, all but one mounted, including 4 on folding leaves. 2,500

ITALIAN MANUSCRIPT ON ASTRONOMY. ORIANI, Barnaba (1752-1832). Italy, ca 1790. 182 leaves. Written in cursive in dark ink. Written in the right-hand column with notes and diagrams in pencil and ink in the left column. A series of astronomy lectures presumably in Oriani's hand, with a note on the front free endpaper from Professor Rossi attributing the manuscript to Oriani. 5,000

FRENCH MATHEMATICAL MANUSCRIPTS: "Cours de Mathématiques". Paris, ca 1790. 3 Volumes: Géometrie 193 pages, plus 60 blank leaves; Algèbra 166 pages, plus 46 blank leaves; Planches 182 figures on 76 plates, plus 48 blank leaves. The plate volume with ink diagrams and geometric figures (5 with tan wash), on papier bleu. Bound in contemporary French mottled calf gilt. Provenance: Arthémond de Régný (1777-1841), French economist (bookplates). Presumably used by de Régný while attending university at the end of the 18th century. 3,000

MANUSCRIPT IN HANDPAINTED SKULL AND CROSSBONES BINDING. Italian manuscript containing the Office of the Dead. Italy, late 18th early 19th century. In folio. 4,500

THE RETREAT. England ca 1820. Quarto format manuscript on laid paper with 1815 watermarks, title page very neatly done in a calligraphic hand incorporating several lettering styles, 328 numbered pages; each leaf lined, written in a neat italic hand brown ink, approximately twenty-four lines per page, in later half calf. The author, who only identifies himself with the initials N.P., has composed this work because, "a father's best legacy to his children are lessons demonstrative of piety." We may also infer that our writer had a connection to the sea as several of his dialogues are nautical in nature, and to that end he offers five pages in which he defines "Sea Terms," after the last numbered page 328. 1,250

FRENCH NATURAL HISTORY MANUSCRIPT. "Cours de Culture. 1855-56". 769 pages. Illustrated with approximately 70 pen-and-ink drawings in text (one full-page hand-colored garden plan); numerous tables. Bound in contemporary French quarter sheep (joints repaired). Provenance: "Lizot" (name gilt-lettered at foot of spine). A fine manuscript copy of an unidentified work on a wide-range of subjects, including horticulture, botany, floriculture, propagation, farm production and equipment, nutrition, zoologie and human anatomy. 1,800

MUSIC

A PAIR OF SIGNIFICANT ITALIAN WORKS

ZARLINO, G. **Le istituzioni harmoniche .; Nell quali; oltre le materie apparenti alla musika; si trovano dichiarati moliti di Poetri, d'Historici, & di Filosofi; Si come nel leggerle si portà chiaramente vedere.** Venice: Appresso Francesco Senese, 1562. Second edition, a literal reprint of the First Edition of 1558. Later vellum. **3,500**

TARTINI, G. **Trattato di musica secondo la vera scienza dell' armonia.** Padua: G. Manfre, 1754. Lacking the portrait. **900**

TOMEONI, Florido (1755-1820). **Théorie de la Musique Vocale, ou ou des dix règles qu'il faut connaître... pour bien chanter ou pour apprendre à juger par soi-même du degré de perfection de ceux que l'on entend...Avec des remarques sur la prononciation des langues française et italienne.** Paris: L'Auteur/ Charles Pougens, 1798. First Edition. Extremely scarce first edition of this important treatise on vocal music theory printed in Paris in 1798. 8vo (215 x 135mm). Pagination: [viii], 138pp., 5 (including errata leaf). Signatures: *(4), A-H(8), I(4), K(2), 2 leaves of music (inserted after K and before errata). Printed on laid paper, wide margins. Text in French. 4 pages of musical notation (for the good and bad ways of carrying one's voice, directions for other singing inflections, and notations for a musical parody in French). Original blue wrappers, edges uncut; (spine perished and first quire loose but present, rest of quires holding but fragile, browned at edges, some worming in upper margins throughout, most severe at end and beginning). OCLC locates 4 copies, British Library, Bibliothèque nationale de France, Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky and Staatliches Institut für Musikforschung - Preußischer Kulturbesitz, Bibliothek. **650**

