

1. **ADAMS, Randolph G.** *Who Uses a Library of Rare Books*. New York: Columbia University Press, 1941. Second printing. 185 x 125 mm. 20 pp. Original printed wrappers. Near fine. Scarce. \$ 75

Reprinted from *English Institute Annual*, 1940.

2. **[Allen Press] Gertrude ATHERTON** (1857-1948). *The Splendid Idle Forties. Six stories of Spanish California. Preface by Oscar Lewis*. (Kentfield, CA: Allen Press, 1960). Folio. 110 pp. Hand-colored title-page and chapter headings, red-printed running heads. Venetian Fortuny floral pattern cloth boards, printed paper spine label. Publisher's prospectus laid-in. Very good. \$ 400

LIMITED EDITION of 150 copies. Hand-colored by Dorothy Allen, design by M. Dean. This printing contains six of thirteen stories from *The Splendid Idle Forties*, which is one of the Zamorano 80 books.

3. **ANKER, Jean.** *Bird Books and Bird Art: An Outline of the Literary History and Iconography of Descriptive Ornithology, Based Principally on the Collection of Books Containing Plates with Figures of Birds and Their Eggs Now in the University Library at Copenhagen and Including a Catalogue of These Works*. The Hague, Amsterdam: Dr. W. Junk B.V., Antiquariaat Junk B.V., 1979. 4to. xviii, 251 pp. Frontispiece, 12 plates, bibliography, indices. Gilt-stamped green cloth; corners worn. Very good. \$ 85

Art historians' "work usually charted the evolution of iconography and illustrative techniques in a particular field of science, sometimes investigating the oeuvre of a major figure like Audubon. Illustrations were lifted out of their contexts, often with no attention to the science they were illustrating. Classic examples of this approach, such as Jean Anker's *Bird Books and Bird Art* and Wilfrid Blunt's *Art of Botanical Illustration*, treated scientific illustrators as artists and analyzed scientific illustrations primarily on their aesthetic merits" (Smith, p. 33).

☼ Smith, Jonathan. *Charles Darwin and Victorian Visual Culture*. Cambridge, UK: Cambridge University Press, 2006.

Delphine Classics

4. **APULEIUS, Lucius** (c.125 – c.180); **Julien FLEURY.** *Lucii Apulei Madaurensis Platonici Philosophi Opera Interpretatione et notis illustravit Julianus Floridus... Jussu Christianissimi Regis, in usum serenissimi Delphini*. Parisiis, apud Federicum Leonard, 1688. 2 volumes. 4to. [44], 564; [2], 565-848, 256 [i.e. 254] pp. Elaborate engraved frontispiece, title-vignette, woodcut coat-of-arms on dedication page, engraving of a sistrum (p. 64), woodcut diagram (Incongruae/Suppares) (p. 638), and engraved circular depiction of the directions of the winds (Libonotus note, p. 722). Original full rose-vellum; rubbed, but in excellent condition. Printed library mark on titles. Ownership signature of Reverend Edgell Wyatt-Edgell, Rome, 1854 (c.1801-1888). Very good. \$ 350

First edition edited by Julien Fleury (1650-1725), published as part of the Delphine Classics, prepared in the reign of Louis XIV, for the use of the Grand Dauphin. This work is singled out for more praise by Brunet, Graesse and Schweiger as one of the very best of the series.

"Fleury's life was wholly without incident: after a conventional education he taught in various minor positions until he was appointed professor of rhetoric at the College de Navarre and also Canon of the Cathedral of Chartres." – Grant.

☼ Brunet, vol. I, 363; Graesse I, 171; Schweiger I, 10. See: William Leonard Grant, *Neo-Latin literature and the pastoral*, 1965, p. 300.

5. **ARINGHI, Paolo (1600-1676) [ARINGHUS, Paulus].** *Triumphus Poenitentiae sive selectae poenitentium mortes, ex variis, probatisque historiarum monumentis. ... Quatuor libris distinctae.* Romae: Typis Philippi Mariae Mancini, 1670. 4to. [xxiv], [2], 657, [3], [100] pp. Original full vellum; some minor worming at gutter, generally fine. Rubber ownership stamp of St. Joseph's Retreat, Highgate Hill, London (Diocese of Westminster); signature of M. Wath. Buspell[?]. RARE.

\$ 750



Paolo Aringhi, was a native of Rome, and a priest of the congregation of the Oratory. He is famous for his work (or that of Bosio) on the catacombs of Rome, *Roma Subterranea Novissima*, 1651, (2 vols.), which is often reprinted.

☼ *A Biographical Dictionary of the Society for the Diffusion of Useful Knowledge*, vol. III, London, 1843, p.390; Amati, Girolamo, *Bibliografia Romana*, vol. I, 1880, p. 20; Bibliothèque nationale (France), *Catalogue général des livres imprimés de la Bibliothèque Nationale*, Paris, 1899, vol. III, column 1172; Rose, Rev. Hugh James, *A New General Biographical Dictionary*, vol. II, London, 1848, p. 119. Graesse, Jean, *Trésor de Livres Rares et Précieux*, 1950, vol. I, p. 196. Not at Harvard or LC.

Location: British Library (their copy contains an additional engraved title-page, which is not the issue found here, as this issue has a proper title and half-title. This suggests to me that there may be two issues of the book in 1670.

☼ See: *The Illustrated Bartsch*, vol. 45, 1978, p. 269.

6. **ARNEBERG, Halfdan.** *Norsk Folkekunst, Mannsarbeid.* (Oslo): Fabritius & Sonners Forlag, (1951). 4to. [No pagination]. 110 plates (many color), illustrations. Tan cloth, green-stamped cover emblem and spine title, dust-jacket; jacket stained. Very good.

\$ 80

Marvelous illustrated account of men's art from Norway, especially Nordic folk art, including silverware, ceramics, china, metal work, ornamental molding. Subtitled: "Norwegian Peasant Art Men's Handicrafts."

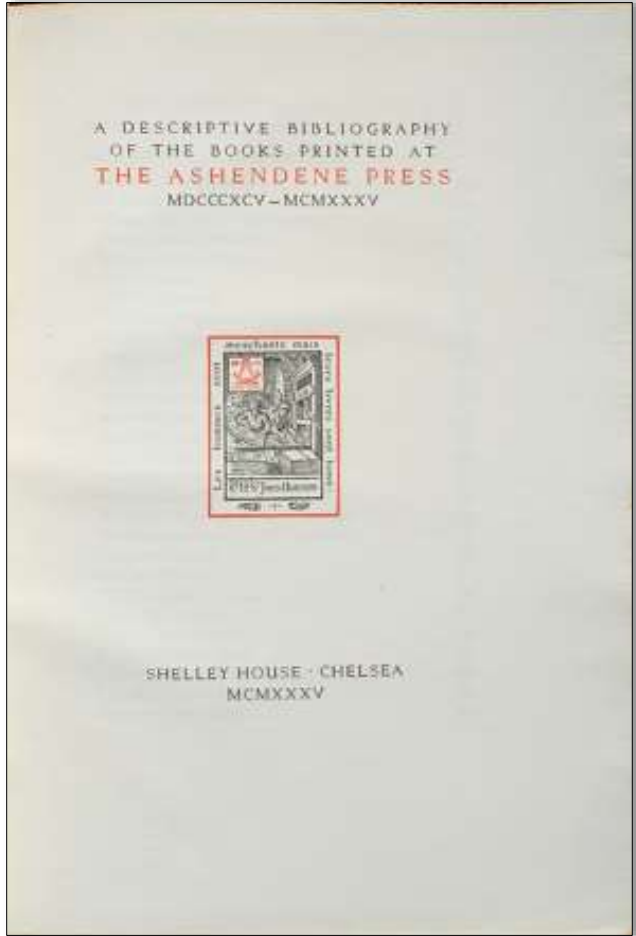
7. **[Arts and crafts].** *The National Edition of Advertising Arts and Crafts, Vol. 1.* New York: Lee & Kirby, (1924). Vol. 1 only. FIRST NATIONAL EDITION. 8vo. 415 pp. Color and black-and-white illustrations. Navy blue cloth, blue-stamped paper spine label; lightly rubbed, hinges starting. Very good. Scarce.

\$ 60

8. **ASH, Lee & William G. MILLER.** *Subject Collections: A Guide to Special Book Collections and Subject Emphases as Reported by University, College, Public, and Special Libraries and Museums in the United States and Canada. Two Volumes.* New York and London: R.R. Bowker, 1985. 2 vols. Sixth Edition, revised and enlarged. 4to. x, 1128; x, 1129-2196 pp. Blue cloth, white-and-gilt-stamped cover and spine titles. Near fine. ISBN: 0835219674; 0835219682

\$ 50

9. [Ashendene Press] HORNBY, Charles Harry St. John. *A Descriptive Bibliography of the Books Printed at the Ashendene Press, MDCCCXCV-MCMXXXV*. Chelsea, UK: Shelley House, 1935. 4to. [viii], 172 pp. Beautiful plates and woodcuts, some initial letters filled in by hand by Graily



Hewitt, errata slip tipped-in. Original gilt-stamped maroon calf, five raised spinal bands; spine professionally rebacked to imitate original, corners faintly rubbed. SIGNED by printer Charles Harry St. John Hornby in ink at limitation page. Prospectus for a later printing of Hornby's foreword (Domesday Press, 1939) laid-in. Bookplate of Norman J. Sondheim. Near fine.

\$ 2850

LIMITED EDITION of 390 numbered copies; this is number 186, printed on special paper made by Joseph Batchelor & Sons. Gorgeous copy of the last book published by the Ashendene Press of Chelsea, England. The press, entirely the project of Charles H. St. John Hornby, operated for 40 years.

From the printer's foreword: "If a private Press such as my own has any influence for good upon typography in general, it is due to the insistence upon the use of good materials, upon sound and accurate workmanship, and upon good rules of proportion in planning the printed page. In laying down the work of the Press after nearly forty years I cannot but be conscious of the fact that I have fallen fall short of the ideal. But the striving after an ideal, even if it does not meet with general acceptance, is an incentive and a help to those who come after. The last thing that a Printer craftsman should desire is slavish imitation of his work. For of printing, as of

every other craft, it may with truth be said that 'the letter killeth, but the spirit maketh alive'" (p. 16).

"This must have been one of the most generous bibliographies ever printed, providing examples set again line-for-line, and with many drawn initials, of most Ashendene books since the Press began. Hornby's *Foreword*, marred only by his modesty, was at once recognized as a valuable essay. Large leaves were folded and mounted on guards. Illustrations, initials, watermarks, bindings, bibliographic description are amply given. This may well be the first choice for a collector who wants to have Ashendene Press represented." – Franklin, *The Ashendene Press*, p. 243.

Provenance: Norman J. Sondheim (1914-2011), graduated from Harvard College and Harvard Law School, he had several business and educational affiliations and loved both golf and book collection.

☼ Ahearn, Alan, and Patricia Ahearn, *Collected Books: The Guide to Identification and Values*. 2011, p. 1954; Franklin, *The Ashendene Press*, p. 243; Ripley-Duggan, Edward. *Book Arts Collections: A Representative Selection*. East Sussex, UK: Psychology Press, 1988, p. 6.

10. [Audubon, John James] Christie's. *John James Audubon's The Birds of America: The Duke of Portland Set. Friday 20 January 12*. New York: Christie's, 2012. 8vo. 89 pp. Color plates. Gilt-stamped green cloth, dust-jacket; jacket spine foot slightly torn. Advertisement for auction of important books, atlases and manuscripts from the private library of Kenneth Nebenzahl laid-in. Fine in near fine jacket. The set sold for \$7.9 million. \$ 20

11. [Avery Architectural Library] **PRESCOTT, Harriet B.** [comp.]. *Catalogue of the Avery Architectural Library: A Memorial Library of Architecture, Archaeology, and Decorative Art.* New York: Library of Columbia College, 1895. Large 8vo. xii, 1139 pp. Frontis., illustrations. Half calf with marbled paper sides and raised spinal bands, gilt-stamped spine title, t.e.g.; extremities worn, small marginal hole punched through p. 1107 to rear endpapers (text unaffected). Bookplate. Ex-library with painted spine call number and front pocket. Good.

\$ 350

Limited Edition of 1000 copies.

12. **BARNARD, George.** *The Theory and Practice of Landscape Painting in Water Colours.* London: William S. Orr, 1855. Large 8vo. [viii], 176 pp. 26 plates, 43 woodcuts, index; occasional light foxing, especially verso plates. Decorative blind-stamped brown cloth, gilt-stamped front cover and spine; extremities lightly worn, rear hinge cracked. Bookplate of Agness A. Parkin, title-page signature of John Dawson. Very good.

\$ 200

George Barnard was a British watercolor artist of some renown in the 19th century, and brother-in-law to renowned scientist Michael Faraday.

13. **BARTLETT, John Russell** (1805–1886). *Dictionary of Americanisms. A Glossary of Words and Phrases Usually Regarded as Peculiar to the United States.* Boston & London: Little, Brown, and Company & Trübner, 1859. Second edition, greatly improved and enlarged. 6mo. xxxii, 524 pp. Brown cloth, gilt-stamped spine title; extremities faded, spine ends chipped. Previous owner's bookplate and ink stamp. Good.

\$ 50

14. **BARTOLI, Pietro Santi** (1635-1700); **Giovanni Pietro BELLORI** (1613-1696). *Le Antiche Lucerne Sepolcrali Figurate Raccolte dalle Cane sotterranee, e Grotte di Roma. Nelle quali si contengono molte erudite Memorie. Disegnate, ed intagliate nelle loro forme Da Pietro Santi Bartoli divise in tre parti con l'osservationi di Gio: Pietro Bellori.* In Roma: Nella Stamparia di Gio: Francesco Buagni, 1691. 4to. (323 x 219 mm) [8], 16, 15, 12 pp. Engraved section title-pages for each of the 3 parts, 116 full-page engraved plates (1-37, 1-46, 1-33). Full modern antique-style speckled calf, blind-stamped covers, raised bands, gilt-stamped black calf spine label. Fine. RARE. LV1677

\$ 2750

FIRST EDITION of this distinguished study of the ancient sepulchral lamps discovered in the tombs and caves of Rome. These lamps are shown in intricately-engraved plates; the plates were designed and engraved by Bartoli, with explanatory notes by Gio Pietro Bellori. Subsequent editions were published in Berlin in 1702 and Rome in 1704, but this first edition contains 12 plates not found in the later editions.

Some plates at end of third sequence depict Christian and Jewish lamps.

Bellori was a prominent biographer of the Italian Baroque artists of the seventeenth century. As an art historian, he was the Baroque equivalent of Giorgio Vasari. "Giovanni Pietro Bellori (1613-1696), an eminent Italian archaeologist, was born at Rome in 1613. From his youth Bellori devoted himself to the study of art and antiquity, in which he was encouraged, and at the outset greatly assisted, by his uncle, Francesco Angeloni, secretary to Cardinal Aldobrandini, himself a good antiquary, and author of an account of the coins of the Roman Emperors, and of the *Historia di Terni*. Bellori wrote many works of great use in their day and which are still often referred to with advantage... Several of Bellori's works were posthumous; among them may be noticed- *Le Antiche Lucerne Sepolcrali...*" [*The English Cyclopaedia*, p. 206].

☼ BL Italian, 17th c., p. 820; BM Readex Vol. 22, p. 617; Brunet I, p.759; Graesse p. 330.

15. **[Baskerville] GASKELL, Philip.** *John Baskerville: A Bibliography.* Cambridge: Cambridge University Press, 1959. FIRST EDITION. 4to. xxiii, (xxiv), 72 pp. 12 plates, facsimile of type specimen placed in rear pocket. Maroon cloth, gilt-stamped black spine label, dust-jacket; jacket lightly chipped. Previous owner's bookplate (John Howell Books). Very good.

\$ 65

16. **BASTA, Giorgio** (1544-1612). *Le Gouvernement de la Cavallerie Legere. Tracté qui comprend mesme ce qui concerne la graue, pour l'intelligence des Capitaines, reduite en Art par plusieurs excellens Preceptes, & représenté par figures.* Rouen: Jean Berthelin, 1616. Folio. [10], 76, [1 blank], [1 blank], [7] pp. Engraved title-page with lower margin removed (not affecting letterpress or compartment), 11 double-page copperplate engravings, lacking 2 pp. following the advertisement before regular numbering begins (a key explaining how distance is portrayed on the plates and a "Table des Chapitres Particuliers"), lacking plate between pp. 20-21, faint water-staining to top corners of p. 73 through the end. Contemporary vellum, holograph paper spine label; piece missing lower spine, lightly soiled. Very good. VERY RARE.

\$ 600

EARLY FRENCH TRANSLATION of Basta's systematic military treatise on the effective use of light cavalry in battle, with copperplate engravings illustrating battle formations.



Basta “distinguished himself early as a cavalryman, and in 1579 Alessandro Farnese (the duke of Parma) appointed him general commander of his cavalry. After Farnese’s death, Basta joined the army of the Hapsburg emperor Rudolf II. He was eventually made commander of the imperial armies in occupied Transylvania and Hungary and became notorious for his persecution of Protestants. In his later years he

devoted himself to scholarship and produced many treatises on military science, the most influential of which, *Il governo della cavalleria leggera* (1612), is on the strategic and tactical uses of light cavalry” (Gramsci & Buttigieg, p. 498).

“Giorgio Basta was concerned with cavalry technique solely as it could be applied on the field of battle, and he advised the warrior, whether armed with lance or sword, to aim for the left shoulder of his opponent’s horse. His account of mounted swordsmanship is contained in a general discussion of the lancer who, after his lance is lost or broken, will need to resort to the sword. The blade, Basta explains, should be neither too wide nor too narrow, and in length it should be ‘a little less than the measure of Spain’ with the point ‘more round than otherwise’ to facilitate its passage through defensive armor’...he rejects any attempt at using arm movement, ‘as one does when on foot,’ and recommends instead holding the arm bent, with the sword pushed forward from the thumb” (Anglo, p. 262).

“Until the end of the 16th century the Ottomans were militarily superior to their Christian adversaries, and before the 1800s, they continued to represent a major military threat to Europe. Consequently, Europeans were careful to study the Ottomans’ art of warfare.... The works written by Lazarus Freiherr von Schwendi (Emperor Maximilian II’s captain general in Hungary in 1565-68), Giorgio Basta (Emperor Rudolf II’s commander in Hungary and Transylvania in 1596-1606), [and others],...contain some of the best observations regarding the strengths and weaknesses of the Ottoman military and gave the Europeans useful advice on how to defeat the Ottomans” (Agoston & Masters, p. 380).

