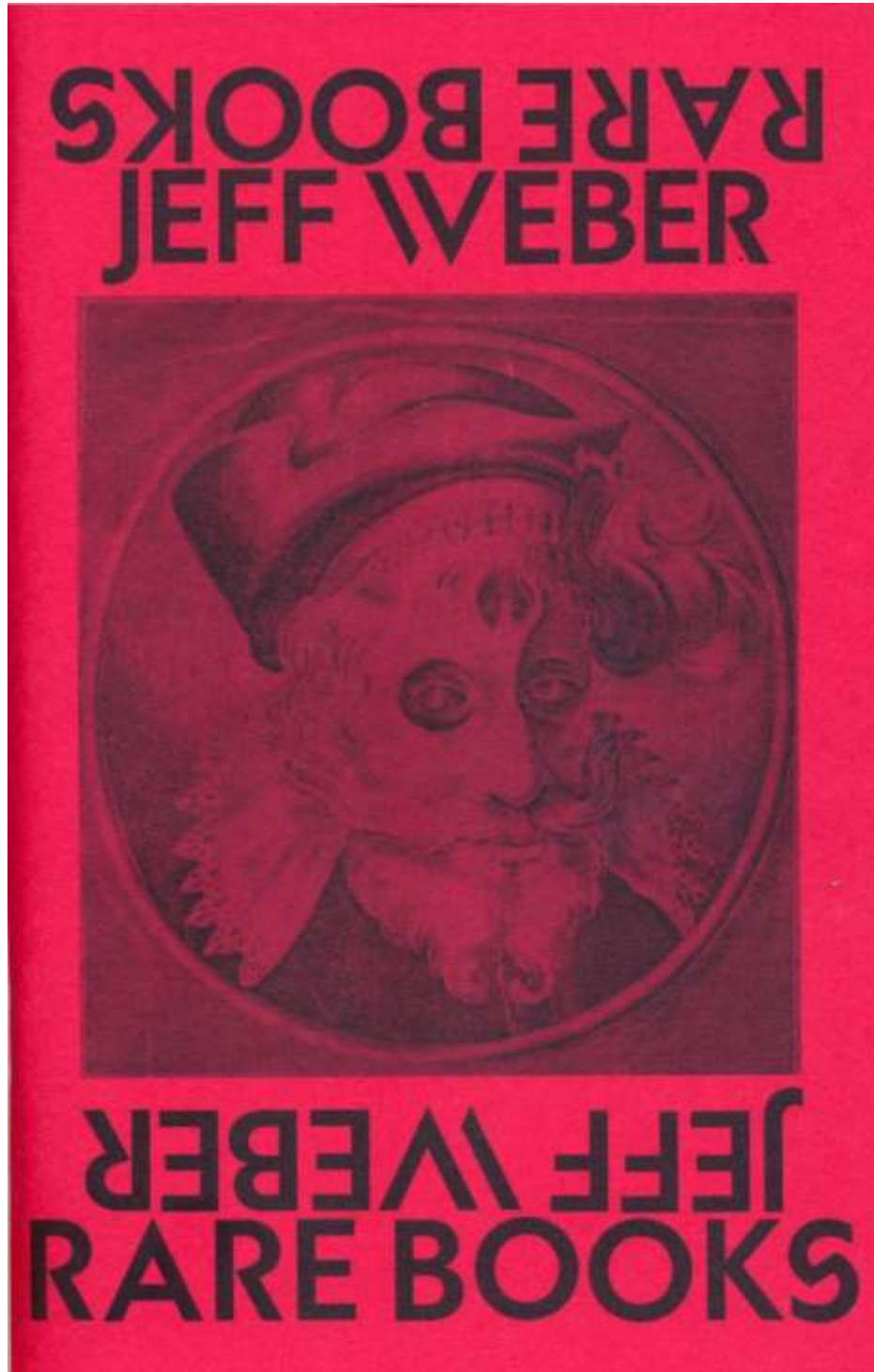


CATALOGUE №: One Hundred Seventy-three



# *The Dance of Books*

## Catalogue 173

2013

Another in my "Bookseller Cabinet" series where I feature a wider range of books. In this case the catalogue is a two-part (nos. 171 + 172) effort. Available from our stock of remarkable art is a superb collection of the work of the fantastical Mexican artist SERGIO BUSTAMANTE. We have about 33 pieces for sale at present. We have some fine Californiana pieces (11-13, 40, 121, 157), some extraordinary specimens of fine printing lead by Landacre's *California Hills* (40), LIME KILN PRESS *American Bard* (40) and the PLANTIN PRESS Shakespeare *Sonnets* (122). Theodore Roosevelt's *African Trails* with a signed card (147), two GRANGERIZED BOOKS – "extra illustrated" – (19, 158), and a remarkable 17<sup>th</sup> century Persian manuscript of Rumi's greatest work (154). Interested in tales of early travels (both fiction and some fact) there is Stirling-Maxwell's copy of Struys (182).

[www.WeberRareBooks.com](http://www.WeberRareBooks.com)

On the site is more than 10,000 antiquarian books in the fields of science, medicine, Americana, classics, books on books and fore-edge paintings. The books in current catalogues are not listed on-line until mail-order clients have priority.

Our inventory is available for viewing by appointment.

Terms are as usual. Shipping extra.

### RECENT CATALOGUES:

- 167: Library of L. Pearce Williams (423 items)
- 168: Harry Friedman Library; Neurology (281 items)
- 169: The Path to Knowledge; Scientific Literature (488 items)
- 170: Surgeon's Knife & Blade (272 items)
- 171: For the Love of Books (197 items)
- 172: Medicine Cabinet (197 items)

COVER: 18 Dance of Death

Jeff Weber

George W. Fitting, Senior Cataloguer - Ida L. Rascol, Cataloguer

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FAX: 323-344-9267 e-mail: [weberbks@pacbell.net](mailto:weberbks@pacbell.net)

1. **ADAMS, Henry Gardiner** (1811/12-1881). *Our Feathered Families: Game and Water Birds. Being an Anecdotal and Descriptive Account of the feathered game and wild fowl, with their allied species, found in Great Britain. To which is added a Practical Chapter on Doves and Pigeons.* London: James Hogg and Sons, [ca. 1862-74?]. Printed by Spottiswoode and Co. Small 8vo. 345 pp. Numerous wood-cuts, index. Original full chocolate brown gilt-stamped morocco, a.e. marbled. The covers are stamped: "Honoris Causa; Rottingdean" [Eton?]. Bookplate of A. Carleton Ambler (ca.1960s). Inscribed to "H.A. Powell, Class Prize in ii.B. T.H. Field House July 1874." Fine. \$ 50

2. **[ALLEN PRESS] Lewis & Dorothy ALLEN; Book Club of California.** *The Allen Press Bibliography; produced by hand with art work, sample pages from previous edition.* San Francisco: Book Club of California, 1985. Series: BCC 180. Folio. 114, [10] pp. Illus., specimens, index. Grayish-brown cloth, gilt spine title, press design in blind on upper cover. Fine copy. \$ 85

LIMITED EDITION of 750 copies. The original edition was issued in 1981 (140 copies were printed). The present re-issue also added books from 1981-1985. A short appreciation was written by Carey Bliss. D. Steven Corey added a list of ephemera. Added is a postcard announcing the 1998 exhibit at the BCC honoring the Press and Lewis Allen (1908-1998).

3. **Book Club of California; Robert D. HARLAN.** *The Two Hundredth Book; a Bibliography of the Books Published by the Book Club of California 1958-1993.* San Francisco: Book Club of California, 1993. Tall 4to. x, 62 pp. Printed in Red & black. Facs., illus., index. Quarter linen, decorative leaf & bark pattern boards, paper title label mounted on backstrip (by Cardoza-James). Fine. \$ 80

LIMITED EDITION of 500 copies printed by Mastercraft Press, San Francisco. With a brief manuscript note from Albert [Sperisen] to David C. Weber regarding the colophon of this book. The bibliography gives annotations for 101 books in the BCC series, being nos. 100-200.

*A Complete Set in Slip-Case*

4. **Book Club of California; Oscar Lewis, Albert Sperisen and John Borden** (editors). [Two portfolios] A Portfolio of Book Club Printers 1912-1962; 1962-1987. Foreword by Oscar Lewis. Part II: 75<sup>th</sup> Anniversary Keepsake. San Francisco: Book Club of California, 1962, 1987. BCC Keepsake Series: 26. 4to. 24 folders. Housed within a blue cloth slip-case. Fine. \$ 50

Portfolio I: 12 printed folders printed by or about presses associated with the printing history of the Book Club. Contents: 1) Grant Dahlstrom (short essay by Tyrus Harmsen), 2) Mallett Dean, 3) The Ward Ritchie Press, 4) The Greenwood Press, 5) The Windsor Press, 6) Johnck & Seeger and The Black Vine Press, 7) Adrian Wilson, 8) Lawton Kennedy, 9) The Plantin Press, 10) The Allen Press, 11) The Grabhorn Press, 12) The Tamal Land Press – contains the foreword by Oscar Lewis. A Nice Bright Copy. Complete set. One of 950 copies.

Portfolio II: 12 additional folders. Contents: 1) Lewis & Dorothy Allen, 2) Harold Berliner, 3) Jonathan Clark – The Artichoke Press, 4) Sherwood Grover – Grace Hoper Press, 5) Andrew Hoyem, 6) Arlen Philpott, 7) Patrick Reagh [with two Vance Gerry drawings], 8) Ward Ritchie, 9) James Robertson – Yolla Bolly Press, 10) Jack Stauffacher – Greenwood Press, 11) Wesley Tanner & Will Powers, 12) Adrian Wilson.

5. **Book Club of California; Sandra D. Kirshenbaum & Kenneth Karmirole** (editors). *California Printing a selected list of books which are significant or representative of a California style of printing. Parts I [1838-90], II [1890-1925], III [1925-75].* San Francisco: Book Club of California, 1980, 1984, 1987. Presswork

by Patrick Reagh of Glendale. 4to. 33; 34; ix, 55 pp. Illus. Printed wrappers. Fine. Within the club's standard slip-case (labeled for a different keepsake). Not usually found in slip-case! \$ 45

## Artwork of Sergio Bustamante (1987)

SINCE THE 1960'S, SERGIO BUSTAMANTE has been internationally recognized in the world of creative arts and crafts. His work encompasses a variety of art forms, including paper mâché, ceramics and bronze. Recent innovations include distinctive lines of fine jewellery and beautifully crafted furniture, but he is primarily known for his sculpture.

Though born in Culiacan, Sinaloa, Mexico, of both Chinese and Indian ancestry, Sergio Bustamante has lived in the Guadalajara area since early childhood. In his youth, he studied architecture at the University of Guadalajara, but abandoned this pursuit when his talents and interests drew him to the fine arts and crafts of his native land.

Bustamante's creations reflect a uniquely imaginative individuality, style and creativity distinct from - though often copied by - other artists, making his works much desired by art aficionados worldwide.

He began with paintings and paper mâché figures, inaugurating the first exhibit of his works at the Galeria Misracha in Mexico City in 1966. In the early 1970's, he travelled to Amsterdam, where he further developed his talents. After his return to Guadalajara in 1975, he established, along with other artists, the "Family Workshop Studio" in Tlaquepaque, Jalisco, Mexico.

Bustamante's work is a marriage of color and design found in his native Mexico, with an inspiration and imagination that are entirely his own. His artistic sensibility successfully combines familiar and popular imagery with the surreal. Bustamante is an artisan - and in true artisan style, he has mastered his various mediums, as well as his chosen subject matter.

Above all, he is known for being the author of his own universe of forms and figures. He has excelled as a painter, molder and designer, without renouncing his essential thematic obsessions. With differing aesthetic intentions, he has created a uniquely wonderful iconography that is profoundly significant, beautiful, and affecting. He continues to explore uncharted paths in the New Millennium, and is considered one of the greatest Mexican artists of our time.

We offer from a private collection some choice pieces from this amazing artist. Additional photographs available on request. Special packaging (wooden crates) used for transport.

PROVENANCE: These very pieces were exhibited: Amberes Galeria, Mexico; Galeria Luna, Neuchâtel, Switzerland; Galerie Voutat, Genève.



6. **BUSTAMANTE, Sergio.** HAND-PAINTED GREEN PUMPKIN WITH 6 EXOTIC BIRDS. Ceramic. \$ 3,800

Size: 40x40x30 cm. Edition: Unique, signed in the ceramic “SERGIO BUSTAMANTE”. Additionally there is a printed certificate of authenticity, signed by Bustamante. Date made: circa. 1980-85. Material: ceramic.

Colors: This large gourd, or green pumpkin, is forest green (two shades of green with black accents at creases) with a large leaf by the stem. Bustamante’s very fanciful and dreamy style is present in the form of both the size of the pumpkin and the presence of the six highly decorative and exotic birds that seem to burst out of the insides of the pumpkin. A bit like the child’s rhyme: “four and twenty blackbirds baked in a pie” but in this case there are two bluebirds, two orange birds, and two mynahs or parrots with highly colored breasts and beaks.

Note: The pumpkin is native to Mexico and had been cultivated as a staple food up to as far back as 6000 BC in the Mayan period. The pumpkin prepared as food is often a delicacy featured in Dia de Los Muertos. Mexican pumpkins are typically dark green and yellow but they can also vary in color. This beautiful ceramic sculpture is a wonderful festive centerpiece for any table setting.

7. **BUSTAMANTE, Sergio.** SLANTING RAM CHILD. Ceramic. \$ 4,500

Size: 60x40x42 cm. Edition: Unique ceramic sculpture: one of a kind signed in the ceramic “SERGIO BUSTAMANTE” (along the nape of the neck). Additionally there is a printed certificate of authenticity, signed by Bustamante. [Limited edition of one]. Date made: circa. 1980-85. Material: Ceramic.



Colors: This beautifully crafted “ram-boy” figure with a brushed brown skin, hands, feet and head a porcelain-like fresh tone. The face has a detailing for the eyes, eyebrows, mouth and nose. The head of hair is also brown, with two protruding ram horns that curl toward the back.



Note: This child-like figure is charming with its pose of crawling as a toddler would do. The face is sweet with lightly accented facial features. The figure is mystical and like a satyr-like (but not a goat). This piece is delicately conceived with its unusual use of the ceramic medium and yet Bustamante has successfully made a full human-like figure with protruding ram horns that were clearly difficult to achieve. The underside of the figure is fully finished and colored, just as the rest of the child's body. This piece can either set on a table or a large shelf, or even high above a cabinet or bureau where the head will look down from its lofty position. This ceramic sculpture, if purchased, will be professionally shipped in a wooden carton fully insured.



8. **BUSTAMANTE, Sergio.** Egg no. 1 with Pegasus.

\$ 1,150

Size: 17x14x11 cm. Edition: Unique, signed in the ceramic “SERGIO BUSTAMANTE”. Additionally there is a printed certificate of authenticity, signed by Bustamante. Date made: circa. 1980-85. Material: Ceramic.

Colors: Pegasus is painted in two shades of coral pink; black and other colors for facial details. The egg is amazing in its tone: Bustamante is able to recreate a porcelain texture and color using a ceramic base that suggests porcelain material. This is surprising and gives the eye a magical trick.

Note: This piece is small, about the size of an adult hand, and sits well on any table or shelf. The figure of Pegasus is given to appear as if the winged horse has just been “born” from the egg. This is also a clever artistic device used by Bustamante who combines different elements in artistic settings to create a fantasy. You have the mythology of Pegasus and the expectation that a bird should be born of an egg. In mythology Pegasus is the son of Poseidon and Medusa.





9. **BUSTAMANTE, Sergio.** Small Pumpkin with Four Giraffes.

\$ 2,000

Size: 28x28x20 cm.

Edition: Unique, signed in the ceramic “SERGIO BUSTAMANTE”. Additionally there is a printed certificate of authenticity, signed by Bustamante.

Date made: circa. 1980-85

Material: Ceramic.

Colors: The pumpkin is multi-colored using bluish-green hues and pale rose for the sides of the piece, with the stem and leaf similarly colored. The four giraffes are painted with blue representing the blotches or patches that easily identify any giraffe’s skin pattern.

Note: This is an exotic expression of nature, transmitting a feeling of abundance and lushness due to its expressive use of a colorful palette and the playful manner in which Bustamante has the giraffes each popping out of the sides of the pumpkin. *This piece will bring a lot of color and attention to any artistic display, such as on a buffet or a wall niche.*



10. **BUSTAMANTE, Sergio.** Giant Snail.

\$ 2,200

Size: 53 x 33 x 32 cm.

Edition: One of 100 copies [this is number 28] signed in the ceramic “SERGIO BUSTAMANTE”. Additionally there is a printed certificate of authenticity, signed by Bustamante.

Date made: circa. 1980-85.

Material: Papier mâché.

Colors: The coiled shell is painted with a base of yellowish-cream, with ribbing in browns or sienna. The body is speckled light coffee brown and pale yellow. The tentacles are similarly colored and highlighted with a yellowish-colored eye.

Note: The snail is a gastropod, being a part of the mollusk family. This piece is light-weight and relatively durable (compared to Bustamante's ceramics) because of the papier mâché material. This giant snail is a wonderful example of Bustamante's use of colors that transform the snail into a bright and colorful artistic piece. This papier mâché sculpture works well in a living or dining room and can bring color to any home or office niche. The surprise with this sculpture is that it looks like a ceramic, with the shimmer and glassine look of a hard shell (as in a ceramic), but it is in fact a papier mâché sculpture.

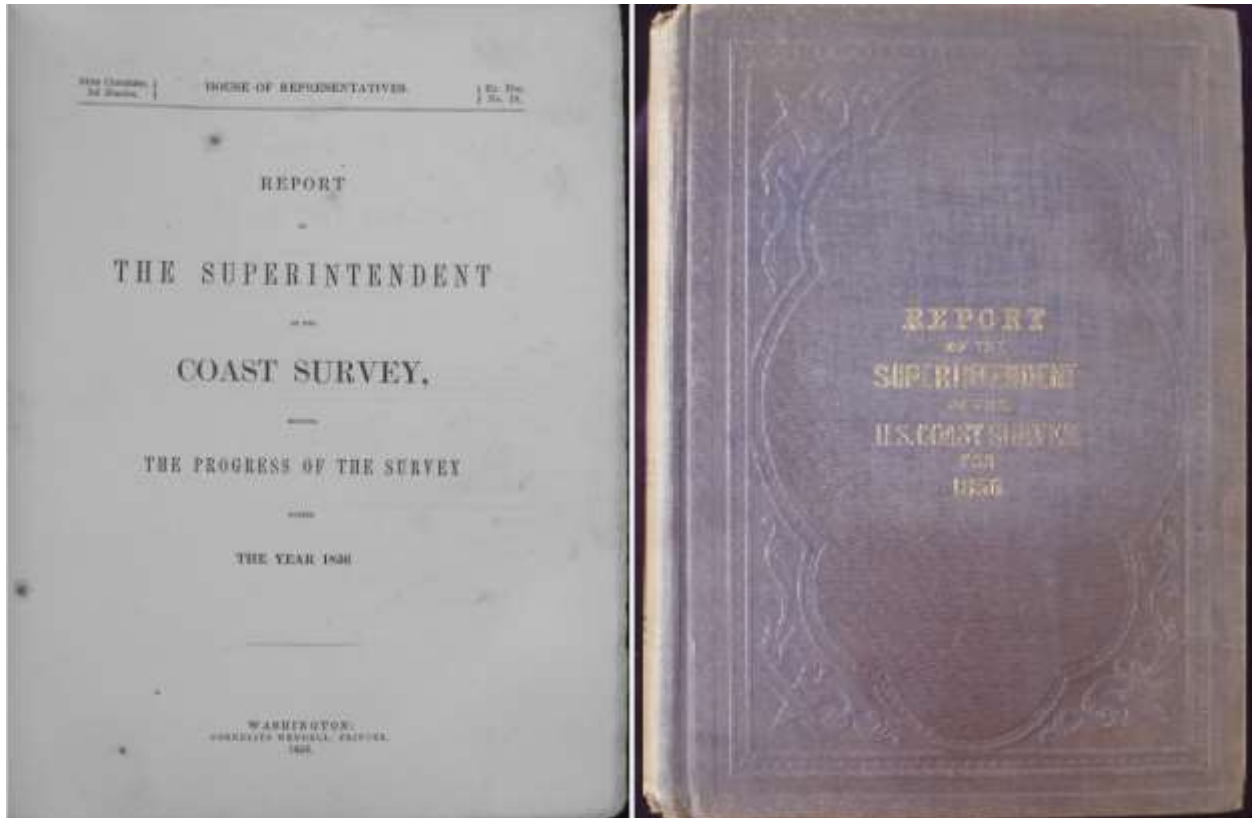
11. **[California] [BERNIER, R. L., publisher] PORTER, Bruce, et al. *Art in California. A survey of American art with special reference to Californian painting, sculpture and architecture past and present particularly as those arts were represented at the Panama-Pacific International exposition. Being essays and articles by the following contributors....*** San Francisco: R. L. Bernier, 1916. 4to. 183, [3] pp. 251 plates (some color), indexes. Modern quarter morocco, maroon cloth sides, raised bands, gilt spine, t.e.g. Bookplate of Dr. Leon Kolb and gift inscription on front paste-down. FINE CHOICE COPY. SCARCE.

\$ 850

The major resource for the early history of California art. An important illustrated catalogue of the work of the representatives of the Golden State at the Panama Pacific International Exposition with illustrations of works by Maren Froelich, Maynard Dixon, William Wendt, William Keith, and many more. B1666

12. **[California] Sacramento Bee [Newspaper] STANLEY, Don and MCCULLOCH, Frank (editors). *The Sting of the Bee; 125 Years of Editorial Cartoons from The Sacramento Bee 1857-1982.*** Sacramento: Sacramento Bee, 1982. Ob. 4to. 285 pp. Illus. throughout, index; pp. 99-100 corner torn away. Cloth, dust-jacket. Very good. Bookplate.

\$ 15



13. **[California] U.S. House of Representatives.** *Report of the Superintendent of the Coast Survey, Showing the Progress of the Survey During the Year 1856.* Washington: Cornelius Wendell, 1856. Series: House of Representatives, 34th Congress, 3d Session, Ex. Doc. No. 18. Thick 4to. xix, errata [1], 358 pp. 67 fold-out maps and diagrams, index; pages browned, some foxing, tears to plate No. 1 mended. Dark tan cloth, blind stamped decorative title borders on covers, gilt-stamped cover and spine titles; extremities rubbed. Bookplate: "With the compliments of Prof. A. D. Bache, Supt. U.S. Coast Survey". Very good. Scarce.

\$ 2,400

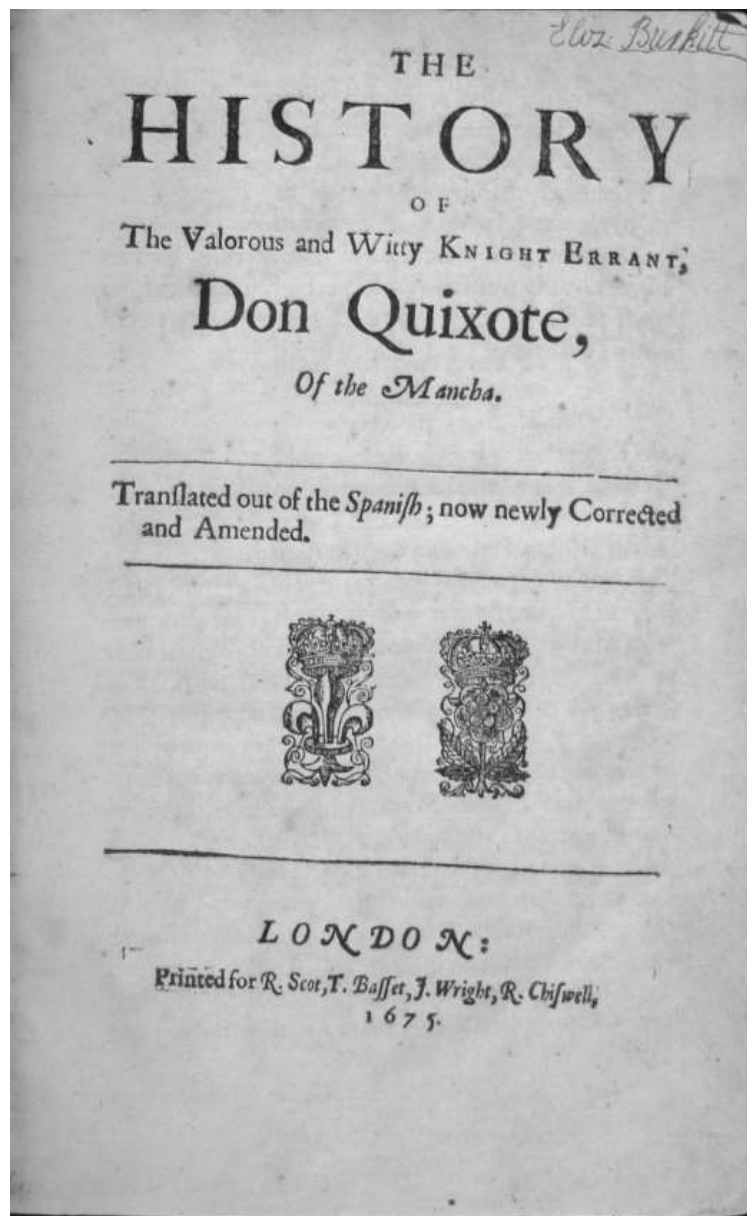
"[Alexander Dallas] Bache is clearly one of the founders of the scientific community in the United States. His administration of the Coast Survey established a model for large-scale scientific organization that was followed either implicitly or explicitly by later groups. Bache and his close friend Joseph Henry established many of the patterns of interaction of science and the federal government. Perhaps most significant of all was the way pure science, in Bache's scheme of things, became the necessary antecedent and companion of applied science, rather than purely a philosophical endeavor." [DSB, I, p. 364].

"The primary aim of the Coast Survey was to furnish, with the fullest possible accuracy, all the geographical, topographical, and hydrographical data that may in any way be needed for the navigation and defence [sic] of the coast... These field operations involve heavy office work, reduction of observations, map-drawing, engraving, and printing. The scientific preparation, the practical knowledge, and the administrative talent, necessary for the successful conduct of operations of such magnitude and complexity could have been found in few men: it is not too much to say that Bache possessed all these requirements... By husbanding the strength at his disposal, Bache, who was a hard worker and genially encouraged hard work in others, widely extended the range of subjects originally embraced by the Survey: he organised magnetic observations, and recorded the meteorological data, earthquake phenomena, and, for a time, the appearance of Sunspots... His annual reports to Congress, increasing in extent and fullness as his labours neared completion, embrace an invaluable

repertory of physical investigations, while they form a step-by-step history of the progress of a survey as certainly the most accurate as it is obviously the most extensive that has yet been produced or called for by any nation in the world.” [C., J., “Obituary: Alexander Dallas Bache”, *Monthly Notices of the Royal Astronomical Society*, Vol. 28, November 1867-June 1868, p. 73-74].

This voluminous work contains numerous maps, charts and diagrams illustrating the work and progress of the survey in the year 1856. Highlights include maps of several of the Channel Islands off the coast of California. No. 47 features “San Clemente island, harbor of refuge at southeast end” and contains a small lithographed sketch of the coastline by James Ackerman. No. 48 features “Anacapa and part of Santa Cruz island” and contains another small lithograph of Anacapa’s most noticeable natural feature, the Arch Rock, a 40 ft high natural bridge. Of interest as well is No. 49, “Entrance to San Francisco Bay, (preliminary chart.)” which offers sailing directions and warns of several potential dangers to be avoided. LV1694

14. **CERVANTES SAAVEDRA, Miguel de** (1547-1616). *The history of The Valorous and Witty Knight Errant, Don Quixote, Of the Mancha. Translated out of the Spanish; now newly Corrected and Amended.* London: R. Scot, T. Basset, J. Wright, R. Chiswell, 1675 (1672). Two parts in one volume; second title-page: The second part of the history of ... Written in Spanish by Michael Cervantes: And now Translated into English. London: Richard Hodgkinson, 1672. 4to. [8], 137, [5], 138-214, 216-244, 244-273 ff. Complete. Full calf (possibly 19th century), blind-stamped Greek key and trifolium border design, gilt-stamped red leather spine label, a.e.g.; rebacked, corners showing. Signature of Eliz: Burkitt on title-page. Very good.



\$ 4,000

Third English edition, translated from Spanish, the first being printed by Shelton in 1620. The elusive Thomas Shelton’s English translation of the First Part appeared in 1612. Some claim Shelton was actually a friend of Cervantes, although there is no credible evidence to support this claim. Although Shelton’s version has been a cherished translation, according to John Ormsby and Samuel Putnam respectively, it was far from satisfactory as a carrying over of Cervantes’s text. Shelton’s translation of the novel’s Second Part appeared in 1620. [cf. J. Ormsby, *About Cervantes and Don Quixote*.

”The first part of Don Quixote came out in 1605. What had begun as a simple satire on the tedious chivalric romances of the time broadened into a sweeping panorama of Spanish society; and it was this, the variety, the liveliness, and the gibes at the famous, which won it instant fame. Its larger claims, the subdued pathos, its universal humanity, were slower to be appreciated. but within months Don

Quixote and Sancho Panza had become legendary; the book was pirated by three separate publishers and two more authorized editions appeared, all in 1605. Before the publication of the second volume the first had been printed in England, France and Italy, and Cervantes was known throughout Europe.” [PMM].

☼ ESTC R11453; *Printing and the mind of man* 111; Leopold Rius, *Bibliografía de los Obras de Miguel de Cervantes Saavedra* (Madrid, 1895-1905); Wing C1777. LV1699

15. **CASSIN, John.** *Illustrations of the Birds of California, Texas, Oregon, British and Russian America.* Austin: Texas State Historical Assoc., (1991). 8vo. 42, viii, 298 pp. Color plates, index. Quarter mauve cloth, boards, gilt spine. Printed by the Wind River Press. Edition of 1850 copies; first published in 1856. Fine copy. \$ 20

16. **CONRAD, Joseph** (1857-1924). Autograph Letter Signed to an unknown correspondent. [no place]: November 14, 1908. 253 x 203 mm. 1 page handwritten on watermarked paper rubber stamped “Someries, Luton, Beds. Fine.

\$ 2500

“Dear Sir. I hope you will not take it ill if I decline to compete with Mr. H. Caine. If I ever take the public into my confidence in the matter of earnings [profits?] ... and so on, it will have to be in my own time and without referring to anyone else’s experiences. Yours faithfully, J. Conrad”

This letter references Sir Thomas Henry Hall Caine Hall Caine (1853-1931), known as “Hall Caine”, the Victorian playwright. No doubt they did not get along... AA5001

AA5003

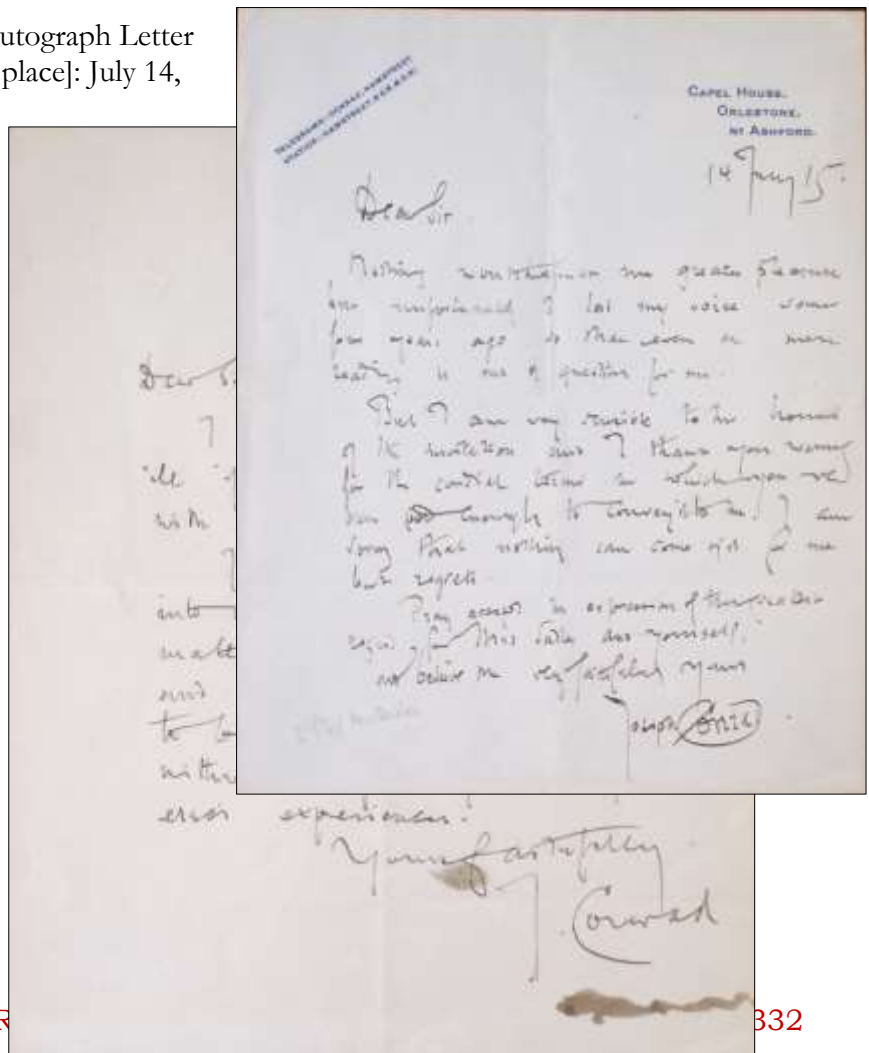
17. **CONRAD, Joseph** (1857-1924). Autograph Letter Signed to Sir Michael E. Sadler. [no place]: July 14, 1915. 254 x 203 mm. 1 page handwritten on Capel House, Orlestone letterhead. Fine.