Manuscript American Songbook, "A Choice Collection of Songs and Tunes" America, c. 1800. Contemporary limp calf; oblong 4to (190x130mm); pp. [2] (title-p.), 61 leaves (contemporary foliation to 63, lacking leaves 22-23), scores and lyrics (in English) in brown ink on recto and verso. Lower stitching gone; many leaves worn and chipped; 2 leaves loose. Early ownership signatures of John G. Scott on the title-page. A collection of seventy-eight songs, usually in treble and bass clef, with lyrics in English, offering an interesting look at the marches, popular songs, and ditties of the period. It includes songs from Ireland, Scotland, England, and France, as well as songs now thought to be distinctly American, including "Anacreon in Heaven," the tune that would become "The Star-Spangled Banner," and the very rare "Galley Slaves." **3,000**

[MOZART PIANO SCORE]. **W.A. Mozarti Missa pro defunctis. Requiem. W. A. Mozarts Seelenmesse. Klavierauszug von C. F. G. Schwenke.** Leipzig: bey Breitkopf und Hartel, [s.d., but c. 1818]. Thin oblong 4to. pp. 60. Contemporary marbled boards and calf; internally, some toning, minor worming and minor stains. Contemporary ownership inscription Ref: Sammlung Hirsch IV, 1230. Laid in is a 1857 Broadside for a Munich performance of Lucrezia Borgia, the melodramatic opera by Gaetano Donizetti; 34 x 22.5 cm. The broadside is apparently unrecorded by OCLC. **250**

Mozart, Wolfgang Amadeus. **Nozze di Figaro**. Paris: J. Frey, 1821. Nineteenth-century green straight-grain morocco. Folio (332 x 250 mm); 4 volumes in 2. Fully engraved. Dampstain in gutter at edge, some foxing, spine rubbed. Provenance: Composer and conductor Henri Kling [1842-1918], with his bookplate and ownership signature. **850**

VERY RARE CIVIL WAR MUSIC SAMPLER BY A 21 YEAR OLD WOMAN

The Ode to Charity by J. Sampson is dated 1842 and may have coincided with a date near the birth of Elizabeth Langham who embroidered the "Aged 21 in 1863". Samplers and embroidery featuring musical themes are very uncommon and showcase exceptional craftsmanship. This suggests that a young girl, who would typically be the one to create samplers, would likely not have attempted such intricate work. We could not find a published Ode by Sampson, or identify Elizabeth Langham, except by provenance she may have been from New York.

The 2/4 time indicates it may have been a hymn designed to energize a congregation rather than a more solemn or liturgical piece. The concept of charity, was a significant theme in religious hymns during the period of the American Civil War and were sung by both Union and Confederate soldiers and civilians, emphasizing themes of unity, hope, and compassion amidst the devastation of war. Charity as a theme would align well with the moral and ethical questions posed by the conflict—questions about slavery, human rights, and the nature of community and nationhood. The songs would offer moral guidance, advocating for kindness, compassion, and charity as virtuous behavior in the face of enormous societal upheaval. **1750**

[DANCE MUSIC] The Athole Collection of the Dance Music of Scotland. Stewart-Robertson, James. London: Maclachlan & Stewart / J.B. Cramer & Co., Edinburgh, 1884. Two volume set. 163pp & 156 pp. Cloth. **225**