“After his experiences of warfare in Eastern Europe he went to Prague where he died. Basta wrote several military manuals, the best known of which is his *Il maestro di campo generale...*(Venice 1606), and his posthumous work *Il governo della cavalleria leggera* (Venice 1612)” (*Wikipedia*).

Basta’s work continued to influence military tacticians long after his death, and was partly responsible for the resurgence of Spain’s tendencies toward aristocratic warfare. Books “extolling the aristocracy’s natural right to command in war became common in mid-seventeenth century Spain, soon after the perfect officer genre had run its course. Ironically, the genre’s [i.e. military science’s] political influence rose (albeit temporarily) precisely at the moment when it had lost its internal vitality and had become nearly extinct as a vehicle expression in the high command. The works of some of the genre’s most important authors, Londoño, Valdés, Giorgio Basta, etc., had found their way into the library of the new *valido*, the Count of Olivares” (González de León, p. 142).

☼ Agosto, Gabor. Anglo, Sydney. *The Martial Arts of Renaissance Europe*. New Haven, CT: Yale University Press, 2000. New York: Infobase, 2009; Anglo, Sydney. *The Martial Arts of Renaissance Europe*. New Haven, CT: Yale University Press, 2000; González de León, Fernando. *The Road to Rocroi: Class, Culture and Command in the Spanish Army of Flanders, 1567-1659*. Leiden: Brill, 2009; Gramsci, Antonio & Joseph A. Buttigieg. *Prison Notebooks*. Vol. 2. New York: Columbia University Press, 1996.

17. **[BAWDEN, Edward]**. “The Rocket Press of Jonathan Stephenson.” [Blewbury, UK: Rocket Press], 1987. Limited edition—one of 350 copies. Broadsheet (527 x 251 mm). Brown woodcut on cream paper. Very good. AA2342 \$ 25
18. **BAXANDALL, Michael**. *Shadows and the Enlightenment*. New Haven: Yale University Press, (1995). 8vo. xii, 192 pp. Frontis., illustrated, including color plates, index. Gilt-stamped black cloth, dust jacket. Burndy bookplate. Fine. ISBN: 0300059795 \$ 22
19. **BEAUNE, Jean-Claude** (editor). *La Philosophie du Remède*. [France]: Champ Vallon, [1993]. 8vo. 376, [8] pp. White printed wrappers; slightly rubbed. Burndy bookplate. Otherwise fine. SCARCE. ISBN: 2876731797 \$ 25

Items from the James Ford Bell Collection

20. **[BELL, James Ford (1879-1961)] PARKER, John & Carol URNESS** [comps.]. *The James Ford Bell Collection. A List of Additions, 1951-1969. 4 Vols*. Minneapolis: University of Minnesota Press, (1955-1970). 4 volumes. FIRST EDITION. (260 x 190 mm). vi, 69; vi, 217; vi, 207; [i], 103 pp. Indexes. Red cloth, gilt-stamped spine titles; spines a bit faded. Near fine. ISBN: 0816606021 (Vol. 4). \$ 75
- [with]: **[BELL, James Ford (1879-1961)] PARKER, John & Carol URNESS** (comps.). *The James Ford Bell Library. Index to Published Catalogs*. [Minneapolis]: University of Minnesota Press, 1971. (255 x 185 mm). [i], 32 pp. Printed wrappers. Fine.
- [with]: **PARKER, John** (comp.). *The Merchant Explorer. A Commentary on Selected Recent Acquisitions. Nos. 1-3, 16, 18, 21-23, 25-27. 11 Issues*. Minneapolis: University of Minnesota Library, 1961-1987. Series: Occasional Publications of the James Ford Bell Collection. 11 issues. (215 x 140 mm). Multiple paginations. Two color printing (printed in blue and black). Printed wrappers. Very good.
21. **BELLOW, Saul**. *It All Adds Up: From the Dim Past to the Uncertain Future*. (New York): Viking, (1994). 8vo. xiii, 327 pp. Quarter black cloth over grey boards, gilt-stamped spine title, dust-jacket. Fine. B2219 ISBN: 0670853313 \$ 20

22. **BENCI, Spinello** (ca.1565-16??). *Storia di Montepulciano...Dedicata al Sereniss. Principe Giovancarolo di Toscana, di nuovo Ristampata, Ampliata, e Ricorretta. Libri Sei.* Florence: Amador Massi, 1646. 4to. [16], 153 pp. Engraved title-page coat of arms, full-page woodcut portrait of Lars Porsenna, errata, woodcut initials, headpieces, and tailpieces; light foxing to final two pages. Nineteenth-century quarter vellum over marbled paper-backed boards, gilt-stamped leather spine label; label worn. Bookplate of Bernadine Murphy, book label at spine's foot. Fine copy.



\$ 1,000

SECOND EDITION, expanded and corrected from the first of 1641, of “the most authoritative work on Montepulciano’s history” (Crociani-Windland, p. 15).

The full-page woodcut portrait depicts Lars Porsenna, a semi-legendary Etruscan king from the 6th century B.C.E. “Interurban Tuscan rivalry that for some decades had hinged on claims to Etruscan origins” caused the citizens of Montepulciano to commission Renaissance sculptor Andrea Sansovino (1460-1529) to create a colossus of this king in terracotta in the early sixteenth century (Wood, p. 169). The prestigious format of the colossus, as well as the unusual medium of terracotta, lent the figure “an archaic flavor” (Wood, p. 169). “Sansovino’s colossus had evidently already been reduced to a bust when Spinello Benci, secretary to the Medici, cited and reproduced it in woodcut as the frontispiece to his history of Montepulciano.... Benci knew that Sansovino was the author of the statue; he describes it as a

‘memorial’ erected by the town to its founder. And yet the work figures in his account almost as if it were contributing to the claim, dear to him, of an ancient Etruscan presence in Montepulciano. It was as if the fact that the citizens of Montepulciano had commissioned a memorial in the early sixteenth century rendered the myth of Etruscan origins a little more probably. The folk of the sixteenth century, after all, were just that much closer to antiquity, or so Benci implies; the old traditions were perhaps still intact then, the invisible lines of communication to the deepest past still open. Modernity, by contrast, our own mid-seventeenth century, Benci seems to be saying, is forever cut off from the living past and has to make do with mere scholarship” (Wood, p. 169).

Benci extolls the wine of Montepulciano (p.3), accepting literally Livy’s explanation for the Gallic invasion of Rome—that Aruns, an exile, sought revenge on his people and persuaded the Senonian Gauls to invade by bringing them samples of wine so delicious that they could not resist—saying, “These wines were so pleasing to the palate of the barbarians, that they were induced to quit the rich and teeming valley of the Po, to cross the Apennines, and move in battle array against Chiusi. And it is clear that the wine which Aruns selected for the purpose was the same as that which is produced to this day at Montepulciano. For nowhere else in the Etruscan district can wines of equally generous quality and fiery spirit be found, so adapted for export and capable of such long preservation” (Benci in Symonds, p. 94).

“The Benci were a great people in their native town. Fabian Benci in the fifteenth century was nuncio in Poland, in Hungary, and to the Republic of Genoa. Spinello and Sinulfo Benci were, in the sixteenth century, the two first bishops of Montepulciano; and another Spinello Benci, in the next century, was secretary to Leo the Tenth, and to another of the Pope’s family, John Charles Medici, after cardinal, son of the Grand Duke John Gaston” (Goldie, p. 43).

“Montepulciano, in the fourteenth century, fell under the power of the Sienese, but it became free in 1538. In the fifteenth century the Florentines possessed it, but by a sudden rising in 1495 the inhabitants threw off their yoke, and put themselves under the protection of the Sienese. In 1510, the famous Nicholas Machiavelli came as ambassador to Siena to demand back, in the name of Florence, the town of Montepulciano. The place was given up by an agreement which was approved by the citizens” (Goldie, p. 43).

PROVENANCE: Bookplate of Bernadine Murphy Donahue (1904-1968), a prominent California Catholic philanthropist who married Daniel Donahue in 1954 and established the Daniel Murphy Foundation in 1957 in memory of her father, to promote Roman Catholic causes. “So helpful to the Church was the foundation that Pope John XXIII conferred on Bernardine the title of ‘Papal Countess,’ the only title given to an American during his pontificate. Several years later, Pope Paul VI conferred on Daniel the title, ‘Gentleman of His Holiness,’ the highest award bestowed on a layman in the Church, and the first such Award ever given to an American. The Countess died unexpectedly in 1968” (Burks).

☼ Burks, Lisa. “Bernadine Murphy Donahue.” Find A Grave Memorial #16920718, 2006. Available on-line. Crociani-Windland, Lita. *Festivals, Affect and Identity: A Deleuzian Apprenticeship in Central Italian Communities*. New York: Anthem Press, 2011; *Dizionario Biografico degli Italiani - Volume 8 (1966)* [Benci]; Goldie, F. “The Birthplace of Cardinal Bellarmine.” *Month and Catholic Review*. Vol. III. No. XXII (1874): 37-44 pp.; Symonds, John Addington. *Sketches and Studies in Italy and Greece*. Vo. 3. London: Smith, Elder, 1900; Wood, Christopher. “The Credulity Problem.” *Early Modern Antiquarianism in Europe and China*. Eds. Peter Miller and François Louis. Ann Arbor, MI: University of Michigan Press, 2012. 149-179 pp.

23. **BENNY, Jack** [presenter; recorded album]. *Golden Memories of Radio*. Larchmont: The Longines Symphonette Society, [no date] ca. 1950. 4to. 6 L.P. records (in original sleeves) featuring 12 sides of radio highlights from its inception to the end of WWII, 12 page booklet. Original folding case, secondary slip case with pictorial label; wear to extremities. Records are extremely clean, probably unused. Very good. J2901

\$ 40

The six records in this collection include such radio classics as: Amos n’ Andy, Jack Benny, Eddie Cantor, Winston Churchill speeches, various commercials, Davis Cup tennis match (1937), FDR inauguration, WWII speeches, the crash of the Hindenburg, Adolf Hitler, Bob Hope, The Lone Ranger, Neville Chamberlain announces war between Britain & Germany, The Shadow, Stock Market Crash of 1929 (Eddie Cantor), Jack Dempsey fight, and much more.

24. **[BERTHELET, Thomas] Cyril DAVENPORT**. *Thomas Berthelet, Royal Printer and Bookbinder to Henry VIII, King of England. With special reference to his bookbindings*. Chicago: Caxton Club, 1901. 4to. 95 pp. 18 full-page tissue-guarded plates (8 color chromolithograph), 6 color text engravings. Original quarter red cloth over grey paper boards, printed paper spine label. Ink presentation gift inscription (1904), bookplate of St. Mary-of-the-Woods College Library. Fine. AA2407

\$ 395

LIMITED EDITION of 252 copies on handmade paper.

25. **[Bible – King James]**. [Original leaf from the First Booke of Samuel; King James Bible]. [London: Robert Barker, 1611]. Folio. Single-leaf printed in double-columns. [2] pp. Chapter heading woodcut device and 2 large initial woodblock letters. Roman and Gothic type. Near fine.

\$ 150

Nicely preserved extract from the first edition of the King James Bible, referred to sometimes as the “Book of Books,” covering Ruth 3:10-18, 4:1-22; I Samuel 1:1-9.

“In the century before 1611, at the time of the Reformation, Protestants had championed the idea of the priesthood of all believers. This led to a resistance to ‘implicit faith,’ which is faith subordinated to the doctrine of the Church, in favour of ‘explicit faith,’ in which faith derives from the individual believer’s understanding of the Bible under the guidance of the Spirit. The resurgence of this doctrine in the late sixteenth century, together with the ability of print to make books available to an increasingly literate public, led to translations of the Bible into all of Europe’s vernacular languages. In the case of English, it was the KJV that triumphed” (Campbell, p. 8).

☼ Campbell, Gordon. *Bible: The Story of the King James Version 1611-2011*. London: Oxford University Press, 2010.

26. **[Bible – King James]**. [Original leaf from the Booke of Psalmes; King James Bible]. [London: Robert Barker, 1611]. Folio. Single-leaf printed in double-columns. [2] pp. 5 large initial woodblock letters. Roman and Gothic type. Near fine.

\$ 150

Nicely preserved extract from the first edition of the King James Bible, referred to sometimes as the “Book of Books,” covering Psalms 50: 11-23 to Psalms 55: 1.

27. **[BIBLIO] ASTER, Edward D.** [pub.]. *BIBLIO*. [27 issues of *Biblio*]. [Volume One, Nos. 1-12 (1996); Volume Two, Nos. 1-4, 6-12 (1997); Volume Three, Nos. 1-4 (1998)]. Eugene, OR: Aster, 1996-1998. 27 issues. (275 x 215 mm). Multiple paginations. Illustrations. Original printed wrappers. Near fine.

\$ 100

Numerous issues from the magazine devoted to book collecting.

28. **BIDDLE, Moncure.** *A Christmas Letter. Some Flower Books and Their Makers*. Philadelphia: Moncure Biddle, 1945. (205 x 150 mm). 49 pp. Color frontis. and plates, figs. Original printed wrappers; outer edges a bit worn. Very good.

\$ 30

29. **BIDDLE, Moncure.** *A Christmas Letter. Witches and Warlocks*. Philadelphia: Moncure Biddle, 1943. (205 x 150 mm). 61 pp. Frontis., plates, illus. Original printed wrappers; outer edges a bit worn. Very good. Lengthy inscription by author.

\$ 25

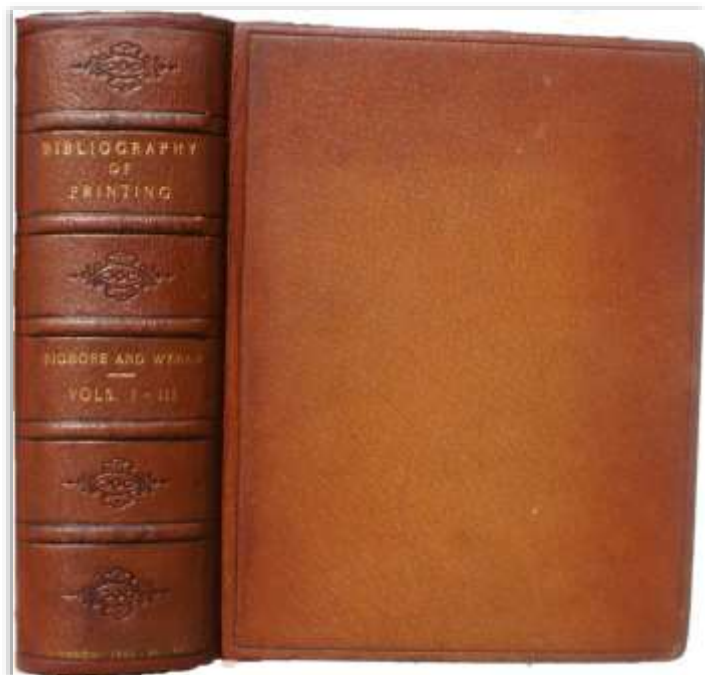
30. **BIDWELL, John** (ed.). *A Bibliophile’s Los Angeles. Essays for the International Association of Bibliophiles on the Occasion of Its XIVth Congress 30 September – 11 October 1985*. Los Angeles: (William Andrews Clark Memorial Library), 1985. 8vo. vii, 186 pp. Folding frontis., two color title (printed in blue and black), index. Quarter beige cloth with patterned paper sides, printed paper spine label. Fine.

\$ 90

Limited Edition of 350 copies designed and printed by Patrick Reagh and edited with the assistance of Carol R. Briggs.

Beautiful Choice Copy

31. **BIGMORE, E.C. & C.W.H. WYMAN** (comps.). *A Bibliography of Printing with Notes & Illustrations. Three volumes in one*. London: Bernard Quaritch, 1880-1886. Small 4to. xii, 449; vii, 412; vi, 115 pp. Two color title



(printed in red and black), illustrations. Original brown leather (signed by Bennett, NY), professionally re-backed by Bruce Levy, gilt-stamped spine title with raised spine bands, t.e.g.; some marginal checkmarks. Bookplates of Marcus Crahan and the Zamorano Club (gift of Marcus Crahan); signature of P. R. Lee, Jr. (1939). Near fine.

\$ 750

A choice copy. Crahan built a remarkable gastronomy collection. The Zamorano Club sold a large portion of its private library years ago.

32. **BIGOURDAN, Guillaume** (1851-1932). "Inventaire Général et Sommaire des Manuscrits de la Bibliothèque de L'Observatoire de Paris." Extract from: *Annales de l'Observatoire de Paris, Mémoires, Tome XXI*. Paris: Gauthier-Villars, [1895]. 4to. 60 pp. Later quarter green morocco with corners and marbled paper sides, gilt-stamped spine title; extremities worn (interior in excellent condition). Library bookplate of Washburn Observatory, Univ. of Wisconsin – Woodman Astronomical Library. Very good. RARE.

\$ 75

List of astronomical manuscripts in the Astronomical Observatory of Paris. "Bigourdan was a remarkable observer, and most of his contributions to astronomy were visual surveys of position: meridian observations and equatorial observations of double stars, asteroids, comets, and especially nebulae. He also perfected instruments and methods. His catalog of the positions of 6,380 nebulae brought him the gold medal of the Royal Astronomical Society in 1919." [DSB]. The Cyrus Woodman Astronomical Library is located at the University of Wisconsin. Edward S. Holden compiled a list of their books from 1884.

33. **[Blacker Library of Zoology]; WOOD, Casey A.** *An Introduction to the Literature of Vertebrate Zoology: based chiefly on the titles in the Blacker library of zoology, the Emma Shearer Wood library of ornithology, the Bibliotheca Osleriana and other libraries of McGill University, Montreal*. Cambridge: Martino, [1993]. Reprints the London, Oxford University Press, H. Milford, 1931 printing. "This reprint is strictly limited to 250 copies". 29 cm. xix, 643 pp. Frontis., illus. Maroon gilt-stamped cloth with black title label. Burndy bookplate. Fine.