\$ 3500

”Nothing would have given me greater pleasure but unfortunately I lost my voice some four years ago, so that even a mere reading is out of question for me. / But I am very [sensible?] to the honour of the invitation and I thank you warmly for the cordial terms in which you’ve been good enough to convey it to me. I am sorry that nothing can come of it for me but regrets. / Pray accept an expression of ... regards for Mrs. [Mary Ann] Sadler and yourself, and believe me very faithfully yours Joseph Conrad.”

Conrad it known to have corresponded with Sir Michael Sadler. Sir Michael Ernest Sadler KCSI (1861-1943), British

WEBER



332

historian and pioneering educationalist, patron of the arts, worked as administrator at the University of Leeds. At the time of this letter he was vice-chancellor at Leeds. "No other Englishman did so much for education in so many spheres, as investigator, scholar, advisor, administrator, pioneer at home and abroad [India]" [DNB]. He married twice, the first marriage to Mary Ann Harvey, who died in 1931. For a complete biography see: DNB, 1941-1950, pp. 752-755.



See: *Collected Letters of Joseph Conrad*, Cambridge University Press, vol. 9 (2008), p. 291; vol. 5, .p. 488. The series was edited by Professors Frederick R. Karl (d.2004), Laurence Davies, Owen Knowles, Gene M. Moore, and J.H. Stape. AA5004

Dance of Death (item 18)



18. **[Dance of Death] MERIAN, MATTHIAS.** *Todten-Tantz, wie derselbe in der löblichen und welt-berühmten Stadt Basel, als ein Spiegel menschlicher Beschaffenheit, ganz künstlich gemahlet und zu sehen ist. Mit beygefügeten, aus H. Schrift und denen alten Kirchen-Lehrern gezogenen Erinnerungen, vom Todt, Aufferstehung, jüngsten Gericht, Verdammnuss der Gottlosen und dem ewigen Leen. Nach dem Original in Kupffer gebracht, von Matth. Merian sel. Frankfurt am Mayn, bey Joh. B. Andrea und H. Hort, n.d. [1725]. 8vo. 198 pp. (pages 38-116 alternate with blank or printed leaves). An extraordinary inverted engraved frontispiece picture-puzzle with a combined portrait of a man and in the reverse position, a portrait of death, title with large engraved pictorial border, 42 large death dance engravings, 1 full-page engraving “Memento Mori” [‘remember that you will die’] (showing an hour glass with wings on top of a skull wearing a laurel wreath, laid on top of an open book, bordered by a lit candle and a vase with flowers – not engraved by Merian), the final leaf with an engraved vignette with the figure of death flanked by two angels and a new-born baby below; browning throughout. Original quarter calf, marbled boards, spine ruled with gilt bands, leather gilt-stamped spine label; joints and extremities worn, a bit loose. Multiple ownership stamps of James R. Oreily [?]. Good. Rare.*

\$ 1650

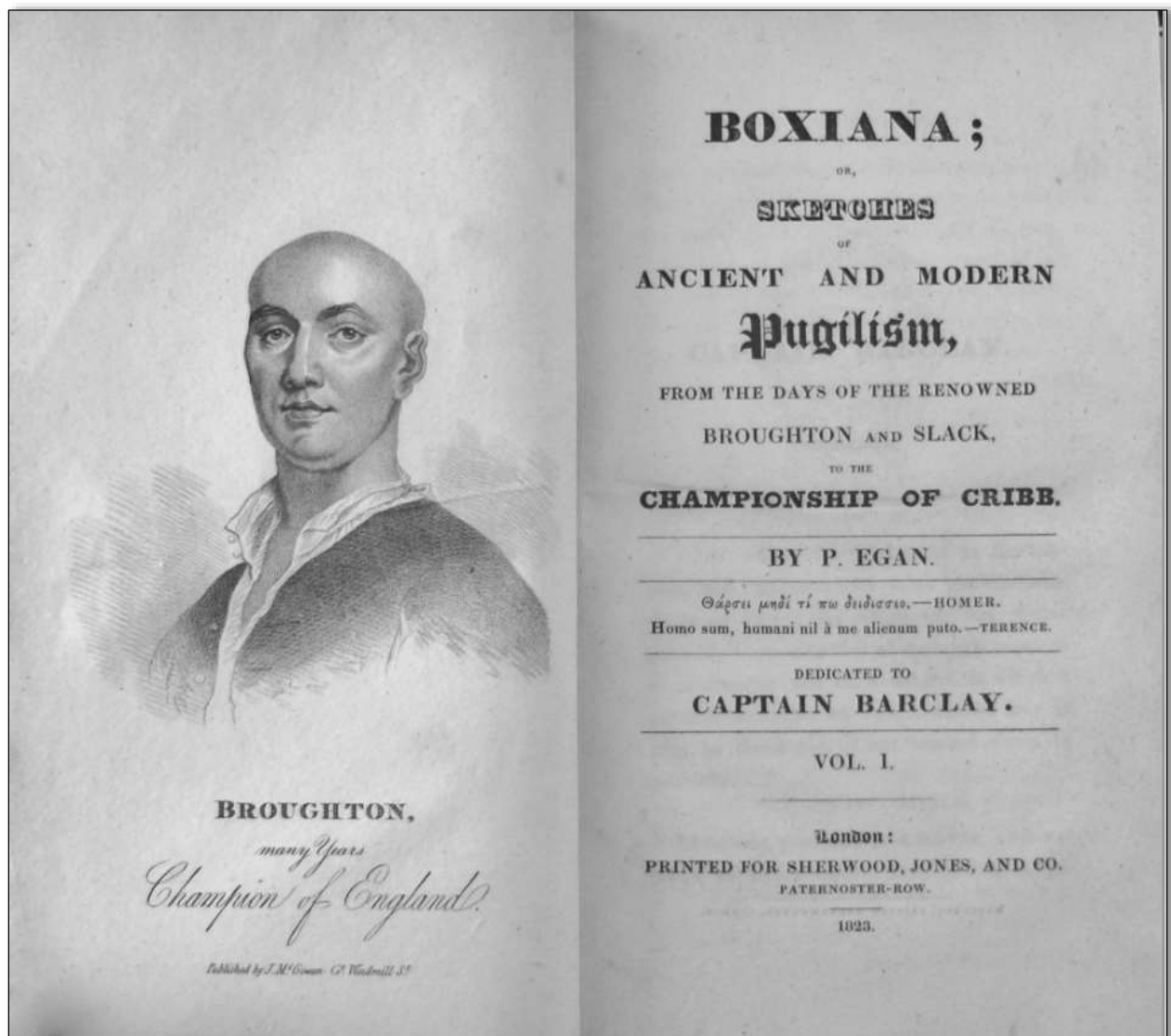
Eighteenth century edition of the famous Matthias Merian illustrations of the Dance of Death [“Totentanz”] – the personification of death and his dealings with all walks of life: typical are the emperor, Kaiser, king, queen, merchant, usurer (money-lender), blind man, joker, maiden, cook, artist, mother, father, the young girl, the cripple, the old man or woman, the doctor, the Bishop, etc., including the Adam and Eve plate.

Matthäus Merian der Ältere (or Matthew “the Elder”, or “Sr.” (1593–1650)), born in Basel, Switzerland, engraver, is known to have worked in Frankfurt most of his career, where he also ran a publishing house. Merian learned the art of copperplate engraving in Zürich by studying with Dietrich Meyer. He next worked and studied in Strasbourg, Nancy, and Paris. He was in Stuttgart (1616), followed by the Low Countries, eventually returning to Basel. The following year he moved to



Frankfurt, Germany where he worked for the publisher Johann Theodor de Bry, who was the son of renowned engraver and traveler Theodor de Bry. In 1618 he married de Bry's eldest daughter. In 1620 he moved back to Basel and in 1623 to Frankfurt. Matthäus Merian died after several years of illness in 1650 in Bad Schwalbach, near Wiesbaden. Matthäus Merian is considered to be the person who has made the most complete and reliable representation of the dance of death in Basel. He was also considered the leading German illustrator of the seventeenth century. The publishing business of de Bry had passed to Merian on their death, and it continued until 1726 when it was destroyed by a fire [the present book is attributed to 1725].

☼ *Encyclopaedia Britannica*, Arnold Pfister, *Ueber Tod und Totentänze*, Henning Oppermann, (1927), no. 1126; Hans Ferdinand Massmann, *Litteratur der Totentänze*, 1840, p. 78, nr. 8; see: "Dance of Death" in *Catholic Encyclopedia*.



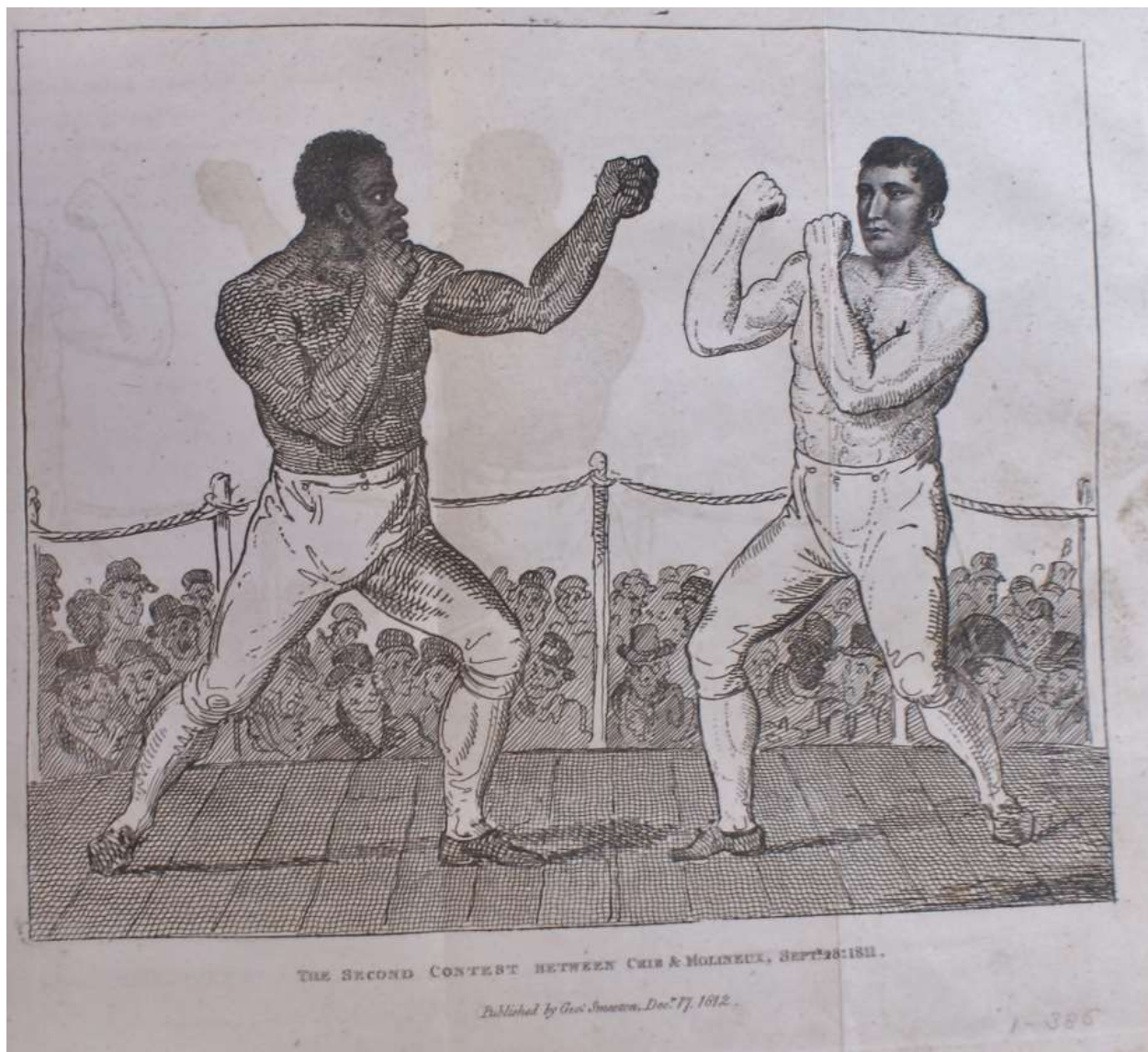
*EXTRA-ILLUSTRATED*  
*A Magnificent Early 19th Century Set on Boxing*

19. **EGAN, Pierce** (1772-1849) & **John BADCOCK** (fl. 1816-1830). *Boxiana; or, sketches of ancient and modern Pugilism, from the days of the renowned Broughton and Slack, championship of Cribb.* London: Sherwood,

**WEBER RARE BOOKS** [weberbks@pacbell.net](mailto:weberbks@pacbell.net) 323-344-9332

Jones & Co. 1823-1829. Five volumes. Small 4to. viii, 497; viii, 580; xiv, 676; viii, 794; viii, 640 pp. Frontis., 32+9+9+7+12 [i.e. 69] lithographed plates (4 folding); some plates lightly foxed. Full modern black morocco to period style, gilt-stamped spine titles, raised bands. Book-label of E.L. Hersey. Fine. \$ 5000

AN ELEGANT AND COMPLETE SET, GRAGERIZED WITH EXTRA ILLUSTRATIONS. Boxiana was an indispensable part of a sporting gentleman's library, the provoker of innumerable discussions and the unique authority in the settling of arguments relating to 'the gentle science'. This is one of the most important 19th century sporting references ever written, giving accounts of bare-knuckle bouts that lasted as long as 43 rounds, leaving the contestants battered and bloody. Included here is the plate of The Second contest between Cribb & Molineaux, in which the African-American Tom Molineaux was beaten fair and square; he had been cheated out of his first bout. According to the writer Pierce Egan, who was present, Molineaux stood five foot eight and a quarter inches tall, and for this fight weighed "fourteen stone two" (198 pounds). Molineaux had barely trained for the fight, instead spending vast sums of his manager's money on women and alcohol. Cribb on the other hand, had been in a strict training program, which consisted of no sex, no alcohol, punching tree bark and soaking his fists in vinegar.



A complete list of the boxers' portraits is listed below. Such luminaries as Tom Hickman (The Gas-Light Man), Charles Grantham (The Giblet Pye), and Peter Crawley ("Young Rump Steak") are among those listed. Having a nickname like "Young Rump Steak" would provoke anybody to fight.

Egan was born in the London suburbs, where he spent his life. By 1812 he had established himself as the country's leading 'reporter of sporting events', which at the time meant mainly prize-fights and horse-races. The result of these reports, which won him a countrywide reputation for wit and sporting knowledge, appeared in the four volumes of *Boxiana, or, Sketches of Modern Pugilism*, which appeared, lavishly illustrated, between 1818-24. It was Egan who first defined boxing as the sweet science. "So successful was *Boxiana* that Egan turned to his other interest, the world of London clubmen, themselves devotees of the Turf and the Ring. In 1821 he announced the publication of a regular journal: *Life in London*, appearing monthly at a shilling a time. It was to be illustrated by George Cruikshank (1792-1878), who had succeeded the illustrators Hogarth and Rowlandson as London's leading satirist of urban life. The journal was dedicated to the King, George IV, who at one time had received Egan at court." [Reid].

In July 1819 Blackwood's *Edinburgh Magazine* ended a glowing review of *Boxiana* or *Sketches of Pugilism* by 'One of the Fancy' with the only half-jesting words: 'We see no reason why the author of this celebrated work should remain anonymous any more than the author of *Waverley*. He seems to us to be, on many accounts, far better deserving than the latter personage, of the title of the Great Unknown.' The enterprising editor of the *London Weekly Dispatch* promptly reprinted the Blackwood's article with a proud note to the effect that the gentleman alluded to 'is the person who furnishes the *Sporting Intelligence* exclusively for this Paper - Mr. Pierce Egan'. The first volume of *Boxiana*, the *Dispatch* went on to say, 'had been published anonymously for nearly seven years; but, previous to the appearance of a second volume... in April 1818, the author, at the request of several distinguished persons in the sporting world, was induced to add his name?'" [Reid].

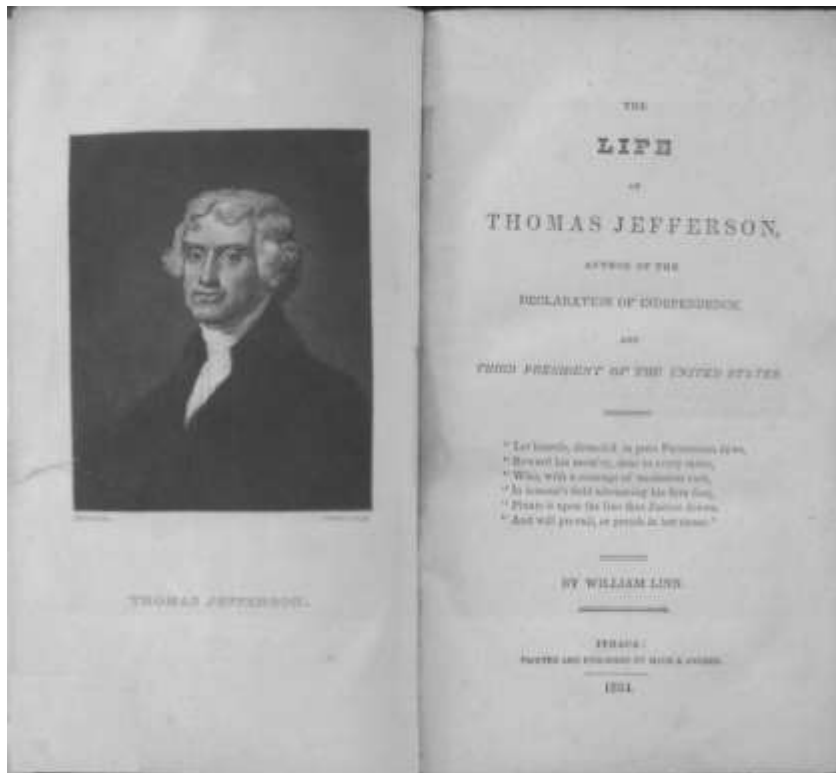
List of boxers portraits: Broughton, Figg\*, John Smith\*, Broughton & Slack, George Stevenson\*, Jack Slack, Johnson & Perrins, Richard Humphries\*, William Warr\*, James Belcher\*, Henry Pearce\*, George Taylor\*, John Gulley\*, William Wood\*, Tom Paddington Jones\*, Dan Mendoza\*, Humphries & Mendoza, John Jackson, Caleb Baldwin\*, Joe Berks\*, Dutch Sam\*, Tom Belcher\*, Bob Gregson\*, Tom Molineaux\*, John Fosbrook\*, Tom Cribb, Cribb & Molineaux, Joe Ward, Bill Gibbons\*, Bill Richmond\*, Jack Power\*, John Lancaster\*, Ned Painter, Harry Harmer, Ned Turner, Tom Owen, Jack Scroggins, Jack Randall, Harry Holt, Thomas Cribb, George Head, William Fuller, Thomas Belcher, Richard Curtis, Abraham Belasco, Thomas Spring, John Langan, Josh Hudson, Jem Ward, Young Dutch Sam, Tom Cannon, Ned Baldwin, Barney Aaron, Dick Curtis, Harry Jones, Peter Crawley ("Young Rump Steak"), Thomas Gaynor, Tom Spring, George Cooper, Sir Dan Donnelly, Jack Martin, Tom Oliver, Bill Neat, Tom Hickman (The Gas-Light Man), Tom Shelton, Joshua Hudson, Charles Grantham (The Giblet Pye), David Hudson, George Nicholls. [\* Extra-illustrated plate].

E. L. Hersey may possibly have been Edward L. Hersey of Stillwater, Minnesota who lived (1856-1908). He was born in Maine, but moved in Minnesota, buying a home in Stillwater and in St. Paul. See: Hersey, Staples & Co., Stillwater, Mn. His home was known to have F. Scott FitzGerald as a visitor.

☼ John Cowie Reid, *Bucks and bruisers: Pierce Egan and Regency England*, pp. 1, 18-19, London, Routledge & Kegan Paul, 1971. LV1737

20. **GARDINER, Howard Calhoun.** In Pursuit of the Golden Dream; Reminiscences of San Francisco and the northern and southern mines, 1849-1857. Edited by Dale L. Morgan. Stoughton, MA: Western Hemisphere, 1970. 4to. lxxv, 390 pp. Frontis., map, plates, index. folding map on rear pastedown. Red gilt-stamped cloth; back cover a bit warped. Pages 28-29 and 40-41 badly registered at printer. Good. Pinned by Alfred & Lawton Kennedy. \$ 15
21. **HUXLEY, Aldous.** The Most Agreeable Vice. [Los Angeles]: (Jake Zeitlin, 1938). Small 4to. 7 pp. White printed wrappers. Fine. \$ 300

LIMITED EDITION of 500 copies printed by The Ward Ritchie Press. Never was there a more delicious statement supporting reading and book collecting than this essay. AA1460



22. **[JEFFERSON, Thomas] William Linn.** *The Life of Thomas Jefferson, author of the Declaration of Independence and third President of the United States.* Ithaca: Printed and published by Mack & Andrus, 1834. 12mo. 267 pp. Engraved frontispiece portrait; lightly foxed. Original mottled calf, gilt-ruled spine, maroon spine label; extremities worn, careful repairs. Very good. Scarce. \$ 250
23. **JENSON, Nicholas** (1420-1480). *The Last Will and Testament of the Late Nicholas Jenson.* New York: American Institute of Graphic Arts, 1929. Series: *Keepsakes*, No. 34. (295 x 205 mm). 15 pp. Crème paper boards, blind-stamped decorative covers, gilt-stamped spine title, dust-jacket; spine ends slightly bumped. Very good.

\$ 22

Nicholas Jenson “was a French engraver, pioneer printer and type designer who carried out most of his work in Venice. Jenson acted as Master of the French Royal Mint at Tours, and is accredited with being the creator of the first model roman type.” (*Wikipedia*).

24. **[John Carter Brown Library] George Parker WINSHIP, et al.** *The John Carter Brown Library, Brown University. Annual Reports, 1901-1966. Volumes I-VIII.* Providence: The John Carter Brown Library, the

Colonial Society of Massachusetts, 1972. 8 volume set. 8vo. Multiple paginations. Index, compiled Dorothy G. Watts. Dark blue cloth, gilt-stamped spine title. Fine.

\$ 65

Featuring their acquisitions of rare Americana. The contributors include George Parker Winship, Worthington C. Ford, Lawrence C. Wroth, and Thomas Adams, etc.

25. **JOHNSON, Fridolf.** *A Treasury of Bookplates: From the Renaissance to the Present.* New York: Dover, (1977). 4to. vii, 151 pp. 761 illustrations, index. Printed wrappers. Fine. ISBN: 0486234851 \$ 20
26. **JUDGE, Cyril Bathurst.** *Specimens of Sixteenth-Century English Handwriting Taken from Contemporary Public and Private Records.* Cambridge: Harvard University Press, 1935. (310 x 240 mm). (xvi) pp. 24 plates with facing descriptions. Original maroon cloth, gilt-stamped cover emblem and spine title. Near fine. FIRST EDITION. \$ 30

27. **KAPR, Albert.** *Buchgestaltung.* Dresden: Veb Verlag der Kunst, (ca. 1963). (345 x 250 mm). 354, [1] pp. 8 paper specimens, 3 tipped in specimens of reproductive techniques, one leaf has 15 mounted specimens of binding materials, illustrations (many in color), indexes. Green cloth, black and white stamped cover emblem, printed paper spine label; label chipped (remnant remains), cloth otherwise unblemished. Housed in paper slipcase; case worn and splitting. Very good.

\$ 75

Features chapters on paper, type, layout & typography, illustration techniques, binding & designer bindings, and the book arts of various nations. Especially good for German bookmaking.

28. **KAY, Ernest** [comp.]. *Dictionary of International Biography. Parts I & II.* London and Dartmouth: Dictionary of International Biography, (1969). Two vols. Sixth Edition, 1969-1970. 8vo. 1315 pp. Port. photo of the King of Morocco. Purple cloth, gilt-stamped cover and spine titles, dust-jacket; jackets a bit soiled and edge worn. Very good. \$ 25

29. **KEITH, Elmer** (1899-1984). *Safari.* La Jolla, CA: Safari, (1968). Large 8vo. 166 pp. Frontispiece, photographs. Gilt-stamped green cloth, dust-jacket; extremities rubbed, jacket spine ends chipped. SIGNED AND INSCRIBED from author to Carson Todd in ink. Frontispiece photograph of two lions attacking a wildebeest, attributed to Phil Bettingen, hand-corrected in ink with George Nearey replacing Bettingen. Very good.

\$ 100

FIRST EDITION of Keith's safari guide for "those sportsmen who may wish to test their skill against the dangerous game of Africa" (p. 10). Covering plains game, the "Big Five," rifles, shotguns, trophies, and more.

Keith "was an Idaho rancher, firearms enthusiast, and author. Keith was instrumental in the development of the first magnum revolver cartridge, the .357 Magnum, as well as the later .44 Magnum and .41 Magnum cartridges" (*Wikipedia*).

PROVENANCE: Dr. Carson Todd is a retired cardiologist who completed his cardiology fellowship at the University of Oklahoma Medical School.

30. **KELYNACK, T.N.** (ed.). *The Drink Problem of To-Day: In Its Medico-Sociological Aspects.* New York: E.P. Dutton, [1916]. FIRST EDITION. 8vo. xii, 318 pp. Index. Red cloth, blind stamped cover title and gilt-stamped spine title; extremities lightly soiled, marginal tear p.29 (text unaffected). Very good. \$ 45

31. **KENNEDY, James, W.A. SMITH & A.F. JOHNSON** [eds.]. *Dictionary of Anonymous and Pseudonymous English Literature (Samuel Halkett and John Laing). New and Enlarged Edition. 7 vols.* Edinburgh

and London: Oliver and Boyd, 1926-1934. Large 8vo. xxviii, 472; 421; 412; 463; 406; 449; 588 pp. Red cloth, gilt-stamped spine title, t.e.g., dust-jacket; jackets chipped. Very good.

\$ 275

FIRST EDITIONS. RARE IN JACKETS. Volume 7 features an index and second supplement. A total of nine volumes were issued.

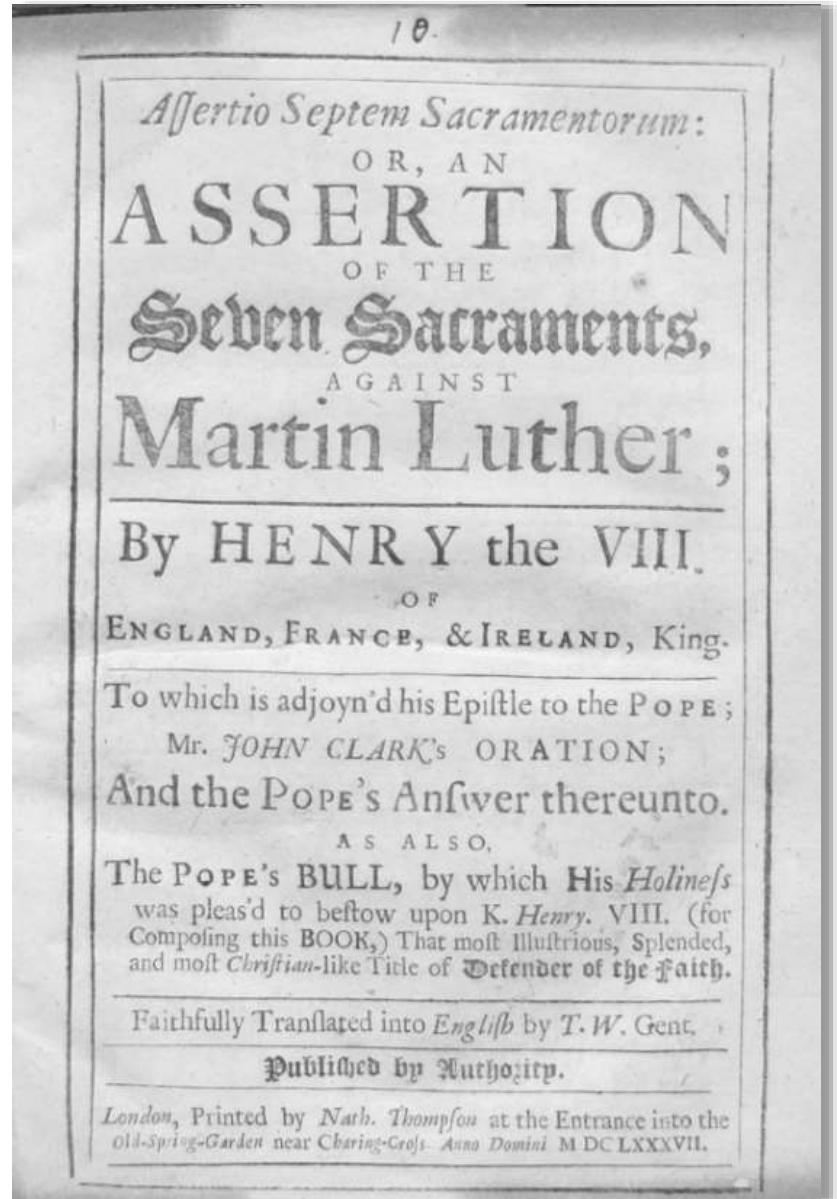
32. **KICKEN, Annette; Rudolf KICKEN; Simone FÖRSTER.** *Points of View: Masterpieces of Photography and Their Stories.* (Gottingen, Germany): Steidel, (2007). 4to. 325 pp. Illustrations. Black cloth, orange-stamped spine, dust-jacket. Fine. ISBN: 139783865212146 \$ 33
33. **[KING CHARLES I & KING CHARLES II].** *The Acts Made in the First Parliament of Our most High and Dread Sovereign, Charles the First ... [with] The Laws and Acts Made in the First Parliament of Our most High and Dread Sovereign, Charles the Second ... [with] The Laws and Acts Made in the Second Parliament of Our most High and Dread Sovereign, Charles the Second..* Edinburgh: David Lindsay, 1683. 3 parts in 1 book. 130, [2 blank], [131-32], 133-376; 377-640 pp. Separate title-pages, text clean; title-page for first vol. with short closed tear. 20<sup>th</sup>-century half calf over blue buckram, gilt-stamped blue buckram spine label, a.e.g.; extremities a bit rubbed. Internally near fine. \$ 275

34. **KING HENRY VIII; John CLARK; POPE LEO X.** *Assertio Septem Sacramentorum: or, an Assertion of the Seven Sacraments, Against Martin Luther; by Henry the VIII, of England, France, & Ireland, King. To which is adjoyn'd his Epistle to the Pope; Mr. John Clark's Oration; And the Pope's Answer thereunto. As Also, the Pope's Bull, by which His Holiness was pleas'd to bestow upon K. Henry VIII (for Composing this Book,) That most Illustrious, Splendid, and most Christian-like Title of Defender of the Faith. Faithfully Translated into English by T. W. Grant.* London: Nathaniel Thompson, 1687. 8vo. [xiv], [2], [6], [4], [4], 133, [ads 3] pp. Errata, catalog of books; mild toning throughout and minor off-setting to title-page and first few pages, little to no foxing. 20<sup>th</sup>-century gilt-stamped half navy blue morocco over blue cloth. Very good.

\$ 400

Nice presentation of a 17<sup>th</sup>-century edition of Henry VIII's counter to Martin Luther's criticism of the Catholic Church, which ironically earned him the title "Defender of the Faith" from Pope Leo X in 1521—only to have it stripped by Pope Paul III after his break with the Catholic Church, but defiantly reinstated by an act of Parliament in 1538. *Assertio Septem Sacramentorum* was quite popular, and went through at least twenty editions in the 16<sup>th</sup> century alone (CTH).

"As the Diet of Worms drew to a close, Henry VIII took it on himself to give the official English response to the contagion. With a little help from Sir Thomas More, he wrote a lengthy diatribe against Luther called *Assertio Septem Sacramentorum* (My Assertion of the Seven Sacraments). If it was not profound theology, Henry's *Assertio* was in the finest tradition of medieval insult. Luther was, wrote the king, 'a venomous serpent, a pernicious plague, infernal wolf, an infectious soul, a detestable trumpeter of pride, calumnies, and schism, having an execrable mind, a filthy tongue, a detestable touch, stuffed with venom. This hideous monster having been caught, will become benumbed with his own vermin'" (Reston, Jr., [n.p.]).



"The universities, especially Cambridge, began to respond to Luther's teaching on the continent. The official attitude found expression in the book *Assertio Septem Sacramentorum* which appeared under the name of Henry VIII in 1521 and won him the title of Defender of the Faith from a grateful pope. It

is now commonly admitted that the book is not so learned as to preclude Henry's authorship, though he certainly had assistance from Bishop Fisher and Sir Thomas More" (Elton, pp. 110-11).

John Clark, English ambassador to Rome at the time of publication, presented Henry VIII's *Assertio* to Pope Leo X, saying, "that in the mind of his sovereign the attack on the Pope by Luther was an attack upon a divinely established order" (Phelan, p. 276).

☼ Catholic Under the Hood. "Today in Catholic History – Henry VIII is declared the Defender of the Faith." [available on-line]; Elton, G. R. *England Under the Tudors*. Abingdon, UK: Psychology Press, 2012; Phelan, John. *An Appeal for Unity in Faith: Being an Appeal to Anglicans (Protestant Episcopalians) and Protestants of Other Denominations to Return to the Unity of the Faith*. Chicago: M. A. Donohue, 1911; Reston, James, Jr. *Defenders of the Faith: Christianity and Islam Battle for the Soul of Europe, 1520-1536*. New York: Penguin, 2010.