More Than 700 Pieces of Sheet Music. America, England, et al, 1900-1970s. A massive collection of more than 700 pieces of sheet music, each title in an archival sleeve -- just a small handful of duplicates. Spanning decades, the bulk are published in New York, Chicago, Detroit, and London; but also include Rome, Hollywood, San Francisco, and beyond. Composers include Harold Adamson, Mack Gordon, Vincent Youmans, Irving Berlin, Lew Brown, Alfred Bryan, Sammy Cahn, B. G. De Sylva, Ray Henderson, Al Dubin, Arthur Freed, Nacio Herb Brown, George and Ira Gershwin, Oscar Hammerstein, Richard Rodgers, Otto Harbach, Paul Francis Webster, Gus Kahn, Edgar Leslie, Sam Lewis, Joe Young, Jay Livingston, Ray Evans, Frank Loesser, Cole Porter, Leo Robin, and others. Styles include fox trots, waltzes, ballads, war-time songs, holiday songs, and songs from Broadway, Disney, and film. **2,500**

New Oxford History of Music, Volumes I-VIII: Ancient and Oriental Music; Early Medieval Music, Up to 1300; Ars Nova and the Renaissance, 1300-1540; The Age of Humanism, 1540-1630; Opera and Church Music, 1630-1750; Concert Music, 1630-1750; The Age of Enlightenment, 1745-1790; The Age of Beethoven, 1790-1830. London, et al: Oxford University Press, 1955-1986. All volumes: blue cloth, gilt-stamped lettering on spine. Volumes I, III, and V in dust jackets. **250**

PHOTOGRAPHY

ARCHIVE OF "ANCIENT LOCOMOTIVES"

From the archive of Dover Publications, a wonderful and large collection of early locomotive photographs, with hundreds of photos printed from (according to a note within) "original builders negatives in the nineteenth century." There are 8 large binders, 7 full with photographs, one with printed text offering a detailed recording of the trains. Each of the binders with an "Ancient Locomotives" label printed on the spine. Dover published several books on early American locomotives, but apparently not one with this specific title. **6,000**

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, uncommon, and with nice, clean images overall. **2,500**

AVEDON, Richard; CAPOTE, Truman. **Observations: Photographs by Richard Avedon, Comments by Truman Capote.** New York: Simon & Schuster, 1950. First Edition. Publisher's white paper-covered boards, in original acetate jacket and slipcase. An exceptionally bright copy of the book with virtually no wear. Slipcase worn along edges. **500**

WEEGEE. **Naked City.** New York: Essential Books, 1945. First Issue. Gray buckram binding stamped in blue. This copy signed by Weegee. A bit worn, like many copies, but overall very good or better. **650**

CARTIER-BRESSON, Henri. **The Decisive Moment.** New York: Verve, 1952. First Edition. Folio. Original decorative boards, designed by Matisse. In matching dust jacket of the same design. 12 page pamphlet laid in. Book is inscribed and signed by the great photographer in his elderly hand. Inscription reads: "Pour Micahellah a tout moment. Enri Cartier Bresson." Small crack to head of spine. Front panel of the DJ with some uneven sun-fading at the top and running down the spine, tears and creasing to rear panel. A highspot among 20th century photography books. **3,250**

HALSMAN, Philippe. **Philippe Halsman's Jump Book**. New York: Simon & Schuster, 1959. Second printing. Small slim quarto. Warmly inscribed by Philippe Halsman in English and French to a pair of his close friends, signing both his name and his wife's, dated Dec. 1959, the year of publication. Nice copy in a worn and spotted dustjacket with a number of small chips and tears. **375**

ISHIMOTO, Yasuhiro. **Chicago, Chicago**. Tokyo: Bijutsu Shuppan-sha, 1969. First Edition. Original black cloth, lettered in white. Housed in publisher's slipcase. Some light soiling to front and back of slipcase. Overall, a very nice copy. Book is inscribed by the photographer to a former head of MOMA: "To Miss Grace Meyer. This is the step to New York-New York. Yas Ishimoto." **2,500**

A POLAROID COLLAGE STARRING ANDY WARHOL

A large and fabulous 1970s photographic collage (labeled "Trick or Trash" at the top) from the home of Academy Award Nominated Actress (Midnight Cowboy) and member of Andy Warhol's inner circle, Sylvia Miles. Includes a rare photo of a smiling Warhol, and a card from Warhol reading, "Sylvia/I love you/Andy". Among the other writers and actors, are Jack Nicholson and Harold Robbins. Some photos signed. Many are faded, but, nevertheless, a one-of-a-kind, fun and glitzy piece. **4,500**