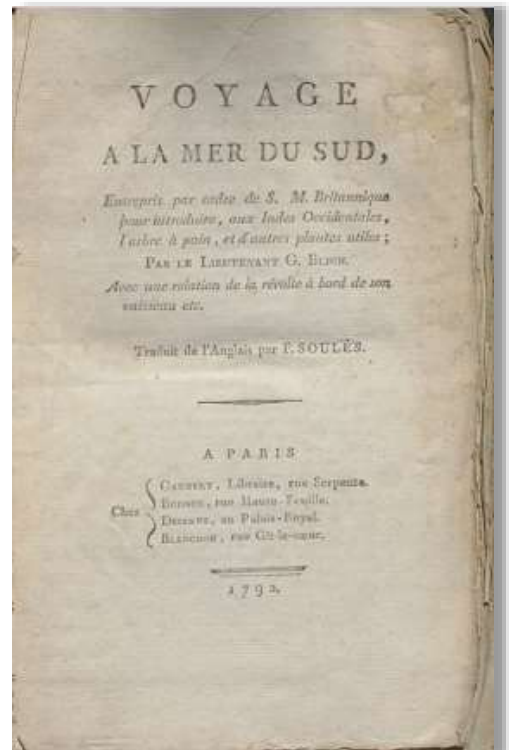
\$ 20

34. **[Blackwood Press]**. *A Leaf from Schachtafelender Gesuntheit of 1533*. Beaverton: The Blackwood Press, 1990. Folio (305 x 200 mm). [Unpaginated]. Contains a single original hand-colored leaf, tipped in, and a photocopy of the work's original title-page. Printed wrappers. Fine.

\$ 75

Limited Edition of 72 copies. The leaf is accompanied by a brief comment by Edmund Simpson on the history of the Arabic text on hygiene by Ibn Butlan.

35. **BLIGH, William** (1754-1817). *Voyage a la Mer du Sud, Entrepris par ordre de S. M. Britannique pour introduire, aux Indes Occidentales, l'arbre à pain, et d'autres plantes utiles; Par le Lieutenant G. Bligh. Avec une relation de la révolte à bord de son vaisseau etc. Traduit de l'Anglais par F. Soulés*. Paris: Chez Garnery, Buisson, Desenne & Blanchon, 1792. 8vo. [4], 372 pp. 2 folding maps, 1 folding engraved plate; minor repair to title-page. Original plain wrappers, ms. paper spine label; printer's cartonnage used as part of the wrapper. Very good.



EARLY FRENCH EDITION of William Bligh's voyage to the South Pacific and the mutiny on the *Bounty*. A large folding engraved plate depicts the breadfruit, the tree that he was to transport to the West Indies as an agricultural experiment. One of the two maps shows Tahiti; the other shows the voyage of Bligh and his crew after the mutiny, on their way to Timor.

☼ Sabin 5911.

36. **[Bodleian Library] A. G. HASSALL & Dr. W. O.** *Treasures from the Bodleian Library. Introduction by Dr. R.W. Hunt.* New York: Columbia University Press, 1976. Thin 4to. 159 pp. 36 color plates, index. Dark blue cloth, gilt-stamped cover and spine titles. Housed in gray paper slipcase. Institutional ex-lib bookplate. Fine. ISBN: 0231040601 \$ 50
37. **BONSOR, N.R.P.** *South Atlantic Seaway; an illustrated history of the passenger lines and liners from Europe to Brazil, Uruguay and Argentina.* Jersey Channel Islands: Brookside Publications, (1983). 8vo. xxii, 525 pp. Frontis., illus., appendices, index. Gilt-stamped brown cloth, dust jacket. Fine. ISBN: 0905824067. \$ 20

France & Economics

38. **BOISGUILBERT, Pierre Le Pesant de** (1646-1714). *La France Ruinée Sous le Regne de Louis XIV. Par Qui & Comment. Avec les moyens de la Retablir en peu de tems.* Cologne: Pierre Marteau, 1696. Small 12mo. 214 pp. Engraved frontispiece; lacks a folding map (apparently as issued for this copy). 20th-century olive boards, green morocco gilt-stamped spine label. Fine. RARE.

\$ 375

EARLY PRINTING. The first appearance of this tract was in 1695 under a different title, *Le détail de la France* (also 1696 and 1697, etc.). "This was a very pessimistic assessment of the economic condition of France, the need to make its fiscal structure more effective and equitable, and to be less dirigiste in economic policy" (Maddison, p. 284). Another printing in 1696 appears in 83 pages (same publisher). The frontispiece appears to depict an artist and another undetermined figure, perhaps a group of politicians or economists, with a background uprising of both civilians and military against the establishment.



Pierre le Pesant, sieur de Boisguilbert or Boisguillebert was a French economist and a Jansenist, one of the inventors of the notion of an economical market. "Boisguilbert (or Boisguillebert) was a radical anti-Colbertiste with the luck to be far away from French court. An avid proponent of laissez-faire and minimalist government, he has been rightly regarded as the father of the Physiocrats and grandfather of the French Liberal School... Boisguilbert's 1696 and 1707 investigations concluded that France of Louis XIV was, basically, a mismanaged country. Its people, he argued, were miserable and only subdued by violence which, Boisguilbert predicted, was a state of affairs

that could not last for very long. Both... books were proscribed and Boisguilbert, for a time, was sent to internal exile in the Auvergne region. His works were a great influence upon Quesnay, the Physiocrats and other anti-Colbertiste Enlightenment economists. Interestingly, Karl Marx claimed a great intellectual debt to Boisguilbert” (The New School).

☼ Maddison, Angus, and Angus Maddison. *Contours of the World Economy, 1-2030 A.D.; Essays in Macro-economic History*. Oxford: Oxford University Press, 2007.; The New School. “Pierre le Pesant, Sieur de Boisguilbert, 1646-1714” [Available online]; See Goldsmiths’-Kress No. 03308; Félix Cadet, *Pierre de Boisguilbert: précurseur des économistes, 1646-1714*, 1967.

Locations: UCB, UCI, UCSD, UCSC, UCLA (all reprints). For issue with 83 pp., see: Princeton University Library, Bibliothèque nationale de France [title differs (also no map): *Le détail de la France, ou, La France ruinée sous le règne de Louis XIV*].

39. [Bookplates] ARELLANES, Audrey Spencer, [ed.]. *American Society of Bookplate Collectors and Designers. Year Book 1996/1997. Volume 56*. [Pasadena, CA]: the Society, 1997. (255 x 195 mm). iv, 98 pp. Illustrations, index. Original printed wrappers. Fine.

\$ 40

Limited numbered edition of 250 copies. The issue contains “An Annotated Catalogue of the Edith Emerson Spencer Collection of Royal and Related Bookplates” by George S. Swarth.

40. [Bookplates] ARELLANES, Audrey Spencer, (ed.). *American Society of Bookplate Collectors and Designers. Year Book 1998. Volume 57*. [Pasadena, CA]: the Society, 1998. (255 x 195 mm). 86 pp. Illustrations, six color plates tipped in. Original printed wrappers. Fine.

\$ 40

Limited numbered edition of 250 copies. The two articles featured: Brian North Lee’s “Reynolds Stone and His Engraved Ex Libris” and Cliff Parfit’s “The Ex Libris Work of Takao Sano.” Parfit’s article features beautiful samples of Sano’s work tipped in, each with Sano’s penciled signature.

41. [Bookplates] ARELLANES, Audrey Spencer, (ed.). *American Society of Bookplate Collectors and Designers. Year Book 1999/2000. Volume 58*. [Pasadena, CA]: the Society, 2000. (255 x 195 mm). 50 pp. Frontis. port. of Charles Dexter Hall, illustrations. Original printed wrappers. Fine.

\$ 40

Limited numbered edition of 250 copies. This edition features the life and bookplates of Charles Dexter Allen and his family.

42. [Bookplates] KEENAN, James P. (ed.). *American Society of Bookplate Collectors and Designers. Year Book 2003-2004. Volume 60*. [Pasadena, CA]: the Society, 2005. (255 x 195 mm). 51, [1] pp. 3 tipped in printing samples (including frontis.), illustrations. Original printed wrappers. Fine.

\$ 40

Limited numbered edition of 250 copies. This issue features an article, “Poetry, Graphic Art and Calligraphy: Three Pillars of the Bridge Between Frank-Ivo van Damme and Joke van den Brandt”, by Luc van den Briele. Frank-Ivo’s engravings are interesting due to their unusual and explicit sexual depictions.

43. [Bookplates] KEENAN, James P. (ed.). *American Society of Bookplate Collectors and Designers. Year Book 2005-2006. Volume 61*. [Pasadena, CA]: the Society, 2008. (255 x 195 mm). 52 pp. Illustrations. Original printed wrappers. Fine.

\$ 40

Limited numbered edition of 250 copies. This issue contains: *Thomas Ewing French and his bookplates* by Edith Anderson Rights, and *An ExLibris library in Japan* by Cliff Parfit.

44. [Bookplates] **ARELLANES, Audrey Spencer** (ed.). *American Society of Bookplate Collectors and Designers. Membership Directory 1973. Year book 1971/72. Volume 36.* Pasadena, CA: American Society of Bookplate Collectors and Designers, 1973. (255 x 195 mm). 117 pp. Tipped in samples. Original printed wrappers. Fine.

\$ 40

Limited edition of 200 copies. This is the 50th anniversary edition and contains 44 example bookplates tipped in.

45. [Bookplates] **ARELLANES, Audrey Spencer** (ed.). *American Society of Bookplate Collectors and Designers. Membership Directory 1987. Year Book 1987.* [Pasadena, CA]: the Society, 1988. (255 x 195 mm). 98 pp. Tipped in samples, illustrations. Original printed wrappers. Fine.

\$ 40

Limited numbered edition of 250 copies. This membership directory contains 18 example bookplates tipped in.

46. **BOUTATTS, Pieter Balthasar** (1666-1756). [Engraved plate]. [No location given: no publisher given, c. 1719]. (365 x 241 mm). Engraved leaf, mounted. Fine.

\$ 75

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, sporting a star on her forehead, is directing the delivery of the monthly books, while the other is creating fire with a magnifying glass. Both women stand atop two short columns with the text "Edutitio Antiqua Reduco" and "Veritas Obscura Revelo." A young cherub and a winged old man (eating paper?) complete the image at the bottom.

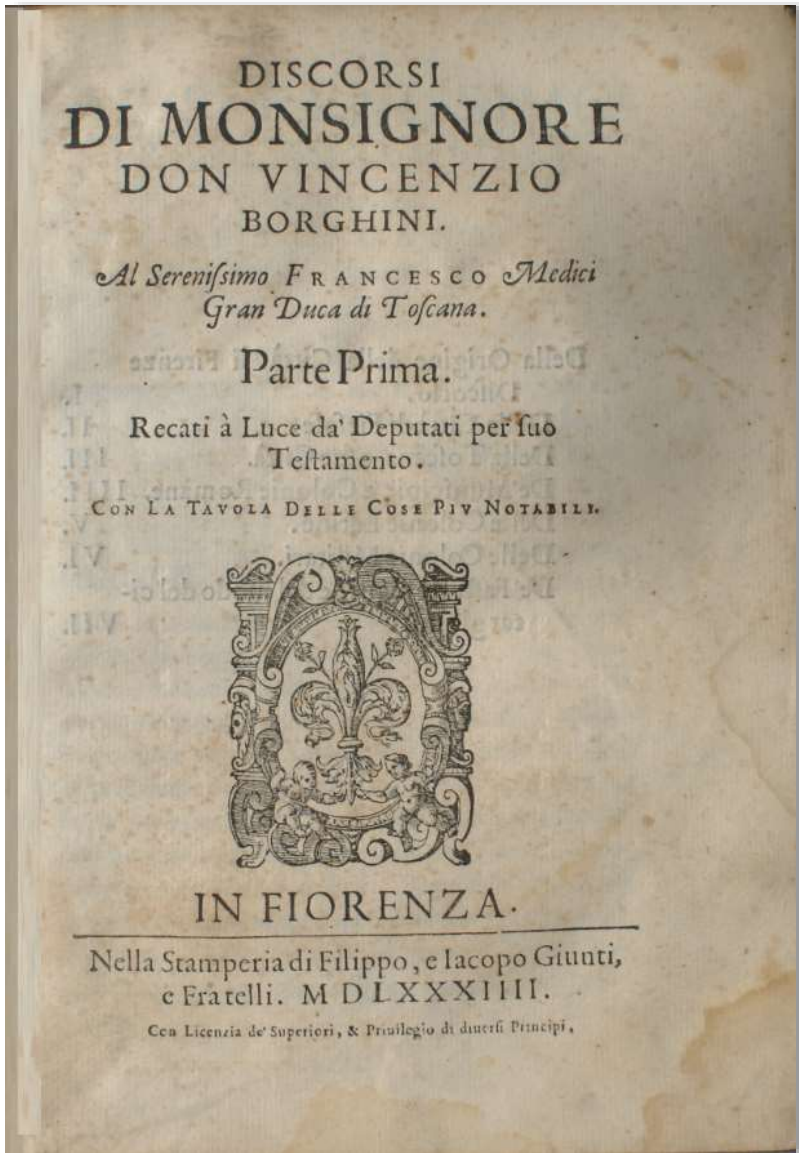
47. **BRENNMANN, G. A.** *Allgemeine Bau-Constructions-Lehre, mit besonderer Beziehung auf das Hochbauwesen. Ein Leitfaden zu Vorlesungen und zum Selbstunterrichte.* Stuttgart: Hoffmann'sche Verlags, 1849. Volume 1 only. 4to. viii, 212 pp. 86 plates. Half calf over maroon cloth; essentially dis-bound with spine missing and covers detached. Ownership signature of Henry A. Vegin, 1854. Franklin Institute Library bookplate and title-page blind-stamp.

\$ 50

Written at the Request of Cosimo de'Medici

48. **BORGHINI, Vincenzo** (1515-1580). *Discorsi di Monsignore Don Vincenzio Borghini. Al Serenissimo Francesco Medici Gran Duca di Toscana. Parte Prima [-Seconda]. Recati à Luce da' Deputati per suo Testamento. Con la tavole delle cose piu notabili.* Florence: Filippo & Jacopo Giunti, 1584-1585. 2 volumes. 4to. The pagination is known, in this book, to be full of miss-paginations: signatures: vol. 1: [dagger]\4 A-Z\4 Aa-Pp\4 Qq-Rr\8 Ss-Tt\2 Aaa-Mmm\8 Nnn\4 [G2 missigned F2; Rr8 blank; Ss1-Tt2 are plates (Ss1 and 2 are double sided)]; vol. 2: [pi]\2 A-Z\4 Aa-Vu\4 [double dagger]\2 Aaa-Zzz\4 Aaaa-Kkkk\4 ²A-²G\4 [S2, Kk2 missigned R2, K2]. ¶ Woodcut arms of Francesco de'Medici and Bianca Cappello on title of vol. I and the Giuntine lily device on title of volume II (repeated in larger form at the end of each volume), portrait of Borghini on verso of title of volume II, Coats of arms, 8 engraved plates on 7 sheets, 5 folding, with the blank Rr8 in volume I, added title-page (vol. II); some minor stained, light foxing, occasional browning. Original full velum with manuscript spine titles and additional inscriptions on both front covers; cover stain, some light wear. Bookplate of Bernardine Murphy; early ownership inscription (1597). Very good copy.

\$ 1600



FIRST EDITION of Borghini's *Discorsi* on the history of Florence prepared at the request of Cosimo de' Medici in connection with the painting of historical scenes in the Sala del Maggior Consiglio in the Palazzo Vecchio. Twenty years earlier Borghini had organized the festivities for the marriage of Francesco de' Medici to Joanna of Austria, an enterprise in which he had co-operated with Giorgio Vasari. Printed by Filippo and Giacomo Giunta of Florence.

"... the best known of his works, and that which did him the most honor, is that intitled, *Discorsi di M. Vincenzo Borghini*, printed at Florence 1584 and 1585, in two vols. 4to. and reprinted at the same place I 1755, with annotations. He here treats the origin of Florence, and of several interesting particulars of its history, of its families, of its coins, &c. Borghini died in 1680, after having refused, through humility, the archbishopric of Pisa, which was offered to him some time before his death. — William Tooke, William Beloe, Robert Nares, *A new and general biographical dictionary: containing an ... of the most eminent persons ...* vol. II, (1798), pp. 476-477.

☼ See: Censimento B3266; Goldsmiths'

— Kress library of economic literature; British Museum STC Italian, 1465-1600, p. 120; Mortimer, R. *Italian 16th century*, 83. Not in Adams.

See also: C. E. Dekesel, *Bibliotheca nummaria: bibliography of 16th century numismatic books: illustrated and annotated catalogue*, (1997), p. 138. J.R. Woodhouse, "Borghini's Theory of the Decay of Tuscan," *Studi secenteschi*, 12 (1971), pp. 101-15. J.R. Woodhouse, "Vincenzo Borghini and the Continuity of the Tuscan Linguistic Tradition," *Italian Studies*, 22, 1967, pp. 26-42; Alfredo Perifano, Pierre Nobel, Frank La Brasca, *La transmission des savoirs au Moyen Âge et à la Renaissance: Volume I*, (2005), p. 400; Giovanni Cipriani, *Gli obelischi egizi: politica e cultura nella Roma barocca* — (1993), p. 89.

49. **BRESLAUER, Bernard H. & Roland FOLTER.** *Bibliography: Its History and Development. Catalogue of an Exhibition Held at the Grolier Club from April 21 to June 6, 1981, to Mark the Completion of the National Union Catalog: Pre-1956 Imprints.* New York: Grolier Club, 1984. 8vo. 223 pp. 2-color illustrations (printed in beige and black), indices. Green cloth, gilt-stamped cover emblem and spine title. Fine. SCARCE.