35. **KIRBY, Richard Shelton; Philip Gustave LAURSON.** *Early Years of Modern Civil Engineering*. New Haven: Yale University Press, 1932. 8vo. xvi, 324 pp. Frontis., illus. index. Navy gilt-stamped cloth. Burndy bookplate. Fine. [BL2722] \$ 50

*Great Passenger Ships of the World – Six Volume Set*

36. **KLUDAS, Arnold; Keith LEWIS.** *Great Passenger Ships of the World Volume 1: 1858-1912; Volume 2: 1913-1923; Volume 3: 1924-1935; Volume 4: 1936-1950; Volume 5: 1951-1976; Volume 6: 1977-1986*. Wellingborough [all but volume 2]; Cambridge [only volume 2]: Patrick Stephens, (1985; 1976; 1986; 1986; 1977; 1986, in volume order respectively). 6 Volume Set. 8vo. 216; 240; 240; 232; 226; 192 pp. Frontis., illus., index. Gilt-stamped black cloth and blue cloth for vol. 2 only; dust jackets; lightly rubbed. Fine. ISBN (vol. 1-6): 0850591740; 0850592429; 0850592453; 0850592534; 0850592658; 0850597471 [BL2723] \$ 100
37. **KNOBEL, Edward Ball** (1841-1930). "The Chronology of Star Catalogues." Extract from: *Memoirs of the Royal Astronomical Society, Volume 43, 1877*. [London]: [Royal Astronomical Society], [1877]. 4to. 74 pp. Black library buckram, gilt-stamped spine title; lightly rubbed. Library spine sticker and rubber stamp on front pastedown. Very good.. RARE. \$ 75
38. **KRAUS, H. P.** *History and Art of the Printed Book*. New York: H. P. Kraus, [n.d.]. Series: *Catalogue* 89. 8vo. 158 pp. Original printed wrappers. Very good. B2167 \$ 10
39. **LANDACRE, Paul & Lawrence Clark POWELL.** "A House Sleeps Better at Night with Good Books in It." San Fernando, CA: Ward Ritchie & Thomas Andrews, 1992. Single broadsheet. Fine. RARE.

\$ 75

Features a single-color black print by Landacre, printed after his death, along with a line by Powell. Printed for Powell's 86<sup>th</sup> birthday.





*Landacre's Earliest Book & His Masterpiece*

40. **LANDACRE, Paul Hambleton** (1893-1963). *California Hills and other wood engravings by Paul Landacre from the original blocks. Foreword by Arthur Millier*. Los Angeles: Bruce McCallister, 1931. 4to. (319 x 242 mm) Unpaginated, 19 ff. 14 woodcut prints, 1 small print on the colophon. Original orange and grey-patterned paper boards, printed and engraved cover title label; spine expertly restored, retaining all the original patterned paper, rear hinge reinforced, in a deluxe quarter gilt-stamped gray morocco over Douglas Cockerell marbled paper-backed boards slipcase. Near fine.

\$ 4000

LIMITED EDITION, SIGNED BY LANDACRE. Issued in a numbered print run of 500 copies (this is No. 35), and containing fourteen large woodblock prints. The foreword is by the noted 20<sup>th</sup> century Southern California artist, Arthur Millier (1893-1975). “Paul Hambleton Landacre (1893-1963) and his wife Margaret moved to 2006 El Moran in March of 1932, having acquired the deed for the Depression-era price of two thousand dollars. They moved to El Moran shortly after the artist published a book of his works, titled *California Hills*. At the time, Landacre had already begun working exclusively in the art of printmaking with wood engravings, having studied at the Otis College of Art and Design (he would later teach there). Paul Landacre passed away in 1963, due to complications in the aftermath of a suicide attempt made soon after Margaret died. His work is considered by many to be the standard by which engraved wood printmaking is judged.” [This story appeared in the Spring 2006 issue of the *Echo Park Historical Society News*, by Vanessa McGee].

“His very first book, for instance, remains his best. *California Hills and Other Wood-Engravings* (1931) is the cornerstone of any Landacre collection and commands a lofty price on those few occasions

WEBER RARE BOOKS [weberbks@pacbell.net](mailto:weberbks@pacbell.net) 323-344-9332

when a copy surfaces on a rare book dealer's shelves. And it is not simply its allusiveness that makes it sought after; it is primarily the subject matter and the quality of the prints themselves." [Lehman].

☼ Lehman, *Paul Landacre: A life and legacy*, p. 43; Ritchie, Ward, *Some books with illustrations by Paul Landacre*, No. 1.

41. **LANDOIS, René.** *De l'influence des altérations de la vue sur l'oeuvre des artistes. Thèse pour le doctorat en Médecine.* Paris: Marcel Vigné, 1931. Thin 8vo. 61 pp. Original printed wrappers; browned. Library stamp and ownership marks. Very good. B2182 \$ 20
42. **[LATROBE, Benjamin Henry]; HAMLIN, Talbot.** *Benjamin Henry Latrobe.* New York: Oxford University Press, 1955. 8vo. xxxvi, 633 pp. Color frontis., illus., index; cracked front hinge after half title. Black-stamped brick colored cloth, dust jacket, rubbed extremities, jacket spine faded, pencil notes on front free-endpapers. Very good. \$ 20
43. **LEATHER, John.** *World Warships in Review 1860-1906.* (Annapolis): Naval Institute Press, (1976). Oblong 8vo. 264 pp. Frontis., illus. Gilt-stamped turquoise cloth, dust jacket; jacket top edge tears repaired. Very good. ISBN: 087021988X \$ 22
44. **LE CLERC, Jean** (1657-1736); **David MORTIER.** *Historia Ecclesiastica Duorum Primorum a Christo Nato Saeculorum, e Veteribus Monumentis depromta a Joanne Clerico.* Amsteldami, Apud Davidem Mortier, 1716. 4to. [viii], 813, [1 blank], [24] pp. Engraved vignette on title-page; printed in red & black. Nineteenth-century period-style calf, gilt-stamped red spine label; joints cracked. Bookplate of Exeter College, (University of Oxford). \$ 200
- Le Clerc "was a Swiss theologian and biblical scholar. He was famous for promoting exegesis, or critical interpretation of the Bible, and was a radical of his age. He parted with Calvinism over his interpretations and left Geneva for that reason." – Wikipedia.
- Locations: Ludwig-Maximilians-Universität München, Universitätsbibliothek, University of Bern, University of Basel, Zentralbibliothek Zürich, Aargauer Kantonsbibliothek; Emory University, Graduate Theological Union, Meadville-Lombard Theological School, Newberry Library, Saint John's University, USC, Virginia Tech, Duke University Library, Woodstock Theological Center, Lutheran Theological Seminary, Ryan Memorial Library, Columbia University Libraries.
45. **LEE, Brian North.** *Bookplates and Labels by Leo Wyatt. Introduced by Will Carter.* (Netherton, Wakefield): Fleece Press, 1988. 8vo. [79] pp. Frontis., numerous example wood and copper engravings, 4 photos tipped in, 3 bookplates loosely inserted. Quarter brick cloth with patterned paste paper boards, printed paper spine label. Housed in gray cloth slipcase. Bookplate of Brian North Lee. Fine. LIMITED EDITION of 300 copies. ISBN: 0948375191 \$ 275
46. **LEVY, Matthys; Mario SALVADORI.** *Why Buildings Fall Down; How Structures Fail.* New York: W. W. Norton, (1992). First Edition. 8vo. 334 pp. Illus., index. Quarter teal-stamped orange cloth over green paper boards, dust jacket. Burndy bookplate. Near fine. ISBN: 0393033562 \$ 12
47. **LEWIS, Arnold D.** [Mounted photograph]: "Hillside" by Arnold D. Lewis. Pasadena: n.p., 1933. Original vintage photograph (454 x 356 mm, photo 292 x 254 mm). Signed by the photographer. Good. AA2188 \$ 100
48. **Library of Congress.** *Vision of a Collector: The Lessing J. Rosenwald Collection in the Library of Congress. Rare Book and Special Collection Division.* Washington: Library of Congress, 1991. 4to. xxxv, 427 pp. 100

illustrations (many in color), index. Dark green cloth, printed paper spine label, dust-jacket. Fine.  
ISBN: 084440733X \$ 85

*A Collection of Exhibition Catalogues from the Lilly Library, Indiana University*

49. **Lilly Library.** [Group of 52 Catalogues from the Lilly Library. Features Nos. I, III, V-XI, XIII-XIV, XVI-XVII, XIX, XXI-XXII, XXIV-XXVII, XXVIII-XXIX, XXXI-XXXIII, XXXV, XXXVII-XXXIX, XLI, XLIII, XLIV-XLVI, XLIX-LV, LVIII-LX, with an additional 6 early unnumbered catalogues which are mostly out of print]. Bloomington: Lilly Library, 1961-2001. [sizes vary, but majority conform to: (280 x 215 mm)]. Multiple paginations. Illustrations. Printed wrappers. Most catalogues are in very good to near fine condition.

\$ 250

An introductory pamphlet to the library and its historic gathering of rare books and special collections is included, as well as several pieces of printed ephemera, such as a short memorial biography of bibliophile Bernardo Mendel (1895-1967). Some of the included catalogues provide scholarly bibliographic information on the works of A.E. Housman, Upton Sinclair, John Milton, William Wordsworth, and also cover a range of subjects such as Revolutionary America, cookbooks, science fiction and fantasy. Many of these catalogues are now out of print.

50. **[Lime Kiln Press] WHITMAN, Walt.** *American Bard. Being the preface to the first edition of Leaves of Grass now restored to its native verse rhythms and presented as a living poem.* [Santa Cruz, CA]: Lime Kiln Press, 1981. 4to. 35, [1 blank], [3] pp. 2 woodcuts. Half gilt-stamped pig skin over raw India silk; top right edges faintly rubbed. SIGNED by printer William Everson in ink at limitation page. Prospectus laid-in, along

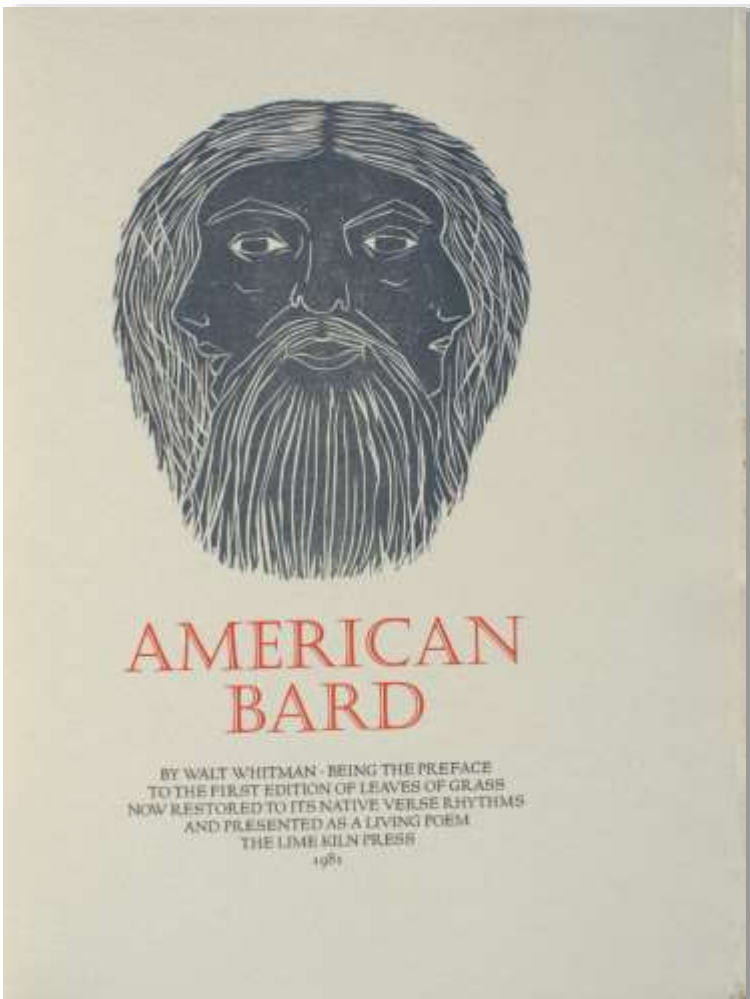
with (slightly soiled) invitation to a reception celebration the book's publication, held on 6/3/1981 at the UC Santa Cruz McHenry Library. Near fine. RARE.

\$ 2000

LIMITED EDITION of 115 numbered copies [#24] printed on a rich ivory rag paper made by Imago Handpaper Mill and bound by Schuberth Bookbindery.

This work was issued by Everson as “a structural re-arrangement of Walt Whitman’s prose introduction to the first edition of *Leaves of Grass*, rendered into verse following the characteristic Whitman rhythms—and thus presenting the work as a poem in its own right, with its presumed original form made evident” (Everson, p. 405). Everson, suffering from Parkinson’s Disease, retired from the Lime Kiln Press after its publication. It is also the only Lime Kiln work that he both printed and illustrated.

☼ Everson, William. *The Veritable Years: Poems, 1949-1966 : Including a Selection of Uncollected and Previously Unpublished Poems.* Boston: David R. Godine, 1998.



51. **LINCOLN, Waldo.** *American Cookery Books, 1742-1860. Revised and Enlarged by Eleanor Lowenstein.* Worcester & New York: American Antiquarian Society & Corner Book Shop, (1954). 8vo. 136 pp. Indexes. Reddish-brown cloth, gilt-stamped spine title. Fine.

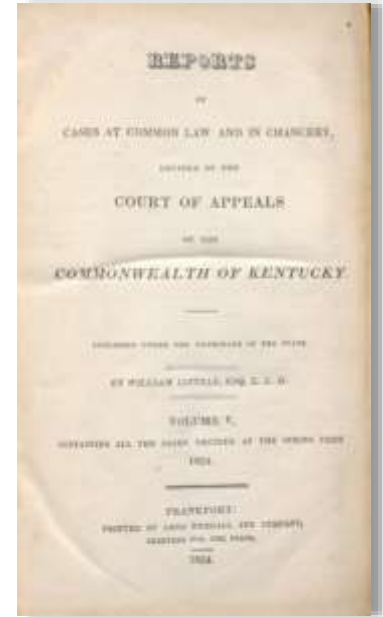
\$ 45

LIMITED EDITION of 500 copies.

52. **LITTELL, William** (1768-1824). *Reports of Cases at Common Law and in Chancery, Decided by the Court of Appeals of the Commonwealth of Kentucky. Vol. V: Containing all the cases decided at the spring term, 1824.* Frankfort, KY: Amos Kendall, 1824. Vol. V only. 8vo. iv, 396 pp. Original full calf, gilt-stamped red leather spine label; extremities scuffed, covers reattached with kozo. Blind-stamp of Notary Public J. G. Fitzgerald and his ownership signature. Good.

\$ 50

Littell was a legal historian who “spent most of his career writing about Kentucky law. Littell had signed a contract with the state of Kentucky in 1805 to edit and compile the *Statute Law of Kentucky*, which appeared in five volumes from 1809 to 1819. In the 1820s he compiled similar works on Kentucky law and court cases” (Kleber, p. 563).



☼ Kleber, John E. “LITTELL, William.” *The Kentucky Encyclopedia*. Lexington, KY: 1992.

53. **LOCKE, John.** *An Essay Concerning Human Understanding.* Edinburgh: J. Dickson & C. Elliot, 1777. 4 vols. in 3 [complete]. 8vo. xli, [1], 43-395; xx, 21-410; xviii, 19-376 pp. Index. Original full calf, 5 raised spinal bands, gilt-stamped red leather spine labels; worn, Vol. 2 with repaired split between pp. 228-29, kozo repairs to joints. Old ownership ink signature. Good +.

\$ 95

“A new edition corrected” of one of Locke’s two most famous works, in which he explores the foundations of human knowledge.

54. **[LOGAN, James (1641-1751)] WOLF, Edwin, II** (1911–1991). *The Library of James Logan of Philadelphia, 1641-1751.* Philadelphia: Library Company of Philadelphia, 1974. 16mo. lvii, 578 pp. Frontis., 16 plates. Dark blue cloth, gilt-stamped spine title. Fine. ISBN: 0914076515

\$ 45

55. **LOMAZOW, Steven.** *American Periodicals: A Collector’s Manual and Reference Guide. An Annotated Catalog of a Collection by Steven Lomazow, M.D.* West Orange: (Horowitz/Rae), 1996. FIRST EDITION. Large 8vo. xii, 599 pp. Title illus., illustrations, indexes. Gray cloth, gilt-stamped cover and spine titles. Fine. ISBN: 0965027902

\$ 48

56. **LONG, Pamela O.** *Openness, Secrecy, Authorship; Technical Arts and the Culture of Knowledge from Antiquity to the Renaissance.* Baltimore: The John Hopkins University Press, (2001). 8vo. xii, 364 pp. Bibliography, index. Turquoise-stamped black cloth, dust jacket. Burndy bookplate. Fine. ISBN: 0801866065

\$ 27

57. **LONGWORTH, Alice Roosevelt.** *Crowded Hours: Reminiscences of Alice Roosevelt Longworth.* New York: Charles Scribner’s Sons, 1933. 8vo. vi, 355 pp. 24 illustrations, index. Gilt-stamped red cloth, dust-jacket; spine faded, jacket rubbed and slightly torn. SIGNED AND INSCRIBED from author to Mrs. R. F. Clapp, Jr. Very good in good jacket.

\$ 75

Autobiography of Theodore Roosevelt’s oldest daughter who married Congressman Nick Longworth and lived a long life as a pillar of Washington society.

58. **[Lord John Press] William EVERSON.** *Renegade Christmas.* Northridge, CA: Lord John Press, 1984. Tall 8vo. [Not paginated]. Engraved frontispiece, 5 poems. Quarter gilt stamped brown leather, decorated boards. SIGNED BY AUTHOR. Bookplate of Vance Gerry. Fine. J2057  
\$ 100  
FIRST EDITION. Limited edition of 151 signed copies, designed and printed by Patrick Reagh. Presentation copy.
59. **[Los Angeles] SHEVKY, Eshref & Marilyn WILLIAMS.** *The Social Areas of Los Angeles: Analysis and Typology.* Berkeley and Los Angeles: University of California Press, 1949. (265 x 170 mm). xvi, 172 pp. 65 figs. (including fold-outs), 23 tables, index. Brown cloth, gilt-stamped spine title; spine title faded. Previous owner's inked signature. Very good.  
\$ 35  
FIRST EDITION. An early sociological study of the city of Los Angeles, including segregation within the urban populace.
60. **LOVETT, Richard.** *The Printed English Bible, 1525-1885. With Portraits and Facsimiles.* London: Religious Tract Society, 1909. Second impression. 8vo. 192 pp. Frontis., illustrations, index. Maroon cloth, gilt-stamped cover and spine titles, decorative black stamped cover and spine; inner hinge cracked. Bookseller stamp on front pastedown. Very good.  
\$ 30
61. **[LOWINSKY, Thomas] Colin MYERS.** *The Book Decorations of Thomas Lowinsky. With a memoir by Katherine Thirkell and an annotated checklist by Oliver Clark.* Oldham, UK: Incline Press, 2001. Limited edition—75 of 250 copies. 4to. 120 pp. Sepia frontispiece, 86 illustrations (51 tipped-in). Half brown cloth over green patterned paper-backed boards, gilt-stamped spine, blue cloth slipcase with paper spine label. Mint. LV1643  
\$ 225



*The First "Testina" Edition; Beautifully Bound*

62. **MACHIAVELLI, Nicolo di Bernardo dei** (1469-1527). *Tutte le opere di Nicolo Machiavelli, cittadino et segretario Fiorentino, Divise in V. parti, et di nuovo con somma accvratezza ristampate*. [Geneva: Pierre Aubert], 1550 [i.e. after 1649]. 4to. [4], 351, [1 blank, 4], 116, 14, [2 blank], 304, 168, 170 pp. Woodcut portrait of Machiavelli on the title-page, double-page woodcut; occasional spotting and toning, small wormhole in lower margin. Later half brown Levant over marbled paper-backed boards, gilt-stamped spine title, t.e.g.; minor repairs. Early ink marginalia on end-leaves and title-page. Bookplate, ink signature and notations by Charles Eliot Norton, ex-lib. ink stamps, monogram ownership mark recto title-page. Very good.

\$ 2700

FIRST "testina" edition. This edition represents the collected works of the notorious Florentine philosopher, Nicolo Machiavelli, and follower of the tactics of Cesare Borgia. Successor of Girolamo Savonarola, the Great Council elected Machiavelli as Secretary to the second Chancery of the Republic of Florence. His included works here are: *History of the Florentine Republic*, *The Prince (Il Principe)* and *The Art of War*.

Brunet states that this edition was not popular in France, but more so in Italy, and is called the "testina" edition as the portrait is copied from the Comin da Trino edition of the *Discorsi* (1540). He further states that this edition was not printed in Rome by Blado, as suggested by the imprimatur of Clement VII, but in fact at Geneva by Pierre Aubert. The second "testina" edition was copied page-for-page, but not line-for-line from the first, and can be distinguished by the following points: the second edition, in *Dell'arte della Guerra* p. 129 has "sexto" instead of "sesto", p. 168 is mis-paginated as 158, and signature *aaaaii* is mis-marked as *bbbb*. [Graesse].

PROVENANCE: Charles Eliot Norton (1827-1908) was professor of art at Harvard, and a cousin to Charles William Eliot (21<sup>st</sup> president of Harvard). One of his most notable works was the translation of Dante's *Divina Commedia* (1891-92), and assisting Longfellow and James Russell Lowell as a member of the Dante Club, which was formed by Longfellow during his translation of Dante's work. Norton's manuscript note on the verso of the title-page states, "This mark of Harvard College Library was stamped by mistake. The book was mine, and had been left in the library by accident."

☼ Adams M7; Brunet III, 1274-75; Graesse IV, 325.

63. **[MACKENZIE, William] CHRIMES, Michael M.; Mary K. MURPHY; George RIBEILL**. *Mackenzie – Giant of the Railways. William Mackenzie (1794-1851) and the construction of the early European railway network*. [Britain]: RAILTRACK and its suppliers, [n. d.]. Exhibition catalog. 19 cm. 104, [16 ads] pp. Burgundy printed wrappers; bottom edge slightly bumped. Burndy bookplate. Otherwise fine. Scarce. [BL2732] \$ 20
64. **MACLEISH, Archibald** (1892-1982). *Land of the Free*. New York: Harcourt, Brace & Co., (1938). Photography by Dorothea Lange and others. Large 8vo. 93 pp. 88 photos. Original rough tan cloth, blue- and black-stamped cover and spine titles. Very good. Lange's photographs are a harsh record of the human condition during the Great Depression. \$ 35

65. **MACLEOD, Christine.** *Inventing the Industrial Revolution; the English patent system, 1660-1800.* Cambridge: Cambridge University Press, 2002. First paperback edition. 8vo. xii, 302 pp. Illus. (tables and figures), bibliography, index. Printed wrappers. Burndy bookplate. Near fine. ISBN: 0521893992 \$ 22

66. **MADAN, Martin, Rev.** (1726-1790). *Thelyphthora; or a Treatise on Female Ruin, in its causes, effects, consequences, prevention, and remedy; considered on the basis of the divine law; Under the following Heads, viz: Marriage, Whoredom, and Fornication, Adultery, Polygamy, Divorce; With many other incidental matters; particularly including An Examination of the Principles and Tendency of Stat. 26 Geo. II c. 33. Commonly called The Marriage Act. The Second Edition, enlarged.* London: Printed for J. Dodsley, 1781. Two volumes. 8vo. [iv], xxxi, [1], 404; [iv], 382, [xviii] pp. Errata; two gutters following the title are mended with scotch-tape (vol. I). Modern antique-style three-quarter calf, marbled boards, raised bands, gilt spine extra; cellophane tape affixed to inside gutter of verso of title (both vols.). Very good.

\$ 300

“The controversy which this singular work occasioned lasted long, and was carried on with great keenness. In it the author maintains the lawfulness of Polygamy as authorized by the Mosaic law, and therefore obligatory on Christians.” – Lowndes. While this set is complete, a third volume (402 + index pp.) was issued separately.

The book was written anonymously by the Reverend Martin Madan (1726-1790), first cousin of William Cowper, who believed that many of the causes of prostitution, etc., could be alleviated by the introduction of polygamy.

Martin Madan (1726–1790), English writer, was educated at Westminster School, and at Christ Church, Oxford, where he graduated in 1746. “In 1780 Madan raised more serious storm of opposition by the publication of his *Thelyphthora*, or *A Treatise on Female Ruin*, in which he advocated polygamy as the remedy for the evils he deplored. The author was no doubt sincere in his arguments, which he based chiefly on scriptural authority; but his book called forth many angry replies.” [Wikipedia].

☼ DNB, XII, pp. 732-734; Lowndes’s *Bibliographer’s Manual* (1865), vol. III, p.1447.

67. **MAGEE, David** (comp.). *A Course in Correct Cataloguing or Notes to the Neophyte. The Two Parts Now First Collected & Reissued in the Author’s Honor by His Colleagues in the NCC/ABAA. With a Preface by James D. Hart.* San Francisco: [Mackintosh & Young], 1977. (250 x 165 mm). [14] ff. Two color title (printed in maroon and black), illustrations. Printed wrappers. Fine.

\$ 35

Limited Edition of 1000 copies. A handy and humorous guide to the abstract, obtuse and arcane terminology used in the world of the antiquarian book trade.

68. **Maggs Bros.** *Bibliotheca Brasiliensis: Catalogo Annotado de Livros Raros de Alguns Autographos e Manuscriptos Importantissimos e de Gravuras sobre o Brasil e o Descobrimento da America, 1493-1930 A.D.* London: Maggs, 1930. Series: *Catalogue No. 546.* (250 x 195 mm). 369, index [9] pp. Frontis., 81 plates (some printed in red and black), index. Rebound in navy library buckram with gilt-stamped spine title, original wrappers bound in; inner hinges repaired with Kozo, covers rubbed. Very good.

\$ 125

69. **Maggs Bros.** *Food and Drink through the Ages, 2500 B.C. to 1937 A.D. A Catalogue of Antiquities, Manuscripts, Books, and Engravings, Treating of Cookery, Eating and Drinking.* London and Paris: Maggs, 1937. Series: *Catalogue No. 645.* 8vo. vii, 191, indexes [13] pp. Frontis., illustrations. Printed wrappers. Near fine. Includes books from the library of Robert Viel, the famous Paris restaurateur. \$ 60

70. **Maggs Bros.** *A Selection of Books, Manuscripts, Bindings and Autograph Letters Remarkable for Their Interest & Rarity. Being the Five Hundredth Catalogue Issued...* London: Maggs, 1928. (325 x 250 mm). [6] ff., 357 pp. Numerous plates (including frontis.), full page illustrations, indexes. Rebound in dark brown leather, cloth, gilt-stamped spine title, original cover bound in rear. Very good. \$ 60
71. **Maggs Bros.** *A Selection of Books, Manuscripts, Bindings and Autograph Letters Remarkable for Their Interest & Rarity. Being the Five Hundredth Catalogue Issued...* London: Maggs, 1928. (325 x 250 mm). [6] ff., 357 pp. Numerous plates (including frontis.), full page illustrations, indexes. Original printed wrappers. Very good. \$ 65
72. **MAHONY, Bertha E., Louise Payson LATIMER & Beulah FOLMSBEE** (comps.). *Illustrators of Children's Books, 1744-1945*. [with]: **VIGUERS, Ruth Hill, Marcia DALPHIN & Bertha Mahony MILLER** (comps.). *Illustrators of Children's Books, 1946-1956. A Supplement...* Boston: Horn Book, 1958, 1961. Two works. Reprint of the 1947 edition, the supplement is a first edition. 4to. xvi, 527; xvii, 299 pp. Small title vignette in first volume, illustrations, indexes. Green cloth, gilt-stamped cover and spine titles, dust-jacket. Near fine. \$ 50
73. **MALLETT, Daniel Trowbridge.** *Mallett's Index of Artists: International-Biographical. Including Painters, Sculptors, Illustrators, Engravers and Etchers of the Past and the Present*. [with]: *Supplement to Mallett's Index of Artists*. Two works. New York: Peter Smith, 1948. Two works. Reprint. 8vo. xxxiv, 493; xxxviii, 319 pp. Beige cloth, black stamped spine title. Very good. \$ 40

*Frescos from the Italian Renaissance*

74. **[MANTEGNA, Andrea] COLETTI, Luigi.** *La camera degli Sposi del Mantegna a Mantova. Testo di Luigi Coletti con un'appendice di Ettore Camesasca*. (Milan): Rizzoli, (1959). Large folio (407 x 340 mm) 73 pp. 92 text images (most in color, tipped in), 30 color plates (plates 1-4 as a folding panorama), 4 index images, paper watermarked "Istituto Grafico Bertieri Milano". Cream cloth boards, brown-stamped cover and spine titles, dust-jacket, cloth-covered slipcase; short tears to jacket without loss. Thirteen plates from the 1971 Olivetti calendar are loosely inserted. Very good.

\$ 185

This deluxe art volume, *Grandi Monografie d'Arte* a cura di Paolo Lecaldano, is a scholarly and detailed examination of Mantegna's decorative artwork, *The Camera picta* ("painted chamber"), also popularly known as the *Camera degli Sposi*, or "bridal chamber"—is a room frescoed with illusionistic paintings by Andrea Mantegna in the Ducal Palace, Mantua, Italy. It was painted between 1465 and 1474 and commissioned by Ludovico Gonzaga, and is notable for the use of *trompe l'oeil* details and its *di sotto in sù* ceiling. The "Court Scene" on the north wall shows Ludovico Gonzaga, dressed informally, with his wife Barbara of Brandenburg. They are seated with their relatives, while a group of courtiers fill the rest of the wall. The figures interact with an illusionistically expanded space is depicted. On the west wall is the "Meeting scene". This fresco shows Ludovico in official robes in an ideal meeting with his son cardinal Francesco Gonzaga, the Holy Roman Emperor Frederick III and Christian I of Denmark. Mantegna's playful ceiling presents an oculus that illusionistically opens into a blue sky, with foreshortened putti playfully frolicking around a balustrade. This was one of the earliest *di sotto in sù* ceiling paintings" (*Wikipedia*).

75. **MARCHANTIUS, Jacobus**, (of Liege, theologian) [or: **MARCHANT, Jacob; MARCHANTIO, Jacques**]. (c. 1587-1648). *Hortus Pastorum Sacrae Doctrinae Floribus Polymitis ... Una cum Candelabro, aliisque opusculis ejusdem authoris. Nunc recens a mendis expurgatus ... studio et opera Michaelis Alix, ... Editio ultima, et plane recognita, etc.* Lugduni: Anissoniorum & J. Posuel, 1683. Folio in 6s. [20], 1026, [8] pp. Moderate browning or foxing. Early quarter vellum (19<sup>th</sup> century?), marbled boards, vellum tips; soiled,



extremities rubbed, spine label lacking. Former ownership signature [of W. Watts Butfield?]. Very good.

\$ 200

By a Belgian theologian, the work was very popular giving advice on how to live, the various sins explained and graded as to severity, the sacraments explained and how to pray.

☼ Location: British Library.

76. **MARREY, Bernard.** *Les Ponts Modernes 18<sup>e</sup> – 19<sup>e</sup> Siècles.* [France]: Picard Éditeur, 1990. 28 cm. 319 pp. Illus.: some color, index . Black stamped gray cloth, dust jacket. Burndy bookplate. Fine. ISBN: 2708404016 \$ 100



77. **MARTY, Marcelle.** *Moussa le petit noir; illustré de vingt-trois dessins et aquarelles de A. Marquet.* Paris: Collection des Arts, G. Crès et Cie, 1925. 8vo. (95) pp. 23 Fauvist color illus. and figs. throughout by Albert Marquet (1875-1947), printed by Jean Saudé; occasional offsetting and lightly foxed. Bound in later full marbled calf, recent calf spine, gilt titles, blue and silver endleaves. Bookplate of Béatrix Reynal. Very good.

\$ 600

LIMITED EDITION of 350 numbered copies. This second volume of the "Collection of Arts" series issued by René Gas. The story centers on a black child who discovers the city of Algiers. It is illustrated by color plates of watercolors painted by Albert Marquet (1875-1947) and printed by Jean Saudé. Marcelle Marty and Albert Marquet were married in 1923. They took refuge in Algeria during the war years.

Albert Marquet's oil painting, "Port du Havre" recently sold at auction and brought \$663,000.

PROVENANCE: Béatrix Reynal, poetess, of French origin, born in Uruguay, moved to Rio de Janeiro, Brazil, where she married the painter Reis Júnior. Her home was a center for intellectuals and during World War II it was a meeting place for the resistance. After the war she supported the Allied effort, the Red Cross and brought assistance to the sick or poor.



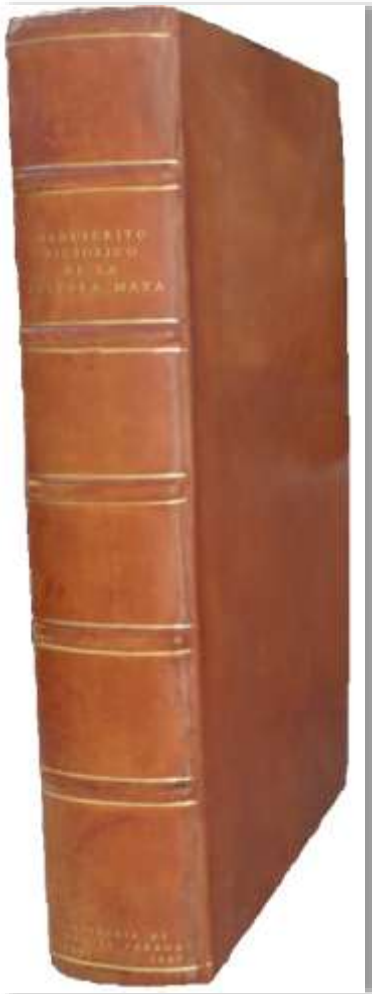
78. **[MASON, J. H.] APULEIUS.** *Cupid & Psyche. Illustrations drawn and engraved by Vivien Gribble.* London: J. H. Mason, 1935. Limited edition—29 of "about" 130 copies. 8vo. 41 pp. 12 wood engravings. Linson vellum, gilt-stamped front cover ornament and spine; covers slightly soiled. Gilt-stamped black leather dedication label inside front cover. Near fine. AA2950 \$ 800

79. **MASTERS, Dexter & Katharine WAY** (eds.). *One World or None. Foreword by Niels Bohr. Introduction by Arthur H. Compton.* Whittlesey House: McGraw-Hill Book, 1946. (280 x 210 mm). x, 79 pp. Frontis. port. photos of the contributors, figs. Printed wrappers. Very good.