LEATHER FASHIONS

Gunal Erkose Sample Books. Istanbul, c. 1970s. Red card wrappers with "Gunal Erkose" stamped in gilt on front cover; two volumes, 4to; unpaginated, with b/w photographs (27 in one, 23 in the other) tipped-onto black leaves with printed frames, and handwritten prices below (e.g. Fob Istanbul US \$34). Covers a bit scuffed; slight wave to text block. A fun time capsule of early 1970s Turkish leather fashions for men and (primarily) women, wearing outerwear and jackets, dresses, and pant suits. **1,500**

TRAVEL

[Addison, Joseph]. **Remarks on Several Parts of Italy in the Years, 1701, 1702, 1703.** London: Jacob Tonson, 1705. First Edition. Complete with the half-title. William Gosse's copy of Addison's enormously popular account of travel through Italy, a classic in the 18th century Englishman Grand Tourist genre. The preface begins: "There is certainly no place in the World where a man may travel with greater pleasure and advantage than in Italy." First edition, with the usual error of p. 125 misprinted 215. Full contemporary calf. Early armorial bookplate to front pastedown and bookplate of Edmund William Gosse. **750**

[RUSSIA.] LE PRINCE, JEAN BAPTISTE (1734-1781). **Recueil of engravings by Jean-Baptiste Le Prince on Russian costumes.** Paris. 1764-1774 [but circa 1820, paper watermarked 1818, 4to (280 x 222 mm), comprising 87 engraved or aquatint plates, including engraved titles, modern morocco backed boards, minor foxing. In 1758 Le Prince journeyed to Russia to work for Catherine the Great at the Imperial Palace, St Petersburg. He remained in Russia for five years and also travelled extensively throughout Finland, Lithuania and Siberia When Le Prince returned to Paris in December, 1763, he brought with him an extensive collection of drawings which served as the source material for the present suites. As usual, the present album contains plates from several of Le Prince's suites not necessarily bound in order, including the following Divers Ajustements et Usages de Russie; Divers Habillements des Femmes de Moscovie, lie. Suite d'Habillement des Femmes de Moscovie, Divers Habillements des Pretres de Russie,- Les Strelits, Premier Suite de Cris et Divers Marchands de Petersburg et de Moscou,- 2me Suite de Divers Cns de Marchands de Russie,- Ille Suite de Divers Cns de Marchands de Russie,- Habillements de Diverses Nations; Suite de divers Habillements des Peuples du Nord, Vue des Environs de St Peterbourg, Diverses Vues de Livonte and Ile Suite d'Habillements de Diverses Nations Cf. Colas 1838-1850, cf Hiler p539; cf Cohen/de Ricci 625-626. **3,750**

KEATING, WILLIAM H. 1799-1840. **Narrative of an Expedition to the Source of St. Peter's River, Lake Winnepeek, Lake of the Woods, etc. etc. Performed in the Year 1823....** Philadelphia: H.C. Carey & I. Lea, 1824. First Edition. 2 volumes. 8vo. Half-titles, folding map and 15 engraved plates. Publisher's purple cloth boards, a bit worn and faded; foxing throughout, but still a solid set. "Almost a cyclopedia of material, relating to the Indians of the explored territory. Nothing escaped the attention of the gentlemen who accompanied the expedition; and their statements regarding the customs, character, and numbers of the Sioux and Chippeway tribes, are among the most valuable we have of those people." Field 949. Sabin 37137. **650**

[AFRICA] Hooper, Frederick George White (1790-1831). Manuscript, small 8vo, c. 1811-1827. Bound in limp calf. The most interesting part of the manuscript is a suggested reading list for African Missionaries with about fifty-five titles listed, most sequentially numbered. The terminal leaf of the book states, 'Memorandums which might prove useful in reading over at future seasons.' There are as well several pages written passages in shorthand as well as recipes, remedies and formulae: Receipt for making blacking; a Medicine good for the removal of Flatulency; To Make Cheap Bread [mix it with boiled rice]; For a Cough; To Make Marks on Steel; Recepe [sic] for the Gravel and the Stone [press, strain and boil a pint of blackberries, mix with sugar, take an occasional teaspoon]; Hydrophobia; Fire and Waterproof Cement, etc. The book likely accompanied him from England to Mauritius and from thence to South Africa. **1,250**