\$ 165

Limited Edition of 600 copies. ISBN: 0910672008



BRIGHTON PRESS

With 10 Hand-Painted Etchings & 3 Cut-Outs

50. **[Brighton Press] DeLoss MCGRAW.** *Hard Traveling. Etchings and Woodcuts [by] DeLoss McGraw. Introduction by David Hickey with selections from writings by John Steinbeck, Woody Guthrie, Grady Harp, Gary Soto, Arthur Miller, Shakespeare, and the Holy Bible.* San Diego: Brighton Press, 1985. 350 x 287 mm. 13 7/8 x 11 1/2 inches (sheets). Folio, contents loose as issued in clamshell box with original painted binding by McGraw on front cover. 10 full color hand-painted etchings and woodcuts, 4 additional three-dimensional cut-out images in plastic sleeves. Hand-painted folding case with tie and button. Like new. AA3312

\$ 4000

LIMITED EDITION of 100 numbered copies, signed by the artist McGraw – BEAUTIFULLY ILLUSTRATED. This piece does not follow the usual tradition of fine printing. Namely, the book is a work of art featuring brilliant colors and a usual format. Thereby the sheets are loose, a printed text followed by artwork created by McGraw. Then one finds the cut-outs and they are fresh and unique, not conformed to the shape and presentation of traditional books. The art is lively and rich with color. The aim of the text is to celebrate the journeys of migration or travel in hard times, especially such as those that inspired the writings by Woody Guthrie and John Steinbeck. Editions from the Brighton Press are highly sought after and due to the highly limited editions, their books sell out quickly.

“In preparing for this project, DeLoss McGraw immersed himself in the music and writings of Woody Guthrie, heard firsthand accounts from the townspeople of Okemah, and read *The Grapes of Wrath*. The result, *Hard Traveling*, is an intimate and personal gathering of writings chosen by the artist to explore the theme of leaving home.” – (press notes).

“The most important feeling for me ... came on the day the finished book arrived and I unwrapped it for a look. The sense that I had then was that I had been given the rare opportunity to make art twice. One always feels pleasure and pride at finishing a poem, but opening my Brighton Press book for the first time gave me feelings of pleasure and pride that were even greater than when I had written the poems. My poems had been elevated into a whole new esthetic realm by being so beautifully presented. The wine was the same, but when it was served in a beautiful vessel, it tasted a whole lot better, and nobody creates a more beautiful vessel than Brighton Press.” – C. G. Hanzlicek (poet).

51. **BRODY, Catherine Tyler** (comp.). *Checklist: Stone House Press Books & Ephemera, 1978-1988. Preface by G. Thomas Tanselle*. New York: New York Public Library & Stone House Press, 1989. 8vo. 113 pp. Title engraving, 24 illustrations (with color), index. Quarter maroon cloth with patterned paper boards, gilt-stamped spine title. Fine.

\$ 75

Limited numbered edition of 200, signed by Brody and the printer. ISBN: 0937035130

52. **BROWN, Virginia; Paul Oskar KRISTELLER; F Edward CRANZ** (editors). *Catalogus Translationum et Commentariorum: Mediaeval and Renaissance, Latin Translations and Commentaries, Annotated Lists and Guides. Volume VII*. Washington, D.C.: Catholic University of America Press, 1992. 8vo. xxi, 356 pp. Indexes. Gilt-stamped black buckram. Burndy Library bookplate. Fine. ISBN: 0813207134

\$ 60

Includes section essays by various scholars titled: *Cleomedes, Irenaeus, Plotinus Xenophon, Catullus, Aeschylus, Alexander Aphrodisiensis, ps. Cebes, Gregorius Nyssenus, Horapollo, Oracula Chaldaica, and Thessalu Astrologus*.

*E.M. Forster's Copy with His Signature
and Cut Signature tipped-in of the Author*

53. **BROWNING, Robert** (1812-1889). *The Ring and the Book*. London: Smith, Elder, 1868-69. 4 volumes. 8vo. [iv], 245, [1], [ads 1]; [iv], 251; [iv], 249; [iv], 245 pp. Occasional light scattered foxing to free end-leaves. Original black-stamped green cloth, gilt-stamped spines, by Harrison [59 Pall Mall, bookseller to the Queen], in quarter gilt-stamped calf over blue cloth slipcase; Vol. 3 rear hinge cracked with light front pastedown soiling, Vols. 1 & 2 hinges cracked. ROBERT BROWNING'S SIGNATURE tipped-in Vol. I opposite title-page. Ownership signatures of W. J. [--- ?] Settle (Sherborne, Dorset¹, Feb. 21, 1869) and F. Rowlandson. OWNERSHIP SIGNATURES OF E. M. FORSTER Vol. 2 to free front end-leaf and title-page. Attractive copy. Very good.

\$ 4,000

FIRST EDITION of Browning's famous work, with Roman numerals on Vol. 3's spine and Arabic on the remaining three. E. M. FORSTER'S COPY, WITH HIS SIGNATURE (twice). WITH A CUT-SIGNATURE TIPPED-IN OF ROBERT BROWNING.

¹ Sherborne School, Dorset, is the same school attended by Alfred North Whitehead, Alan Turing, Lord Swynnerton, John Cowper Powys, Jeremy Irons, Cecil Day-Lewis, etc.

The “ring” from this work’s title is the wedding band Browning gave to his wife—after her death, he wore it on a chain around his neck. The book referenced by the title is, according critic Charles Wesley Hodell, a soiled collection of documents relating to a Franceschini murder trial² that occurred in Florence in 1698, likely assembled by a lawyer at the time, that Browning purchased in the marketplace of San Lorenzo for 1 lira.

PROVENANCE: Edward M. Forster (1879-1970) “was an English novelist, short story writer, essayist and librettist. He is known best for his ironic and well-plotted novels examining class difference and hypocrisy in early 20th-century British society. Forster’s humanistic impulse toward understanding and sympathy may be aptly summed up in the epigraph to his 1910 novel *Howards End*: ‘Only connect...’. His 1908 novel, *A Room with a View*, is his most optimistic work, while *A Passage to India* (1924) brought him his greatest success” (*Wikipedia*).

While Forster did not personally know Browning, as he was still a child at the time of Browning’s death, he held him in high regard. His reading list at King’s College included “*Paradise Lost*...some Kipling, and a good deal of Robert Browning and Christina Rossetti” (Sarker, p. 22).

☼ Hodell, Charles Wesley. *An Essay On Robert Browning’s The Ring And The Book*. Whitefish, MT: Kessinger, 2006; Sarker, Sunil Kumar. *E. M. Forster’s A Passage to India*. New Delhi: Atlantic, 2007.



54. **[BRUNEL, Isambard Kingdom]; PUGSLEY, Sir Alfred** (editor). *The Works of Isambard Kingdom Brunel; an Engineering Appreciation*. Cambridge: Cambridge University Press, (1980). 8vo. 222 pp. Frontis., 45 figures, index. Gilt-stamped black cloth, dust jacket. Burndy bookplate. Fine. ISBN: 0521232392 \$ 20
55. **BUISSERET, David**. *Envisioning the City; Six Studies in Urban Cartography*. Chicago: University of Chicago Press, (1989). 8vo. xiii, 181 pp. Illus., index. Quarter gilt-stamped navy cloth over blue paper boards, dust jacket. Burndy bookplate. Fine. ISBN: 0226079937 \$ 35

² Count Guido Franceschini was found guilty of the murders of his young wife Pompilia Comparini and her parents, having suspected his wife of having an affair with a young cleric, Giuseppe Caponsacchi. “The poem is based on a real-life case. Under Roman law at the time, trials were not held in open court but rather by correspondence, whereupon each witness was required to submit a written statement for future adjudication. Browsing in a flea market in Florence in 1860, Browning came across a large volume of these written statements relating to the 1698 Franceschini case, and bought it on the spot. This volume - later known as the Yellow Book, after the colour of its aged covers - struck Browning as an excellent basis for a poem, but he was unable to get any further than the basic idea and often offered it as a subject to other writers, notably Alfred Tennyson, upon which to base a poem or novel. Luckily for posterity, there were no takers, and following his wife’s death and his return to England, Browning revived his old plan for a long poem based on the Roman murder case almost eight years after the idea had first struck him.”

56. **BYNNER, Harold Witter** (1881-1968). *The Persistence of Poetry*. San Francisco: Book Club of California, 1929. 8vo. 29 pp. Two color title with vignette (printed in red and black). Maroon cloth, gilt-stamped spine title; spine and front cover faded. Lacks slipcase. Previous owner's bookplate. Very good. SIGNED BY THE AUTHOR. Limited edition of 325 copies. \$ 20

57. **[Californiana] John Bartlett GOODMAN III [comp.]; Neal HARLOW [intro.]; Daniel WOODWARD [ed.]**. *The Key to the Goodman Encyclopedia of the California Gold Rush Fleet*. Los Angeles: Fleeting Gold Press for the Zamorano Club, 1996. Large 8vo. [7] ff., 17 folded charts. Loose, housed in original folding pictorial wrappers within gilt-stamped blue cloth case, front cover inset ship pictorial. Mint.

\$ 90

One of 275 (of a total 375) copies boxed by Kater-Crafts Bookbinders, printed for the biennial joint meeting of the Roxburgh Club of San Francisco and the Zamorano Club on September 19-20, 1992, in San Francisco.

This key represents the work of Goodman to identify 762 vessels that traveled to California during the 1849 Gold Rush. The key is a list of vessels (whose cameo biographies appear in the *Encyclopedia*), that have been identified as taking passengers and supplies to San Francisco as part of this Gold Rush.

58. **[Californiana Gold Rush] John A. STONE**. *Put's Original California Songster, giving in a few words what would occupy volumes, detailing the hopes, trials and joys of a miner's life*. San Francisco: D. E. Appleton, 1868. 12mo. 64 pp. Original illustrated wrappers; top covers loose and chipped at extremities. SCARCE. Very good. B1816

\$ 250

FIFTH EDITION. Contains lyrics to songs sung by California prospectors. Greenwood attributes authorship to Stone, a California miner who entered the copyright on this edition. Greenwood and Eberstadt record printings from the 1850s entitled *Put's Golden Songster*. Not in Sabin, Cowan, Frury, Rocq, Eberstadt, Decker, Graff, NUC.

See: Richard E. Lingenfelter and Richard A. Dwyer: *The Songs of the Gold Rush and Songs of the American West*. University of California Press, 1965.

59. **[Californiana] Adolph Heinrich Joseph SUTRO** (1830-1898). "The California Monopolists Against the Sutro Tunnel—\$200,000 Raised for Corrupt Purposes—The Press to be Debauched—Contemplated Attempt to Sell the Honor and Good Faith of the American People." [No location given]: [no publisher given], (1874). 8vo. 6, [2 blank] pp. Self-wraps. Fine. B1689

\$ 75

The Sutro Tunnel, which took nine years and \$6,500,000 to complete, opened the beginning of a new era in western mining and was immensely profitable. It involved a tunnel ten feet high, twelve feet wide, and some three miles long, with lateral branches, into Mount Davidson from Carson River to the Comstock lode, to provide ventilation, drainage, and an easy means of transporting men and materials to and from the mines.

☼ DAB, XVIII, pp. 223-224.

Gertrude of Wyoming

60. **CAMPBELL, Thomas** (1777-1844). *Gertrude of Wyoming: a Pennsylvanian Tale, and Other Poems*. London: T. Bensley, published for the author by Longman, Hurst, Rees, and Orme, 1809. 4to. [iv], 134 pp. Lacks ads and errata slip. Half gilt-stamped green calf; extremities worn. Bookplate of Auchincruive. Very good. B2034

\$ 125

FIRST EDITION of Thomas Campbell's famous poem about the notorious Indian attack against the settlement of Wyoming, PA in 1778. This attack, led by the Mohawk warrior Brandt, has been called "the surpassing horror of the Revolution." Also included are Campbell's poems "Ye mariners of England" and "The battle of the Baltic," here printed for the first time. Campbell was educated at Glasgow University and was closely associated with the founding of the University of London.

61. **CANNEY, Margaret & David KNOTT** (comps.). *University of London Library. Catalogue of the Goldsmiths' Library of Economic Literature. With an Introduction by J.H.P. Pafford, Goldsmiths' Librarian 1945-67. Volume I: Printed Books to 1800.* Cambridge: Cambridge University Press, 1970. Oversize 8vo. xxii, (xxiii), 838 pp. Frontis. port. of Herbert Somerton Foxwell (1849-1936). Dark green cloth, gilt-stamped cover emblem and spine title. Ownership signature of Owen Chadwick. Fine.

\$ 135

FIRST EDITION. ISBN: 0521073758

62. **CAPPELLI, Adriano.** *Dizionario di abbreviature : latine ed italiane usate nelle carte e codici specialmente del medio-evo riprodotte con oltre 14000 segni incisi ; con l'aggiunta di uno studio sulla brachigrafia medioevale, un prontuario di Sigli Epigrafiche, l'antica numerazione romana ed arabica ed i segni indicanti monete, pesi, misure, etc.* Milano: Hoepli, (2001). Series: *Manuali Hoepli Lexicon Abbreviaturarum.* 18 cm. lxxiii, 531 pp. Illus. folding plates. Pale yellow glossy papered boards. Fine. Scarce. ISBN: 8820311003

\$ 45

63. **[CARDAN, Jerome]. SCALIGERO, Giulio Cesare** (1484-1558). *Ivlii Caesaris Scaligeri Exotericarvm exercitationvm liber XV. De subtilitate, ad Hieronymvm Cardanvm. In fine duo sunt indices: prior breuiusculus,*



continens sententias nobiliores: alter opulentissimus, penè omnia complectens. Francofurti, Apud haeredes Andr. Wechelus, 1582. 8vo. [xvii], 1129 [i.e. 1139], [1], [xcii] pp. Title-page vignette, a few diagrams, figs. in text (map on p. 176), index, printer's device on final leaf; minor waterstaining, and also some minor worming affecting the upper margin of the *Epistola* and the final four leaves (no loss). Original full dark calf with blind-embossed devices on either board; some worming to spine, bottom head cap loosening, light wear to covers which are generally very good. Signature on title-page of early owner, possibly "[Thomas?] Osborne". Leeds armorial bookplate "Pax in Bello" [Peace in War]. Very good copy.

\$ 1,250

First issued in 1557. "Following its target, the works ranges over the whole of natural philosophy. In astronomy Scaliger ridiculed Cardano's stress on the astrological significance of comets; and he denied that the world's decay is proven because the apse of the sun was thirty-one semidiameters nearer the earth than in Ptolemy's time. Scaliger also rejected several of Cardano's beliefs in natural history: that the swan sings at its death; that gems have occult virtues ("a flea has more virtue than all the gems"); that there exist corporeal spirits that eat; that the bear forms its cub by licking; and that the peacock is ashamed of its ugly legs. Like Cardano, Scaliger was aware that lead

and tin gain in weight during calcination, although he preferred to explain the increase as a result of the addition of particles of fire to the metal." (p. 135) "The *Exotericarum exercitationum* won a celebrity that survived the author's death. Lipsius, Bacon and Leibniz were among its later admirers; and Kepler, who read it as a young man, accepted its Averroist doctrine of attributing the movement of each star to a particular intelligence." DSB XII, pp. 134-136 (by Paul Lawrence Rose).

"In 1557 he became the object of the most savage book review in the bitter annals of literary invective. Julius Caesar Scaliger, another vain and articulate natural philosopher of Italian origins, devoted more than nine hundred quarto pages to refuting one of Cardano's books, [On Subtlety] *De*

subtilitate, and promised to return to the subject at still greater length. Though Scaliger died without producing more than a fragment of this promised polemic, his *Exercitationes* became a standard work in university curriculums – perhaps the only book review ever known to undergo transformation into a textbook.

“In his last years, finally, Cardano faced the Inquisition. Having already ceased to teach in the vain hope of propitiating the Inquisitor of Bologna, he found himself first imprisoned, then held under house arrest, and finally condemned, in 1571, to abjure his heretical views.” Grafton, *Cardano’s Cosmos*, p 4.

☼ Adams S-581.

64. **CARTER, John & Percy H. MUIR** [eds.]. *Printing and the Mind of Man. With a new introduction by Percy H. Muir, additional bibliographies by Peter Amelung, and a revised index.* Munich: Karl Pressler, 1983. 4to. xxv, [1 blank], v-xxxiv, [1], [1 blank], 280 pp. Index. Red buckram, printed paper title labels, dust-jacket; front jacket hole, jacket spine head torn. Near fine in good jacket. ISBN: 3980004732

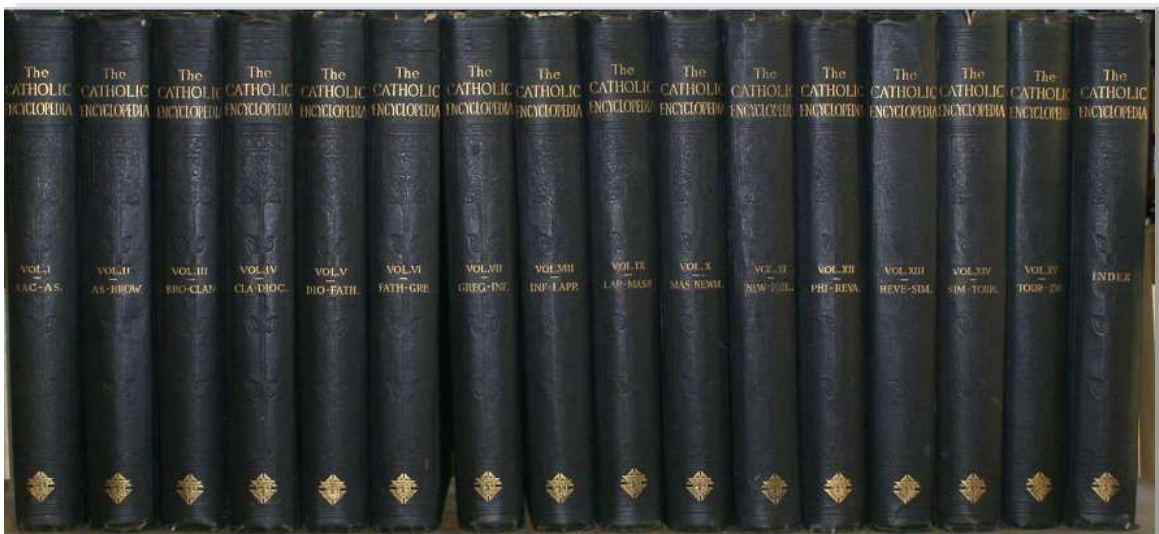
\$ 150

Second edition, revised and enlarged. Revised catalog of a display of printing mechanisms and printed materials arranged to illustrate the history of Western civilization and the means of multiplication of literary texts since the 15th century, organized in connection with the 11th International Printing Machinery and Allied Trades Exhibition assembled at British Museum and at Earls Court, London, 16-27 July, 1963.