\$ 65

A report to the public on the full meaning of the atomic bomb. Contributors include Albert Einstein, J.R. Oppenheimer, Harlow Shapley, et al.

80. **[Mayan Codices] SODI PALLARES, Ernesto; Manuel Porrúa.** *Manuscrito Pictórico de la Cultura Maya sobre Piel de Mamífero; dictamen sobre la pieza número dos, antigüedad mínima: 400 años.* Mexico: Librería de Manuel Porrúa, 1957, 1958. 2 parts. Portfolio [dated 1957]: 38 cm. 105 (i.e. 116) numbered plates (on 108 leaves) laid into numbered sleeves; each with a drawing of the Mayan image. Booklet [dated 1958]:



23.5 cm. 54 pp. 17 monochrome facsim.; marginal tear (no textual loss) to pp. 25-26. The portfolio is housed within original printed wrappers with all the plates loose, as issued. The entire collection is placed in a wooden drop-back calf bound box, raised bands, gilt spine title; spine mounted and repaired, touching up the corners. The booklet is bound in printed wrappers. Fine copy. RARE.

\$ 3000

Colophon: “La edición consta de quinientos ejemplares numerados y firmados por el editor y coordinador Sr. Manuel Porrúa.” There were 500 copies in the edition of which this is number 426.

This is a complete facsimile reproduction of a Mayan manuscript preserved on an animal skin and reproduced with both photographic images and a printed representation of what is found in the photographs. Each photograph is a fragment. The folders are number I-CV with a tracing of the manuscript made by Roberto Reyes Bernal on p. [3] of each folder.

Roberto Reyes Bernal has signed the introductory page to the portfolio.

☼ Men, Hunbatz, *Secrets of Mayan Science/Religion*. Rochester, Vermont: Bear & Co., 1990. p. 151. Bibliografía Mesoamericana [Museum Library of the University of Pennsylvania].

LOCATIONS [USA]: Brown University, Stanford University, UCLA, UCB, University of Iowa Libraries, University of Missouri – Columbia, University of Utah, University of Wisconsin; [OUTSIDE USA]: Biblioteca Nacional de España, Biblioteca Nacional de Mexico; The British Library, Ibero-Amerikanisches Institut Preußischer Kulturbesitz,

Bibliothek, Universidad Iberoamericana, Universidad de Monterrey, Mexico. [Note: Many of the libraries seem to be describing on the text portion only.]

81. **MCGRAIL, Seán.** *Boats of the World; From the Stone Age to Medieval Times.* Oxford: University Press, 2001. 29 cm. xiii, 480 pp. Illus., bibliography, glossary, index. Blue gilt-stamped cloth; dust jacket. Very good +. ISBN 0198144687 \$ 200
82. **MCLAUGHLIN, Glen & Nancy MAYO.** *The Mapping of California as an Island: An Illustrated Checklist.* [No location]: California Map Society, 1995. Series: *California Map Society Occasional Paper*, No. 5. FIRST EDITION. 4to. xvi, 167 pp. Original printed wrappers; top right front corner creased. Near fine. ISBN: 01888126000 \$ 53
83. **McLEAN, Ruari.** *Victorian Book Design & Colour Printing.* New York: Oxford University Press, 1963. FIRST EDITION. 8vo. xvi, 182 pp. Color and monochrome plates, line illustrations, index. Red cloth, gilt-stamped purple spine label, dust-jacket. Fine. \$ 50

84. **MICHENER, James A.** *Texas*. New York: Random House, (1985). 8vo. xviii, 1096 pp. Gilt-stamped blue cloth, dust-jacket; jacket extremities rubbed. SIGNED by author in ink on card tipped-in at half-title. Near fine in very good jacket. ISBN: 0394541545 \$ 40
85. **MIDDLETON, Bernard C.** *Recollections: A Life in Bookbinding. With a Foreword by Dr. Marianne Tidcombe*. New Castle & London: Oak Knoll Press & British Library, 2000. FIRST EDITION. 8vo. xii, 126 pp. Frontis. port. of Middleton, color plates, figs. Brown cloth, gilt-stamped spine title, dust-jacket. Fine. ISBN: 1584560169 \$ 20
86. **MIDDLETON, Robin**, et al. *The Mark J. Millard Architectural Collection. Volume II: British Books, Seventeenth through Nineteenth Centuries*. Washington & New York: National Gallery of Art & George Braziller, (1998). 4to. xv, 392 pp. Illustrations, index. Navy cloth, gilt-stamped spine title, dust-jacket. Fine. ISBN: 0807614327 \$ 60
87. **MINER, Dorothy E., Victor I. CARLSON, & P.W. FILBY** (comps.). *2,000 Years of Calligraphy. A Three-Part Exhibition Organized by the Baltimore Museum of Art, the Peabody Institute Library, the Walters Art Gallery, June 6-July 18, 1965. A Comprehensive Catalog*. Baltimore: (Walters Art Gallery), 1965. (280 x 215 mm). 201 pp. Illustrations, index. Printed wrappers. Very good. \$ 25
88. **[Miniature books; CHENEY; Vance GERRY] Carey S. BLISS.** *Bibliography of Cheney Miniatures*. Los Angeles: Dawson's Book Shop, 1975. (5.5 x 7 cm). [29, 1 blank, 1] pp. Original patterned paper-backed boards, front cover title label, dust-jacket; small front cover smudge, jacket slightly torn. Bookplate of Vance Gerry/Weather Bird Press. Near fine. \$ 75
- LIMITED EDITION—one of 150 copies, printed and bound by Vance Gerry at the Weather Bird Press.
- PROVENANCE: Vance Gerry (1929-2005) was a Disney animation storyman, layout artist, and visual development artist, who owned and operated the Weather Bird Press in Pasadena, CA.
89. **[Miniature books] Vance GERRY.** *A Picture Book of Chickens*. [Pasadena, CA]: Weather Bird Press, 1972. Second printing. (7.25 x 5.75 cm). [45] pp. Frontispiece, 19 illustrations (2 folding). Original brown cloth, paper spine label. Bookplate of Vance Gerry/Weather Bird Press. Fine. Scarce. \$ 45
- PROVENANCE: Vance Gerry (1929-2005) was a Disney animation storyman, layout artist, and visual development artist, who owned and operated the Weather Bird Press in Pasadena, CA.
90. **[Miniature books; Vance GERRY].** [Patterned paper sample booklet]. [Pasadena: Weather Bird Press, n. d.]. [14] ff. Original printed wrappers. Fine. \$ 40
- Beautiful samples of patterned papers, including samples identical to nos. 3 (Letterpress, Patrick Reagh) and 14 (Letterpress: linoleum cut repeated, photoengraving, Vance Gerry) in Gerry's *Patterned Papers*, Vol. I (Pasadena: 1996).
91. **[Miniature books; Vance GERRY] Kathleen LINDSLEY.** *The Country Life*. (W. Yorkshire, UK): Fleece Press, (1997). (5 x 6.5 cm). [45] pp. Frontispiece, 19 engravings. Original leaf-patterned cloth, paper spinal title label. SIGNED AND INSCRIBED from Fleece Press owner Simon Lawrence to Vance Gerry in pencil verso frontispiece. Bookplate of Vance Gerry/Weather Bird Press. Fine. ISBN: 094837554X \$ 75
- LIMITED EDITION—one of 300 copies, bound by Smith Settle.

PROVENANCE: Vance Gerry (1929-2005) was a Disney animation storyman, layout artist, and visual development artist, who owned and operated the Weather Bird Press in Pasadena, CA.

92. **[Miniature books; Vance GERRY] Bunston QUAYLES.** *Under 3 Inches.* (5 x 7.25 cm). Glendale: (Vance Gerry for Dawson's Bookshop), 1981. Original self-wrappers. Bookplate of Vance Gerry/Weather Bird Press. Fine.

\$ 20

PROVENANCE: Vance Gerry (1929-2005) was a Disney animation storyman, layout artist, and visual development artist, who owned and operated the Weather Bird Press in Pasadena, CA.

93. **[Miniature books; Junípero Serra Press] Francis J. WEBER.** *Farmer's Market.* (San Fernando, CA): Junípero Serra Press, 1991. Limited edition of 300 copies. Miniature book (7.25 x 5.5 cm). [4], 13 pp. Gilt-stamped green morocco, a.e.g., in original (opened) printed envelope. 5-cent postage stamp featuring the centennial anniversary of the National Grange tipped-in verso half-title. Fine.

\$ 38

94. **[Miniature books] David KASER.** *26 Brief Lectures on the History of Printing.* Spartanburg, SC: Kitemaug Press, 1974. (7 x 4.25 cm). [33] pp. Pictorial end-leaves. Gray cloth, printed paper spine and front cover label. Near fine.

\$ 45

LIMITED EDITION—one of “about 175” copies. A collection of alphabetical brief lectures. Select sample lecture: “W./ W is for watermark;/ Without this helpful clue/ Bibliographic collation/ Would be more difficult to do.”

95. **[Miniature books; Nut Quad Press].** “America's Pledge of Allegiance.” San Fernando, CA: Nut Quad Press, (1992). Miniature book (7.25 x 5.5 cm). [4], 11, [1] pp. Red cloth, gilt-stamped spine, in original printed envelope. 13-cent postage stamp with an American eagle tipped-in verso half-title. Fine.

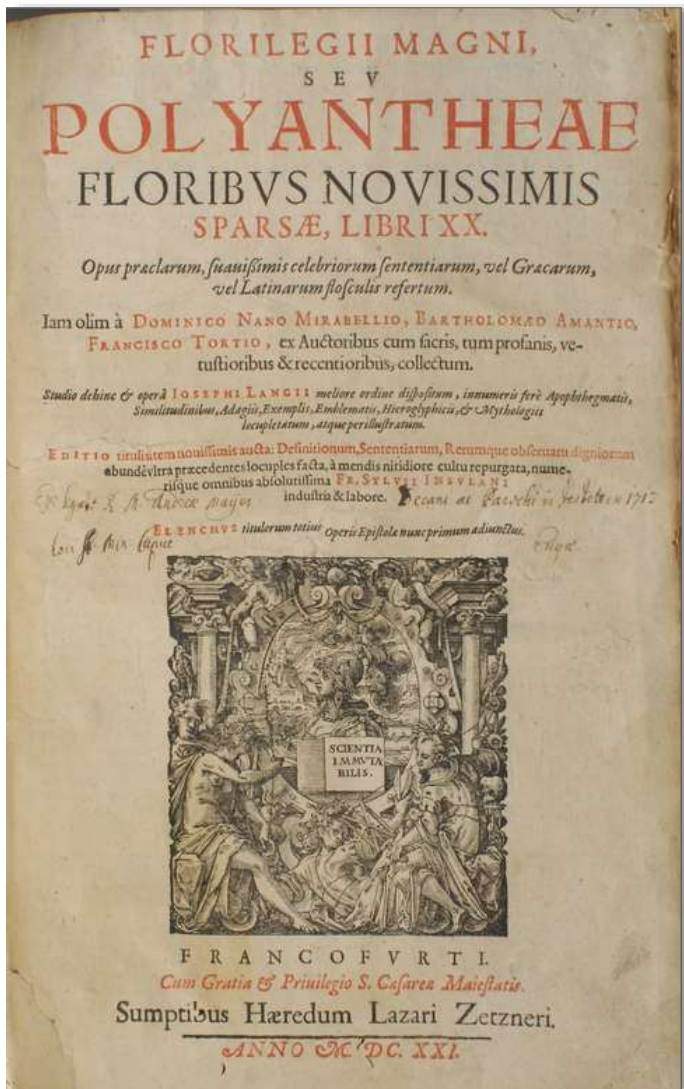
\$ 50

Limited edition—one of 225 copies printed to commemorate the Joint Meeting of the Zamorano and Roxburghe Clubs.

*Early Dictionary*

96. **MIRABELLI, Domenico Nano [Dominicus]; Joseph LANG** (c. 1570-1615); **Bartholomaeo AMANTIO; Francisco TORTIO.** *Florilegii Magni, seu Polyanthae Floribus Novissimis Sparsae, Libri XX. Opus praeclarum, suavissimis celebriorum sententiarum, vel Graecarum, vel Latinarum flosculis refertum....Editio titulisitem novissimis aucta...Fr. Sylvii Insulani.* Frankfurt: Heirs of Lazar Zetzner, 1621. 6to. [8], [1604] pp. Paginated in columns [3208]. Woodcut title device, title in red & black; title-page and free front end-paper tears neatly repaired, occasional light margin worming (slightly affecting text, see columns 2132-2204), some ink underlining (col. 358-362: “Belli”), occasional waterstaining. Period blind-stamped historiated vellum, 5 raised bands to spine, ink holograph spine title; some worming to covers, extremities worn, spine tear, lacking clasps. Ownership signatures of T. Milx, F. P. Hegner [Heymer?] Cpl. Title-page ownership signature and inscription of R. M. Andrea Mayer, Decani ai ... 1713. Very good.

\$ 500



SECOND EDITION of the Lyons imprint (1620) of this compendium of classical authors, poetry, Biblical quotations, and church fathers. This work is a revision of Mirabelli's *Polyantheae* by Lang—which Sylvius Insulanus further revised after Lang's death in 1615. Lang's work differs from Mirabelli's, incorporating "new headings that moved away from the traditional theological ones to include the various disciplines (arithmetic, astronomy) and aspects of the natural world, and new quotations, notably long excerpts from Petrarch. The florilegium was primarily an engine for Latin rhetoric, a storehouse of readily available quotations with which to ornament a text and to prove one's standing as a person of learning" – (Gale).

"The 1620-21 edition...has to be considered as the *Tomus Primus*," succeeded by Janus Guterus' *Florilegii Magni, seu Polyantheae Tomus secundus* (Strasbourg: 1624) (p. 283).

"Langius' anthologies are always adaptations of the same work. The first was called *Adagia* (Str. 1596)... For his anthologies, Freiburg professor Langius time and again copied Erasmus' *Apophthegmata*" (pp. 282-83).

Some of the selections include: afflictions, agriculture, anti-Christ, astrology, baptism, baths (balnei), blasphemy, coitus, deception, God (dei), fables, homicide, books (librorum), matrimony,

medicine, meteorology, military, monsters (monstri), death (mortis), nature, obedience, obstetrics, pestilence – plague (Pestis), poetry, rhetoric, wine (vini), and zodiac, etc.

☼ *Gale Encyclopedia of the Early Modern World*; Vosters, Simon A. "Love Fever: Guevara, Gruterus, Catsius and 'Schoonhovius'" *Humanistica Lovaniensia*. Vol. 46, (1997): pp. 281-325.

*"Gone With the Wind" in Hungarian*

97. **MITCHELL, Margaret** (1900-1949). *Elfújta a Szél*. [Hungarian translation of *Gone with the Wind*]. Budapest: Singer és Wolfner Irodalmi Intézet Kiadása, [n.d.]. 8vo. 920 pp. Small title vignette. Navy cloth, gilt-stamped cover illus. and spine title, dust-jacket; jacket chipped with small pieces missing from spine ends. Very good.

\$ 45

This unusual translation comes from Mitchell's own collection, with her inked notation "Hungarian Edition" on half-title. The copy is not signed.

98. **MITCHELL, Margaret**. *Lo que el viento se lleva* (*Gone With the Wind*). Santiago, Chile: Ercilla, 1937. Series: *Suplemento de excelsior*, Año II, No. 6. FIRST EDITION IN SPANISH. 4to. iv, 475, [1] pp. Toned. Original printed wrappers; front left cover torn, spine head missing a piece. Good. \$ 75

99. **Mirabilia Italiae**; **GAMBI, Lucio & Antonio PINELLI** (eds.). *La Galleria delle Carte geografiche in Vaticano/The Gallery of Maps in the Vatican*. Three Volume Set. Modena: Franco Cosimo Panini, 1994.



3 vols. Series: *Mirabilia Italiae*. (310 x 240 mm). [Photo-Atlas] 594; [Text. Essays and Notes] 534; [Maps] 40 separate folding maps + [index] 50 pp. 795 color illustrations [Photo-Atlas], 120 B/W illustrations [Text], 40 separate folding color reproductions of each map, indexes. Black satin covers, gilt-stamped cover and spine titles (including illus.), matching illustrated satin slipcase. Fine. ISBN: 8876862617

\$ 1200

A gorgeously illustrated set printed in both Italian and English. Each folding map measures 465 x 600 mm. The index to the reproductions was edited by Claudio Franzoni.

”[The Gallery of Maps] takes its name from the 40 maps frescoed on the walls [in the west side of the Belvedere Courtyard in the Vatican], which represent the Italian regions and the papal properties at the time of Pope Gregory XIII (1572-1585). They were painted between 1580 and 1585 on drawings by Ignazio Danti, a famous geographer of the time. Considering the Apennines as a partition element, on one side the regions surrounded by the Ligure and Tyrrhenian Seas are represented; on the other, the regions surrounded by the Adriatic Sea. The map of the main city accompanies each regional map” (Uffici di Presidenza S.C.V.).

☼ Uffici di Presidenza S.C.V. “The Gallery of Maps.”

100. **MITCHELL, Margaret** (1900-1949). *Tatt av Vinden. Oversatt av Ben Horne og Charles Kent*. [Norwegian translation of *Gone with the Wind*]. Oslo: H. Aschehoug, 1937. Three vols. 8vo. 438; 443; 402 pp. Half red morocco with gray patterned paper sides, gilt-stamped blue spine labels, dust-jacket; a few small tears to jackets with minor loss to Vol. II. Near fine.

\$ 75

This unusual translation comes from Mitchell’s own collection, with her inked notation “Norwegian Edition” on title, though not signed.

101. **MOON, Michael**. “Why do they make them so big?” With a linocut by John Smith. Blewbury, UK: Rocket Press, 1987. Limited edition—141 of 200 copies. Broadsheet (445 x 305 mm). 3-color printing on tan paper. Signed by Rocket Press printer John R. Smith in ink. Very good. AA2343

\$ 25

102. **MOONEY, James** (1861-1921). “Myths of the Cherokee” [in] *Nineteenth Annual Report of the Bureau of American Ethnology to the Secretary of the Smithsonian Institution, 1897-98*. Washington, DC: Government Printing Office, 1900. 2 volumes. Large 8vo. xcii, 576; [2], 571-1160 pp. Frontispiece, 79 plates, 49 figures, indices. Gilt-stamped triple-ruled green cloth, front cover pictorials; extremities worn, hinges cracked, binding shaky but holding. Good.

\$ 375

FIRST EDITION of Mooney’s seminal work on the Cherokees, featuring beautiful color plates and maps. “Myths of the Cherokee” comprises the entire first volume, along with the Bureau’s administrative notes.

Mooney “was an American ethnographer who lived for several years among the Cherokee. He did major studies of Southeastern Indians, as well as those on the Great Plains. His most notable works were his ethnographic studies of the Ghost Dance after Sitting Bull’s death in 1890, a widespread

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19th-century religious movement among various Native American culture groups, and the *Cherokee: The Sacred Formulas of the Cherokees* (1891), and *Myths of the Cherokee* (1900), all published by the US Bureau of American Ethnology” (*Wikipedia*).

Other papers include “Tusayan Migration Traditions” and “Notes on Tusayan, Snake, and Flute Ceremonies” by Jesse Walter Fewkes, “Localization of Tusayan Clans” by Cosmos Mindeleff, “Mounds in Northern Honduras” by Thomas Gann, “Mayan Calendar Systems” and “Numeral Systems of Mexico and Central America” by Cyrus Thomas, “Primitive Numbers” by W. J. McGee, and “The Wild Rice Gatherers of the Upper Lakes: A Study in American Primitive Economics” by Albert Ernest Jenks.

103. **MORTON, Thomas** (1564-1659). *Of the Institution of the Sacrament of the Blessed Bodie and Blood of Christ, (By Some Called) the Masse of Christ, Eight Bookes; Discovering the Superstitious, Sacrilegious, and Idolatrous Abominations of the Romish Masse. Together with the Consequent Obstinacies, Overtures of Perjuries, and the Heresies Discernable in the Defenders Thereof.* London: Robert Milbourne, 1635. Second edition, much enlarged; first issued in 1631. 4to. [32], 586, [32] pp. Lacking A6 (after the advertisement), Aaaa2 not printed (unintentional blank from printer’s error). Original full blind-ruled calf, raised bands; joints starting. Early ownership signature of Thomas Marcall [?]. Good.

\$ 225

Morton, born in York, became a Bishop of Coventry and Lichfield, and later of Durham. He was educated at, and a scholar and fellow of, St. John’s College in Cambridge, and a Lecturer in Logic at Cambridge University. “He published a number of sermons and theological treatises, some of which were directed against the Church of Rome, 1605-53. See his *Life* by Dr. John Barkwick” (Allibone, p. 1377).

☼ STC (2<sup>nd</sup> ed.) 18190; Allibone, Samuel Austin. *A critical dictionary of English literature...* Vol. 2.; DNB, Vol. 13, p. 1057.

104. **MOSS, Michael; John R. HUME.** *Shipbuilders to the World; 125 Years of Harland and Wolff, Belfast 1861-1986.* Belfast: Blackstaff Press, (1986). Large 8vo. xvii, 601 pp. Illus., index. Gilt-stamped black cloth, dust jacket; slightly rubbed, pencil notes on front free-endpapers. Near fine. SCARCE. ISBN: 0856403431

\$ 120

105. **MOURE, Nancy Dustin Wall.** *Painting and Sculpture in Los Angeles, 1900-1945.* Los Angeles: LACMA, (1980). (280 x 215 mm). 111, [1] pp. Illustrations. Printed wrappers. Near fine. ISBN: 0875870988

\$ 30

106. **MURAI, Gensai.** *Hana, a Daughter of Japan.* Tokyo: Hochi Shimbun, 1904. (220 x 150 mm). lxx, 298 pp. Folding color frontis., plates, text-illustrations, decorative green endpapers. Illustrated silk covers, bound with string, housed in folding cloth picture case; the clasps on the case are detached, scuff to rear case cover. Previous owner’s inked signature. Near fine.

\$ 100

Included in the text is “Gensai Murai: His Life and Works” by Unkichi Kawai. A finely printed book: “The book is illustrated by Mr. Kwason Suzuki, one of Japan’s artists of renown [sic]. They are all hand reproductions from wood-cuts. The frontispiece went through thirty-five processes upon thirty-five different cuts; the illustration facing 122 twenty-eight times and one facing page 270 twenty-three times. The rest of the illustrations are in two colors. A flower of the *Platycodon grandiflorum* in a circle on the title page is the family crest of the author.” [from the text].

107. **MURPHY, Edward.** *The select dialogues of Lucian, to which is added, a new literal translation in Latin, with notes in English.* Philadelphia: At the Classic Press for the proprietors William Poyntell & Co., 1804.



- 12mo. xiii, 182, 76 pp. Contemporary full brown calf, gilt-stamped spine label; restored, corners showing. Bookplate of William Read, signatures of James Read. Very good. \$ 200
108. **MURRAY, Marischal.** *Ships and South Africa; a Maritime Chronicle of the Cape, With Particular Reference to Mail and Passenger Liners from the Early Days of Steam Down to the Present.* London: Oxford University Press, 1933. Large 8vo. xxvi, 360 pp. Frontis., illus., index. Gilt-stamped teal cloth; slightly cracked hinge, dented corners, stained edges. Bookplate of Frederick Charles Poyser and "With the Author's Compliments. SIGNED AND INSCRIBED from author to Poyser. Very good. \$ 300
109. **Museum of Fine Arts.** *The Artist & the Book, 1860-1960, in Western Europe and the United States.* Boston: Museum of Fine Arts and the Harvard College Library, (1961). (285 x 225 mm). 232 pp. 163 illustrations, including 8 color plates, indexes. White cloth, gilt-stamped spine title, dust-jacket. Near fine. \$ 50
110. **NASA.** *Extraterrestrial Life: A Bibliography. [Part I: Report Literature, 1952-1964; Part II: Published Literature, 1900-1964].* Washington, D.C.: Scientific and Technical Information Division, 1964-1965. Two parts. 4to. vii, 76; v, 335 pp. Indices. Printed wrappers. Very good. \$ 45
111. **NESBIT, E.** *Royal Children of English History. Illustrated by Frances Brundage and M. Bowley.* London: Raphael Tuck, (no date). 256 x 190 mm. 8vo. 94 pp. 2 lovely chromo-lithographic color plates, illus. Brown gilt-stamped cloth; spine expertly repaired. Ownership signature of Mayson Smith. Fine. R1130 \$ 118
112. **NEWMAN, William R.; Lawrence M. PRINCIPE.** *Alchemy Tried in the Fire; Starkey, Boyle, and the Fate of Helmontian Chymistry.* Chicago: The University of Chicago Press. 8vo. xiv, 344 pp. Illus., index. Gilt-stamped black cloth, dust jacket. Burndy bookplate. Fine. ISBN: 0226577112 \$ 40
113. **NORDON, John.** *Orford Ness; a selection of maps mainly by John Norton. Presented to James Alfred Steers.* Cambridge: W. Heffer & Sons, (1966). 4to. (310 x 245 mm). xxxii pp. 22 plates (many color). Red and black cloth, dust-jacket. Fine. SCARCE. R1045 \$ 65

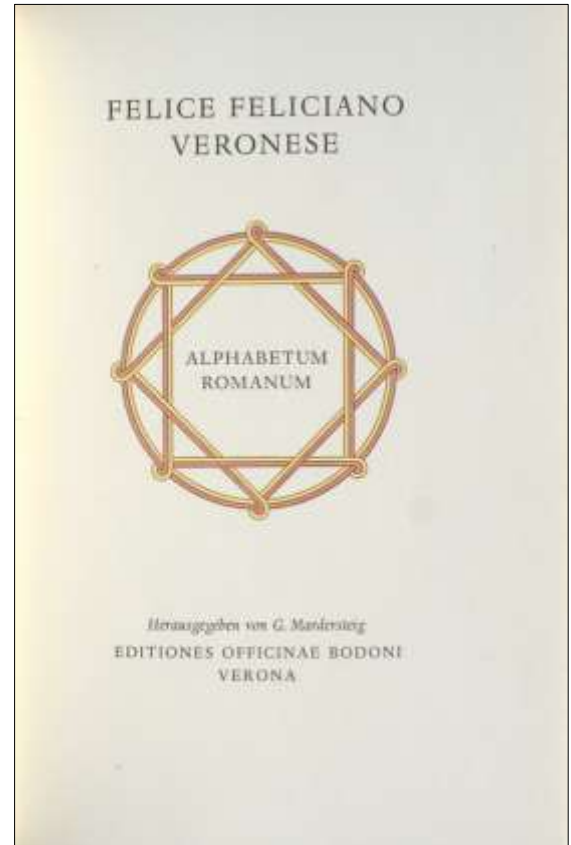
114. **[Officina Bodoni] Feliciano, Felice, 15th cent.** *Alphabetum Romanum* [Codex Vaticanus 6852] Edited by *Giovanni Mardersteig*. [Translated by R. H. Boothroyd]. Verona, Italy: Editiones Officinae Bodoni, (1960). 24 cm. 137, [3] p. illus. (part col.). German text. Printed in Dante on Magnani paper, with five heliogravure plates and 26 large capitals (Q-S folding) hand-coloured by Ameglio Trivelli after the original manuscript. Original quarter brown crushed morocco over gray paper-backed boards with gilt-stamped printer's emblem, t.e.g., others uncut; acetate wrapper & matching decorative paper over boards slip-case with morocco trim; slip-case is neatly rebuilt, like new. Fine.

\$ 850

LIMITED EDITION of 160 numbered copies with German text. Introduction and printing by Giovanni Mardersteig (1892-1977). Additional copies were printed with Italian or English texts. "I first encountered the drawings in a facsimile edition, beautifully produced by the Officina Bodoni (exactly 500 years after the original was created), at a book exhibit at the Buffalo Public Library in 2008. The letterforms simply grabbed me by the throat and I've been unable to catch my breath ever since." – The Greenboathouse Press. The original manuscript letter forms of Feliciano are held at the Vatican Library.

115. **OXFORD, Arnold Whitaker.** *English Cookery Books to the Year 1850*. London, et al.: Henry Frowde, Oxford University Press, 1913. FIRST EDITION. 8vo. 192 pp. Indexes. Blue cloth, gilt-stamped cover and spine titles; extremities lightly rubbed, with some speckling to front cover. Previous owner's bookplate. Very good.

\$ 125





*An Important Treatise on the History of Horology*

116. **PANCIROLLI, Guido** (1523-1599). *Guidonis Pancirolli Rerum memorabilium sive deperditarum... Commentarijs illustrata, et locis propè innumeris postremum aucta ab Henrico Salmuth.* [and:] *Guidonis Pancirollij clarissimi nova reperta sive rerum memorabilium recens inventarum, & veteribus incognitarum, pars posterior...* Francofurti: Sumptibus Godefridi Tampachij, [1629]-1631. Two books in one volume. Small 4to. [12], 349, [23]; [8], 313, [17] pp. Engraved title-page, second title-page with printer's ornament; bottom corner with waterstain at foot, short worm trail upper corner(s) pp. 283-292. Full antique calf, raised bands. Armorial bookplate. Very good.

\$ 1400

An early edition of Guido Pancirolli, who defended the ancients in his Latin *History of Many Memorable Things Lost* [1612; English translation 1715]. There are innumerable references to figures in Greek and Roman antiquity, with regard to technology. Many subjects in science and medicine are also mentioned, along with references to Gabriele Falloppio, Hippocrates and Discorides. "Pancirollus remarks, 'The ancients sailed by the pole star, which they call *Cynosura*. The compass is believed to have been found at Amalfi, about 300 years ago by one Flavius. And this unknown fellow (if it was Flavius) hath deserved more than 10,000 Alexanders and as many Aristotles... This single act hath improved knowledge and done more good to the world than all the niceties of the subtle schools'". [Mottelay].

Among the chapters are: *De Alchymia* (On alchemy), *De Distillationibus* (On distillation), *De Horologiis*, *De Pyxide Nautica* (on navigation), *De Typographia* (on printing) and *De Charta* (on cartography). Specifically of interest are the references to horology and timekeeping. On p.96 is a discussion of Trajan's column; on p.348 the Clepsydra (water clock). In second book (p.158), there is a description

and discussion of the campanile as an astrological observatory and in relation as a timekeeper. A description of the clepsydra precedes a large chapter on horology.

Guido Pancirolli was a professor of law at Padua, whose *Descriptio Urbis Romae* appeared in 1593. Heinrich Salmuth (1522-1576) was a German theologian and superintendent in Leipzig, known primarily for his sermons and disputations.

Provenance: The armorial bookplate bears the motto “Je vive en espoir” [I live in hope], which is associated with the Stephens surname.

☼ Duveen p. 447 (1660 ed.); Mottelay p. 81; Sandys, *A history of classical scholarship*, Vol. II, p. 154; Wellcome, IV, p. 290 (1<sup>st</sup> English ed., 1715).

117. **PEDERSEN, Berit** (ed.). *A Guide to the Archives of the Royal Entomological Society*. Aldershot: Ashgate, (2002). 8vo. x, 198 pp. Illustrated, index within appendices. Gilt-stamped blue cloth. Burndy bookplate. Fine. ISBN: 0754601064 \$ 50

*Landlords & Tenants Laws*

118. **PAUL, John; George WILSON** [rev. and corr.]. *The Laws Relating to Landlords and Tenants; or, Every Landlord and Tenant His Own Lawyer; Containing the whole Law respecting Landlords, Tenants, and Lodgers, laid down in a Plain, Easy, and Comprehensive Manner; to which are added the most approved Forms of Notices to quit, Directions for making a Distress, and for Repleying Goods when illegally taken: also Memorandums for letting Houses, Lands, and Apartments by Agreement, or on Lease; and various Precedents of Leases, and other Useful Deeds, as settled by the most eminent Counsul*. London: A. Strahan and W. Woodfall for W. Richardson, and G. G. and J. Robinson, 1795. 8vo. [x], 209 pp. Index. Original quarter leather over paper-backed boards; heavily rubbed, covers reinforced with kozo at joints and hinges. Internally very good.



\$ 125

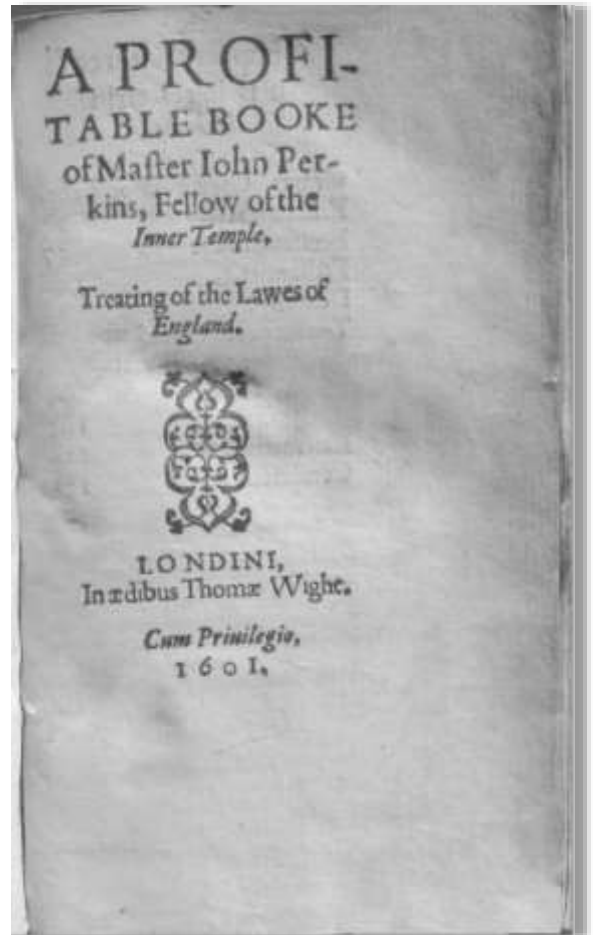
Eighth edition, “with considerable Additions and Improvements, from the Reports of Sayer, Burrow, Blackstone, Lofft, Douglas, and the Term Reports, both in the King’s Bench and Common Pleas, to the Commencement of Michaelmas Term, in the Thirty Fifth Year of George the Third.” Text in legal French.