McCLUNG, JOHN A. **Sketches of Western Adventure**. Maysfield, KY, 1832. First Edition. 12mo (178 x 102 mm). 19th century calf. 1863 gift inscription. Wear to cover, repair to lower corner of printer's leaf. As with the Streeter copy, lacking the half title, otherwise complete. Thomson calls "the most complete collection of captivities and adventures ever published in one volume." (THOMSON 745). The comparatively rare first issue, the Kentucky imprint as opposed to the Philadelphia. **650**

CARLTON, ROBERT. **The New Purchase: or Seven and a Half Years in the Far West**. New York: Appleton, 1843. 2 volumes, 12mo (183 x 112 mm). Quarter brown morocco and marbled boards, contained in a handsome modern chemise and slipcase. Wear to covers, browning. xii + 300 and viii + 316 pp + ads. Volume two cover loosening. A cornerstone of Indiana literature, the author is notable for being the first professor at Indiana University. **300**

INDIA – TRAVEL SKETCHBOOKS] – FLORENCE FOSTER & MARY FOSTER. **Two Travel Sketchbooks from India: The Sal Forests of Mundla, and The Banjar Valley Forest**. . A charming pair of sketchbooks, illustrating life in India circa 1890. 2 volumes (10 x 7½ in.; 254 x 190 mm). Together 2 manuscript title pages, 24 sepia ink and ink wash sketches on tabs, interleaved with printed captions; minor foxing and toning, occasional offsetting onto verso of caption leaves. The Sal Forests of Mundla: Full green textured cloth, covers gilt lettered; recased. The Banjar Valley Forest: Half green morocco over green textured cloth, spine with raised bands in six compartments, gilt-lettered red morocco label to second. These accomplished sketches were accomplished by Florence and Mary Foster—likely sisters—depict in detailed fashion felling trees, building camps, and rafts floating down the Banjar River. **3,500**

DE SALIS, William Fane (1812-1896). **Reminiscences of Travel in China and India in 1848**. London: Waterlow and Sons Limited, 1892. First Edition. 4to (310 x 240 mm). [4], 3-50, [2] pp, 32 tinted lithographed plates (including frontispiece). Original half-morocco, titled in gilt to upper cover. Light wear to spine ends. Provenance: John de Solis (inscription, 1928). First edition of this account of India and China, with 32 lithographic plates after the author's original drawings. Only six institutional copies located in OCLC. **3,800**

1905 Photo Album of Manila, Rangoon, Penang, Singapore, Java, Seoul, Hawaii, California, and Arizona. "Photographs" stamped in gilt on upper board, bound with thin black rope; oblong (approx. 8-by-6 inches); contains more than 150 black leaves, each with a b/w photograph (silver gelatin print) affixed to the recto and labeled by hand, in white ink. A long, far-flung journey, with scenes of Manila, Rangoon, Penang, Singapore, Java, Seoul, Hawaii, California (San Francisco, Yosemite Park), and the Grand Canyon. **1,500**

Early 20th century photo album of a Journey to Egypt, Sri Lanka, India, Singapore, Penang, Shanghai, Japan, and California. Black leather over flexible boards; oblong (about 14.5-by-11 inches); containing approx. 250 mounted b/w or sepia silver gelatin photographs (usually many per page), ranging in size from about 2-by-3 inches to 6-by-9 inches, and including 33 lovely panoramas, about 12-by-4 inches. Records a long journey from the Port Said in Egypt to Aden, Sri Lanka, Jaipur, Agra, Rajasthan and Darjeeling in India, and then onward to Singapore, Shanghai, and Japan, and finally ending in California. **1,600**