65. **[Catholic Encyclopedia] HERBERMANN, Charles G.; Edward A. PACE; Condé B. PALLEN**, et al. [eds.]. *The Catholic Encyclopedia. An International Work of Reference on the Constitution, Doctrine, Discipline, and History of the Catholic Church. Fifteen volumes and Index.* New York: Encyclopedia Press, (1913). 16 volumes. Large 8vo. Various paginations. Frontispieces, illustrations, maps. Ribbed green cloth, stamped double-ruling and front cover pictorials, gilt-stamped spines; spine ends occasionally slightly torn. Title-page ownership signatures. Very good.

\$ 175

SPECIAL EDITION of “the most comprehensive resource on Catholic teaching, history, and information ever gathered in all of human history,” published under the auspices of Knights of Columbus Catholic Truth Committee (catholic.org/encyclopedia).



“The encyclopedia was designed to serve the Roman Catholic Church, concentrating on information related to the Church and explaining matters from the Catholic point of view. It records the

accomplishments of Catholics and others in nearly all intellectual and professional pursuits, including artists, educators, poets and scientists. While more limited in focus than other general encyclopedias, it was far broader in scope than previous efforts at comprehensive Catholic encyclopedias, which had studied only internal Church affairs.

“It offers in-depth portrayals of historical and philosophical ideas, persons and events, from a Catholic perspective, including issues that divide Catholicism from Protestantism and other faith communities. Since the encyclopedia was first published starting in 1907 and has never been updated (versus the New Catholic Encyclopedia), many of its entries may be out of date either with respect to the wider culture or to the Catholic ecclesiastical world. In particular, it predates the creation of the Vatican City State (1929) and the Second Vatican Council (1962–1965), which introduced many significant changes in Catholic practice” (*Wikipedia*).

The life of Saint Bridget [Brigid] of Ireland

66. **CERTANI, Giacomo.** *La Santità prodigiosa, vita di S. Brigida Ibernese, ... Di nuovo fatta ristampare da vn diuoto di detta S. Brigida, etc.* Bologna: Eredi di Antonio Pisarri, 1695. Small 4to. [viii], 319 pp. Modern antique-style three quarters calf, marbled boards. RARE. Fine.

\$ 750

The life of Saint Bridget [Brigid] of Ireland. The author of this work, Certani, was born in Bologna, educated at the university, studying philosophy and theology. He was active as a preacher at the Basilica of San Petronio in Bologna.

”Saint Brigid of Kildare or Brigid of Ireland (Brigit, Bridget, Bridgit, Bríd or Bride) or Mary of the Gael (Irish: Naomh Bríd) (c. 451–525) is one of Ireland’s patron saints along with Saints Patrick and Columba. Her feast day is 1 February, the traditional first day of spring in Ireland. She is believed to have been an Irish Christian nun, abbess, and founder of several monasteries.” – Wikipedia.

☼ *Catholic Encyclopedia*, (1913), vol. II, pp. 784-785; ZARRI, Gabriella, *Donna, Disciplina, Creanza Christiana dal XV al XVII secolo: studi e testi a stampa*, Rome, 1996, no. 717 (p. 489).

Location: British Library.



67. **CERVANTES SAAVEDRA, Miguel de** (1547-1616). *Comedias, y Entremeses de Miguel de Cervantes Saavedra, el autor del Don Quixote, Divididas en dos tomos, con una dissertacion, o prologo sobre las Comedias de España.* Madrid: Antonio Marin, 1749. Two books in one volume. 8vo. [72], 245, [3 blank, 4], 326 pp. Engraved head and tailpieces; occasional foxing. Contemporary full vellum, ms. spine title; lightly soiled, small chip on spine. Very good.

\$ 1275

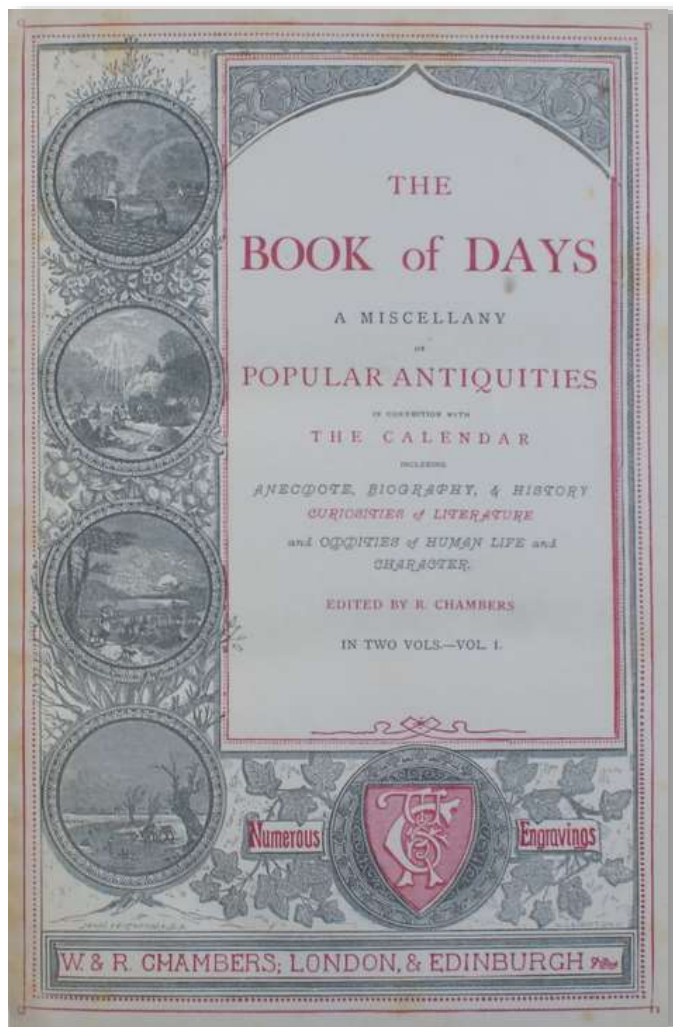
This fine 18th century copy of Cervantes’ comedies and interludes contains a contemporary facsimile of the 1615 first edition title page of *Ocho Comedias, y Ocho Entremeses*. Among the comedies in this

collection are: *Gallardo Español*, *La Casa de los Zelos*, *Los Baños de Argel*, *El Rufian Dichoso*, *La Gran Sultana Doña Cathalina de Oviedo*, *Laberinto de Amor*, *La Entretenida*, and *Pedro de Urde Malas*, all comedic works by the Spanish contemporary of William Shakespeare; both Cervantes and Shakespeare incidentally died in 1616 on the same day.

In 1585, Cervantes published a pastoral novel, *La Galatea*. Because of financial problems, Cervantes worked as a purveyor for the Spanish Armada, and later as a tax collector. In 1597 discrepancies in his accounts of three years previous landed him in the Crown Jail of Seville. In 1605 he was in Valladolid, just when the immediate success of the first part of his *Don Quixote*, published in Madrid, signaled his return to the literary world. In 1607, he settled in Madrid, where he lived and worked until his death. During the last nine years of his life, Cervantes solidified his reputation as a writer; he published the *Exemplary Novels* (*Novelas ejemplares*) in 1613, the *Journey to Parnassus* in 1614, and in 1615, the *Ocho comedias y ocho entremeses* and the second part of *Don Quixote*.

Heavily Illustrated

68. [Binding] **CHAMBERS, R.** (editor). *The Book of Days; a Miscellany of Popular Antiquities in connection with the Calendar including Anecdote, Biography, & History, Curiosities of Literature and Oddities of Human Life and Character.*



London & Edinburgh: W. & R. Chambers, [1869]. Two volumes. Large 8vo. [viii], 831, [1]; [viii], Title-page engraving by John Leighton, hundreds of illustrations; light foxing. Original full crimson blind-and gilt-stamped morocco, five raised bands with black and gilt compartments, all edges speckled. Ex-church library bookplate. Very good +.

\$ 250

This handsome set is full of odd bits: for example, where else are you going to find out about what a ducking chair is (pp. 208-209) with two illustrations – what better way to restrain evil? The whole text is arranged in a date order format, so one can see what is said about St. Valentine’s Day or even Christmas! The pig-faced lady (II, p. 256) and events at the Bartholomew Fair (Aug. 214) including a piece on “Faux the Conjuror’s book”. No telling what will show on these pages that celebrate history, holidays, and inventions (a flying shop is pictured on Dec. 20th). See a piece on the library of bibliomaniac Richard Heber listed at Dec. 1st (sold 1834).

RAYMOND CHANDLER

Mailing Address: Box 128

6005 Camino de la Costa - La Jolla, California

July 11, 1952

Mr. H.N. Swanson,
8525 Sunset Blvd.
Hollywood 46, Calif.

Dear Swanie:

Thanks for your note. Of course you can quote whatever it is you want to quote in that letter I wrote to Sol Siegel. I am still fussing around with the end of a book, a draft of which I unwisely sent East to Carl Brandt and Bernice Baumgarten, and received in return a lot of picayunish criticism which annoyed me without being in the least helpful. I am neither devastated nor surprised to be told that something I write is probably not suitable for a serial in the SATURDAY EVENING POST, because if I wanted to write serials for the SATURDAY EVENING POST, I should have started ten or twelve years ago. Of course I know writers are a very stupid lot of people. They never know how to do their work until someone who is not a writer tells them. But I ought not to be bitter about this, because during my fairly long association with poor old Sydney Sanders, I did learn exactly how to benefit by the advice of New York literary agents. Thank them politely, and then do something else.

All my best to-you.

Yours ever,



Letter Signed by The Master of Detective Fiction

69. **CHANDLER, Raymond.** Typed Letter Signed, on the author's letterhead, "Ray" from Chandler to his agent, H. N. "Swanie" Swanson, Hollywood, California. La Jolla, CA, July 11, 1952. Size: 8 1/2 x 11 inches. 1 p. A few tiny pinholes and small red "x" in top margin. Near fine.

\$ 2250

FINE LETTER WRITTEN BY ONE OF AMERICA'S FINEST LITERARY WRITERS TO HIS HOLLYWOOD AGENT relating to *The Long Goodbye*, - written on Chandler's personal letterhead. The letter reads:

"Dear Swanie,/ Thanks for your note. Of course you can quote/ whatever it is you want to quote in that letter I wrote/ to Sol Siegel. I am still fussing around with the end of/ a book, a draft of which I unwisely sent East to Carl/ Brandt and Bernice Baumgarten, and received in return a/ lot of picayunish criticism which annoyed me without being/ in the least helpful. I am neither devastated nor sur-/ prised to be told that something I write is probably not/ suitable for serial in the Saturday Evening Post, be-/ cause if I wanted to write serials for the Saturday Evening/ Post, I should have started ten or twelve years ago. Of/ course I know writers are a very stupid lot of people./ They never know how to do their work until someone who is/ not a writer tells them. But I ought not to be bitter/ about this, because during my fairly long association with/ poor old Sydney Sanders, I did learn exactly how to bene-/ fit by the advice of New York literary agents. Thank/ them politely, and then do something else./ All my best to you./ Yours ever,/ Ray."

The book to which Chandler refers is *The Long Goodbye* (London: Hamish Hamilton, 1953), featuring his famous hard-boiled private eye, Philip Marlowe. The book won the Edgar Award for Best Novel in 1955. “*The Long Goodbye* was Raymond Chandler’s last great attempt to write the sort of crime novel he believed could and should be written. Playback, which comes after it, is more of a despairing last kick. And what Chandler thought could be done was, in his own words in a letter to a friend, to find ‘a means of expression which might remain on the level of unintellectual thinking and yet acquire the power to say things which are usually said only with a literary air’” (Keating, p. 107). The character Roger Wade, a “drink-sodden author of ‘fat sex and swordplay historical novels’,” is seen as a representation of Chandler within the text, and there are also autobiographical ties with the characters of Terry Lennox and Marlowe himself – (Keating, p. 107). “The British novelist Anthony Burgess later wrote that he did not understand how any consideration of American literature could fail to take Chandler’s *The Long Goodbye* into account” – (Hiney, p. 212).

Chandler fought in the trenches of France during World War I with the Canadian Expeditionary Force, and worked for the Dabney Oil Syndicate after the war, rising to the position of vice-president before losing his job due to a combination of the Great Depression, alcoholism, absenteeism, promiscuity with female employees, and threatened suicide. At the age of 44, he decided to become a detective fiction writer, publishing his first short story, “Blackmailers Don’t Shoot,” in pulp magazine *Black Mask* in 1933.

His break came when “poor old Sydney Sanders” (as he calls him in this letter), a New York agent, showed some of his pulp stories to publisher Alfred A. Knopf, who eventually published his first novel, *The Big Sleep*, in 1939. Chandler eventually had a falling out with Sanders over a variety of perceived injustices, including selling rights to his novels to Hollywood for only pittance and allowing them to be re-worked into existing detective serials not involving Marlowe. “Chandler felt no qualms about following up his dismissal of Knopf by firing Sanders: ‘Writers must apologize to publishers,’ he said, ‘and publishers might apologize to other publishers. But with agents it’s enough that you let them live.’ In their place he signed himself to Carl Brandt, another New York agent, and Houghton Mifflin, a Boston publisher” (Hiney, p. 177).

In this letter, Chandler complains about the “picayunish criticism” he received upon sending a draft of *The Long Goodbye* to Brandt, as well as the response from Bernice Baumgarten, his former editor at the Brandt and Brandt literary agency.

Swanson—a film and literary agent popularly known as “Swanie”—became Chandler’s Hollywood agent, “holding court in his Algonquin-evocative paneled offices atop the Sunset Strip” – (Stadiem, p. 76). Swanie was also William Faulkner’s and F. Scott Fitzgerald’s agent, and once famously convinced Fitzgerald to change the title of *Trimalchio in West Egg* to *The Great Gatsby*. On Chandler, Swanson once wrote, “Some of the best writers I have known seemed to do their best work when they were drying out after a drinking bout. Perhaps the urgency of lost time and uncompleted work spurred them on” – (Swanson in Rippetoe, p. 66).

☼ Hiney, Tom. *Raymond Chandler: A Biography*. New York: Grove Press, 1999; Keating, H. R. F. *Crime & Mystery: The 100 Best Books*. New York: Basic Books, 1996; Rippetoe, Rita Elizabeth. *Booze and the Private Eye: Alcohol in the Hard-Boiled Novel*. Jefferson, NC: McFarland, 2004; Stadiem, William. *Moneywood: Hollywood in Its Last Age of Excess*. New York: Macmillan, 2013.

70. **[Chess] DeLUCIA, David F.** *The David DeLucia Chess Library*. New York: David F. DeLucia, 1990. 4to. iii, 71 pp. Printed wrappers. Fine.

\$ 175

Limited Edition of 250 copies. Another edition was issued in 2003.

71. **CHAPPE D'AUTEROCHE, Jean-Baptiste** (1722-1769); **NUNIS, Doyce B., Jr.** (ed.). *The 1769 Transit of Venus. The Baja California Observations of Jean-Baptiste Chappe d'Auteroche, Vicente de Doz, and Joaquín Velázquez Cárdenas de León. Translations by James Donabue...* Los Angeles: Natural History Museum of Los Angeles County, 1982. Series: *Baja California Travels Series*, 46. 8vo. 185 pp. Full page illustrations, index. Reddish-brown cloth, gilt-stamped spine title. Fine.

\$ 65

LIMITED EDITION OF 500 COPIES. ISBN: 0938644181

72. **CIANCONE, Michael L.** *The Literary Legacy of the Space Age: An Annotated Bibliography of pre-1958 Books on Rocketry & Space Travel.* (Houston): (Amorea Press, 1998). 4to. xx, 70 pp. Printed wrappers. Fine.

\$ 30

73. **CICERO, Marcus Tullius** (160 B.C.-43 B.C.). *Cato Maior de senectute. Cato the Elder on old age.* [San Francisco]: [Greenwood Press, 2001]. A special, limited edition printing from the 1971 second revised edition of the Selected Works by Cicero, translated by Michael Grant. (235 x 155 mm). 55, [2] pp. Two color printing (printed in blue and black). Paper wrappers, printed dust-jacket. Fine.

\$ 85

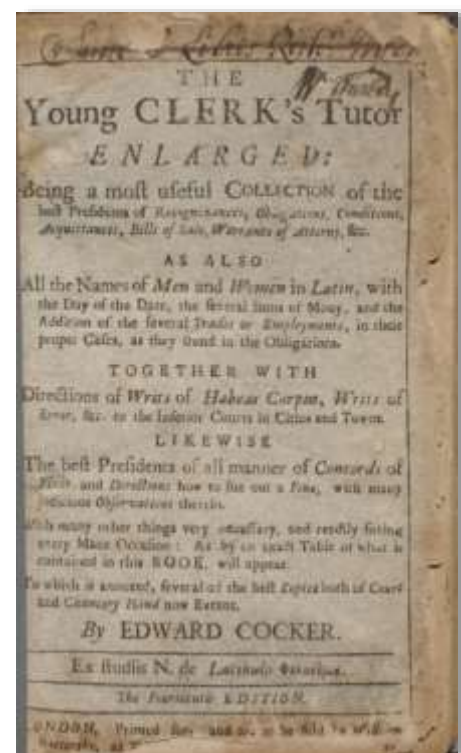
Limited edition, one of 250 copies printed, signed by the printer, Jack Werner Stauffacher.

74. **COCKER, Edward** (1631-1676). *The Young Clerk's Tutor.* London: William Battersby, 1700. Small 8vo. [xiv], 208 pp. 4 plates; title-page edges chipped with some lower edge loss. 20th-century full dark brown calf, gilt-stamped red leather spine labels; extremities faintly rubbed. Title-page ownership signature, [p. vi] ink notation. Good in near fine binding.

\$ 175

14th edition of Cocker's work covering recognizances, obligations, conditions, acquittances, bills of sale, warrants of attorney, and other fields relevant to a legal clerk.

Cocker was an English engraver, who also taught calligraphy and arithmetic. He made much of his living embellishing copybooks with his calligraphy. This work became the most popular arithmetic book in England, appearing in 130 editions over a period of 100 years. Cocker's *Arithmetick* was considered so authoritative that the phrase, "according to Cocker," was used in conversation to mean "absolutely correct."



☼ See: Swetz, Frank J., "Mathematical Treasure: Edward Cocker's *Arithmetick*," *Loci* (August 2012).