119. **PEGLER, David & David FREEDBERG**. *Fungi. The Paper Museum of Cassiano dal Pozzo. Series B: Natural History*. Three vols. [Great Britain]: Harvey Miller, 2006. 3 vols. (280 x 210 mm). viii, 361; v,

282; v, 385 pp. 901 color plates, 24 black and white illustrations, indexes. As New. In the original shrink wrap. ISBN: 1905375050

\$ 325

A valuable set detailing the mycological illustrations contained within the Paper Museum of Cassiano dal Pozzo. The 17<sup>th</sup> Century surveys of fungi were commissioned by Federico Cesi (1585-1630), founder of the Accademia dei Lincei. After his death, the papers were acquired by scholar and patron Cassiano dal Pozzo (1588-1657) who joined the work with his own collection. These studies were particularly interesting at the time due to their pioneering use of the microscope, which had been bequeathed to Cesi by Galileo.



120. **PERKINS, John** (d.1545). *A Profitable Booke of Master John Perkins, Fellow of the Inner Temple. Treating of the Lawes of England.* London: Thomas Wight, 1601. 12mo. [47], [1 blank] pp., 168 ff., [2 blank] ff., 12 ff. Faintest marginal water-stain through p. [24], some tears to pages at gutter toward the rear (no loss). Original full vellum; soiled, front right cover edge gnawed, vellum lace tie present as a fragment. Bookplate of Hopetoun [near Edinburgh]. Early manuscript inscription above bookplate (difficult to read, but photo on request); the rear section "The Olde Tenures" with frequent ink marginal notes in the same hand, occasional underlining. Very good. VERY RARE.

\$ 1500

Later edition—first published 1528. A popular work covering the land law as developed in the Year Books, with French text.

PROVENANCE: Charles Hope (1681-1742), Scottish nobleman, later 1st Earl of Hopetoun, was the son of John Hope of Hopetoun, grandson of Sir Thomas Hope, 1st Baronet of Craighall, Fife. John Hope purchased the barony of Niddry Castle from George Seton, 4th Earl of Winton around 1680. He also bought the neighboring barony of Abercorn, with the office of heritable sheriff of the County of Linlithgow, from Sir Walter Seton. In 1684, John Hope was shire commissioner for Linlithgow in the Parliament of Scotland. In 1721, William Adam was asked to remodel and enlarge the House; Still in the possession of the Earl of Hopetoun and Scotland's finest stately home.

Locations: Brown University; UCLA.

☼ STC 19638; STC (2nd ed.), 19641. Beale T424.

*Extra Signed by Lawrence Clark Powell*

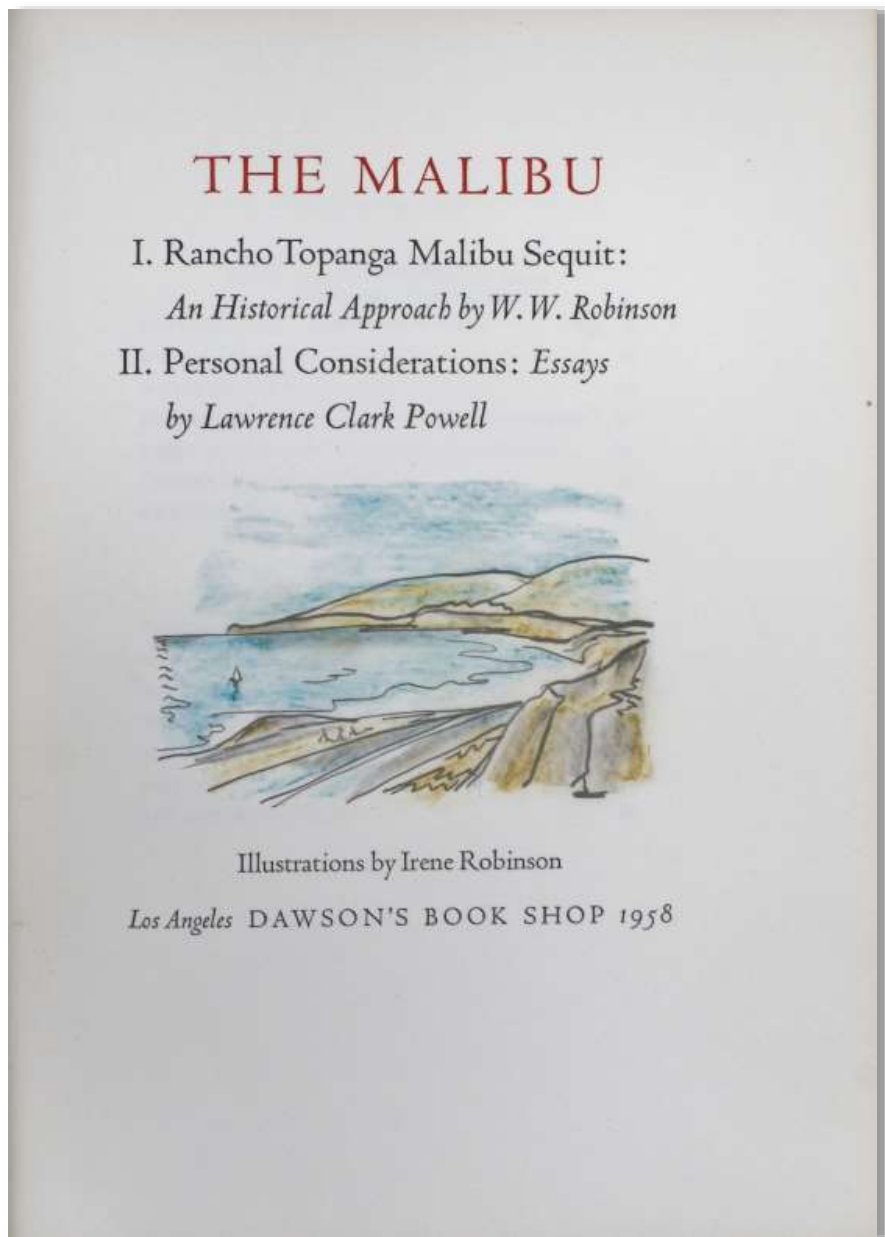
121. **[Plantin Press] William Wilcox ROBINSON & Lawrence Clark POWELL.** *The Malibu. I. Rancho Topanga Malibu Sequit: An Historical Approach by W. W. Robinson. II. Personal Considerations: Essays by Lawrence Clark Powell. Illustrations by Irene Robinson.* Los Angeles: Plantin Press for Dawson's Book Shop, 1958. 8vo. [vi], 86 pp. Folding map, beautiful color illustrations. Quarter beige cloth over patterned paper-backed boards, printed paper spine label. SIGNED by both authors and their wives, and the

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illustrator at limitation page. Extra-signed and inscribed from Powell to Bob Johnson at limitation page. Bookseller label. RARE. Fine.

\$ 1500

LIMITED EDITION—272 of 300 copies; a choice copy with Powell's added inscription. Widely considered to be one of the Plantin Press' finest publications. This book is a marriage of some of the best of Southern California bookmaking: the best printer, the literary words of Powell and the agreeable color illustrations by Irene Robinson.



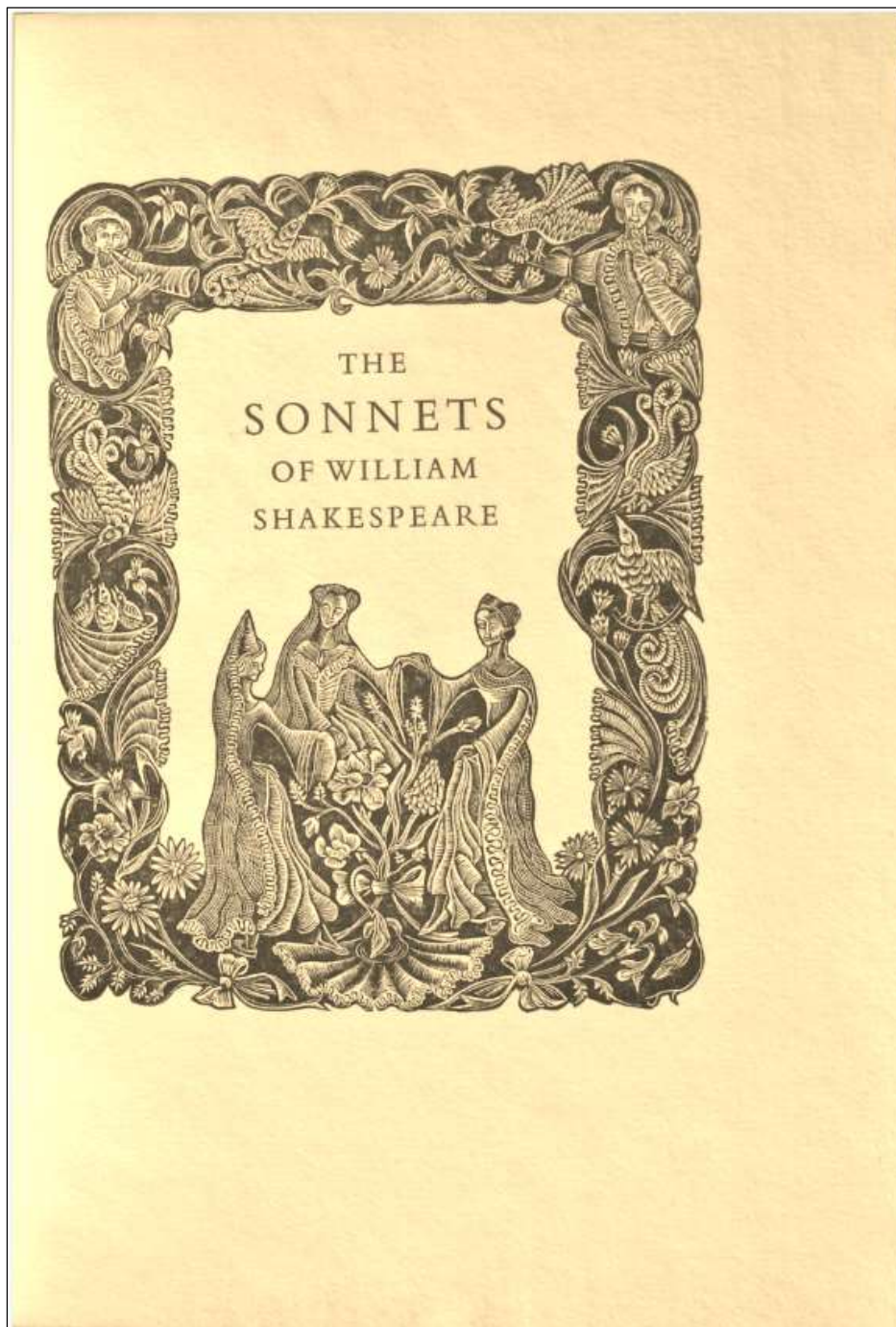
“This book is really two in one, nevertheless it remains one in spirit. Its thread of continuity is the Malibu, “a broad, twenty-two mile long strip of ocean-fronting land” which is “partly marine terrace, partly beach, partly canyon, partly rising mountain,” located midway between Santa Monica and Ventura in Los Angeles County. W. W. Robinson writes of history past, the story of Rancho Topanga Malibu Sequit; Lawrence Clark Powell writes of history present, his personal reflections as a contemporary Malibu resident” (*CHSQ*, p. 71).

“*The Malibu* is probably the rarest and least known of all the books written on Malibu, but also one of the best...” (Marcus).

“After emigrating to the United States from Warsaw, Poland, in 1928 Saul Marks founded the press with his wife Lillian (whom he married in 1928). Marks arranged the typography and decorative type ornaments with great agility and originality. The Plantin Press is an example

of how ‘commercial’ printing can aspire to the level of a fine press, a possibility Updike and Meynell had demonstrated earlier in the century” (Hutner & Kelly, xxvii).

☼ *California Historical Society Quarterly*, Vol. 38, No. 2. 1959.; Hutner, Martin. *A Century for the Century: Fine Printed Books from 1900 to 1999*. New York: David R. Godine, 2004; Marcus, Ben. “From Chumash to Hard Cash.” *Malibu*. Apr. 2010.



*Very Rare Masterpiece of the Plantin Press*

122. [Plantin Press] William SHAKESPEARE. *The Sonnets of William Shakespeare*. Los Angeles: Zeitlin & Ver Brugge Booksellers, April 1974. Sm. 8vo. 154 pp. 2 illustrations by Mary Kuper. Original binding by Max J. Adjarian in quarter Levant morocco, decorative paper (designed by the printer), raised bands, gilt spine. Fine copy.

\$ 7500

LIMITED EDITION—74 of 120 numbered copies. Printed by Saul & Lillian Marks at the Plantin Press, Los Angeles. With wood engravings by Mary Kuper. This is the rarest and most desired hand-printed work from a Southern California printer. It is notoriously rare as it was sold out on publication (the Zeiltins bought out the edition and distributed it to private subscribers). It was elegantly designed

by Saul Marks (1904-1974) and as a printed book it pleases with the binding, paper and illustrations. Dickover gives Marks a supreme compliment: "Los Angeles has had its share of distinguished printers; and one of them, Saul Marks of the Plantin Press, ranks as one of the greatest of the twentieth century." Some consider this Marks' masterpiece. The book was printed on the Albion Press. Saul was meticulous in his design and craft. He loved the beauty of italic type, which was used for this edition. "The letters beginning each line in the sonnets are roman; and following the typographic practice of Aldus, they are smaller in height than the lower case italic letters with ascenders." Mary Kuper was the Plantin Press's first woman apprentice. She took up wood engraving at the encouragement of Saul.

☼ See: Robert Dickover, "Saul Marks: The Great Printer," *California State Library Bulletin*, no. 78, Spring/Summer 2004. p.2-9; Marks, Lillian, *Saul Marks and the Plantin Press: The Life and Work of a Singular Man*. Los Angeles: Plantin Press, 1980; Tyrus G. Harmsen and Stephen Tabor, *The Plantin Press of Saul & Lillian Marks: A Bibliography [1930-1985]*. 2005.

123. **[PLATO] STAUFFACHER, Jack Werner** [comp.]. *ΦΑΙΔΡΟΣ: A Search for the Typographic Form of Plato's Phaedrus*. [San Francisco]: [Greenwood Press, 1978]. (315 x 160 mm). 36 pp. 31 figs. Printed wrappers; covers a stained. Very good.

\$ 100

This work, "is a record, in correspondence and facsimiles of proofs, of the four years of typographic experiments that led to the publication of Plato's Phaedrus at the Greenwood Press in San Francisco." [from the text, p. 2]. One of 1000 copies. SIGNED PRESENTATION INSCRIPTION FROM THE PRINTER.

124. **PLENDERLEITH, H.J.** *The Conservation of Prints, Drawings, and Manuscripts*. Oxford: Museums Association, Oxford University Press, 1937. FIRST EDITION. 8vo. vi, (vii), 66 pp. 5 plates (including frontis.), 3 figs., index. Printed cloth wrappers. Near fine.

\$ 32

125. **PLENDERLEITH, H.J. & A.E.A. WERNER.** *The Conservation of Antiquities and Works of Art: Treatment, Repair, and Restoration*. London, New York, Toronto: Oxford University Press, (1979). Second edition. 8vo. xix, 394 pp. Plates, figs., index. Reddish-brown cloth, gilt-stamped spine title, dust-jacket. Fine. ISBN: 0192129600

\$ 35



126. **PLETSCH, Oscar.** *Allerlei Schnick-Schnack. Mit 25 Originalzeichnungen.* Stuttgart: Loewes Verlag Ferdinand Carl, [n.d.]. Square 8vo. [24] ff. Engraved illus. Quarter brown paper over printed tan paper-backed boards; edges rubbed. Ownership inscription inside front cover. Very good. B2179\$ 15

*"Shaped Book"*

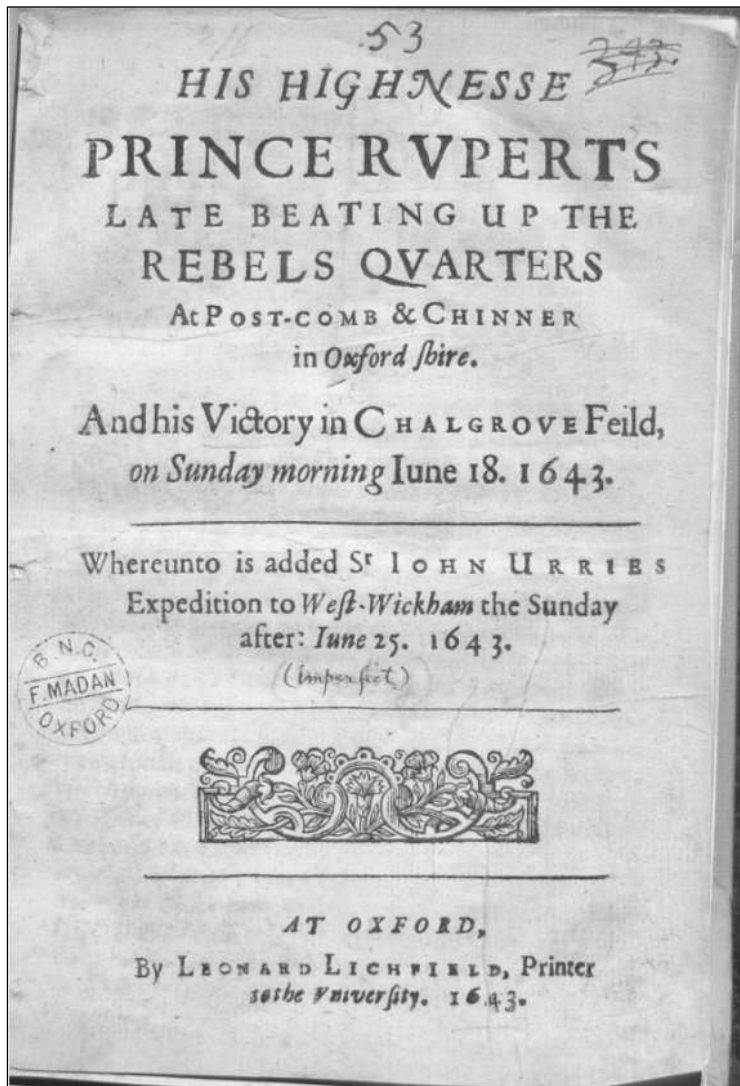
127. **[PRANG, Louis] Lydia L. VERY.** *Red Riding Hood.* Boston: Louis Prang, 1863. 8vo. [14] pp. Color lithographic illus. throughout. Stiff pictorial wrappers cut in the shape of Red Riding Hood & illustrated by color lithography. Fine. RARE. LV1572 \$ 500

FIRST EDITION. This richly illustrated tale of Red Riding Hood was the first book issued by Prang and the first of his shaped series. The whole book is cut in the shape of a young doll-sized girl, and the two sides of the covers show (respectively) the front and rear view of Red Riding Hood in color lithography. The traditional tale is told, but saved by a hunter's gunshot. Each page is printed with surrounding color lithographic illustrations. A beautiful item. Dean & Son printed a later version in London. Louis Prang (1824-1909) was an American printer, lithographer and publisher, is also known as the "father of the American Christmas card\*" [\*after 1873].

*Falconer Madan's Copy*



128. **PRINCE RUPERT OF THE RHINE** (1619-1682); **URRY, John, Sir** (d. 1650). *His Highnesse*



*Prince Ruperts [sic] Late Beating Up the Rebels [sic] Quarters at Post-comb & Chinner in Oxfordshire. And his Victory in Chalgrove Feild, on Sunday morning June 18, 1643. Whereunto is added Sr. John Urries [sic] Expedition to West-Wickham the Sunday after: June 25, 1643.* Oxford: Leonard Lichfield, 1643. 8vo. [ii], 14 [of 17, [1]] pp. LACKING two ff. after B4 containing Sir John Urry's expedition. 20<sup>th</sup>-century half calf over brown cloth, gilt-stamped spine. Title-page rubber stamp of F. Madan and holograph word "imperfect," page numbers edited in ink from title-page through p. 13. Bookplate of California lawyer William Henry Waysman. RARE.

\$ 250

The Royalist account of Prince Rupert's cavalry battle with Parliamentarians during the English Civil War. Prince Rupert "was a noted soldier, admiral, scientist, sportsman, colonial governor and amateur artist during the 17th century. Rupert was a younger son of the German prince Frederick V, Elector Palatine and his wife Elizabeth, the eldest daughter of James I of England. Thus Rupert was the nephew of King Charles I of England, who created him Duke of Cumberland and Earl of Holderness, and the first cousin of King Charles II of England. His sister Electress Sophia was the mother of George I of Great Britain.

"Prince Rupert had a varied career. He was a soldier from a young age, fighting against Spain in the Netherlands during the Eighty Years' War (1568–1648), and against the Holy Roman Emperor in Germany during the Thirty Years' War (1618–48). Aged 23, he was appointed commander of the Royalist cavalry during the English Civil War (1642–46), becoming the archetypal Cavalier of the war and ultimately the senior Royalist general. He surrendered after the fall of Bristol and was banished from England. He served under Louis XIV of France against Spain, and then as a Royalist privateer in the Caribbean. Following the Restoration, Rupert returned to England, becoming a senior British naval commander during the Second and Third Anglo-Dutch wars, engaging in scientific invention, art, and serving as the first Governor of the Hudson's Bay Company. Rupert died in England in 1682, aged 62" (*Wikipedia*).

Provenance: Falconer Madan (1851-1935) (with his rubber stamp on the title) was Librarian of the Bodleian Library of Oxford University.

☼ ESTC R040989; Wing (2nd ed.), H2076B. De Fraine, G.T., *Bibliotheca Buckinghamiensis: a list of books relating to the County of Buckingham*. Aylesbury, 1890. (pp. 60-61); Falconer Madan, *Oxford Books: A Bibliography of Printed Works Relating to the University and City of Oxford ...* 1895, vol. II [1641-1650], no. 1400 (Madan's copy is this very copy). Location: Bavarian State Library.

3 Early Printing Specimens

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129. **[Printing Specimen] LEBLOND, Jean** (1635-1709). [Large engraving] Madonna and Child with St Petronius and St John the Evangelist. [Paris]: Le Blond, [n.d., pre-1709]. (537 x 349 mm) Two folio sheets mounted on a folding sheet. Print made by Pietro del Pò (1610-1692), an Italian painter of the Baroque, intermediary draftsman Francesco Raspantino 'Eques Franciscus Raspantinus delineavit' and 'P del Po scup in aqua forti'. The image shows the Virgin seated on a high throne, surrounded by angels playing musical instruments, and with St. Petronius and St. John the Evangelist below; designed after a painting by Domenichino Zampieri (1581-1641). LV1703

\$ 200



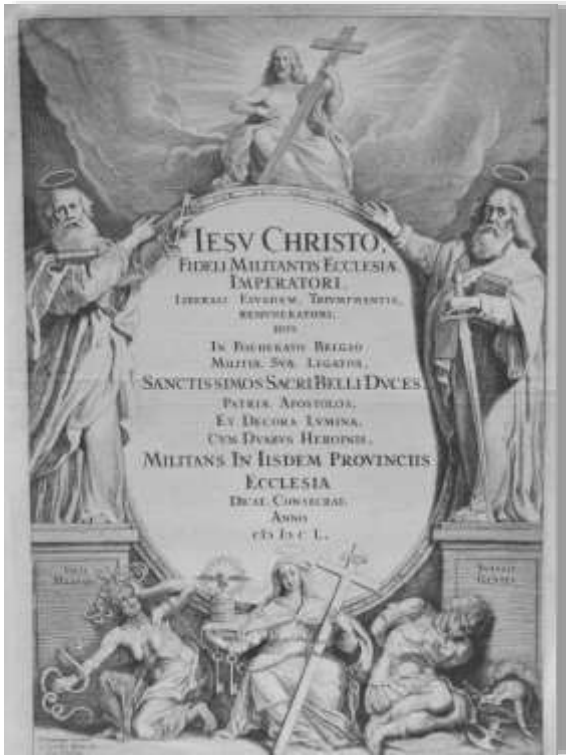
”The original painting was commissioned during the Holy Year of 1625 for Santi Giovanni e Petronio dei Bolognesi, the church of the Bolognese community in Rome, the large altarpiece was not delivered by the painter until 1629. Criticized by contemporaries for its reliance on fifteenth century structure and composition, the painting received glowing reviews from the eighteenth century neoclassicists Mengs and Canova. In 1812, during the Napoleonic upheavals, it was removed by the French

to the Brera: it remained there until 1953 when it was returned to Rome. “A masterpiece of Domenichino’s maturity, it was carried out during the very years when the grand tradition of Bolognese painting was giving way before the insistence of the new and extremely vivacious baroque style. Here, to confirm the primacy of classicism in the face of this assault, Domenichino deliberately selected a compositional scheme that would renew ties to Renaissance motifs. Though these motifs had fallen into disuse during the second half of the sixteenth century, for Domenichino they were nothing less than the fundamental principles of painting. Influenced by the examples of the Venetian school, the artist forcefully reasserts the centrality of the Madonna and Child in the picture. He even quotes, quite literally, the form of Michelangelo’s Bruges Madonna. By realizing a formidable synthesis between his various Renaissance models, the artist presented an exceptional manifesto of classical painting in the very years when this style was so strongly confronted in Rome by new baroque trends. “In the painting it is possible to find important connections with Matteo Zaccolini da Cesena’s contemporary theories on colour and perspective, cited by all the sources as significant but never precisely identified in a painting. Also, in the group of music making angels, we may recognize new reflections on trends in contemporary instrumental music.” – staroilpainting.com Bartsch XX.253.23. This piece depicts the painting of Domenichino Zampieri. His painting is entitled: Madonna and Child with St Petronius and St John the Evangelist, 1629.



130. [---] **BOUTTATS, Pieter Balthasar** (1666-1755/6) (engraver), active in Antwerp and Brussels. [Engraved plate] “*Acta sanctorum mensis Iulius.*” [No place]: [date unidentified, ca. (1700-1719)]. (365 x 241 mm) Engraved leaf, mounted, by Pieter Balthasar Boultsats. This large engraving shows the Acts of the Saints, depicting a female figure seated at the top of the page, being presented volumes labeled by month (January through July). On either side of the unfurled scroll on which the title is printed, are women, The left figure with a star on her forehead is directing the promoting the delivery of the monthly books, the other creating fire with a curved magnifying glass – these figures atop two short columns with the text “*Eruditio Antiqua Reduco*” and “*Veritas Obscrua Revelo*”. A young cherub and a winged old man (eating paper?) complete the image at the bottom. LV1698 \$ 75

131. [---] **SOUTMANNUS, Petrus.** [Engraving] *Iesv Christo, Fideli Militantis Ecclesiae Imperatori, Liberali Eivsdem, Trivmphantis, Remvneratori, hos In Foederato Belgio Militiae Svae Legatos, Sanctissimos Sacri Belli Dvces, Patriae Apostolos, Et Decora Lvmina, Cvm Dvabvs Heroinis, Militans In Iisdem Provinciis Ecclesia.* N.p.: n.p., 1650. (477 x 334 mm) P[etrus] Soutmannus Inveniebat et Excudebat Harlemi 1650. Engraved leaf, mounted. The oval central title cartouche shows Jesus on top, flanked on both sides of the title, St Peter and St Paul. At the bottom, the Catholic Church (allegorical figure with a cross, a tiara, a book, a dove, keys), chaining an old woman holding a serpent (heresy) and a soldier (War). The engraving is by Cornelius Visscher to a design of Soutmannus. LV1711



\$ 75

Peter Paul Rubens established in Antwerp, under his rigorous supervision, a workshop of printmakers to copy his paintings (such so-called “reproductive” prints reproduce a work of art conceived in another medium). While Pieter Claesz Soutman was not part of that phalanx of engravers, he probably joined Rubens’ studio as a painter. In 1628 he returned Haarlem to found his own workshop, which in turn trained some of the finest reproductive printmakers in Holland, primarily devoted to reproducing Rubens’s paintings.

132. [Prostitution] *Ranger’s Impartial List of the Ladies of Pleasure in Edinburgh, with a Preface by a Celebrated Wit.* Edinburgh: Paul Harris, 1778. Facsimile reprint of the original 1775 Edinburgh edition. [50] pp. One folding map of Edinburgh, 14 plates in rear. Brown cloth, gilt-stamped cover and spine titles. Fine.

\$ 100

Publisher’s Note: “[This work] described, with quite remarkable frankness, some fifty Edinburgh ‘ladies of pleasure’, their charms and attributes and, most importantly for the contemporary connoisseur, their names, addresses and ages. Today this book is a considerable rarity and the passage of time has, indeed, shown it to be a unique little volume.” ISBN: 0904505448

133. **RACKHAM, Arthur.** *Illustrations for Alice in Wonderland.* [London: William Heinemann, 1907]. 12 loose prints (16 x 30 cm) mounted on fine brown paper with printed titles, in a blue paper folder with holograph front cover title. Fine. SUITABLE FOR FRAMING.

\$ 200

Contains 12 of the 13 marvelous illustrations Rackham provided for Heinemann’s 1907 reissue of *Alice’s Adventures in Wonderland*—published immediately after the original’s copyright expired. Lacking only one image depicting the Queen shouting “Off with her head! Off with her head!”

Rackham was commissioned by Heinemann to provide new illustrations to replace John Tenniel's in the original edition. Rackham's "Alice is...based on a real girl—in this case, Doris Dommett, known as Jane.... Rackham's Alice stands with demure grace on the frontispiece, her light brown hair behind her ears, hands behind her back, and one striped-stockinged leg slightly forward. The rose print on her white dress matches her slightly flushed cheeks" (Brooker, p. 123).

☼ Brooker, Will. *Alice's Adventures: Lewis Carroll in Popular Culture*. London: Continuum International Publishing Group, 2004.

134. **QUARITCH, Bernard** [ed.]; **Edward BURBRIDGE; Frederick CLARKE, F. S. ELLIS**, et al. *Contributions Toward a Dictionary of English Book-Collectors as Also of Some Foreign Collectors Whose Libraries Were Incorporated in English Collections or Whose Books Are Chiefly Met With In England*. Nieuwkoop, The Netherlands: B. de Graaf, 1969. 8vo. 350 pp. Frontispiece, 10 portraits, 20 facsimiles. Brown cloth, gilt-stamped green leather spine label; small scuff to spine. Near fine. \$ 25
135. **RAY, Gordon N.** *The Art of the French Illustrated Book, 1700 to 1914. Two Volumes Bound as One*. New York: Pierpont Morgan Library, Dover, (1986). Reprint. 4to. xxxii, 557 pp. Frontis., illustrations, indexes. Printed wrappers. Near fine. ISBN: 0486250865 \$ 30
136. **[Recreation]** *The Play Ground; or, Out-Door Games for Boys. A Book of Healthy Recreations for Youth. Containing Upwards of A Hundred Amusements; and Full instructions in Archery, Cricket, Croquet and Base Ball*. New York: Dick & Fitzgerald, (1866). 12mo. (7 inches tall). 120, [ads 13] pp. Original brick-red gilt and blind-stamped cloth; spine ends frayed. Ownership inscription. Very Good. J3468 \$ 1700  
FIRST EDITION. Contains directions, illustrations, and diagrams for a profusion of pastimes and sports, including baseball, football, climbing trees, marbles, croquet, snow-balls, Spanish fly, golf, skittles, tennis, etc. Also issued in pictorial boards.
137. **REESE, William S.** *Stamped with a National Character: Nineteenth Century American Color Plate Books. An Exhibition*. New York: Grolier Club, 1999. (285 x 220 mm). 120 pp. Color illustrations (including frontis.), index. Light beige cloth, black stamped spine title, dust-jacket. Fine. ISBN: 091062727X \$ 80
138. **REES-MOGG, William.** *How to Buy Rare Books: A Practical Guide to the Antiquarian Book Market*. Oxford: Phaidon, Christie's, (1985). Series: *Christie's Collectors Guides*. 8vo. 159, [1] pp. 149 illustrations, 16 in color, glossary, index. Maroon cloth, gilt-stamped spine title, dust-jacket. Fine. \$ 60  
SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR. Rees-Mogg served as the editor of *The Times* from 1967-1981. ISBN: 0714880191
139. **[RITCHIE, Ward & Gloria STUART].** *Gloria Stuart/Ward Ritchie*. [Los Angeles: Ward Ritchie Press, c. 1997]. 13 cm. [4] pp. Single sheet, folded into 4 panels. Slip advertising a talk by Stuart and Ritchie at the Beverly Hills Public Library (1/12/c. 1997) laid-in. Fine. \$ 18  
Provides a brief history of Stuart and Ritchie's fine printing history, and their work together in that field, likely issued in conjunction with the laid-in advertisement.

140. **RITCHIE, Ward.** *The Dohenys of Los Angeles. A Talk before the Zamorano Club on December 1, 1971; With a Bibliography by Francis J. Weber.* Los Angeles: Dawson's Book Shop, 1974. Series: *Los Angeles Miscellany III*. 8vo. 49 pp. Facsimile bookplate, 10 illustrations (including frontis.). Quarter black cloth with patterned paper sides, gilt-stamped spine title. Fine.