75. **COCKLE, Maurice J. D.** *A Bibliography of Military Books up to 1642.* London: Holland Press, (1978). 26 cm. xl, 267 pp. Frontis., 13 plates, 2 tailpieces, index. Gilt-stamped red cloth, dust jacket. Burndy bookplate. Fine. ISBN: 0900470704

\$ 30

76. **CONDIT, Carl W.** *The Port of New York; a history of the rail and terminal system from the grand central electrification to the present.* Chicago: The University of Chicago Press, (1981). 8vo. xii, 399 pp. Map frontis., 49 illus., 10 tables, notes, bibliography, index. Silver-stamped light brown cloth. Burndy bookplate. Fine ISBN: 0226114600 (v. 1); ISBN: 0226114619 (v. 2)

\$ 100

77. **COOKE, Sir Miles; Samuel KECK; W. TURBILL; Nicholas HARDING, et al.** *An Exact*

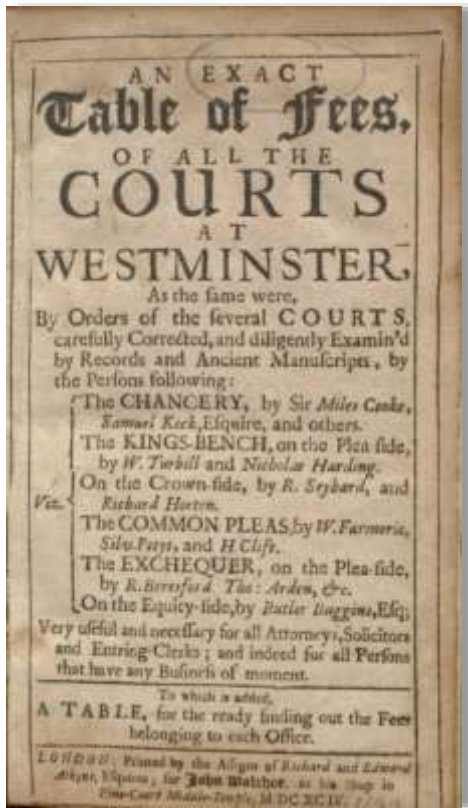


Table of Fees, of all the Courts at Westminster, As the same were, by Orders of the several Courts, carefully Corrected, and diligently Examined by Records and Ancient Manuscripts [...] Very useful and necessary for all Attorneys, Solicitors and Entering-Clerks; and indeed for all Persons that have any Business of moment. To which is added, a Table, for the ready finding out the Fees belonging to each Office. London: Assigns of Richard & Edward Atkyns for John Walthoe, 1694. 8vo. [vi], 116, [ads 4] pp. Publisher's ads; table of contents pp. [iii-iv] missing a piece. Half 20th-century calf over original calf boards, gilt-stamped black leather spine label; rubbed. Bookseller label. VERY RARE.

\$ 200

Fees of all kinds are identified, for every facet of the court, such as, "Fees due and paid to the Masters in the Court of Chancery, and their Clerks" (p. 91). How does a judge levee a fee? "To the Judges Clerk, for Entering into this Book a License granted to Compound upon a Penal Law, 6d" (p. 7).

Not written in a table format, but rather a seemingly half hazard gathering of processing fees, sometimes between specific people.

☼ ESTC R29496; Wing (2nd ed.), E3705.

78. **COSWAY, Richard** (1742-1821). *Catalogue of a Collection of Miniatures by Richard Cosway, R.A. And contemporary Miniaturists. Illustrated by Photographs of the Originals, in the possession of Edward Joseph, Esq.* [no place]: For Private Circulation Only, 1883. Folio. [32] ff. Frontispiece and 26 full-page mounted original photographic plates. Original half brown morocco, marbled boards, morocco corners, raised bands, gilt spine title, a.e.g., bound by J. Leighton, Brewer St. [stamp on front fly-leaf]. Inscribed on the title-page: "With Mr. Edward Joseph's Kindest regards, New York 22, Dec. [18]83." Bookplate of John Nolty. Fine copy. RARE.

\$ 750

LIMITED EDITION (limitation not stated). This unusual privately printed catalogue of the Edward Joseph collection of English miniature portraits, is illustrated with 27 original photographic plates mounted on paper. The frontispiece depicts the portraits of three ladies from the Rushout family, the daughters of John Rushout. This item was painted by Andrew Plimer. Plate No. 1 is a portrait of Richard Cosway. There are 76 numbered portraits, each accompanied with a description of the painting, identifying the portrait, the size, the artist. Plate 32 is a portrait of Princess Charlotte Augusta of Wales, born 1796. She married Prince Leopold in 1816 and died the following year. She is shown in white tunic with red coral necklace and bracelet, holding a dove in one hand, her right arm resting on a sculptured lion's head. The piece is dated 1807 and painted by Cosway. AA3308

79. **[COTSEN CHILDREN'S LIBRARY]** *A Catalogue of the Cotsen Children's Library. Volumes I & II. [I: The Twentieth Century, A-L; II: The Twentieth Century, M-Z].* Princeton: Princeton University Press, 2000-2003. 2 vols. Large folio. xlvi, 656; xxxiii 818 pp. Handsome color reproductions, decorative endpapers. Gilt-stamped pictorial green Japanese cloth, gilt-stamped black leather spine label. Fine. SIGNED PRESENTATION INSCRIPTION BY COLLECTOR LLOYD COTSEN TO JEFF WEBER IN VOL. I. ISBN: 0878110453; 087811047X

\$ 400

"In fall 1996, the Cotsen staff began compiling a multi-volume book catalogue of the research collection, with support from the Department of Rare Books and Special Collections and the

Technical Services Department of the Princeton University Library. When complete, this catalogue will describe that portion of the non-circulating collection of printed books which the donor Lloyd E. Cotsen has gifted to Princeton University up to the year 2000. The material will comprise approximately 23,000 items out of a total of over 90,000 in over thirty languages published during the fifteenth through twentieth centuries.

Two volumes of the catalogue have been completed thus far. In May 2000, volume I, the twentieth century A-L, was published, and in December 2003, volume II, the twentieth century M-Z. 12,403 books are described there, with detailed notes on their illustrations, contents, bindings, and previous owners. As so many children's books appear without dates of publication on their title pages, every attempt has been made to assign an accurate date of issue based on internal evidence and authoritative reference sources in print and on-line.

Designed by Mark Argetsinger, the text of each volume is lavishly illustrated with over one hundred and fifty illustrations in duotone and process color and printed on Mohawk Superfine paper. The volumes are bound in olive green Japanese cloth with the front covers stamped in gold and full-color patterned endpapers." Princeton University. "Catalogue Project." [Web]. Princeton: Princeton University, 2008. Available from: <http://www.princeton.edu/cotsen/research-collection/catalogue-project/>

80. **COTTA, Bernhard von** (1808-1879). *Beiträge zur Geschichte der Geologie. Erste Abtheilung: Geologisches Repertorium. Mit Einem Vollständigen Index.* Leipzig: J.J. Weber, 1877. 8vo. viii, (ix), 400 pp. Indexes. Modern black cloth, gilt-stamped spine title, a.e. marbled. Fine. RARE.

\$ 150

History of the literature and bibliography of early geological books.

81. **COTTON, Rev. Henry.** *Editions of the Bible and Parts Thereof, in English, from the Year MDV. to MDCCCL. With Appendix Containing Specimens of Translations, and Bibliographical Descriptions.* Oxford: Oxford University Press, 1852. Second edition, corrected and enlarged. 4to. xxx, 420 pp. Small title vignette, index. Original brown cloth, printed paper spine label; spine ends chipped, label chipped, inner hinges a bit cracked. Good.

\$ 120

Inscribed "From the Author."

82. **[Council of Trent (1545-1563)]. Concilio de Trento; Jean de Gallemart; Agostinho Barbosa, Bishop of Ugento (1589-1649); Giovanni Batista de Luca, cardinal (1614-1683).** *Sacrosanctum oecumenicum Concilium Tridentinum, additis Declarationibus cardinalium ejusdem concilii interpretum, ex ultima recognitione Joannis Gallemart ... cum variis, rotæ romane decisionibus. Editio Novissima, exactiore correctione (quam umquam alias) castigata; & mendis, quibus superiores Editionis scatebant, diligentissime expurgata.* Matrili [Madrid]: Apud Michaellem Escribano, 1789. Tall 4to. [xxvi], 677 pp. Title-page vignette. Original full mottled calf, six raised bands, gilt spine compartments, red spine label, edges red, marbled endleaves. Fine copy. RARE.

\$ 375

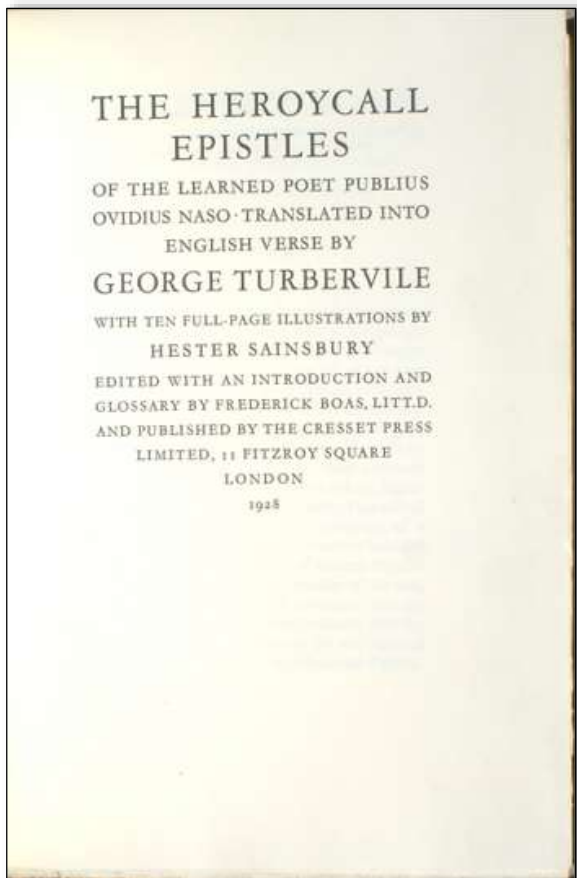
"Agostinho Barbosa was a prolific Portuguese writer on canon law. His work included dictionary-type surveys of the legal elements." "Giovanni Battista de



Luca (1614–1683) was an Italian jurist and Cardinal of the Roman Catholic Church.” – Wikipedia.

83. **CRAWLEY, Peter & Chad J. FLAKE.** *A Mormon Fifty. An Exhibition in the Harold B. Lee Library in Conjunction with the Annual Conference of the Mormon History Association.* Provo: Friends of the Brigham Young University Library, 1984. Series: *Friends of the Brigham Young University Library Newsletter*, No. 23. (255 x 175 mm). [34] pp. Printed wrappers. Fine. Scarce. \$ 50
84. **[Cresset Press] OVID.** *The Heroicall Epistles of the Learned Poet Publius Ovidius Naso. Translated into English verse by George Turberville. With ten full-page illustrations by Hester Sainsbury. Edited with an introduction and glossary by Frederick Boas.* London: Cresset Press, 1928. 4to. xxiv, 349 pp. 10 illustrations by Hester Sainsbury, t.e.g. Green tinted vellum over boards, gilt-stamped black leather spine label; slightly rubbed, front pastedown off-setting (bookplate removed). Interior fine.

\$ 625



LIMITED EDITION, being one of the special issues on better paper limited to 30 copies — this is number V of XXX copies on hand-made paper, of a total 380 copies. One of the first books of the press. Founded by Dennis Cohen the Cresset Press, like the American Limited Editions Club, commissioned books illustrated with the finest wood-engravers of their time.

Turberville’s translation of the *Heroides*, *The Heroicall Epistles...*, was the standard English edition for seventy years, with four different printings in his lifetime, 1567, 1569, 1570, 1600. ...Its prosody, not always regularly iambic or containable in the pentameter line, displeases some contemporary readers. Yet Turberville’s minute attention to sound suggests that his version was meant to be read aloud, its speakers heard as if they were delivering soliloquies in his underrated fourteeners, poulter’s measure, and blank verse” (Stapleton, p. 82).

Turberville’s *The Heroicall Epistles...* (first published 1567) “constitutes at least one example of sixteenth-century Ovidian reception. It is an early modern transvestite version of *l’écriture féminine*, one that

Michael Drayton utilized in his much later imitation of the same text, *Englands heroicall epistles* (1597)” (Stapleton, p. 37).

Turberville (c. 1540-1610) served as secretary to Thomas Randolph, Queen Elizabeth’s ambassador to Ivan the Terrible.

Hester Margaret Sainsbury (1890-1967) “was an artist, poet, playwright, and an innovative dramaturge who combined dance and rhythmic verse in an excitingly Modernist style. Hester Sainsbury was the second wife of Frederick Etchells, the Vorticist painter, architect, and publisher, and many of her published prints (wood engravings and copper engravings) were made for fine press books published by the Haslewood Press, run by Etchells and Hugh MacDonald.” – Idbury Prints.

☼ Stapleton, Michael L. *Spenser’s Ovidian Poetics*. Newark, DE: University of Delaware Press, 2009.



85. **[Cuneiform Tablet] [Sumerian Scribe (circa 2230-2221 BC)].** *Sumerian Clay Tablet Incised with Cuneiform Script.* Ur, Sumeria: Third Dynasty of Ur. Excavated at Umma at the city-state of Ur during the eighth year of the reign of Bur-Sin: circa 2230-2221 BC. Clay tablet measures approximately 3 x 2.4 cm. and the cuneiform text reads across from left to right and by turning the tablet around the horizontal axis when moving the obverse to the reverse. The composition of the clay when formed results in its now pinkish color.

\$ 2,500

CONTENTS: Messenger tablet: List of commodities issued to messenger for a trip. Barley to be (fermented and) made into beer. Barley to be (ground into flour and) made into bread. Oil, mostly sesame oil for anointing and alkali, powder used as a spice, dried fish and a string of onions. Dated the seventh day, the month of Deumuzi. With a faint seal impression which reads – on the authority of the Royal scribe to be given to: Arad D Seski, Lugal Mumb, Kug-dSeski. The balance of the information on this tablet has not been translated.

This tablet, published in *The Pinches Manuscript* (No. 174 without transliteration), was edited by Edmond Sollberger (*Materiali per il vocabolario neosumerico*), Vol. 5; Rome, 1978.

Cuneiform, an ancient writing invented by the Sumerians, was originally believed to have started as a way of keeping track of trade transactions. The reason was purely economic. The story goes that a bulla or sealed clay ball enveloped miniature figurines or tokens that stood as surrogates of trade (a sheep, a goat, a bushel of barley, a bar of gold..) and that the markings on the outside of the bulla, represented these internal tokens. Eventually the markings were only done on tablets. Here we have such an example in this messenger or receipt tablet. The ravages of time that have brought fires of wars, only further fortified these documents, the oldest examples of handwriting known to exist.

Cuneiform was used by the Sumerians, Assyrians and Babylonians and eventually its purposes expanded into documenting, or rather praising and commercializing, kingly government histories. The period of the Third Dynasty of the city state of Ur, during which this tablet was written, was one of the most brilliant periods of Mesopotamian history. Present knowledge of the economy and the workings of the government are derived from these clay documents.

With heavy trade, cuneiform was developed by the Canaanites into the Phoenician alphabet, which was then slightly modified by the Greeks, later the conquering Romans. Cuneiform is important because it is attributed as the precursor to our modern writing system.

PROVENANCE AND AUTHENTICITY: From the collection of Theophilus G. Pinches, LL. D, eminent Assyriologist at the British Museum (last half of the nineteenth century). His notes

mention that he received a group of tablets from Rassam, 1895. See: *The (Lord) Amberst Tablets*, 1908 (some of the tablets described). Circa 1920, tablets passed on to Chappelow, student and colleague of Pinches. Upon his death, the tablets went to Sotheby's London for auction. Catalogue was prepared by Dr. R. D. Barnett of the Dept. of Western Asiatic Antiquities at the British Museum and sold on July 28, 1958. They were sold to Dr. Herman Serota (d. 1981) of Chicago who sent them to the Oriental Institute at the University of Chicago (1978) where many were transliterated by Dr. Piotr Steinkeller (of Yale). Also Dr. I. J. Gelb examined the tablets and provided some translations.

86. **CRICHTON, Laurie W.** *Book Decoration in America, 1890-1910. A Guide to an Exhibition...* Revised by Wayne G. Hammond and Robert L. Volz. Williamstown: Chapin Library, Williams College, 1979. 8vo. 87 pp. Two color title (printed in red and black), illustrations, index. Printed wrappers. Fine.

\$ 42

Limited Edition of 750 copies.

87. **CUMMINGS, Richard O.** *The American Ice Harvests; a Historical Study in Technology, 1800-1918.* Berkeley: The University of California Press, 1949. 8vo. x, 184 pp. Illus., appendices, index. Gilt-stamped red cloth, dust jacket; jacket verso reinforced with cellophane tape, mild staining to back edge, though generally very good. Rare.

\$ 125

88. **CUMMINGS, e. e.** *Puella Mea.* [Sparks, NV]: Golden Eagle Press, 1923 [1949]. Reprint. Small 8vo. [12] ff. Gilt-stamped teal paper-backed boards, gold paper slipcase; slipcase worn. Very good. B2142

\$ 20

89. **CYPRIAN, Saint, Bishop of Carthage** [Thascius Caecilius Cyprianus] (200-258 A.D.). *S. Caeilii Cypriani Opera Recognita & Illustrata a Joanne Fello, Oxoniensi episcopo. Accedunt Annales Cyprianici, sive, Tredecim annorum, quibus S. Cyprianus inter Christianos versatus est, brevis historia chronologicè delineata a Joanne Pearsonio, Cestriensi episcopo. Editio tertia cui additæ sunt dissertationes Cyprianicæ Henrici Dodwelli.* Amstelodami, apud Joannem Ludovicum de Lorme, 1700. ¶ Tall quarto. [8], 20, [48], 58, 280, 277-334, 222, [2], 177, [1] pp. Engraved illustration on title of the Sheldonian Theater, full-page engraved plate (facing p.1 [sometimes called the frontispiece]) showing the execution by decapitation of Cyprian. Original full blind-stamped vellum, black manuscript spine title; joints splitting, head and tail of spine chipped or missing, untouched. Good +.

\$ 500

The text is comprised the Saint Cyprian's collected works. It is copiously annotated by John Fell, with a life of Cyprian compiled by John Pearson (1613-1686). John Fell (1625-1686) supplied copious notes. The book represents the greatest of Fell's contributions to patriotic scholarship and the exposition of the position of the Anglican Church. – Stanley Morison, *John Fell, the University Press and the Fell Types*, pp. 48-9. Henry Dodwell's *Dissertationes Cyprianicæ* previously appeared separately in 1684, but reprinted in 1690. The martyrdom of Cyprian is of vital importance in Christian history. He was the first Christian martyr of the African continent who was imprisoned and beheaded by the sword in 258 A.D. for refusing sacrifice to pagan deities.

“Gallus's successor, the emperor Valerian, was at first sympathetic to the Christians, and for several years the Church enjoyed relative tranquility. It was during this time that St. Cyprian wrote a number of treatises which reflect his timeless and practical pastoral concerns: “On the Advantage of Patience,” “On Works and Alms,” “On Jealousy and Envy,” and “On Virginity.” But a member of Valerian's court, the evilly ambitious Macrian, persuaded the emperor that the Christians were dangerous rivals and that their loyalty to the Church threatened the unity of the empire. The resulting persecution was directed primarily at the leaders of the Church, and in 257 Saint Cyprian was exiled to Curibis. There he had a vision, indicating that a year later he would be martyred. And indeed, just a year later Cyprian was brought to trial. From the recorded court proceedings, it is evident that he impressed all by his wonderful scorn of suffering. When the proconsul announced

the death sentence, many of his flock, who had risked their lives to come for a final blessing, cried out, “Let us die with him!” Cyprian was beheaded on September 14, 258, becoming the first hieromartyr of the Church of Carthage. The Christians reverently buried his holy remains, which, in the reign of Charlemagne, were taken to France. We tend to think that the lives of martyrs, while inspiring, are not particularly relevant to us. In fact, martyrdom is the very essence of the Christian life. Whether or not we think the coming of Antichrist and the persecution of Christians is imminent, we would do well to heed the exhortations of Saint Cyprian and practice the martyrs’ marvelous and soul-saving detachment from this world that we too might bravely welcome death and with confidence cry out with the Seer of Mysteries, “Come, Lord Jesus!” – “Saint Cyprian of Carthage Inspiration of Martyrs” [web-page].

Cyprian described a plague that raged from 250 and went on for at least twenty years. “In 250 to 266, at the height of the outbreak, 5,000 people a day were said to be dying in Rome... Cyprian drew moralizing analogies in his sermons to the Christian community and drew a word picture of the plague’s symptoms in his essay *De mortalitate* (“On the Plague”):” [Wikipedia]. *De mortalitate* is found starting on page 110[-116] in the first book of *Annales*.

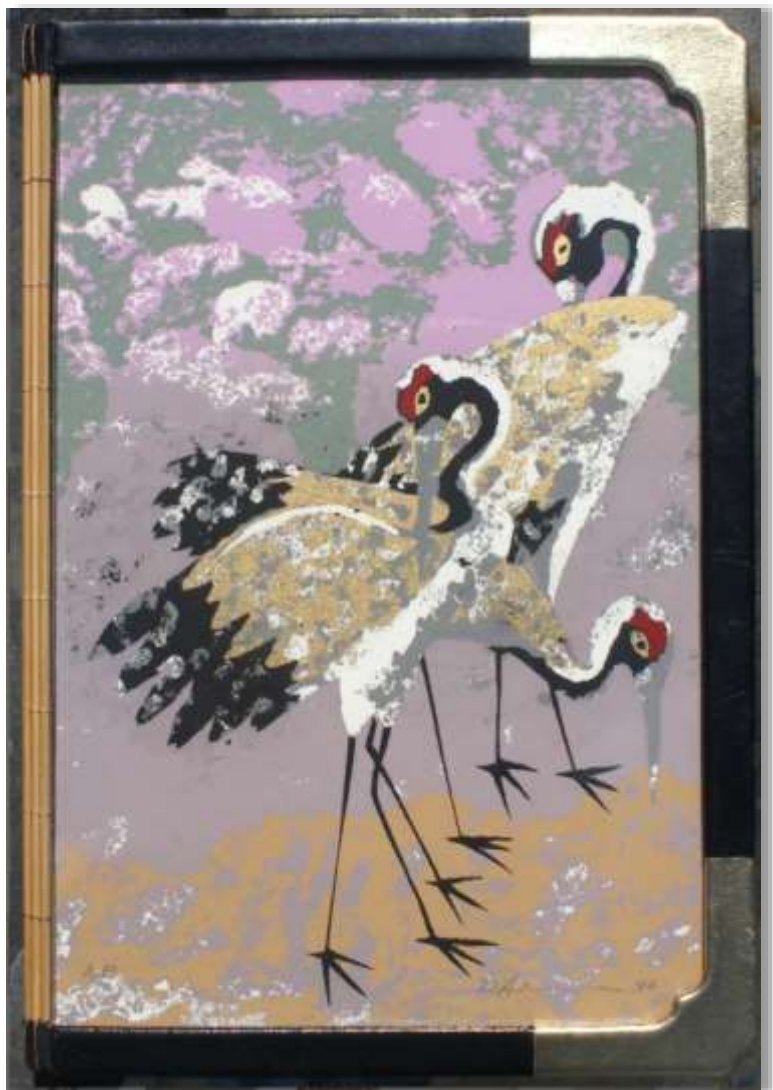
*“This trial, that now the bowels, relaxed into a constant flux, discharge the bodily strength; that a fire originated in the marrow ferments into wounds of the fauces; that the intestines are shaken with a continual vomiting; that the eyes are on fire with the injected blood; that in some cases the feet or some parts of the limbs are taken off by the contagion of diseased putrefaction; that from the weakness arising by the maiming and loss of the body, either the gait is enfeebled, or the hearing is obstructed, or the sight darkened;—is profitable as a proof of faith. What a grandeur of spirit it is to struggle with all the powers of an unshaken mind against so many onsets of devastation and death! what sublimity, to stand erect amid the desolation of the human race, and not to lie prostrate with those who have no hope in God; but rather to rejoice, and to embrace the benefit of the occasion; that in thus bravely showing forth our faith, and by suffering endured, going forward to Christ by the narrow way that Christ trod, we may receive the reward of His life and faith according to His own judgment!” - Cyprian, *De Mortalitate*, Translated by Ernest Wallis, 1885.*

☼ Brunet II, p.459; Sir William Smith, *Dictionary of Greek and Roman biography and mythology*, 1850, vol. 1, p. 912-915.

90. **D’AMBROSIO, Joseph J.** (1934-2009). *Daisies Never Tell*. Sherman Oaks, CA: Joseph J. D’Ambrosio, 1982. 8vo. (16 x 22.3 cm). [Not paginated]. Preliminaries feature cut-out flowers and fan-fold action elements. Dark green cowhide with 2 glass windows showing folded paper daisies from pages within, housed in green paper clamshell slipcase lined in green felt; box worn at spine edges, else fine. SIGNED by author at title-page.

\$ 850

Limited edition—14 of 50 numbered copies. Central “Ladies of the Garden” section presents four ORIGINAL



SERIGRAPHS, each signed and numbered. The story is about D'Ambrosio's grandmother, "Nell" (in the text) who was dying at the time of publication, and the children are the author and his relatives. The book was crafted and written with great difficulty. "The binding was designed to allow a reader to 'walk through a field of daisies' before the text begins.... Daisy petals are cut out of the edges of the endpaper and the first few pages of the book including the double title page."

91. **D'AMBROSIO, Joseph J.** (1934-2009). *Birds in Paradise*. [Los Angeles: The Woman's Graphic Center & Joseph D'Ambrosio], 1984. 8vo. (9 x 6 in.). [Not paginated]. Black-and-gold-trimmed leather frame-style binding with original illustrations beneath glass at front and rear, black felt-lined slipcase; slipcase pivotal hinge no longer functional (separated), else fine. SIGNED by author at title page. ALS (1 p.) from D'Ambrosio to Wally and Rose Marie Dawes laid-in, describing a Christmas gift of artist proofs of his works (which he calls "my roots) from him to them. RARE.

\$ 1500

Limited edition of 50 numbered copies and 10 artist proofs; this copy is an artist proof. Perhaps D'Ambrosio's finest work, from an art design perspective. "The story attempts to take the reader onto and into a work of art (a Japanese screen), and we...meditate on the disciplines an artist must maintain to create the work using form, color, and composition..." (*Nineteen Years and Counting*, p. 78). Printed on a Vandercook proof press.

This was Wally Dawes' copy. Dawes, owner of The Paper Source, supplied the paper for the edition and was an advisor to D'Ambrosio, whom he thanks in his own bibliography.

92. **D'AMBROSIO, Joseph J.** (1934-2009). *Nineteen Years and Counting: A Retrospective Bibliography, 1969 to 1988*. [Arizona]: Joseph J. D'Ambrosio, 1989. 8vo. (14 x 21.7 cm). 129 pp. Decorative title and preface, 60 photographic tipped-in plates showing images of the book-art bindings D'Ambrosio designed and described in this bibliography. Gray leather-backed metal-hinged boards, polished copper overlay, in gray cloth chemise (signed) edged in marbled paper-backed boards. SIGNED AND INSCRIBED from author to Rose Marie and Wally Dawes. Title-page signed, and with holograph "A.P." (for Artist Proof). Fine.

\$ 500

Limited edition of 75 numbered copies and 10 artist proofs. This copy is one of the artist proofs, inscribed "To Rose Marie/ & Wally Dawes—/ My good friends,/ and,/ my excellent advisors." The Daweses, who owned The Paper Source, donated the marbled paper used for the end-papers of this edition. The work is a descriptive bibliography featuring 44 of D'Ambrosio's book art creations.

93. **D'AMBROSIO, Joseph J.** (1934-2009). *You Dress "Funny": An Experience*. [No location given]: Joseph D'Ambrosio, (1970). 8vo. (16 x 18 cm). 44 ff. Printed using a variety of papers and textures, including tracing paper, newsprint, silver foil, gold foil, machine-copy paper, black construction paper, and clear acetate, with serigraphic graphics. Quarter brown cloth over silver cloth, screwed holed binder; brown cloth gently rubbed. The author later had many copies rebound in silver cloth over boards, but this copy is in the earlier format. SIGNED by author. Fine.

\$ 500

Limited edition of 100 copies; this is an artist proof copy. Author's first book, which resulted in enough critical acclaim to encourage D'Ambrosio to continue as an artist and letter press printer for the remainder of his life. Printed on an Adana Press. "The graphics reflect and heighten the emotional conflict between two views. In one section, the text is presented in theatrical form. This is meant to suggest that the characters' lives are rote and void of logical sense..."

From the collection of Wally E. Dawes, of The Paper Source, who had a close relationship with D'Ambrosio for many years as his decorative paper supplier.

94. **D'AMBROSIO, Joseph J.** (1934-2009) & **William NYKAMP.** *The Twilight of Orthodoxy in New England.* Northridge, CA: Santa Susana Press, 1987. 8vo. 65 pp. Die-cut title-page flame device, 3 original graphic drawings (of Thomas Paine, Thomas Jefferson, and a New England church) each signed by the artist and marked "A.P." (for Artist Proof). Unique binding designed to be both a binding and a drop-back box, with metal hinges and quarter black calf over marbled paper-backed boards featuring an upper front cover cut-out showing a blazing golden fire, small marbled paper dot on spine. SCARCE. Fine. \$ 400
- Limited edition of 60 copies, of which this is an artist's proof. Printed, designed, and bound by D'Ambrosio, at California State University Northridge Libraries.
- One of 75 copies*
95. **[D'AMBROSIO, Joseph J. (1934-2009)] VILLIERS DE L'ISLE-ADAM.** *Olympe and Henriette. With an introduction by Patrick Magarick and handmade paper by Madeline Pestiaux.* [No location given]: Joseph D'Ambrosio, 1992. 8vo. (15.3 x 22.4 cm). 24 pp. Printed letterpress on misty-rose paper with folds and two-level pages backed with fabric. Hand-sewn in a "book-in-a-box" modular-type binding with decorative fabric and Roma paper-backed boards. Original prospectus laid-in. SIGNED by author at limitation page. Fine. \$ 500
- Limited edition of 75 numbered copies and 10 artist proofs. This is an artist proof issue.
96. **DANCE, S. Peter.** *The Art of Natural History.* London: Bracken Books, (1989). Originally published in 1978 by Lutterworth Press. 4to. 224 pp. 250 black and white illustrations, 65 full color plates, index. Dark brown cloth, gilt-stamped spine title, dust-jacket. Fine. ISBN: 1851702830 \$ 22
97. **D'AUBIGNÉ, Françoise** (1635-1719). *Letters of Madame de Maintenon, and other Eminent Persons in the Age of Lewis XIV. To which are added, Characters of some of the principal Persons of that Court. Translated from the French.* London: Lockyer Davis, 1754. Second edition, corrected. 8vo. viii, 316 pp. Original gilt-stamped full calf, double-rulings, 5 raised spinal bands; edges worn, covers reattached with kozo rice paper. Internally very good. \$ 35
- Françoise d'Aubigné, Marquise de Maintenon "was the second wife of King Louis XIV of France. She was known during her first marriage as Madame Scarron, and subsequently as Madame de Maintenon. Her marriage to the king was never officially announced or admitted" (*Wikipedia*).
98. **DARRAH, William Culp.** *Stereo Views; a history of stereographs in America and their collection.* (Gettysburg: Times and News Publishing, 1964). 8vo. xii, 255 pp. 46 figures, index. Gilt-stamped blue cloth; slightly rubbed corners. Burndy Library bookplate. Very good+ \$ 45
99. **DAY, Kenneth** [ed.]. *Book Typography 1815-1965 in Europe and the United States of America. Edited with an Introduction by Kenneth Day.* (Chicago): University of Chicago Press, (1966). 8vo. xxiii, 401 pp. 192 illus., index. Grey cloth, gilt-stamped spine title, dust-jacket. Fine. B2143 \$ 15
100. **DE HAMEL, Christopher.** *A History of Illuminated Manuscripts.* Boston: David R. Godine, (1986). First printing. 4to. 256 pp. Color frontis. and illustrations, indexes. Blue cloth, gilt-stamped spine title, dust-jacket. Fine. ISBN: 0879236310 \$ 28
101. **DEUTSCH, Babette.** *Honey Out of the Rock.* New York & London: D. Appleton & Co., 1925. Small 8vo. ix, 129 pp. Original gilt-stamped ribbed green cloth, edge and corners lightly bumped, faint water-stain at spine end. Very good. B2145 \$ 20

102. [DIBDIN, Thomas Frognall (1776-1847)] **ROGERS, Bruce** (ed.). *Venetian Printers: A Conversation on the Fourth Day of the Bibliographical Decameron of Thomas Frognall Dibdin with Annotation*. (Mt. Vernon): (Press of William Edwin Rudge, 1924). (315 x 225 mm). 14, [1] pp. Original printed wrappers; cover edges a bit bumped and worn, else very good. Limited Edition of 223 copies. \$ 85

With 5 Etched Plates

103. [DIGNIMONT, André] **Pierre MAC-ORLAN**. *Nuits aux Bouges. Eaux-Forbes de Dignimont*. (Paris): Ernest Flammarion, (1929). Limited edition—83 of 50 special copies on Hollande Van Gelder Zonen paper (of a total 890). 4to. 69 pp. 5 etched plates after Dignimont illustrations. Original printed wrappers, illustrated cover plate, later cloth-backed slipcase with patterned paper-backed boards designed by Vance Gerry. Bookplate of Vance Gerry. Fine. J2351

\$ 300

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.

104. **DOANE, Gilbert H.** *About Collecting Bookplates. A Letter from Gilbert H. Doane*. (Madison, WI): Black Mack, the Handpress, 1941. Small 12mo. 68, [12] pp. 16 figs., 5 plates tipped in. Quarter beige cloth over patterned paper boards, printed paper spine label; light scuff to f.f.e.p., spine label a bit browned. Housed in matching paper slipcase. Bookplate of Gregg Anderson. Near fine.

\$ 50

Limited Edition of 360 copies.

105. **DOBIE, J. Frank.** *Apache Gold & Yaqui Silver. Illustrated by Tom Lea*. Boston: Little, Brown, 1939. Reprint. 8vo. xvii, 366 pp. Illustrations; first signature shaky. Gilt-stamped rust cloth, front cover Apache head pictorial, dust-jacket; jacket chipped, top front corner missing. SIGNED AND INSCRIBED from author to Elwood Payne in ink. Near fine in good jacket.

\$ 165

PROVENANCE: Inscribed to Elwood Payne: "To my friend Elwood Payne because Tom Lea and I both like him and his work. Frank Dobie. At Austin Tx Oct. 6, 1940—while we are arranging the pictures for the Longhorn book." *The Longhorns*, a study of the biology and historical significance of the Texas longhorn, was published in 1941.

Payne, whose photographs are featured in *The Longhorns*, is specifically honored in the book: "Elwood Payne, Austin, Texas, has so exercised his skill and art in photographing and has been so helpful in planning the entire layout that he deserves special mention" (Dobie, *The Longhorns*, p. 346).