\$ 44

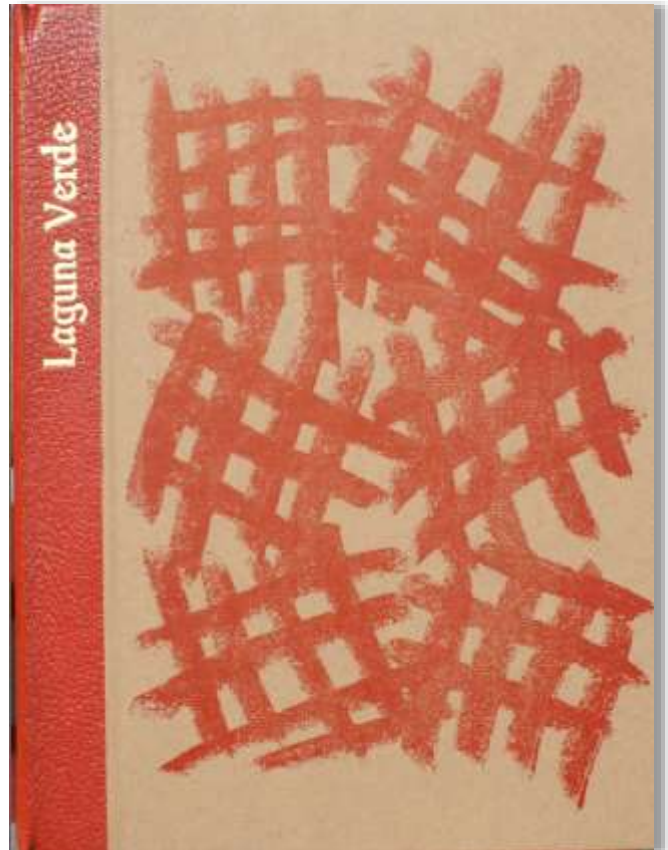
Bound by Bela Blau. ISBN: 0870931679

141. **RITCHIE, Ward.** *Laguna Verde Imprenta 1975-1987.* Laguna Beach, CA: Ward Ritchie, 1988. Tall 8vo. [Not paginated]. Printed samples for every work mentioned, light-hearted errata with illustration and verso poem. Quarter gilt-stamped red morocco, red patterned paper-backed boards, black card slipcase. SIGNED BY AUTHOR. Bookplate of Vance Gerry. EXTREMELY SCARCE. Fine.

\$ 3500

LIMITED EDITION—one of 50 copies. WR 27. Annotated bibliography of the first 26 books, pamphlets, and broadsides from Ward Ritchie's Laguna Verde Imprenta. Each entry is accompanied with a printed design or illustration taken from the original. All these items were printed on Ritchie's hand-press, starting with his remembrance of Saul Marks and his Plantin Press (1975), MacIntyre (1975), "This body I wear" (1976, illustrated by Paul Landacre), Quince (1976 poems, also illustrated by Landacre), Ashdene (1979), Lawrence Clark Powell (#26, 1986), and many others.

Ward Ritchie was one of Southern California's greatest and most influential designers, printers, and publishers.



142. **Rocket Press.** [Collection of items printed by or relating to the Rocket Press]. [Steventon, UK]: Rocket Press, [n.d.]. 8vo. Ephemera housed in cloth-backed oblong 4to. folding case with ties, patterned boards, and paper spine label designed by Vance Gerry. Bookplate of Vance Gerry. Fine. J2393

\$ 225

Collection includes: 16 fine printed pamphlets and engravings by John Lawrence and Richard Shirley Smith; initialed engraving by John O'Connor; Limited edition of Edward Thomas' "Old Man," engraved and signed by Colin Paynton; 2 TLSs from Jonathan Stephenson of the Rocket Press to Disney artist and fine pressman Vance Gerry; 5 ALSs from Stephenson to Gerry.

143. **[Roebbling Family]; SCHUYLER, Hamilton.** *The Roebblings: a Century of Engineers, Bridge-builders, and Industrialists. The Story of Three Generations of an Illustrious Family 1831-1931.* Princeton: Princeton University Press, 1931. 8vo. xx, 424 pp. Portrait frontis., illus., index. Gilt-stamped brown cloth; bumped and scuffed extremities. Burndy Library and Victor C. Darnell bookplates. Presentation inscription by a Roebbling Jr. Very good.

\$ 25

144. **ROGERS, Bruce.** *A BR Quartet. Letters from Bruce Rogers to Thomas Bird Mosher at the Houghton Library.* New York: The Typophiles, 2001. Series: *Typophile Monograph, New Series, No. 17*. 8vo. 19 pp. Two

color title (printed in light blue and black). Printed paper chemise. Fine. Limited edition of 500 copies.

\$ 23

145. [ROGERS, Bruce]. CHAUCER, Geoffrey. *The Parlement of Foules*. New York: Houghton, Mifflin and Co., 1904. 8vo. [30] pages. Parchment boards, spine gilt lettered. Designed and printed by Bruce Rogers, on handmade paper, in red and black type, with decorative initials in blue and gold. Lacks publisher's printed leaf laid into book, printing a two-page bibliographical "Note" about the book. A near fine copy.

\$ 200

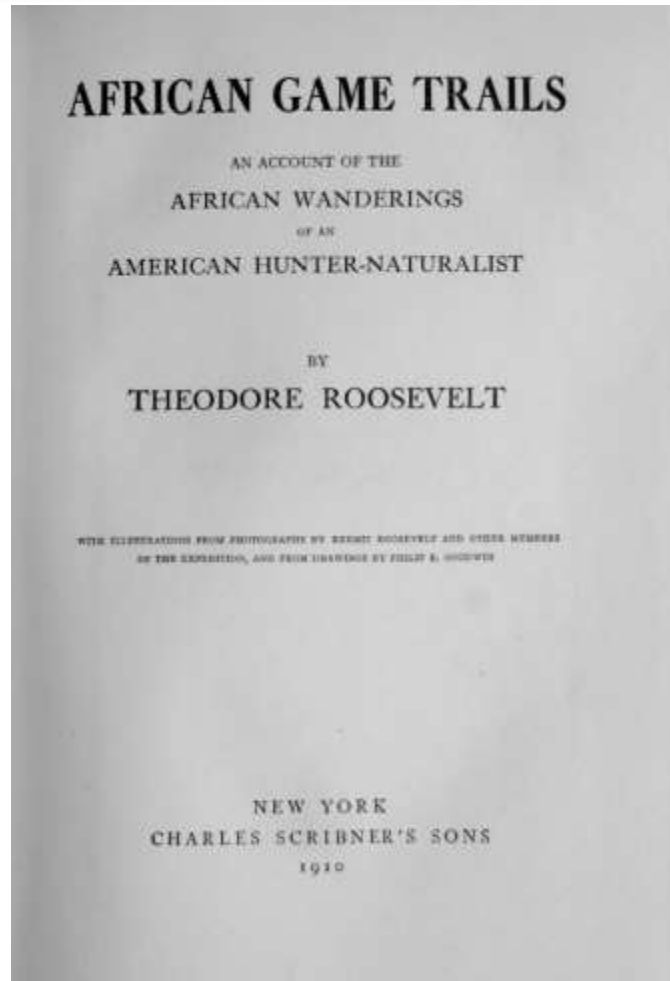
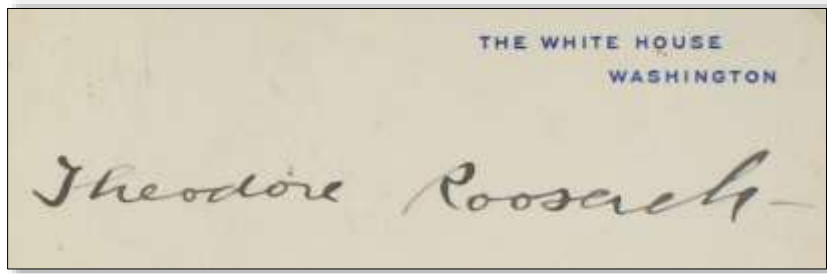
One of only three books printed by Bruce Rogers at the Riverside Press, using Gothic type, and considered by Rogers to be one of his thirty favorite books. First edition thus, by this publisher, limited to 325 numbered copies printed at the Riverside Press.

☼ Haas 44; *Works of Bruce Rogers* 105.

146. RONDELET, Jean-Bastiste (1743-1829). *Traité Théorique et Pratique de L'Art de Bâtir*. Paris: L'Auteur & M.A. Rondelet & Imprimerie de Fain, 1830, 1828. Set is incomplete, fragmented, and mixed: Vol. I (6<sup>th</sup> ed.), Vol. II (1828 ed.), Vol. III, Pt. II only (6<sup>th</sup> ed.). 4to. xl, 364; 363; (199)-380 pp. Title port. bust of Rondelet in Vol. I, 7 of 8 + 9 + 34 plates; Vol. I is missing Plate No. 8, "Force des bois et des fers". Quarter brown calf with marbled paper boards, gilt-stamped spine titles, a.e. marbled; extremities heavily worn, spines missing (Vol. II spine preserved inside), front covers detached or starting on all vols., foxing throughout. AS IS.

\$ 300

These volumes are best known for their detailed, architectural plates. Rondelet was the chief architect of the Church of Sainte-Geneviève.



*With Signed Card by Roosevelt*

147. **ROOSEVELT, Theodore.** *African Game Trails: An Account of the African Wanderings of an American Hunter-Naturalist.* New York: Charles Scribner's Sons, 1910. 8vo. xv, 529 pp. Frontispiece, 49 illustrations, index. Gilt-stamped brown cloth; front corner bumped, spine faded. SIGNED BY ROOSEVELT on removable White House letterhead cardstock in tipped-in cellophane sleeve verso frontispiece. Bookplate of Charles A. Gianini. Near fine.

\$ 2250

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FIRST TRADE EDITION of Roosevelt's iconic classic on big game hunting. "Hunting in the Pleistocene wild, Roosevelt believed, let him bravely face down the 'hideous horror' of the eat-or-be-eaten struggle for survival which his Stone Age ancestors had faced. Here he could experience the pure, original emotions of primal masculinity. Like G. Stanley Hall, TR found in the violence of the primitive a safe way to relive the 'hot life of feeling' which civilization had demoted as 'unmanly.'

"Roosevelt had personally killed 269 mammals during his safari, including thirteen rhinos, eight elephants, seven hippos, seven giraffes, and nine lions. At the end of *African Game Trails*, he lists each kill, modestly insisting 'we did not kill a tenth, nor a hundredth part, of what we might have killed had we been willing'" (Bederman, p. 211).

"With his son Kermit on the 1909 safari, Roosevelt shot and collected a great deal of game for the Smithsonian and National Museums and was a keen recorded and observer of everything he saw. His account of the safari has its share of the exciting, dangerous moments expected in this type of hunting, but the...work is rich with descriptions of the quieter pleasures of safari life, from campfire scenes to reflections on bird-watching" (Underwood, pp. xvii-xviii).

☼ Bederman, Gail. *Manliness and Civilization: A Cultural History of Gender and Race in the United States, 1880-1917*. Chicago: University of Chicago Press, 1996; Underwood, Lamar. *Theodore Roosevelt on Hunting*. Guilford, CT: Globe Pequot, 2006.

148. **[ROSENBACH, Abraham Simon Wolf (1876-1952)] WOLF, Edwin, 2nd & John F. FLEMING.** *Rosenbach: A Biography*. Cleveland and New York: World Publishing, (1960). (245 x 165 mm). 616, [3] pp. Frontis. port. of Rosenbach, photos on plates, index. Quarter black cloth with brick cloth sides, gilt-stamped cover facsimile signature and spine title. Housed in paper slipcase. Fine.

\$ 175

LIMITED FIRST EDITION, SIGNED BY THE AUTHORS, with an additional signed presentation inscription from Fleming: "To: Herman L. Vail, Whose Love of a fine copy of a Rare Book equalled [sic] Dr. R's, John F. Fleming, Dec. 8, 1960." Herman L. Vail was an attorney and served as the President of the Ohio Historical Society.

149. **ROSENBERG, Betty.** *The Letter Killeth: Three Bibliographical Essays for Bibliomaniacs*. Los Angeles: Kenneth Karmiole, 1982. 8vo. preface v-(vi), 60 pp. Two color title (printed in brown and black), indexes. Printed wrappers. Fine. Limited Edition of 300 copies.

\$ 25

150. **ROSSI, Paul A. & David C. HUNT.** *The Art of the Old West. From the collection of the Gilcrease Institute*. New York: Alfred A. Knopf, 1971. Folio. 335 pp. Beautiful illustrations (1 folding), bibliography. Full calf, gilt-stamped spine, stamped front cover buffalo pictorial, illustrated paper-backed board publisher's slipcase; spine ends rubbed, slipcase corners rubbed with spine ends slightly torn. SIGNED by both authors in ink at limitation page. Near fine in very good case. LIMITED FIRST EDITION—280 of 450 copies.

\$ 195

151. **Rounce and Coffin Club.** *Western Books Exhibition*. [15 annual volumes]. Los Angeles: Rounce and Coffin Club, 1938-1994. 15 vols. Small 8vo. [Various paginations]. Original printed wrappers, all volumes housed in a red paper-backed board box with a printed paper spine label. Mostly fine in very good box.

\$ 45

Collection consists of volumes published for each of the following years: '38-'39, '41-'42, '46-'48 [two distinct volumes were both published in '48], '50-'53, '76, '92, & '94.

“The Rounce & Coffin Club began in late 1931 at the house of Jake (Jacob) Zeitlin in Echo Park (Los Angeles), California. Grant Dahlstrom was named President and Ward Ritchie was designated secretary. The members met frequently at Zeitlin’s house and later at hotels in Pasadena. Beginning in 1938, the members held an annual Western Books Exhibition which displayed and judged fine press books made in and about the Western United States” (*Online Archive of California*).

152. **RUBINSTEIN, Joseph & Earl FARLEY** (comps.). *He who destroyes a good Booke, kills reason it selfe – an exhibition of books which have survived Fire, the Sword and the Censors*. [Lawrence]: University of Kansas, 1955. 8vo. 27 pp. Illustrations. Printed wrappers. Fine.

\$ 30

Exhibition catalogue on censorship, prejudice and intellectual freedom.

153. **RUDGE, William Edwin**. *In celebration of the seventy-fifth anniversary of the name of Rudge in printing, this special issue of J.O.M. is dedicated to one of the great masters of the printing crafts: William Edwin Rudge of Mount Vernon, 1876-1931*. (New York: William E. Rudge’s Sons), [1949]. Series: *J. O. M.* 8vo. [12] pp. Frontispiece, photographs. Quarter gold cloth over gilt-stamped black paper-backed boards, glassine dust-jacket; jacket spine head torn. SCARCE. Fine in very good jacket. B1064

\$ 25

Tribute to William Edwin Rudge—a name shared by grandfather, father, and son, all of whom ran the family publishing business. The Rudge honored in this article is the middlemost.

*17<sup>th</sup> Century Manuscript of the Most Famous of All Persian Poets*

154. **RUMI; Jalāl ad-Dīn Muhammad Balkhī**, also known as **Jalāl ad-Dīn Muhammad Rūmī** (1207-1273). [Manuscript] *Mashnavi*. [Persia], ca. 1678. Manuscript copy of part of Rumi’s *Mashnavi* in poetic verse – in rhyming couplets. Signed by a scholar/scribe Mohammad Rahim --- .\* [Persia], Saturday in the month of Rabi’ al-awwal, ca. 1678 [Gregorian calendar]. [Islamic/Hijri calendar = 1067]. Two books in one\*; Second book starts at “verso” of leaf 4911 ½ x 7 ½ inches. [145 of 150] ff. [i.e. 290 pages – first and last pages blank]. Leaf 50 marks the start of the second book. Collation: 1-28, 34-49; 50-142 (142a+142b), 143-149 ff. [lacking 5 leaves]. The use of numbering leaf 142 twice is clearly a scribe’s error in pagination. Fully holograph manuscript of Rumi’s masterpiece. Black ink, with second headings in red ink. Text written in Farsi, with some Arabic lines, mostly in four columns per page. Occasionally the Arabic lines are written upside down. The columns are meant to be read as two columns equal one line of verse, line-by-line. Some of the leaves are re-margined, some stains throughout. **BOOKBINDING:** [Jild-i kitab] Original full dark blind-stamped calf with typical Islamic binding decoration on covers with three elaborate gilt devices on upper and lower covers [ca.1650-1800; likely Persian]; heavily worn with spine, a remnant – appears to be completely an original untouched Islamic binding.

\$ 7,500

Here is a rare mid-seventeenth-century hand-written copy of the master work of Molavi Rumi. This treasured series of verses has been handwritten throughout in black ink with red section headings. The handwriting differs in places suggesting more than one person has read and annotated this copy. Further, there are paper extensions to the margins of the first nine leaves, at least one of the marginal notes has been trimmed, but another note extends into the re-margined paper – a clear indication of a later owner’s annotation. This copy is very much the working copy of at least two persons who admired Rumi’s work and sought to annotate with explanations as to the meaning of



the symbolism or the words used.

Rumi's master work is riddled with tremendous symbolism and hidden meaning. This style of writing has become one of the highlights of Persian literature for centuries since. This is partly due to turbulent times in which he lived as it was necessary to give a message but hide the meaning.

Rumi was a revolutionary and his verses are full of stories and declarations of love for “Shamshid” [Shams-i-Tabrīzī] who is the symbol for God and the divine. Shams-i-Tabrīzī is Rumi's spiritual instructor and muse. It is through his teachings that Rumi becomes inspired to write the Mashnavi. Ehsam Yarshater writes of the tradition of Persian literature, there is a “pervasive beauty in its poetry and art, an alluring character in its traditions, and something profound in its mysticism and spirituality.” (p. 90) – The Persian Presence in the Islamic World, edited by Richard G. Hovannisian, Georges Sabagh, 1998.

Early manuscripts of Rumi's text are very rare and apparently the only ones known are in province of Konya [Turkey], where tradition has it that Shams taught Rumi.

The beginning of the text reads (in modern translation):

“Hearken to the reed-flute, how it complains,  
Lamenting its banishment from its home:  
“Ever since they tore me from my osier bed,

My plaintive notes have moved men and women to tears.”

The Mulana [“Mowlana”] Rumi’s initial learning from Shams is described in the manuscript: where is asks three questions of Shams and these three questions change Rumi’s life. Rumi studies under Shams for three months and falls in love with him (as man would love his God – Shams is equated with God). Shams leaves and from that point on Rumi starts writing poetry. Later when Shams returns Rumi marries his daughter to Shams, etc.

Included in this manuscript is the story of the Prince and the Handmaid:

“A prince, while engaged on a hunting excursion, espied a fair maiden, and by promises of gold induced her to accompany him. After a time she fell sick, and the price had her tended by divers physicians. As, however, they all omitted to say, “God willing, we will cure her,” their treatment was of no avail. So the price offered her prayer, and in answer thereto a physician was sent from heaven. He at once condemned his predecessors’ view of the case, and by a very skillful diagnosis, discovered that the real cause of the maiden’s illness was her love for a certain goldsmith of Samarcand. In accordance with the physician’s advice, the prince sent to Samarcand and fetched the goldsmith, and married him to the lovesick maiden, and for six months the pair lived in the utmost harmony and happiness. At the end of that period the physician, by divine command, gave the goldsmith a poisonous draught, which caused his strength and beauty to decay, and he then lost favor with the maiden, and she was reunited to the king. This Divine command was precisely similar to God’s command to Abraham to slay his son Ishmael, and to the act of the angel in slaying the servant of Moses, and is therefore beyond human criticism.”

☼ Franklin D. Lewis, *Rumi - Past and Present, East and West: Life Teachings and Poetry of Jalalu L-Din Rumi*, Oxford, 2000; Fatemeh Keshavarz, *Jasmine and Stars*, 2007. Keshavarz is a Rumi scholar and did her Ph.D. thesis on Persian manuscripts. See: Storey, Charles Ambrose, *A Bio-bibliographical survey of Persian literature*, (1927-1990). *Poetry and Mysticism in Islam: The Heritage of Rumi*, edited by Amin Banani, Richard Hovannisian, Georges Sabagh, 1994.

155. **RUSKIN, John.** *Selections from the Writings of John Ruskin. First series 1843-1860.* London: George Allen, 1893. Small 8vo. xv, 524 pp. Original full olive green crushed morocco, raised bands, gilt spine title, a.e.g., bound by Bickers & Son, London; corner bumped, covers faded, upper joint repaired with Japanese rice kozo paper. Ownership signature of Alice Jackson, 1893. With 215 short essays. \$ 40

*With Bronze after Charles Russell – With Limited Edition*

156. **[RUSSELL] BRODER, Patricia Janis & Charles Marion RUSSELL** (1864-1926) **[sculp.]**. *Bronzes of the American West. Introduction by Harold McCracken [with] Indian Head [statue] by Charles M. Russell.* New York: Harry N. Abrams, [1973]. Oblong 8vo. 431 pp. Frontispiece, 511 illustrations, index. Gilt-stamped blue leather, front cover pictorial, accompanying statue as issued (9cm x 2cm).

\$ 1800

FIRST LIMITED EDITION, no. 28 of 262 copies with an original bronze after Charles Russell.

“As Harold McCracken notes in the introduction to this book, there was no comprehensive book on sculpture of the American West before this one. And, as Broder makes eminently clear, the now legendary work of the cowboys and Indians, popularized and mythologized in novels and the cinema, fascinated a considerable number of American sculptors, particularly in the early 20<sup>th</sup> century. Gutzon and Solon Borglum, Frederick Remington, Charles M. Russell, and James Earle Fraser are generally well known, but Broder has also written about many others less familiar who produced notable work.

She shows that this subject matter is not extinct; it still appeals to some sculptors today” (AS A-A 236).

Russell “also known as C. M. Russell, Charlie Russell, and ‘Kid’ Russell, was an artist of the Old American West. Russell created more than 2,000 paintings of cowboys, Indians, and landscapes set in the Western United States and in Alberta, Canada, in addition to bronze sculptures. Known as ‘the cowboy artist,’ Russell was also a storyteller and author” (*Wikipedia*).

☼ Salzman, Jack. “A-A 236.” *American Studies: An Annotated Bibliography*. Vol. 1. Cambridge, UK: Cambridge University Press, 1986.



157. **RYAN, Lewis Carleton** (1894-1982). [ARTIST'S LOS ANGELES SKETCHBOOK filled with original ink and pencil drawings by Ryan in and around Los Angeles]. Los Angeles: Ryan, October 1942-January 1943. Oblong 8vo. Spiral-bound notebook; extremities chipped, partly torn cover from spiral wire. Chemise hand-made by Vance Gerry. SIGNED BY RYAN. Bookplate of Vance Gerry and address labels of Ryan (in Escondido and his Los Angeles address in manuscript). Internally fine. UNIQUE.

\$ 750

Original ink and pencil sketches depicting scenes and characters in the Los Angeles area, including the USC School of Music building at 35th Pl. & S. Hoover, a view of a Coast Guard station 13.6 miles from the Santa Monica pier, and two sketches of Swedish-American California artist Anders Aldrin (1899-1970) drawing the Santa Monica mountains and one of Aldrin drawing Ryan's mother.

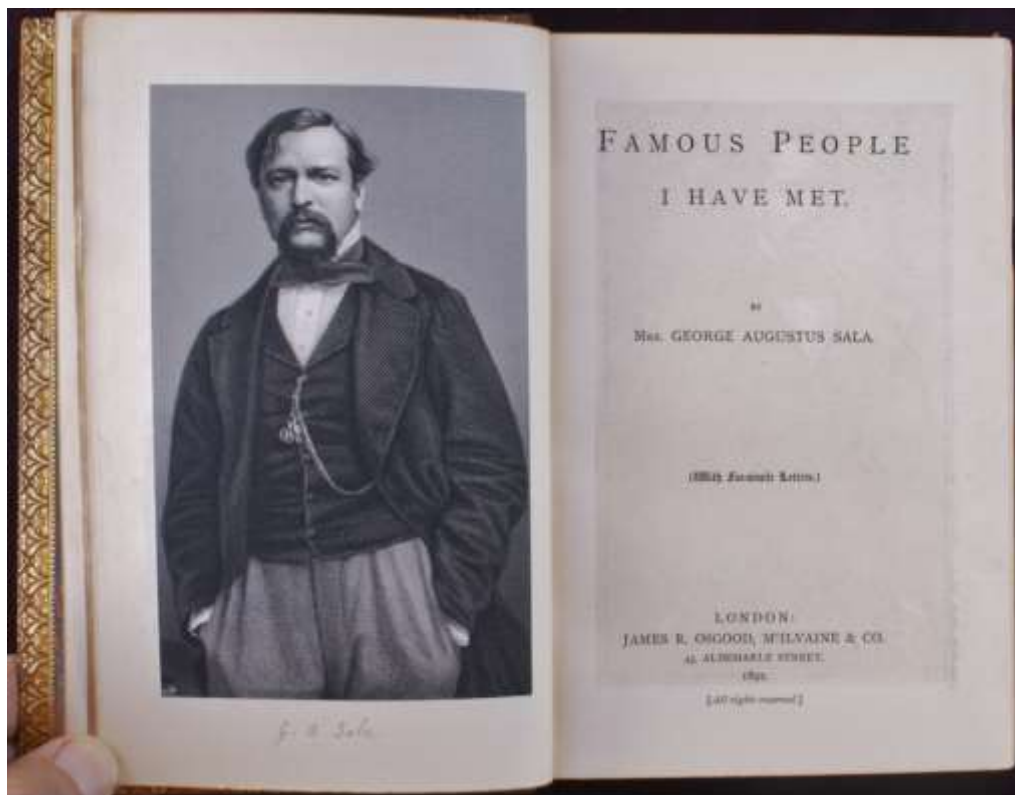
Ryan served in World War I before moving to Escondido in 1919. “Primarily a printmaker, but also a respected painter, his work was published in popular magazines of the 1920's and 1930's such as the

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Saturday Evening Post, McCalls, Ladies Home Journal, Westways, and the Los Angeles Times. His superb use of line and color aligns him both with the early modernist art of the American Southwest and the American Art & Crafts movement” (Falk).

Ryan attended the Otis Art Institute (now the Otis College of Art and Design), Los Angeles’ first independent professional school of art, along with other California greats Anders Aldrin, Bert Meier, John Dominique, and Fritz Kocher. Aldrin, who appears three times in the sketchbook, was once described by Arthur Millier as “one of California’s finest contemporary painters” (mkellyart.com). Vance Gerry probably knew Ryan from their days at the Otis Art Institute, and subsequently acquired this sketchbook from Dawson’s Book Shop (ca. 1982) and has since been in his possession.

PROVENANCE: Vance Gerry (1930-2005), trained at the Otis Art Institute, was a veteran Disney animator and storyman, making significant contributions to 101 Dalmatians, The Jungle Book, Beauty and the Beast, Tarzan, and Fantasia/2000, among numerous other projects. Gerry was also a prominent fine printer, operating his own Weather Bird Press out of Pasadena and Fallbrook.



*Extra-Illustrated Copy – Grangerized!*

158. **SALA, Mrs. George Augustus. Famous People I Have Met.** (With Fac-simile Letters.). London: James R. Osgood, Mcilvaine & Co., 1892. Small 8vo. [iii], vi, 242 pp. Numerous facsimile letters. COPIOUSLY EXTRA-ILLUSTRATED with 40 engravings and clippings from periodicals, including several color lithographed plates from SPY prints. Original full polished calf, spine ornately decorated in gilt between gilt-ruled raised bands, gilt-lettered red morocco spine labels, covers triple-gilt-ruled, edges gilt-rolled, a.e.g., gilt dentelles, marbled endleaves, by H. Wood; covers carefully mended at joints. Very good +.

\$ 250

FIRST EDITION, BUT EXTRA-ILLUSTRATED. The wife of the raffish journalist “G.A.S.”, G.A. Sala (1828-1896) offering brief sketches of twenty Victorian worthies of her acquaintance, including

WEBER RARE BOOKS [weberbks@pacbell.net](mailto:weberbks@pacbell.net) 323-344-9332

Henry Morton Stanley, John Millais, and the Baroness Burdett-Coutts. Many of the elegantly mounted plates are captioned either in print or pencil.

159. **[Savonarola, G. (1452-1498)] VILLARI, Pasquale.** *Life and Times of Girolamo Savonarola.* Translated by Linda Villari. London: T. Fisher Unwin, 1888. 2 volumes. 8vo. xlvii, 349; viii, 440 pp. Numerous plates (some folding), index. Early maroon straight-grain morocco, gilt spine and double-ruled borders, spine labels (chipped), t.e.g. by Zaehnsdorf for A.C. McClurg & Co.; joints worn, extremities rubbed. Bookplate: Yardley. Savonarola was put to trial by the Church and subsequently died as one of the “three martyrs” who were sent to the gallows in 1498, their bodies burned. \$ 50
160. **SCHEDER, Hartmann.** *The Nuremberg Chronicle.* (New York: Brussel & Brussel, 1966). Facsimile of the 1493 edition—limited edition of 350 copies. 4to. 286 ff. Cream cloth, gilt-stamped black leather spine label, dust-jacket; jacket has a few short tears. Very good. \$ 95
161. **SCHILLER, Justin G.** *Digging for Treasure: An Adventure in Appraising Rare and Collectible Children's Books.* (Bloomington): Friends of the Lilly Library, (1998). (175 x 115 mm). 26 pp. Illustrations, many in color. Printed wrappers. Fine. \$ 40
162. **SCHOTT, Joseph L.** *Rails Across Panama; the story of the building of the Panama Railroad, 1849-1855.* Indianapolis: Bobbs-Merrill, (1967). First Edition. 22 cm. 224 pp. Illus., index. Silver-stamped blue cloth, dust jacket; jacket edges slightly torn. Burndy bookplate. Very good. \$ 40

*Original Leaf from a Book of Hours  
Tipped-in*

163. **SCHULZ, H. C.** *French Illuminated Manuscripts. With an original leaf from a miniature Book of Hours.* San Francisco: Grabhorn Press for David Magee, 1958. LIMITED EDITION—one of 200 copies. 8vo. 30 pp. Original miniature leaf tipped-in, color illustration. Gilt-stamped quarter white paper-backed boards over pictorial paper-backed boards, dust-jacket. Fine. LV1656 \$ 900
164. **SCOTT, William B.** *Half-Hour Lectures on the History and Practice of the Fine and Ornamental Arts. With 50 Illustrations Engraved by W.J. Linton.* London: Longmans, Green, and Co., 1867. Second Edition, Revised by the Author. 8vo. xii, 369 pp. Frontis., illustrations, index. Original decorative calf, gilt-stamped cover emblem and spine title, raised spine bands, a.e.g.; some foxing. Bookplate and embossed stamps. Very good. \$ 35



165. **Scribner Book Store, New York.** [A Selection of six catalogues, including nos. 102, 110, 112, 113, 124, and 138]. No. 102. *Familiar Quotations, A Collection of Their Earliest Appearances*; No. 110. *First Editions of English and Continental Literature*; No. 112. *Back to Stravinsky, First Editions of Music*; No. 113. *Science and Thought in the 19<sup>th</sup> Century*; No. 124. *Science, Medicine, Economics, etc. in First Editions*; No. 138. *Rare Books in Science and Thought, 1490-1940*. New York: Scribner Book Store, n.d. 8vo. Six volumes. No paginations. Plates. Printed wrappers; each catalogue is worn along the edges, No. 102 front cover starting, No. 113 spine ends missing, No. 138 covers soiled with tape repair. Very good. \$ 45
166. **SECKEL, Al.** *Masters of Deception: Escher, Dalí & the Artists of Optical Illusion. Foreword by Douglas R. Hofstadter*. New York: Sterling, (2004). First printing. 4to. 320 pp. Color illustrations, index. Gray cloth, silver stamped spine title, dust-jacket. Near fine. ISBN: 1402705778 \$ 20

*Was Gutenberg the First Printer in Europe?*

167. **SEIZ, Johann Christiann.** *Het derde jubeljaar der uitgevondene Boekdrukconst...* Haerlem: Izaak and Johannes Enschede, 1740. Small 8vo. [30], 258, [15, 1 blank] pp. Collation: \*8, \*\*2, \*\*4, [1], A-R8, [1]. Half-title, engraved historiated half-title, title vignette, engr. portrait of Koster, 3 engraved plates of commemorative medallions, 1 folding plate (Haarlem), errata sheet. [Total of 6 engr. plates, incl. half-title]. Original full vellum; lightly soiled. Ownership pen marks inside front cover: "V. Bruxelles- Mars 1838 \$ E Catalogue D. Lecendile N 1064" [?], bookplate of "L.J." with a printer's inking device. Very good. AA5000

\$ 850

FIRST EDITION. In this tercentenary celebration volume, Seiz relates the early history of printing, including the Dutch assertion that Laurens Janszoon Koster (ca. 1370-1439) was the true inventor of printing with moveable type, and not Gutenberg. The legend states that Koster thought of the technique of printing after carving some words on a piece of bark, and afterwards dropping it on the beach sand, thereby leaving an impression of what he had carved, in the sand. In his work *Batavia* (1568), Hadrianus Junius relates that Koster "...went on to experiment with block printing and improve the quality of ink employed (as the ink generally used by scribes tended to run when used in a press) and, with the help of his son-in-law, Thomas Pieter, produced the book *Speculum Humanae Salvationis*, and then continued to improve his methods with various types of wood, then lead, and finally mixtures of lead and tin. Prospering with his invention, he hired a number of assistants, including one Johannes Faust [Fust]. It was this Faust, as the story goes, who himself became adept at the art of printing and casting type, and who on Christmas Eve of 1441 then broke into his master's shop, stole all of his types and equipment, and fled to Amsterdam, then on to Cologne and, finally, to Mainz."

☼ Bigmore & Wyman II, p. 336; BM Readex Vol. 23, p. 108.



168. **SILLITOE, Linda & Allen D. ROBERTS.** *Salamander: The Story of the Mormon Forgery Murders. With a Forensic Analysis by George J. Throckmorton*. Salt Lake City: Signature Books, 1988. 8vo. xiii, 556 pp. Photos on plates, index. Quarter navy cloth with black paper sides, gilt-stamped spine title, dust-jacket. Fine.



\$ 22

Perhaps the most important story of manuscript & document forgery of our day. ISBN: 0941214656

169. **SNYDER, Gary & Michael MUNDY [photographer].** “Tree Song” [by Snyder] & *Dogwood, Forest—Yosemite* [by Mundy]. San Francisco: James Linden, 1986. 1 leaf and 1 mounted photograph loose inside original printed wrappers, in original printed envelope, as issued. Fine.

\$ 200

LIMITED PRINTING of 150 (of a total 226) copies for presentation by James Linden, Peter Rutledge Koch, Bruce L. Johnson and David Heron to the members of the Roxburghe Club of San Francisco and the Zamorano Club of Los Angeles on the occasion of their Joint Meeting in Los Angeles held October 25-26, 1986.



170. **SENECAE, L. Annaei [Lucius Annaeus]** (4 BC-65 AD). “L. Annæi Senecæ Philosophi Opera quæ extant omnia: a Ivsto Lipsio emendata et scholiis illustrata. Editio quarta, atque ab ultima Lipsi manu: Aucta Liberti Fromondi Scholiis ad Quæstiones Naturales, & Ludum de morte Claudij Cæsaris....” Antwerp: Ex Officina Plantiniana Balthazar Moretus, 1652. Folio. (394 x 242 mm) [20], xxxvi, 911 pp. Engraved frontispiece portrait of Lipsio, engraved title with portraits of stoic philosophers Zeno and Cleanthes, surrounded by smaller renderings of Hercules, Pallas, Ulysses, Seneca, and Epictetus, two full-page engravings, ornamental tailpieces. Full contemporary vellum, gilt-stamped arabesques on front and rear covers, gilt-stamped red morocco spine label, raised bands; front hinge reinforced, lightly soiled. Bookplate of Francis Bourdillon, M.A. Fine. VERY RARE. LV1710

\$ 1250

This handsome folio edition of the works of Seneca contains exceptionally fine engravings of Seneca and Lipsius by the Antwerp copperplate engraving artist, Cornelius Galle (1576-1650), all after originals by Peter Paul Reubens; a portrait of Lipsius, a portrait bust of Seneca, and the Death of Seneca. A Dedication was written by Balthasar Moretus, grandson of the founder of the Plantin press. This is a splendid example of the Plantin-Moretus craftsmanship.

“Two totally different settings exist of this edition. This setting can be recognized by the Privilegium Cæsareum (leaf \*\*1 recto) having the catchword imitari. The other setting appears to lack the initial dedication to Urbano VIII and has the catchword ‘gere’ on \*\*1” (Copac). This copy bears the imitari catchword and has the two dedication leaves (dated 1632, apparently for the third Plantin-Moretus edition).



PROVENANCE: Francis William Bourdillon (1852-1921) was a British poet and translator. Known mostly for his poetry, and in particular the single short poem “The Night Has a Thousand Eyes,” he in fact had many collections published, from *Among The Flowers, And Other Poems* (1878) to *Gerard and Isabel: a Romance in Form of Cantefable* (1921), *Chryseis* (1921), and *Preludes and Romances* (1908). In 1896 he published *Nephelè*, a romantic novel. He translated *Aucassin et Nicolette* as *Aucassin and Nicolet* (1887), wrote a scholarly work titled *The Early Editions of the Roman de la Rose* (1906), as well as *Russia Reborn* (1917), and published a number of essays with the Religious Tract Society. (Wikipedia)

☼ BM Readex, Vol. 23, p. 146; Brunet, V, pp. 276-277, “Edition estimée”; Copac; Graesse, VI, pp. 348-49; OCLC 234105435.

171. **[SOLANDER, Daniel Carl] Roy Anthony RAUSCHENBERG.** *Daniel Carl Solander, Naturalist on the “Endeavour.”* Philadelphia: American Philosophical Society, November 1968. Series: *Transactions of the American Philosophical Society; Held at Philadelphia for Promoting Useful Knowledge*; New Series – Volume 58, Part 8, 1968. 30 cm. 66 pp. Bibliography, index. Green printed wrappers; spine faded, ink name and date on joint, SOLANDER underlined in ink, corner rubbed. Burndy bookplate. Very good. \$ 22

*Important Sale of Illuminated Manuscript*

172. **Sotheby’s.** *The Gospels of Henry the Lion.* [London]: Sotheby’s, 1983. (280 x 215 mm). 77 pp. Full color illustrations of the manuscript. Printed wrappers. Fine.

\$ 75

Limited Edition of 225 copies. This brief account of one of the greatest of illuminated manuscripts is not the sales catalogue, but a specially produced notification to the Congress of the International Association of Bibliophiles in Edinburgh of its appearance on the market. The notification includes a full description of the item complete with numerous illustrations.

173. **Sotheby’s.** *A Magnificent Collection of Botanical Books, Being the Finest Colour-Plate Books from the Celebrated Library Formed by Robert de Belder.* London: Sotheby’s, 1987. (275 x 215 mm). 425, [11] pp. Frontis.,

color illustrations, index. Maroon cloth, gilt-stamped cover and spine titles, color cover illustration. Near fine. With the prices realized. \$ 30

174. **SPARROW, Ruth A.** [comp.]. *Milestones of Science: Epochal Books in the History of Science as Represented in the Library of the Buffalo Society of Natural Sciences*. Buffalo: Buffalo Museum of Science, 1972. Series: *Buffalo Society of Natural Sciences, Collection Catalog Number 1*. 4to. xiv, 307 pp. Color frontis., 207 plates. Dark blue quarter cloth with light blue cloth sides, silver stamped spine title. Very good. \$ 50

175. **SPIEL, George.** [Etching] *University of California-Berkeley*, by George Spiel. [Berkeley, CA]: George Spiel, [c. 1885-88]. 240 x 340 mm. Original etching of the University campus, mounted in 2 ½ inch archival white matte, with original facing tissue and description preserved. \$ 100

From the description: “The cluster of four University buildings, with the large corps of professors, afford facilities for a thousand students. The University Library, the Art Gallery, the Gymnasium and the great Observatory on Mt. Hamilton, are some of the accessories.” The etching most likely originates from *Picturesque California and the Region West of the Rocky Mountains from Alaska to Mexico 1887-88*, John Muir (ed.).

176. **Stanford University Libraries.** *The Orchid Observed. Five Centuries of Botanical Illustration. An Exhibition of Books from the Collections of William K. Glikbarg and the Stanford University Libraries*. Stanford: Stanford University Libraries, 1983. One of 1000 copies. 8vo. 96 pp. Full page illustrations (many in color, including frontis.), index. Printed wrappers. Fine. ISBN: 091122100X \$ 20

177. **STEINMAN, David B.; Sara Ruth WATSON.** *Bridges and Their Builders*. New York: G. P. Putnam’s Sons, (1941). First edition. 8vo. xvi, 379 pp. Frontis. illus. Burgundy and gilt-stamped beige cloth; spine lightly rubbed. Burndy bookplate. Name “Abraham A. Rosenzweig” embossed on title. Very good+. Scarce. \$ 25

178. **STEPHENSON, F. Richard; David A. GREEN.** *Historical Supernovae and their Remnants*. Oxford: Clarendon Press, 2002. 8vo. xiii, 252 pp. Illus., index. Blue hued, glossy paper covered boards. Burndy bookplate. Fine. Scarce. ISBN: 0198507666 \$ 160

179. **STILLINGFLEET, Edward** 1635-1699. *Fifty Sermons Preached Upon Several Occasions. By the Right Reverend Father in God, Edward Stillingfleet, Late Lord Bishop of Worcester. Together with an index of divers texts of scripture incidentally insisted upon and explained; and an Alphabetical Table of the Principle Matters contained in them*. London: Printed by J. Heptinstall, for Henry Mortlock, 1707. 4to. [10], 754, [14] pp. Index; manuscript ex-library ownership written across the title, referencing someone with the initials “R.H.”. Frontispiece portrait of the author. Early manuscript ownership marks: Robertson; and in the same 18<sup>th</sup> century hand, “Bought at B-.[p.?] Falconer’s Auction, August 1784.” Bookplate with the arms of the Rosebery family: “The Hon[ourable]. Mistris Primrose”. Sir James Primrose, Lord Primrose of Castlefield, was created Viscount of Primrose in 1703 ... these arms are now borne by his descendant, the Earl of Rosebery. \$ 225

Another issue of this work (there are at least two different), from 1707, comes with a life of Stillingfleet, but it is not included in the present issue. That other issue also includes a list of subscribers (not here). These were found in the 6-volume collected works of the author.

Edward Stillingfleet (1635 – 1699), born in Cranborne, Dorset, “was a British theologian and scholar. Considered an outstanding preacher as well as a strong polemical writer defending Anglicanism,

Stillingfleet was known as ‘the beauty of holiness’ for his good looks in the pulpit, and was called by John Hough ‘the ablest man of his time.’” - Wikipedia.

☼ ESTC t101208. See: Robert Todd Carroll, *The Common-Sense Philosophy of Religion of Bishop Edward Stillingfleet, 1635-1699*, (1975). *The Ex-Libris Journal*, vol. 11, (1902), p.121.

180. **STOUGHTON, Gertrude K.** *The Books of California: An Introduction to the History and the Heritage of this State as revealed in the Collection in the Pasadena Public Library assembled by Nellie May Russ.* Los Angeles: Ward Ritchie Press, 1968. 8vo. ix, 213 pp. Two color title (printed in orange and black), plates, index. Reddish-brown cloth, gilt-stamped spine title, dust-jacket; jacket a little worn around edges. Very good.

\$ 50

SIGNED PRESENTATION INSCRIPTION FROM THE AUTHOR, WITH ADDITIONAL SIGNATURES FROM PUBLISHER WARD RITCHIE AND NOTED LIBRARIAN TO THE HUNTINGTON LIBRARY, ED CARPENTER.

*British Legal Records of 18<sup>th</sup> Century*

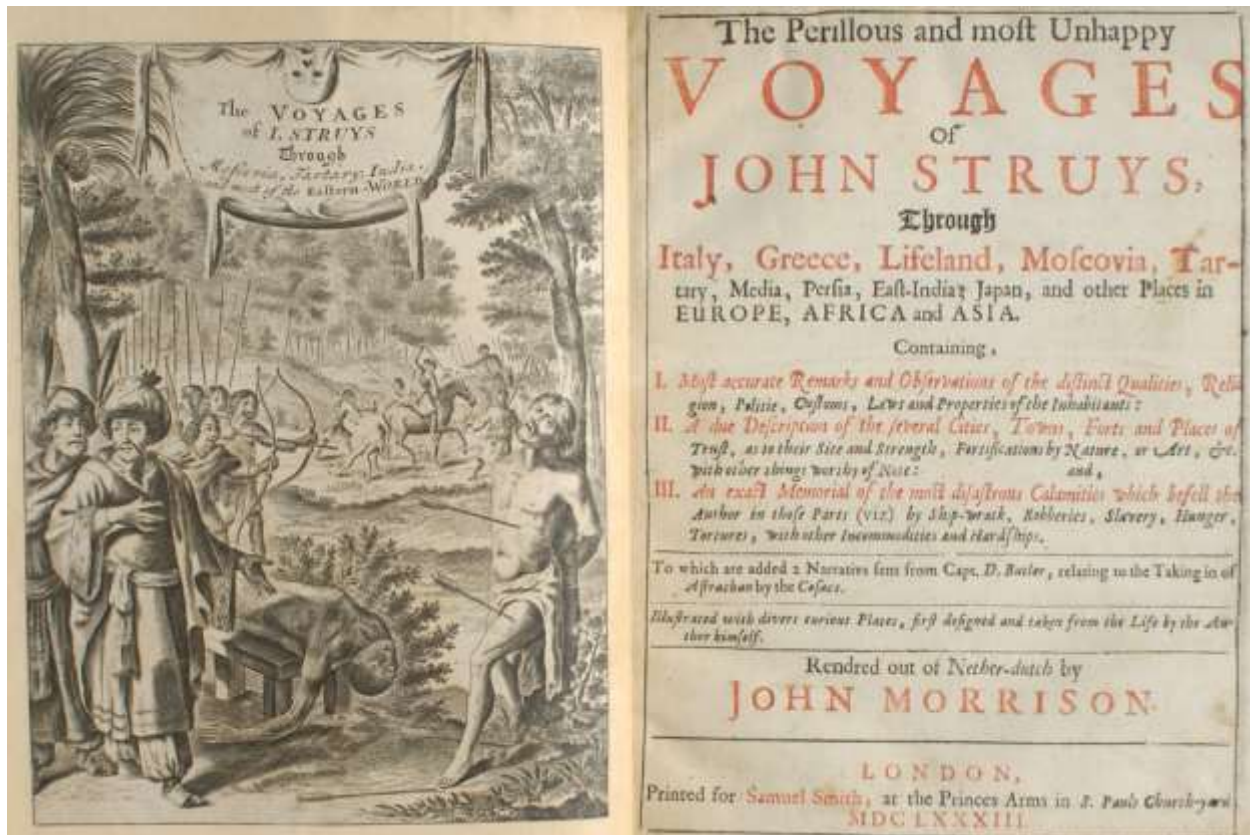
181. **STRACHEY, John** (1671-1743); **Sir Joseph AYLOFFE** (1709-1781) [attributed to]. *An Index to the Records, with Directions to the several Places where they are to be found. And Short Explanations of the different Kinds of Rolls, Writs, &c. To which is added, a List of the Latin Sir-Names, and Names of Places, as they are written on the old Records, explained by the Modern Names. Also a chronological Table, Shewing at one View the Year of our Lord, answering to the particular Year of each King's Reign; the several Parliaments, and the different Titles by which our Kings are styled in the Records.* London: G. Hawkins, 1739. FIRST EDITION. 8vo. [vi], [1 blank], [1], 182, [ads 2] pp. Errata; slight stain to title-page (upper corner) and first preface page, else text clean. 20<sup>th</sup>-century half calf over brown buckram, 5 raised spinal bands, gilt-stamped red leather spine label; front hinge reinforced, extremities rubbed. Very good. RARE.

\$ 250

Authorship attributed to Strachey and Aylofffe (according to COPAC) – their names do not appear on the title-page.

Locations: Newcastle, British Library, Cambridge, Manchester, Wellcome Library.

☼ Sweet & Maxwell, *A Legal Bibliography of the British Commonwealth of Nations* I: 78. ESTC T146961.



*Voyages Round the Globe in this Famous Account  
With 19 Engraved Plates*

182. **STRUYS, Jan Janszoon** (ca.1629/30 – ca.1694); ; [**Olfert DAPPER** (1639-1689)].<sup>1</sup> *The Perillous and most Unhappy Voyages of John Struys, Through Italy, Greece, Lifeland, Moscovia, Tartary, Media, Persia, East-India, Japan, and other places in Europe, Africa and Asia...* London: Samuel Smith, 1683. 4to. [24], 378, [10] pp. [various errors in pagination]. Engraved frontispiece<sup>2</sup> (by Jacob van Meurs (ca.1619-before1680)), 19 double-page engraved plates, folding chart; plates laid-on to added sheets, directions to the binder [p. xxiv]; faint top-edge stain to first five pages (not affecting text), p. 79 small ink blot, plate 5 with repaired tear. Bound by J. Leighton (John Leighton, (1822-1912)<sup>3</sup> Brewer St.) in 19<sup>th</sup>-century armorial English full calf, re-backed with original spine laid down, five raised bands and gilt-stamped spine; extremities lightly rubbed, a few scratches. Bookplate of William Stirling. Very good. \$ 6,000

<sup>1</sup> Boterbloem writes that Dapper was likely the ghostwriter for this work, that Struys himself was illiterate. p. 4.

<sup>2</sup> van Meurs' engraving shows 'evil' Eastern men in turbans, savages dressed in furs who are firing arrows at the bearded St. Sebastian-like figure tied to a tree, additionally a man (St. Sebastian?) is shown being dragged by a horse a man with a spear is threatening to stab him, the title is within a cartouche of human skin (alluding to the story of the Polish slave in Persia, whose skin was removed by her husband – further depicted in the scene by the darkened figure laid on a bench, next to the turban-bearing men). The frontispiece promises in the text to offer tales of faraway places and of horror and adventure. The frontispiece itself depicts the East as savage, evil and cruel and the West as victim and closer to God. The European publisher's attitude is shown that they feel this frontispiece image will sell their book: giving the stereotypical image and text of intolerance towards others.

<sup>3</sup> See: Weber, Jeff, *Annotated Dictionary of Fore-edge Painting Artists and Binders*, p. 189.

FIRST EDITION IN ENGLISH of this quasi-fictional account of Struys' three voyages over a 26-year period. Translated by John Morrison. Dutch Sailmaker and sailor Jan Struys' (c.1629-c.1694) account of his various overseas travels became a bestseller after its first publication in Amsterdam in 1676, and was later translated into English, French, German and Russian. The text is representative of baroque tastes, offering a potpourri of writing genres, giving something for almost every contemporary reader: it contains original letters containing eyewitness accounts, "autobiography, travel literature, chorography, quasi-Biblical parable, early journalism, and odyssey," all are incorporated into this text while addressing Dutch interests and giving accounts that also show how the Dutch perceive other cultures, be they barbaric or otherwise, and thus giving great value to this narrative.<sup>4</sup> To be sure the book is an important Dutch travel account, and it is widely regarded as a primary source for Russian history, but it contains numerous accounts of value to destinations found in the narrative: of Japan, Iran, China, the Caspian Sea, Africa (Cape of Good Hope, Barbary Coast, Madagascar), Batavia, Italy (Bologna, Florence, Genoa, Livorno, Pisa, Venice), the Mediterranean islands, Russia (Muscovy, Astrakhan), Poland (Rzeczpospolita), the Ottoman Empire, and the Indonesian Archipelago (etc.). Boterbloem makes clear that this book contains within it a clear representation of the Western European view of Asia, Iran, Islam, and Muscovy. This is clearly a work which anticipates the genre of travel literature and satire found a generation later with Defoe's *Robinson Crusoe* (1719) and Swift's *Gulliver's Travels* (1726).<sup>5</sup>

Though this is the first legitimate English translation of Struys' work, it is preceded by an unauthorized 1682 translation of Struys' first voyage. That translation "appeared under the name of Glanius, which must have been the pseudonym of the translator or translator-pirate. It is not a very reliable translation, and it is augmented by long descriptions apparently pilfered from other works" (Lach & Van Kley, p. 586).

As "the possibilities of tourism became more evident for the wealthier classes most especially in the later decades of the seventeenth century, the model which Pliny had adopted for his *Natural History* (detailing significant settlements and local customs) was widely taken up by writers targeting the emerging readership for travel narrative and for geographical primers.... Later in 1683, *The perillous and most unhappy voyages* of Jan Janszoon Struys were rendered into English 'out of the Nether-dutch'" (Hiscock, pp. 19-20).

"Struys' popularity was no doubt due to the lively series of adventures he recounts, most of which obviously took place in his imagination. It is clear from the book itself that he did not keep a diary. He first went to sea in [1647]<sup>6</sup> as a boy of seventeen, and he traveled continuously for the next twenty-six years. During that time he endured typhoons, shipwreck, hunger, and captivity. He was sold as a slave several times and from one of his journeys he returned with a cross carved from the wood of Noah's ark given to him by a hermit who lived on Mount Ararat. All this makes the book difficult to use. It is not always possible to distinguish the author's fabrications from his credulity or confusion. There may even be a substratum of fact beneath some of his most outlandish adventures" (Lach & Van Kley, pp. 497-498).

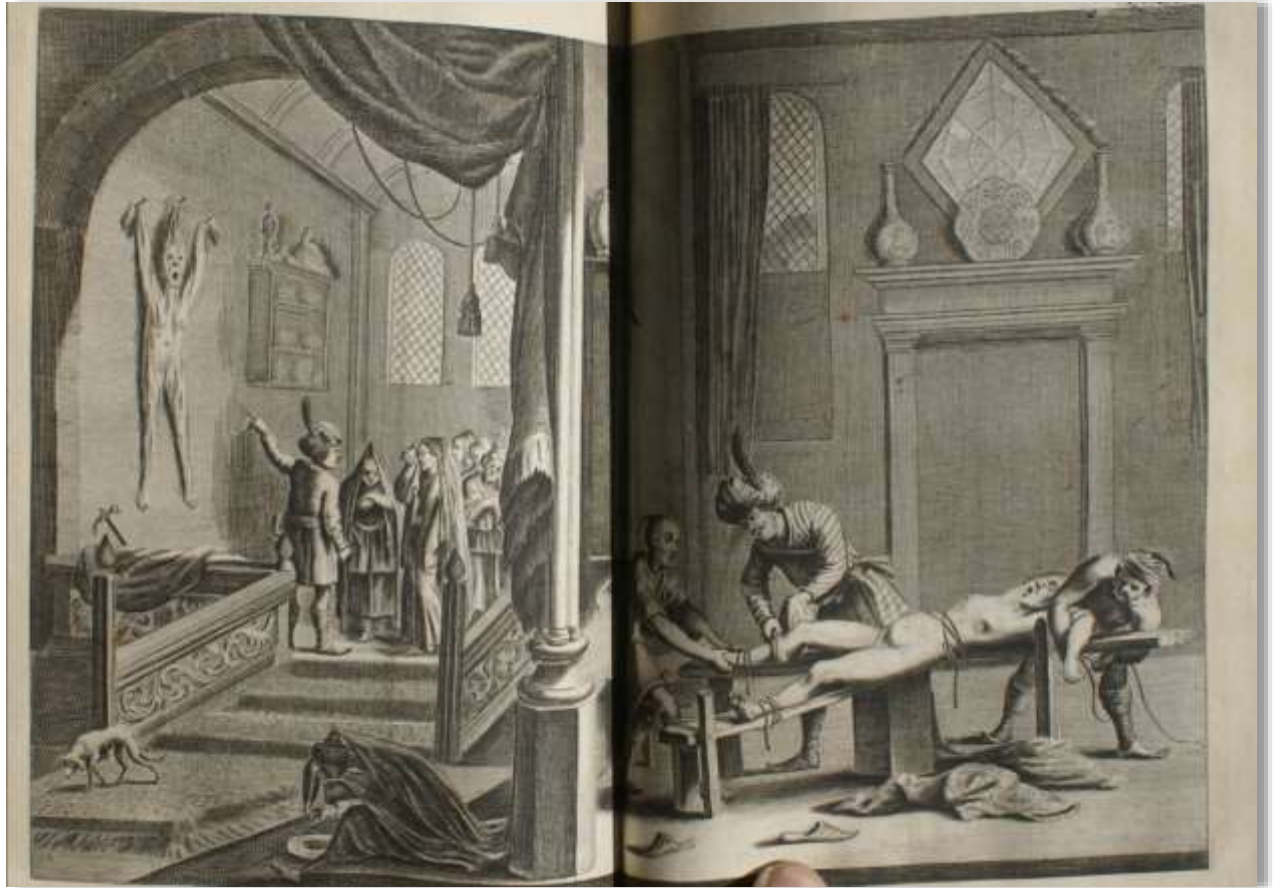
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<sup>4</sup> Boterbloem, p. 150.

<sup>5</sup> Ibid, p. 153. Where reader's interests shift toward "novels set in exotic locates..." p. 157.

<sup>6</sup> Lach and Kley state 1674, but this is a clear error as the author was not 17 years old in 1674, thus the number "74" must have been transposed.

In the account of Struys there are some harrowing stories. The most celebrated incredulous story in the text, depicted on the frontispiece, describes a Polish woman-slave taken by a Persian man for this wife (pp. 270-271). The woman registered a complaint (unexplained) with the Polish Ambassador and requested his protection. Instead she was delivered back to her husband (one of his many wives) and



he was given permission by the Prince to “punish her at his own Discretion”, resulting in his lashing her naked to some boards and flaying her whilst still alive, skinning her as such and discarding the body into the “Fields, to be devoured of the Eagles, and other Birds of prey” and then he “took the skin and nailed it upon the Wall for a Monument and Warning to his other Wives...” A double-page engraved plate illustrates the horror of this account, be it either fact or fiction. What is clear is that this is how the west depicts the east in a time where they do not wish to depict the east (or the Americas) as “civilized”. The Dutch and European culture of the day sought to sensationalize a story even if untrue.

Howgego gives Struys’ dates as (1630-94) and tells of his journey beginning in 1647 and traveling from “Holland to Italy, Greece and Muscovy (=Russia), then down the Volga and through the Caspian Sea to Persia, then on to Siam (=Thailand), the East Indies, Formosa (=Taiwan) and Japan. He returned to Holland, by way of the Cape of Good Hope and Ascension Island, in 1672.” Howgego offers no biographical information on the author. It is somewhat interesting that critics of this account state that Struys is clearly recording an often fictional account of his voyage. Whereas Jonathan Swift, in *Gulliver’s Travels*, written in 1713-20 (published 1720-24), is pure literary satire and upheld thus as a

monument of English literature, though controversial and knowingly issued at the risk of the author's and publisher's personal safety.

PROVENANCE: William Stirling-Maxwell (1818-1878) was a Scottish historical writer and art historian, politician, and virtuoso (*Wikipedia*). He was 9<sup>th</sup> Baronet of Pollock. His arms are born on both binding and bookplate. Maxwell cites Struys twice in a book he co-authored with George William Cox, *Don John of Austria* (London: Longmans, Green, 1883), recounting an attempted escape from captivity on a Turkish slave galley to a Venetian squadron, on pp. 103-104. Stirling-Maxwell's taste in art and books, himself a remarkable collector, are well-known.

☼ Andrew, Hiscock. *Mighty Europe 1400-1700: Writing an Early Modern Continent*. Bern, Switzerland: Peter Lang, 2007; Boterbloem, Kees, *The fiction and reality of Jan Struys: a seventeenth-century Dutch globetrotter*. 2008; Howgego, *Encyclopedia of Exploration to 1800*, S185; Lach, Donald Frederick, and Edwin J. Van Kley. *Asia in the Making of Europe*. Vol. III: A Century of Advance. Chicago: University of Chicago Press, 1998. See: *Hill Collection of Pacific Voyages*, 2<sup>nd</sup> ed., 1651 (1684 ed., the second English issue of this account).

183. **STUART, Gloria** (1910-2010). [ALS to Wally and Rose Marie Dawes]. Los Angeles: [n.d., c. 1980s]. 1 p. Near fine.

\$ 150

The Dawses owned The Paper Source, supplying paper for and working with many artists and fine presses in the Los Angeles area, including Joseph D'Ambrosio and Ward Ritchie. Stuart was Ritchie's girlfriend. The letter, written on Stuart's letterhead, reads: "Dear Dawes',/ The legend is/ the nakedness/ of woman is/ a gift of God./ William Blake.// Thank you for/ all your enthusiasm,/ courtesies, and/ affection. Gloria." Stuart was known for her artistic endeavors, mainly featuring naked renderings of herself.

184. **SWIFT, Jonathan** (1667-1745). *Gulliver's Travels. Lithographs by Edward Bawden*. London: Folio Society, 1965. 8vo. 262 pp. Color illustrations. Quarter green cloth with patterned paper sides, gilt ruled cover and spine title; spine lightly faded. Housed in paper slipcase. Near fine.

\$ 30



185. **SWINBURNE, Algernon Charles** (1837-1909). *Selected Poems of Algernon Charles Swinburne. With illustrations and decorations by Harry Clarke and an introduction by Humbert Wolfe.* New York: Dodd, Mead, (1928). 8vo. xxx, [4], 217 pp. Frontispiece, 10 plates. Gilt-stamped navy blue cloth, front cover and spinal pictorial; spine head torn, extremities worn, else very good.

\$ 75

FIRST THUS of a beautifully illustrated collection of Swinburne's poetry. Harry Clarke (1889-1931), noted Irish surrealist book illustrator and maker of stained glass, He died in Switzerland, affected by tuberculosis and the chemicals he was exposed to for creating his art.

186. **TAYLOR, Jeremy** (1613-67) & **William CAVE** (1637-1713). *Antiquitates Christianae: or, The History of the Life and Death of the Holy Jesus: as Also the Lives, Acts and Martyrdoms of His Apostles. In Two Parts. The First Part, containing The Life of CHRIST, written by Jer. Taylor....The Second, containing the Lives of the APOSTLES, with an Enumeration and some Brief Remarks upon their First Successors in the Five Great Apostolical Churches by William Cave...By whom also is added, An APPARATUS, or DISCOURSE INTRODUCTORY to the whole Work, concerning the Three Great Dispensations of the Church, Patriarchal, Mosaical, and Evangelical.* London: Printed for J. Walthoe, D. Midwinter, J. and J. Bonwicke, W. Innys, et al., 1742. Folio. [vi], xlix, 1, [x], xxviii, vii, [1 blank], [2], 622 pp. Beautiful full-page engravings, index. Free front end-paper loose, rear flyleaf carefully bound in front. Original full calf, 6 raised spinal bands, gilt-stamped red leather spine label; extremities lightly rubbed, spine repaired. Signed and inscribed to Rev. Marshfield Steele from John Cooper. Signed by Isaac Winslow at title-page. Very good with fine plates.

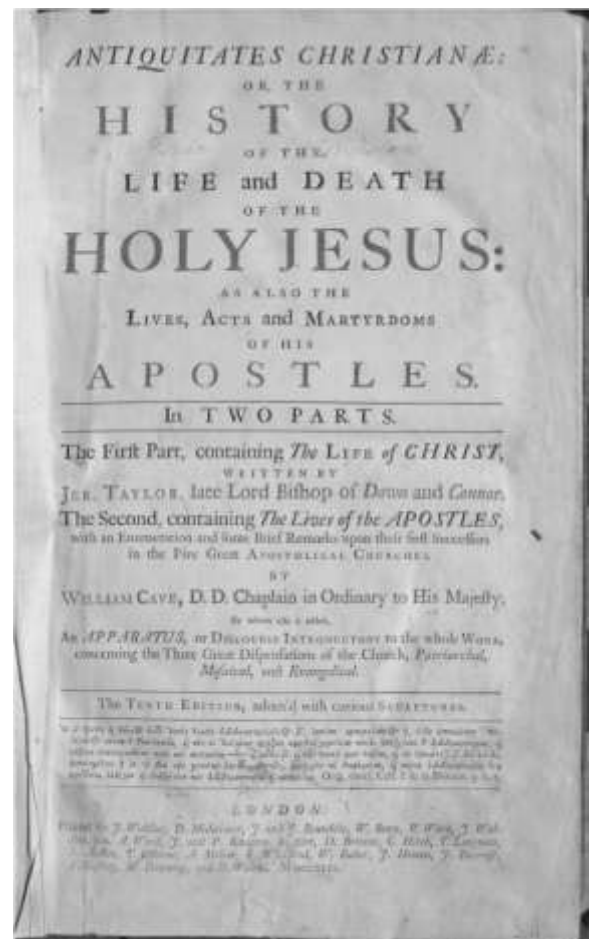
\$ 450

Tenth edition, "adorn'd with curious SCULPTURES." First published 1675.

Taylor "was a cleric in the Church of England who achieved fame as an author during the Protectorate of Oliver Cromwell. He is sometimes known as the 'Shakespeare of Divines' for his poetic style of expression and was often presented as a model of prose writing. He is remembered in the Church of England's calendar of saints with a Lesser Festival on 13 August" (*Wikipedia*). He's described as a "royalist clergyman" whose *Antiquitates Christianae* largely represents the Augustinian views of 17<sup>th</sup> century authors, particularly in its distinction of "Christian Jews" from "Gentiles" (Jones, p. 13).

William Cave "was an English divine and patristic scholar....The merits of Cave as a writer consist in the thoroughness of his research, the clearness of his style, and, above all, the admirably lucid method of his arrangement" (*Wikipedia*).

PROVENANCE: Research data available on request.



☼ Boston Museum of Fine Arts. "Isaac Winslow and His Family." [available on-line]; Collins, James H. "Canning Age." *Canning Age*. Vol. 3. (1922): 20-22, 36-39 pp.; Drisko, George W. *Narrative of the Town of Machias, the Old and the New, the Early and Late*. Machias, ME: Press of the Republican, 1904; Jones, F. Stanley. *The Rediscovery of Jewish Christianity: from Toland to Baur*. Atlanta: Society of Biblical Literature, 2012; Tudor, John. *Deacon Tudor's diary; or, "Memorandums from 1709, &c."* Boston: Press of W. Spooner, 1896.

See also: Steele, Marshfield. *The duty of a minister and people: illustrated in two discourses, delivered ... September 14, 1800, soon after ordination*, Boston: Printed by Manning & Loring, 1801. "Marshfield Steele. Biography." *Biographical Sketches of the graduates of Yale College*. v. 4, p. 692-693. New York: Holt, 1885-1912. Dexter, Franklin Bowditch. *Biographical Sketches of the Graduates of Yale College*: July ... 1907, page 322.



187. **[The Wasp] Kenneth M. JOHNSON**. *The Sting of the Wasp*. San Francisco: The Book Club of California, 1967. 370 x 270 mm. Tall folio. 15 pp. Title-page in red and black, illus., 20 color plates. Gilt-stamped gray cloth. Fine. AA0947 \$ 120

Political & satirical cartoons from the truculent early *San Francisco Weekly*, with an introduction & comments by Kenneth M Johnson.

188. **THORNDIKE, Herbert** (1598-1672) & **[Valentin SCHINDLER]**. *Epitome Lexici Hebraici, Syriaci, Rabinici, et Arabici. Una cum Observationibus Circa Lingnam Hebream et Grecam*. London: Gulielmi Jones, 1635. 4to. [ii], 559 [double columns] [19], [1 blank] pp. Double-column text in Latin and Hebrew, woodcut title device, initials, headpieces and tailpieces; light tear and worming to title-page margin, minor worming and occasional faint damp-staining to margins (not affecting text). Period speckled calf, re-backed with corners repaired, 6 raised bands; lower edges scuffed, hinges showing but binding firm. Bookplate of Richard Wilson, D.D. Rubber "Bibliotheca Puseiana Oxon" stamp from the library of Edward Pusey. Very good.

\$ 500

FIRST THUS re-issue of the lexicon originally appended to William Alabaster's *Spiraculum Tubarum* (1633), written by Valentin Schindler.

Thorndike "was an English academic and clergyman, known as an orientalist and Canon of Westminster Abbey. He was an influential theological writer during the reigns of King Charles I and, after the Restoration, King Charles II. His work would be considered important in the 19th century by key members of the Oxford Movement" (*Wikipedia*). He studied rabbinical and oriental languages and theology at Cambridge University's Trinity College, where he remained as a fellow, becoming Hebrew lecturer in 1640. Thorndike fell out of favor with Oliver Cromwell, and after one of his supporters was arrested over a disputed election for the headmastership of Sidney-Sussex College, he withdrew from Trinity and lived on the generosity of Lord Scudamore, whose religious views were closely aligned with his own. He began writing profusely, taking "an active part in the editing of Brian Walton's *Polyglott*, the Syriac portion of which was his special contribution," and spending a great deal of time on his most significant work, *An Epilogue to the Tragedy of the Church of England* (London: 1659)

(Lee, p. 290). After the Restoration, Thorndike resumed his fellowship at Trinity, continuing to publish and participating in the Savoy Conference. “Thorndike’s position as a theologian was unusual and some of his views were challenged from his own side of the debates, in particular by Isaac Barrow in his posthumous tract on *The Unity of the Church*, and by Henry More in his *Antidote to Idolatry*. He countenanced the practice of prayers for the dead; and by Cardinal Newman he was regarded as the only writer of any authority in the English church who held the true theory of the Eucharist” (*Wikipedia*). Thorndike survived the plague and died at the age of 74. His body is interred in the east cloister of Westminster Abbey.

PROVENANCE: Edward Bouverie Pusey (1800-1882) “was an English churchman, for more than fifty years Regius Professor of Hebrew at Christ Church, Oxford. He was one of the leaders of the Oxford Movement” – (*Wikipedia*). A prolific counter-rationalist and controversialist who supported, among other things, a reunion (rather than submission to) the Holy See, the Oxford Movement within the Anglican Church came to be known as “Puseyism,” though Pusey did not play a part in its origin.

Richard Wilson, D.D., was Curate of St. Saviour’s in upper Chelsea, London. He published two sermons: “A Sermon on the Awful Visitation of the Cholera...” (1831) and “What Is a Church? A Sermon” in 1846.

☼ Lee, Signey. “Thorndike, Herbert.” *Dictionary of National Biography*. Vol. 56. London: 1898. New STC 21817.5.

189. **TOMKINSON, G.S.** *A Select Bibliography of the Principal Modern Presses Public and Private in Great Britain and Ireland. With an Introduction by B.H. Newdigate*. London: First Edition Club, 1928. Limited Edition of 1000 copies. 4to. xxiv, 238 pp. Illustrations (many printed in red and black). Quarter beige cloth with light blue paper sides, gilt-stamped dark blue leather spine label; covers faded and water-stained along bottom edge. Good. \$ 22



[Bodoni Press] TREVOR-HAMPDEN

*Bodoni Press*

190. [Bodoni Press] TREVOR-HAMPDEN, Robert (Viscount Hampden) (1706-1783)]. *Britannia, Lathmon, Villa Bromhamensis*. Parmae, In Aedibus Palatinis Typis Bodonianis, 1792. Folio. [20], 231, [1 errata] pp. Title-vignette is an engraved portrait of the author. Original full crimson straight-grain morocco by Kalthoeber, gilt turn-ins, a.e.g.; corners bumped. Bookplates of Reginald Cholmondeley, Condoover Hall and another earlier plate with the motto “Nemo Fidelior” showing an elephant above a draped flower arrangement and a shield showing a tree with a falcon/hawk above it and two crosses on either side. Very good.

\$ 1500

LIMITED EDITION; according to Brunet and “Notes and Queries” (sixth series, vol. 6<sup>th</sup>, July-Dec. 1882, p. 258) 130 copies were printed (15 on vellum) – but according to Lowndes 150 copies were printed.

Trevor-Hampden was educated privately at Queen’s College, Oxford. He was a frequent correspondent with Horace Walpole and those papers are “in the possession of the Early of Buckinghamshire” [DNB]. The Viscount was elected a Fellow of the Royal Society in 1764. The three poems printed here were published by his son John “in sumptuous style at Parma in 1792, and dedicated to George III.”

Provenance: “Reginald Cholmondeley, Condover Hall”. Condover Hall was a British royal manor in Shropshire dating to the Saxon era (completed 1598) and was in and out of Crown tenure until 1586. The manor was owned by author Mary Cholmondeley (1859-1925) and her uncle, Reginald Cholmondeley from 1835-1910. American writer Mark Twain visited Reginald Cholmondeley at Condover in 1873 and 1879. Twain mentions this visit in his writings.

Provenance: Hans Peter Kraus, with his shop initials at the rear (1961).

☼ Brunet, III, p. 35-26: “Livre magnifiquement exécuté;” *DNB*, XIX, pp. 1153-1154; Lowndes p.991 [Hampden]. “Highly recommended by Lords Hardwicke and Lyttleton.”

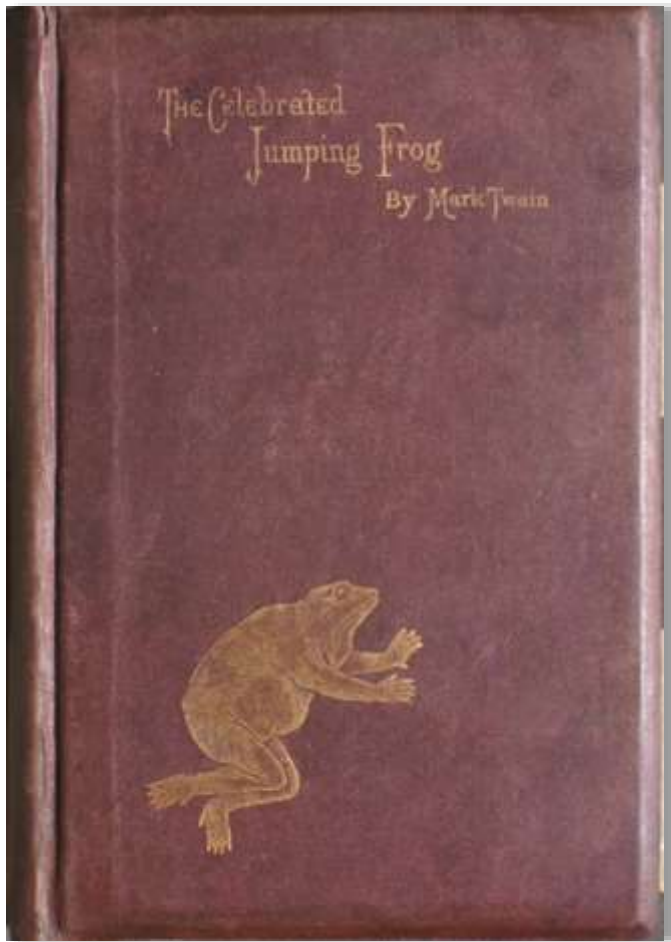
191. **TSCHICHOLD, Jan.** *I Bogens Tjeneste*. Copenhagen: Arnold Busck, (1951). FIRST EDITION. 4to. 58 pp. Numerous examples of printing and book design (many color). Boards, dust jacket. Bookplate of Vance Gerry. A beautiful copy. Fine. J2658 \$ 250

*Mark Twain's First Book*

192. **TWAIN, Mark** [Samuel L. Clemens, 1835-1910]. *The celebrated jumping frog of Calaveras County, and other sketches*. Edited by John Paul. New York: C. H. Webb, 1867. 12mo. (169 x 110 mm) 198 pp. Original plum cloth, beveled boards, gilt-stamped cover and spine titles, gilt-stamped frog lower left corner of upper cover; expertly re-cased, spine ends restored. Housed in a quarter red morocco over marbled paper clamshell case, gilt-stamped spine title, rules and ornaments. Very good.

\$ 4000

FIRST EDITION, Second Issue. One of the most elusive first editions of Clemens, this book was issued in an edition of a little over 1000 copies. Twenty-odd days later, another 550 copies were printed from the same stereotype plates. The only difference between the issues (as per *BAL*) is that the first issue has a single cream-colored leaf of advertisements inserted at the front, and individual



letters of type at pages 66 and 198 are undamaged. This copy shows the battered type and no evidence of the advertising leaf, identifying it as the second issue. As only half the number of second issues were printed as the first, this is the scarcer book. The binding was issued in several different colors of cloth (without priority), and the gilt-stamped frog on the cover is in the lower left corner; some copies are known with the frog facing the top of the book, in the middle of the upper cover. Again, no priority was assigned.

Whereas this book is not the Holy Grail of American literature (i.e. Poe's *Tamerlane*), it is becoming much more difficult to obtain a decent copy, in either state, at an affordable price, of this steadfastly beloved American author. Clemens got the idea for this tale, as he heard it told around the pot belly stove in the general store in Angels Camp, CA. Twain the humorist had been "born" in the Territorial Enterprise during Clemens' tenure as editor of that paper in Virginia City. He submitted this work to his friend Artemus Ward for inclusion in a book of humorous stories Ward was then publishing

in New York. Unfortunately, the submission arrived too late for inclusion. However, Clemens' friend, Charles Webb, arranged to publish the "Frog" as the lead story in a book of additional material by Clemens. Some of the stories were re-published in later years; some tales were not. Because of this being the earliest book of Twain's stories, the humor is somewhat uneven, giving us a glimpse of this giant of American literature as he was beginning to mature.

☼ BAL 3310; Zamorano 80:17.

193. **UZANNE, Louis Octave** (1852-1931). *Études de Sociologie Féminine. Parisiennes de ce Temps. En Leurs Divers Milieux, États et Conditions: Études pour Servir à l'Histoire des Femmes, de la Société, de la Galanterie Française, des Mœurs Contemporaines et de l'Égoïsme Masculine.* Paris: Mercure de France, 1910. Reprint of the original 1894 edition. 8vo. 483 pp. Original printed wrappers; top spine end chipped, some blue pencil notes and underlining pp. 1-43. Very good. \$ 40
194. **VASARI, Giorgio** (1511-1574). *The Lives of the Painters, Sculptors and Architects. In Four Volumes. Edited with an Introduction by William Gaunt.* London & New York: Dent & Dutton, (1963). 4 vols. Reprint. Series: Everyman's Library, Nos. 784-787. 16mo. xxx, 364; vi, 372; vii, 326; v, 344 pp. A few illustrations, index. Purple cloth, purple stamped spine title, dust-jacket; jackets lightly rubbed. Very good. \$ 40
195. **VERNE, Jules.** *De la Terre a la Lune. Trajet direct en 97 heures 20 minutes.* Paris: J. Hetzel et cie, [no date; ca. 1880]. At head of title: *Les Voyages Extraordinaires.* First issued in 1865 (1868 with illustrations) – this is an undated re-issue. Part I (only) of two volumes. 4to. [iv], 169, [3], ads. [6] pp. Half-title, illustrated with 41 engravings, 1 map (Florida) by Henri de Montaut. Original dark green black and

gilt-stamped publisher's cloth, all edges gilt; extremities rubbed. Very good. Early printing of the classic "From the Earth to the Moon" that anticipates a rocket carrying a man to the Moon a hundred years prior to it actually happening. See: Miller, *The dream machines; An Illustrated History of the Spaceship in Art, Science and Literature*, (1993), p. 53; André Bottin, *Bibliographie des éditions illustrées des voyages extraordinaires de Jules Verne en cartonnages d'éditeur de la collection Hetzel précédé d'une chronologie de Jules Verne et de son temps (1814 - 1919)*, (1978), p. 462; Frederick I. Ordway III & Randy Liebermann (eds.), *Blueprint for Space: Science Fiction to Science Fact*, Smithsonian, (1992), p. 51; Marjorie Hope Nicolson, *Voyages to the Moon*, (1960), p. 243. \$ 95

196. **Victoria R.I.** *Victoria R.I. A Collection of Books, Manuscripts, Autograph Letters, Original Drawings, etc., by the Lady Herself and Her Loyal Subjects, Produced during Her Long and Illustrious Reign. In Three Parts.* San Francisco: David Magee, (1969-1970). 3 volumes. 4to. xiii, 103; vi, 103; ix, [1], 129, (130) pp. Color frontis. (each vol.), illustrations. Printed wrappers. Previous owner's inked signature. Near fine.

\$ 85

Limited edition of 625 copies, printed by Robert Grabhorn & Andrew Hoyem. The collection was purchased en bloc by Brigham Young University Libraries.

197. **WAGNER, Henry R.** *Spanish Voyages to the Northwest Coast of America in the Sixteenth Century.* Amsterdam: N. Israel, 1966. Reprint of original 1929 San Francisco edition. 8vo. viii, 571 pp. 20 plates, index. Blue cloth, gilt-stamped red spine label; covers a bit stained. Very good. \$ 115

198. **WARREN, Kenneth.** *Triumphant Capitalism; Henry Clay Frick and the industrial transformation of America.* (Pittsburgh): University of Pittsburgh Press, (1996). 8vo. xvii, 426 pp. Frontis., illus., bibliography, index. Silver-stamped black cloth, dust jacket. Burndy bookplate. Fine. Rare in jacket. ISBN: 0822938898 \$ 50

199. **WASHINGTON, Joseph.** *An Exact Abridgment of All the Statutes of King William and Queen Mary, and of King William III and Queen Anne, in Force and Use. Begun by Joseph Washington of the Middle-Temple, Esq; and since his Death, Revised, and Continued to the end of the last Session of Parliament, April the 3d, 1704. With two new Tables.* London: Her Majesty's Printers and the Assigns of R. and E. Atkyns, 1704. 8vo. [82], 661, [1 blank], [85] pp. Later gilt-stamped full calf, 5 raised spinal bands, gilt-stamped red leather spine label; extremities worn, front and rear covers reattached with kozo. Early "Pro Rege et Patria"\* armorial bookplate verso title-page [\* For King and Country]. Good.

\$ 200

Essentially a dictionary of English law. A selection of sections: annuities, beer & ale, butter & cheese, buttons, coaches, coals, coin, customs, deer stealers, excise, felons, highways, Ireland & Irish men, London, militia, oaths, poor, prisoners, religion, rights, rivers, salt, ships & shipping, soldiers, stores of war, taxes, duties & impositions, etc.

Joseph Washington "was a barrister of Gray's Inn and published in 1689 an "Exact abridgement of the Statutes," which passed through several editions, and was eventually continued by Henry Boulton... The American Washingtons were another line of the same family" (Atkinson, p. 71). His work constitutes "the most correct and exact abridgement of the statutes" (p. 71).

☼ Atkinson, D. H. *Ralph Thoresby, The Topographer: His Town and Times.* Vol. 2. Leeds: Walker and Laycock, 1887.

200. **WATERS, David W.** *The Art of Navigation in England in Elizabethan and Early Stuart Times. With a Foreword by Admiral of the Fleet the Earl Mountbatten of Burma.* London: Hollis and Carter, (1958). FIRST EDITION. 8vo. xxxix, 696 pp. 87 plates, 43 figs., indexes. Blue cloth, gilt-stamped spine title, dust-jacket; jacket lightly rubbed. Ownership signature. Near fine. \$ 100

201. **[Weather Bird Press]**. *Patterned Papers: Examples for Printers, Binders & Book Arts Workers. Vol. I: Printed & Lithographed. Vol. II: Electrostatic, Pochoir & Paste*. Pasadena, CA: Weather Bird Press, 1996. 2 volumes. Tall 8vo. xi; ix pp. 21; 22 mounted specimens. Bound by Mrs. Bela Blau in beige and rose paper over soft boards, gilt-stamped spine titles, in black cloth slipcase with mounted patterned paper and cover label. New. to 30 copies. RARE.

\$ 2000

Limited to 30 copies. Vance Gerry's instinct for design is reflected in these marvelous colorful patterned paper samples. Many are taken from various books he or Patrick Reagh worked on. While his inspiration often came from traditional 1930s English designers, Gerry made his mark with new designs by using pochoir and other techniques that he practiced as a book maker in Pasadena.

Locations: UCLA, Huntington, Claremont, California State Library, Texas A&M, Hennepin County Library (Minnesota).

202. **[Weather Bird Press] J. P. DEVINE**. "Gatsby, No Show Dog, Found a Home in Hollywood Anyway." Afterword by Jake Zeitlin. [Pasadena, CA]: Weather Bird Press, 1986. Broadside with central fold—[4] pp. Fine. Very scarce.

\$ 50

Limited edition of 500 copies printed for distribution at the Annual Joint Meeting of the Zamorano Club. A humorous and nicely written article about the death of the author's dog.

203. **[Weather Bird Press] Ward RITCHIE**. [Printer's mock-up] *A Southland Bohemia: The Arroyo Seco Colony as the Century Begins*. Pasadena, CA: Weather Bird Press, 1996. 8 galley sheets of the entire text, accompanying map, and photographs tipped-in, housed in folding paper case with a Vance /Weather Bird Press bookplate. UNIQUE.

\$ 25

204. **WEBER, Jeff**. *An Annotated Dictionary of Fore-edge Painting Artists & Binders (Mostly English & American). The Fore-edge Paintings of Miss C. B. Currie; with a Catalogue Raisonné*. Los Angeles: Weber Rare Books 2010. 10 x 7 inches. approx. 432 pages. Illustrated throughout, indexes. Cloth, dust-jacket. SIGNED by the author. New.

\$ 400

THIS BOOK IS THE MOST IMPORTANT CONTRIBUTION TO FORE-EDGE PAINTING HISTORY IN OVER 40 YEARS. IT IS THE FIRST COMPREHENSIVE ANNOTATED DICTIONARY TO CONTAIN THE IDENTIFICATION OF ALL KNOWN FORE-EDGE PAINTERS AND BINDERS. Limited Edition of 980 copies, printed and designed by Patrick Reagh, Printers.

As the most important contribution to fore-edge painting history in over 40 years, this book is the single most useful work on the artists and history of fore-edge painted books. The text contains the first comprehensive annotated dictionary to contain the identification of all known fore-edge painters and binders. The book is profusely illustrated with color reproductions. Arranged in three parts: the first is a series of topical brief essays relating to fore-edge history and problems. The second part will appeal to everyone with a fore-edge painting: a comprehensive annotated and illustrated dictionary of every artist and binder known to make and sign fore-edge paintings. This includes some additional binders and artists whose work can be grouped and identified, as well as including some binders who are suspect and possibly never made fore-edge paintings. An attempt is made to prove the work of every person and to give numerous examples. Included is the most comprehensive assessment of seventeenth century English fore-edge specimens up to the present. The third part is a full history of the mysterious Ms C. B. Currie, one of the most important fore-edge artists from England in the



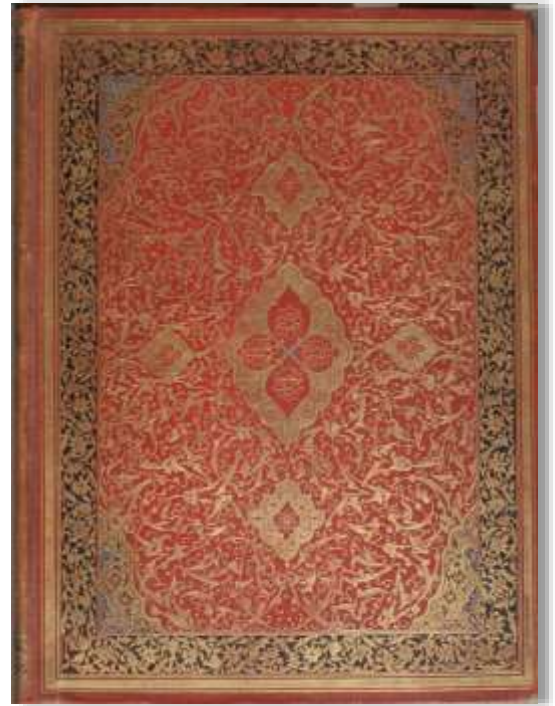
twentieth century and the only artist to have numbered her editions. This project was challenging since no record of her entire fore-edge work exists and her own identity has been unknown until recently.

205. **WEBER, Jeff.** *Portfolio of 25 Fore-edge Paintings*. Los Angeles: Jeff Weber Rare Books, 2012. Oblong 4to. [26] pp. Color illustrations throughout. Black cloth, pictorial dust-jacket. NEW. This full-color album reproduced the paintings commissioned for the deluxe issue (25 copies only) of the author's *Annotated Dictionary*. W0036 \$ 75
206. **[WELLS, H. G.] Fred A. CHAPPELL.** *Bibliography of H. G. Wells with a prologue introducing Mr. Wells to the future*. Chicago: Covici-McGee, 1924. Small 8vo. xviii, 51 pp. Quarter navy blue cloth over blue paper-backed boards, printed paper spine label, dust-jacket. Near fine. \$ 50
207. **WIECK, Roger S.** *Time Sanctified: The Book of Hours in Medieval Art and Life. With Essays by Lawrence R. Poos, Virginia Reinburg, John Plummer*. New York & Baltimore: George Braziller & Walters Art Gallery, (1988). FIRST EDITION. 4to. 230 pp. 40 color plates, illustrations, index. Printed wrappers. Fine. ISBN: 0817611905 \$ 75
208. **WILSON, Adrian** (1923-1988). *The Making of the Nuremberg Chronicle. Assisted by Joyce Lancaster Wilson. Introduction by Peter Zahn*. Amsterdam: Nico Israel, (1976). 4to. 253 pp. Illustrations. Charcoal cloth, white stamped cover illus. and spine title, dust-jacket. Fine. ISBN: 9060728149 \$ 175
209. **WILSON, Robert Lawrence.** *Winchester: The Golden Age of American Gunmaking and the Winchester 1 of 1000*. Cody, WY: Winchester Arms Museum, 1983. Oblong 8vo. 144 pp. Frontispiece, illustrations, bibliography, index. Red cloth, gilt-stamped spine, dust-jacket, pictorial end-leaves. SIGNED AND INSCRIBED from author to Dr. Carson Todd in ink at half-title. Near fine. ISBN:0931618126 \$ 120

“An acknowledged authority on American arms and engraving, Wilson traces the evolution of embellishment from modest beginnings at mid-century through the period of highest development at the close of the nineteenth century. Against this backdrop, he then examines the Winchester Model 1873 and 1876, 1 of 100 and 1 of 1000 series of rifles, which to many represent the ultimate synthesis of art and technology” (front dust-jacket flap).

PROVENANCE: Dr. Carson Todd is a retired cardiologist who completed his cardiology fellowship at the University of Oklahoma Medical School.

*152 Chromo-Lithographic Plates of Royal Bindings*



210. **Windsor Castle Royal Library; Richard R. HOLMES** (1835-1911). *Specimens of Royal Fine and Historical Bookbinding, Selected from the Royal Library, Windsor Castle. With an introduction and notes by R. R. Holmes.* London: W. Griggs & Sons, 1893. 4to. [iv], v, [1 blank], 16 pp. Frontispiece, 152 gorgeous chromo-lithograph full-page plates, text with gold and colored borders; title-page faintly foxed. Original red cloth, gilt-stamped decorations accented with black and blue (in imitation of inlaid binding), rear cover British coat of arms, gilt-stamped paper doublures; spine faded, extremities lightly worn, else very good. Quite scarce.

\$ 875

One of the most important specimen books of bookbinding treasures in a beautifully deigned format with luxurious chromolithographic plates depicting in full detail some of the finest works of the British Royal Library. Most of the bindings are 15th through 18th century. All of the bindings were bound for British Royalty and thus they represent some of the most sumptuous work from their periods. There are also five splendid Persian bindings. Item 77 is another Persian binding from 1885. The frontispiece depicts the library/gallery built for Queen Elizabeth at Windsor Castle.

Sir Richard Rivington Holmes was librarian at Windsor Castle (term: 1870-1906). He was also assistant curator at the British Museum and joined an expedition to Ethiopia where he acquired over 300 Ethiopic manuscripts for the Museum. He was something of an artist and also wrote biographies of Queen Victoria and her son Edward VII. William Simpson, *Diary of a Journey to Abyssinia*, (2002), p. 179.

☼ Ed. Ward, Adolphus William, and Ed. Alfred Rayney Waller. *The Cambridge History of English Literature*. Vol. 4. New York: G.P. Putnam's Sons, 1910, p. 620.

211. **WITTINGTON, Robert D., III.** *The Colt Whitneyville-Walker Pistol: A Study of the Pistol and Associated Characters, 1846-1851.* Hooks, TX: Brownlee Books, 1984. FIRST PRINTING; 228 of [at least] 1001 copies. 8vo. 96 pp. Illustrations, bibliography. White-stamped green leatherette, dust-jacket; front jacket torn. SIGNED AND INSCRIBED from author to Dr. Carson Todd in ink at title-page. Author's business card laid-in. Near fine in very good jacket. ISBN: 0961304901

\$ 125

Wittington III is a retired U.S. Army Ordnance Officer who collects and studies Colt, Winchester, U.S. Martial, Smith & Wesson, Marlin, Ruger, and Browning firearms, in addition to WWII German pistols.

PROVENANCE: Dr. Carson Todd is a retired cardiologist who completed his cardiology fellowship at the University of Oklahoma Medical School.

212. **WRIGHT, Rev. John.** *Early Bibles of America.* New York: Thomas Whittaker, 1892. 8vo. vi, 171 pp. Frontis., plates, index. Quarter white cloth with gray cloth sides, red and black cover title, gilt-stamped spine title, t.e.g.; extremities a bit stained. Previous owner's bookplate. Very good. \$ 45

WEBER RARE BOOKS weberbks@pacbell.net 323-344-9332

213. **WOLFF, Robert Lee** [comp.]. *Nineteenth-Century Fiction: A Bibliographical Catalogue Based on the Collection Formed by Robert Lee Wolff. Five volumes in two.* New York and London: Garland, 1981-1986. Two issues comprising 5 vols. Series: *Garland Reference Library of the Humanities, Vols. 261, 331, 332, 333, 334.* 8vo. xlviii, 331; xxiv, 325; xxiv, 299; xxiv, 298; viii, 229 pp. Frontis. port. of Wolff, illustrations, indexes. Green cloth, gilt-stamped spine title. Fine

\$ 150

Limited edition reprint of 325 copies. ISBN: 0824094743; 0824093348; 0824093356; 0824093364; 0824093372

214. **[Yolla Bolly Press] M. F. K. FISHER.** *Two Kitchens in Provence. Written by M. F. K. Fisher, afterword by Alice Waters. Drawing by Ward Schumaker.* Covelo, CA: Yolla Bolly Press, 1999. 4to. [64] pp. Illustrated in three colors. Blind-stamped Dutch golden cloth bound by Cardoza-James Binding and John DeMerritt, decorative French paper-backed board slipcase. Prospectus laid-in. Fine.

\$ 600

LIMITED EDITION—5 of 225 copies, signed by Schumaker and Waters in pencil at limitation page. Printed on English mouldmade Somerset. This is the 25<sup>th</sup> book of the press. “In the afterword...Alice Waters has written an intensely personal and moving tribute to M. F. K. Fisher which includes an account of her first meeting the writer.”

215. **Zamorano Club.** *The Zamorano Club Programs, 1928-1991.* Los Angeles: Zamorano Club, 1992. 4to. xii, 93 pp. Quarter gilt-stamped navy blue cloth over decorative paper-backed boards. Presentation slip laid-in. Mint.

\$ 75

Limited edition—one of 200 copies printed for the occasion of the 21<sup>st</sup> Joint Meeting of the Roxburghe and Zamorano Clubs in San Francisco, September 19 and 20, 1992.

216. **[Zamorano & Roxburghe Clubs].** [121 pieces of fine press ephemera/keepsakes]. [Multiple California locations: multiple publishers, c. 1950-1986]. [Various paginations.] Fine.

\$ 250

Collection of beautiful fine presswork printed for the Zamorano & Roxburghe Clubs, ranging in subject from Californiana to bookmaking or poetry. These were distributed exclusively to members of the clubs during their joint meetings.

Select features: □ **ALEXANDER, David.** *The Idea of Collecting.* (San Francisco: Arion Press) for Honnold Library Society, 1982. 8vo. 17 pp. Original printed wrappers. Fine. □ **[BROWNE, Clyde] D. W. DAVIES.** *Clyde Browne: His Abbey & His Press.* Pasadena, CA: Castle Press, 1982. Limited edition—one of 225 copies. 38 pp. Illustrations. Original printed wrappers. Fine. □ **BURGESS, Larry E.** *Lincoln Collections in Southern California, featuring the Lincoln Memorial Shrine.* Redlands, CA: (Castle Press), 1992. Limited edition—one of 200 copies. 8vo. 13 pp. Original printed wrappers. Fine. □ **[DEAN, Mallette] Dorothy WHITNAH; Albert SPERISEN; Arlen PHILPOTT.** “Mallette Dean, Artist & Printer: His Influence on Napa Valley & California Wine Labels.” (Fairfax, CA: Arlen & Clara Louise Philpott), 1982. Limited edition—one of 200 copies. Original printed wrappers. 1975



Robert Mondavi Winery Cabernet Sauvignon wine label tipped-in inside front cover. Fine. ▫ **FORBES, David W.** “An Act to Prohibit Hawaiians from Emigrating to California ‘Where they may die in misery.’ 1850.” (Oakland, CA: Peter Rutledge Koch for Paul Markham Kahn), 1986. Limited edition—one of 300 copies. Narrow 4to. [4] pp. Original self-wrappers. Fine. ▫ **GRABHORN, Edwin.** “Ornamentation in Printing.” (San Francisco: Grabhorn Press, 1969). Limited edition—one of 200 copies. [11] pp. Original printed wrappers. Fine. ▫ **[Grabhorn Press] Oscar LEWIS.** *The Grabhorn Press: A Moving Tale.* Orinda, CA: (Press of the Golden Key), 1982. Limited edition—one of 120 copies. 4to. [17] pp. 3 illustrations. Original printed wrappers. Fine. ▫ **[Bookbinding].** *Les Architectes du Livre: Contemporary Creative French Bookbindings from the Collection of Mr. and Mrs. Morgan A. Gunst and Mr. and Mrs. Edward H. Heller, in an exhibition by the Stanford University Libraries shown in the Albert M. Bender Room, September 23-October 20, 1956.* (San Francisco: Grabhorn Press for Morgan A. Gunst & Stanford University Libraries, 1956). Limited edition—one of 100 copies. [32] pp. Original gilt-stamped printed wrappers. Fine. ▫ **[JOHNSON, John] Carey S. BLISS.** “A Leaf from John Johnson’s Typographia. With an introduction by Carey S. Bliss.” Los Angeles: Zamorano Club, 1982. Limited edition—one of 200 copies. 6 pp. Original leaf tipped-in, pages mostly un-opened. Original printed wrappers, paper label tipped-in at front cover. Fine. ▫ **MACINTYRE, Carlyle.** *October Songs.* (Van Nuys, CA: Richard Hoffman), 1982. 24 pp. Original printed wrappers. DESIGNED BY WARD RITCHIE. Fine. ▫ **[SCRIPPS, Ellen Browning].** “Images of Women: Ellen Browning Scripps, 1836-1986.” [Claremont, CA]: Scripps College Press, 1986. Limited edition—639 of 1000 copies. Single broadsheet, printed in 2 colors. Fine. ▫ **STONE, Irving.** *Mañana Land: Irving Stone’s Southern California. Selections from Men to Match My Mountains. Introduction by Jean Stone.* Los Angeles: Castle Press for the Historical Society of California, 1991. 8vo. viii, 27 pp. Frontispiece. Original printed wrappers, in original glassine envelope sealed (unbroken) with a Castle Press presentation slip. SIGNED by Jean Stone in ink at half-title. Fine.

217. **ZEITLER, Julius,** et al. *Führer der Deutschen Buchkunst. Sonderdruck des Archivs für Buchgewerbe und Gebrauchsgraphik. Herausgegeben vom Deutschen Buchgewerbeverein unter Mitwirkung der Staatl. Akademie für Graphische Künste und Buchgewerbe zu Leipzig.* Leipzig: Deutschen Buchgewerbevereins, 1924. (315 x 230 mm). 105, [1] pp. Heavily illustrated with plates, tip ins, text illustrations, and printing samples (many in color). Printed wrappers; spine ends chipped, a few minor marginal tears to front cover. Very good.

\$ 60

A celebration of German book arts, including typography, printing, bookbinding, illustration, etc. Walter Tiemann, Franz Weisse, O. U. Fischer, Otto Pfass, Friedrich August Neumann, and Fritz Helmuth Ehmcke bookbindings are shown. Artistic illus. by Georg A. Mathey and many others and reproduced.

218. **[ZEITLIN, Jake & Grant DAHLSTROM] MENDEZ, Leopoldo.** 2 Autograph Letters Signed from Mendez, a printer in Mexico, to Jake Zeitlin and Grant Dahlstrom. February 9, 1931. Together: 4 pp. With original envelopes. These letters are both very early correspondence involving two of Los Angeles’ premier bookmen.

\$ 250

The following are excerpts in translation and descriptions of each letter: The letters involve hiring Mendez to make an engraving for a customer’s bookplate. ALS. 8 3/8 x 8 1/2 inches. 2 pages. Leopoldo Mendez, Mexico, to Grant Dahlstrom, Los Angeles: “I am not trying to look for an excuse for myself, but I want to justify myself, by saying that I did not make the engravings because I was away from the city, for several days because a few days after I arrived I left for Puebla and it is only about 8 days since I am returned.” [Second letter]: ALS. 8 3/8 x 8 1/2 inches. 2 pages. Leopoldo Mendez, Mexico, to Jake Zeitlin, Los Angeles, Mendez writes, “Not being in the capital I did not touch [not work on it] the engravings of “Los Dioses en el Exilio.” Almost since my arrival I left for Puebla and did not come back until 8 days ago. I only have one concern is to have worked through the wood with them. And if the end result is pleasing to you my concern/pain would be taken care of. I include the first

work of the wood engraving that represents Neptune & Amfitrite having good time/fun with mariners. The other one [wood engravings] corresponds to the bookplate that Grant [Dahlstrom] ordered, of which I have some doubt that this is what you both want. In the case of that this is not useful for you please let me know and I will do another.”

219. [ZEITLIN, Jake] EDELSTEIN, J.M. [ed.]. *A Garland for Jake Zeitlin on the Occasion of His 65<sup>th</sup> Birthday & the Anniversary of His 40<sup>th</sup> Year in the Book Trade*. Los Angeles: Grant Dahlstrom & Saul Marks, 1967. 255 x 170 mm. 131 pp. Title woodcut, port. photo of Zeitlin. Quarter orange cloth with patterned cloth sides, printed paper spine label. Near fine.

\$ 75

Limited Edition of 800 copies. SIGNED PRESENTATION INSCRIPTION FROM NOTED LA BOOKDEALER JAKE ZEITLIN to Lucille Miller, Mrs. Estelle Doheny's personal librarian, "with fond recollections of many pleasant times together especially with Frank Hogan, and warm affection...." A choice copy with this inscription.

Dance of Death (item 18)