106. **DOBERER, K. K.** *The Goldmakers. 10,000 years of alchemy*. London & Brussels, (1948). First edition. 8vo. viii, 301 pp. 24 illus., bibliog., index. Blue cloth, gilt-stamped spine title, dust-jacket. Fine \$ 85

107. [DOOLITTLE, James H.]. **Carroll V. GLINES**. *Doolittle's Tokyo Raiders*. New York: Arno Press, 1980. Reprint. 8vo. xiv, 447, [ads 3] pp. Illustrations, bibliography, index. Gilt-stamped blue cloth. SIGNED AND INSCRIBED from Doolittle to Larry Seyferth in ink. Near fine. ISBN: 0405121709

\$ 75

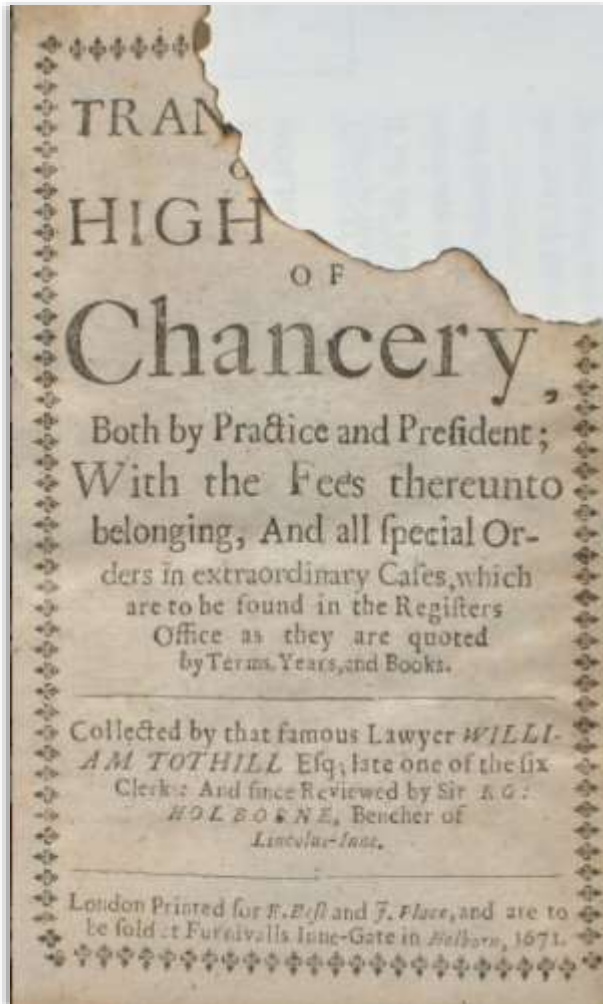
"On April 18, 1942, Doolittle led eighty airmen, called Tokyo Raiders, in sixteen B-25s launched from the aircraft carrier *USS Hornet*. After dropping their bombs on Tokyo, the pilots crash-landed in China when they ran out of fuel. The damage they caused in Japan was slight, but the boost in morale they gave Americans was priceless. Before the raid, many people thought Japan was an invincible empire.... For his part in the raid, Doolittle won the Congressional Medal of Honor, along with the gratitude of a nation looking for a hero" (McCarthy, p. 95).

☼ McCarthy, Kevin M. *Aviation in Florida*. Sarasota, FL: Pineapple Press, 2003.

Inscribed Copy

108. **[DOOLITTLE, James H.] Lowell THOMAS & Edward JABLONSKI.** *Doolittle: A Biography.* Garden City, NY: Doubleday, (1976). 8vo. xvi, 368 pp. 67 illustrations, bibliography, index. Quarter gilt-stamped black cloth over maroon cloth, dust-jacket; rear jacket slightly soiled. SIGNED AND INSCRIBED from Doolittle to Larry Seyferth in ink. Very good. ISBN: 0385064950
\$ 200
Doolittle was a well-known aviator even before his brave and historic raid on Tokyo, and this book describes his accomplishments over a lengthy career.
109. **DOUGLAS, Frederic H. & Rene D'HARNONCOURT.** *Indian Art of the United States.* New York: Museum of Modern Art, (1941). Large 8vo. 219 pp. Numerous illus., bibliog. Brown-stamped brown cloth, dust-jacket; jacket chipped. Very good. B2206
\$ 10
110. **[DULAC, Edmund (1882-1953)] WHITE, Colin.** *Edmund Dulac.* New York: Charles Scribner's Sons, (1976). 8vo. 205, [3] pp. 181 illustrations, 32 in color, index. Light blue cloth, dark spine title, dust-jacket. Fine.
\$ 22
FIRST EDITION. ISBN: 0684147912
111. **[EKSTRÖM, John (1858-1924)] Ove HAGELIN [comp.].** *The Art of Writing and Drawing: A Selection of One Hundred Books from the Ekström Collection in the National Library for Psychology and Education, Stockholm. A descriptive and annotated catalogue of 16th through 18th century rare and important books on calligraphy, perspective, architecture, drawing, anatomy, colours, and related arts.* Stockholm: National Library for Psychology and Education, 1987. FIRST EDITION. Large 8vo. 232 pp. Frontispiece, 185 illustrations, corrigendum tipped-in with cellophane tape. Original printed wrappers; spine lightly creased. Photocopied book review (*The Book Collector* Vol. 37, No. 3, pp. 427-8) laid-in. Very good. ISBN: 9185528005
\$ 35
112. **EDWARDS, Llewellyn Nathaniel.** *A Record of History and Evolution of Early American Bridges.* Orono: University Press, 1959. 8vo. xii, 204 pp. Portrait frontis., 54 illus. on 36 pp. of plates. Gilt-stamped textured navy cloth; rubbed. Burndy bookplate, pencil and ink note with signature. Very good. BL2685
\$ 85
113. **EDWARDS, Philip.** *The Story of the Voyage: Sea-narratives in Eighteenth-century England.* (Cambridge, UK): Cambridge University Press, (1994). FIRST EDITION. 8vo. x, 224, [ads 2] pp. Frontispiece, 10 illustrations, index. Gilt-stamped green cloth, dust-jacket. Fine. ISBN: 052141301X
\$ 50
114. **EISENHOWER, Dwight D.** *Mandate for Change: 1953-56. The White House Years.* Garden City, NY: Doubleday, 1963. xviii, 650. 55 illustrations, 9 maps, index. Gilt-stamped half red leather over red cloth, five raised spinal bands; leather very worn, hinges starting (esp. front hinge). SIGNED by author in ink on a removable tipped-in note card. Good.
\$ 150
Signed FIRST EDITION of Eisenhower's personal account of his entry into politics and his first administration.
115. **Elton Engineering Books.** 10 bookseller catalogues. Nos. 1-2, 4-6, 8-12. London: Elton Engineering Books, (1987-1997). 10 catalogues. 8vo. Multiple paginations. Illustrations, indexes. Printed wrappers. Near fine.
\$ 50
Each of these catalogues focuses on important books in civil and architectural engineering.

116. **England – Court of Chancery; TOTHILL, William & Robert HOLBORNE** [reviewed by]. *Transactions of the High Court of Chancery, Both by Practice and President; With the Fees thereunto belonging, And all special Orders in extraordinary Cafes, which are to be found in the Registers Office as they are quoted by Terms, Years, and Books.* London: R. Best & J. Place, 1671. 8vo. [vii], [1 blank], 288 pp. Top right title-page burned away (with loss). Original mottled calf, re-backed with lighter calf and gilt-stamped red leather spine label. Bookplate of Algernon Capell, Earl of Essex, Viscount Maldon & Baron Capell of Hadham, 1701 (partially affected by burn). Good.



\$ 200

A book of English law in the seventeenth century beginning with a dialogue of fees of the Court and then followed by examples of transactions. From the opening lines of the text: “Notwithstanding the practice here before this time hath been, That no *Sub poena* should be sued forth of the court of Chancery without a bill of complaint first exhibited: yet of late, for the ease of all suiters and subjects, it hath been thought good, that every man may have a *Sub-poena* out of the same Court, without any Bill first exhibited... This *Sub-poena* is the leading process of this Court...”

“Sir Robert Holborne (died 1647) was an English lawyer and politician, of Furnival’s Inn and Lincoln’s Inn (where he was bencher and reader in English law). He acted as counsel for John Hampden in the ship-money case. He sat in the House of Commons between 1640 and 1642 and supported the Royalist cause in the English Civil War. He was attorney-general to the Prince of Wales, being knighted in 1643. He also published legal tracts... When King Charles I went to Oxford, Holborne joined him there, and on 7 February 1642 was created D.C.L. while he was disabled from sitting in the parliament at Westminster in 1642. The King made him attorney-general to the Prince of Wales, and on 19 January 1643 he was knighted. His estate was sequestrated by Parliament.”

PROVENANCE: “Algernon Capell, 2nd Earl of Essex PC (28 December 1670 – 10 January 1710, Watford) was an English nobleman, a soldier and courtier. He was the son of Arthur Capell, 1st Earl of Essex and Elizabeth Percy. After his father’s suicide in 1683, Capell became the 2nd Earl of Essex. He held the office of Gentleman of the Bedchamber to King William III between 1691 and 1702; was Colonel of the 4th Dragoons between 1693 and 1710; and was made a Privy Counselor in 1708 by Queen Anne.”

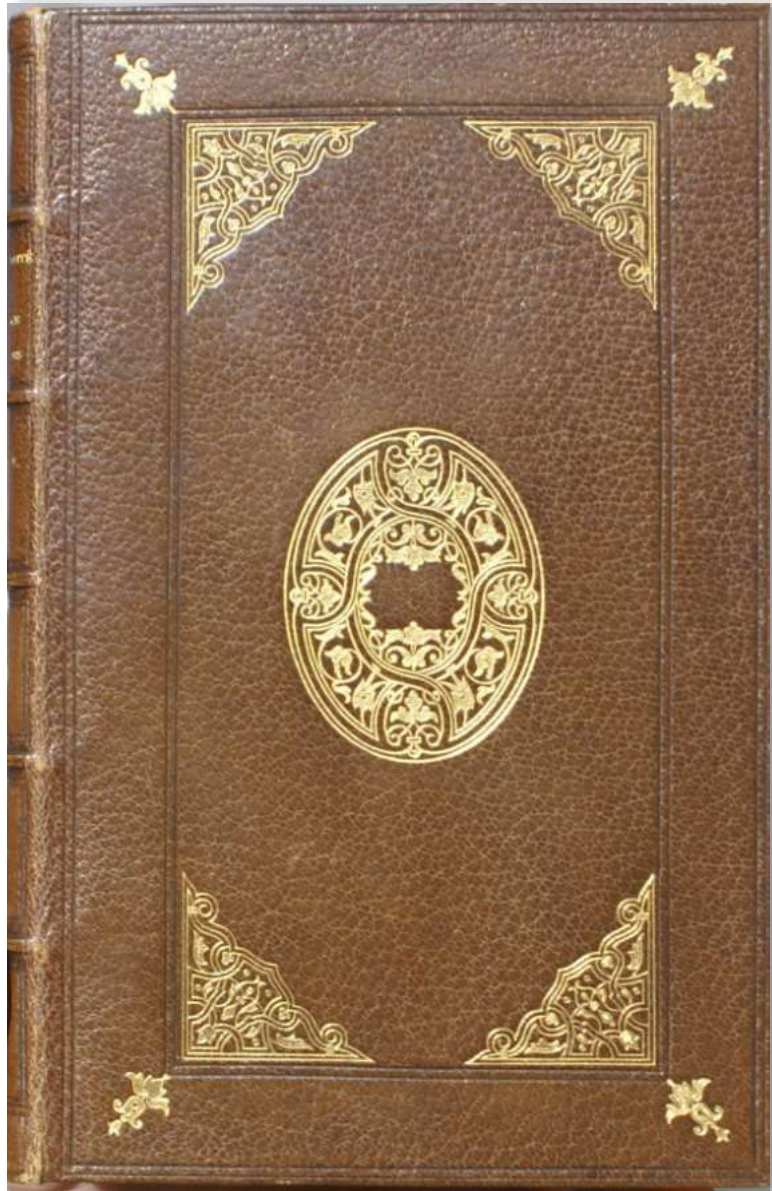
LOCATIONS: British Library; The British Library, St. Pancras. OCLC: 504340644.

117. **[Enschedé] SCHOEFFER, Peter** (1420-1502). *Een Romeinsch Letter Type Uit de Vijftiende Eeuw. Un Caractère Romain du Quinzième Siècle. Eine Antiqua-Schrift des Fünfzehnten Jahrhunderts. A Roman Type of the Fifteenth Century. Peter Schoeffer von Gernsheim, 1420-1502.* Haarlem: Collection Typographique, Joh. Enschedé en Zonen, 1926. (235 x 160 mm). 16 pp. Two color printing (printed in red and black). Printed wrappers. Near fine. \$ 100

118. **ESTIENNE, Henri (1528-1598).** *Traicté de la Conformité du Langage François avec le Grec, Divisé en trios liures, dont les deux premiers traictent des manieres de parler conformes: le troisieme co[n]tient plusieurs mors François, les vns pris du Grec entierement, les autres en partie: c'est à dire, en ayans retenu quelques lettres par lesquelles on peut remarquer leur etymologie... En ce Traicté sont descouverts quelques secrets tant de la langue Grecque que de la François: duquel l'auteur est Henri Estienne.* Paris: Robert Estienne, 1569. Small 8vo. [34], 171 pp. a.e.g. Zaehnsdorf-style full brown morocco, blind-ruled covers and spine, gilt-stamped ornaments, raised bands, gilt-stamped title, gilt-stamped turn-ins. 19th century leather armorial bookplate of Marigues de Champ-Repus. Fine. LV1680

\$ 2500

FIRST PARIS EDITION of this classic, first published clandestinely at Geneva in 1565. As Henri Estienne's first work in French, it represents the first piece in his trilogy on the French language, in which he claims superiority for his native tongue over all others, excepting only Greek, which he says is the most perfect and that which French most closely resembles. His French prose is generally regarded as some of the finest of the Renaissance period; according to Charles Nodier he was, "...le premier et le plus national de nos prosateurs du seizième siècle, après Rabelais et Montaigne". Provenance: 19th century leather bookplate of Marigues de Champ-Repus, who published and noted the poetical works of his ancestor Jacques de Champ-Repus.



☼ BM Readex Vol. 8, p. 1029; Brunet II 1075; Graesse p. 505; Renouard 171.4; Schreiber, *The Estiennes*, 240.

"a work of originality and extensive and exact learning..."

119. **FABER, Basil [Basilus].** *Thesaurus Eruditionis Scholasticae: sive Supellex instructissima Dictionum, Verborum, Phrasium, Adagiorum, Sententiarum, Exemplorum, Rerumq; variorum, quae docentibus juxta, atq; discentibus ad intelligendos tam prorsae ... Jam Olim post Aliorum Operas per Augustum Buchnerum ... suppletus, et locupletatus.* Lipsae & Francofurti, Sumptibus Johannis Fritschii, 1680. Folio in 6s. [xvi] pp., 1479; 2036 double-columns, [5], [2 blank], [80] pp. Large copperplate engraved frontispiece by Christian Romstet (1640-1721), index. Title with the ownership signature of L.L. Hinsch. Original full blind-stamped vellum; joints repaired, recent front endleaves. Very good copy.



\$ 1500

Early edition of this massive lexicon, first published in 1571, which is Faber's best known work. It contains an exhaustive array of citations given in Latin with some German references. In this regard it followed the innovation of Estienne who introduced vernacular French to his Latin lexicon in 1531. There are several editions issued through the mid-eighteenth century. After Faber's "death the present work was augmented and improved by Buchner, Thomasius, Christopher Cellarius, and the elder and younger Graevius." [Hook]

This is one of a series of principal Latin dictionaries produced in the sixteenth century "that gave new impulse to the zeal for the study of the ancient classic writings which marks so strikingly the literary activity of this century." The Swiss scholar John Fries [Frisius], "compiled a Latin-German dictionary [Turin, 1541], which was so favorably received that he was led to prepare and publish a new and enlarged one at Zurich, 1556, folio, of which numerous editions followed. The *Thesaurus Eruditionis Scholasticae* of Basil Faber, designed to aid composers in imitating classic authors, was a work of originality and extensive and exact learning which still make it worthy of attention, but was inadequate as a dictionary." [Methodist quarterly review].

Basil Faber (1520–1576), "an eminent Lutheran divine" schoolmaster and theologian, was born at Zary [Sorau, Lower Lusatia] in 1520. In 1538 he entered the University of Wittenberg, studying as pauper gratis under Philipp Melancthon. Choosing the schoolmaster's profession, he became successively rector of the schools at Nordhausen, Tennstadt (1555), Magdeburg (1557) and Quedlinburg (1560). From this last post he was removed in December 1570 as a crypto-Calvinist. In 1571 he was appointed to the Rathsgymnasium at Erfurt, not as rector, but as director. In this situation he remained till his death in 1575 or 1576. His translation of the first twenty-five chapters of Luther's commentary on Genesis was published in 1557; in other ways he promoted the spread of Lutheran views. He was a contributor to the first four of the Magdeburg Centuries. He also is the author of *Libellus de disciplina scholastica* (1572). [Wikipedia].

☐ See: *The Athenaeum: a journal of literature, science, the fine arts, music, and ...* By James Silk Buckingham (et.al.), London, July to Dec., 1879, p.722; Hook, Walter Farquhar, *An ecclesiastical biography, containing the lives of ancient fathers and Modern Divines ...*, London, 1849, vol. 5, p. 48; *The Methodist quarterly review*, edited by D.D. Whedon, volume 40, New York, Jan. 1880, page 540-42.

120. **FITZGERALD, Edward.** *A Fitzgerald Friendship: Being Hitherto Unpublished Letters from Edward Fitzgerald to William Bodham Donne. Edited with an introduction and notes in collaboration with Mrs. Catharine Bodham Johnson by Neilson Campbell Hannay.* New York: William Edwin Rudge, 1932. Limited edition of 750 copies. 8vo. xvii, 132, [index 14], [1] pp. Color frontispiece of Fitzgerald by William

Thackeray, black-and-white photograph of Donne. SIGNED AND INSCRIBED from Hannay to George Lyman Kittredge. Bookplate of David Carter Weber.

\$ 25

PROVENANCE: Kittredge (1860-1941) was a “celebrated professor and scholar of English literature at Harvard University” (*Wikipedia*). David C. Weber is director emeritus of Stanford University Libraries.

121. **FLETCHER, William Younger.** *English Bookbindings in the British Museum. Illustrations of sixty-three examples selected on account of their beauty of historical interest with introduction and descriptions by William Younger Fletcher.* London: Kegan Paul, Trench, Trübner & Co. Ltd., 1895.



Large 4to. xvii pp., 66 chromolithographic plates (each with an un-numbered page, or two, of explanatory text); occasional light foxing. Original silver-blue moiré cloth, gilt-stamped cover and spine titles; corners bumped, spine ends worn, rear inner hinge cracked. Very good. LV1688

\$ 500

Limited numbered edition of 500 copies. This strikingly handsome volume illustrates sixty choice bindings held by the British Museum. The plates are tissue-guarded (except for 12 tissues which are missing). A paragraph or two of the history of each item and its provenance accompanies each plate.

122. **[FOSTER, Joseph Arnold] Tyrus G. HARMSEN.** *Joseph Arnold Foster, Printer.* Pasadena, CA: Juniper Press, 1998. 12mo. vii, [1], 11, [1 blank], [28] pp. Quarter grey cloth over marbled paper-backed boards, printed paper spine label. Fine.

\$ 45

LIMITED EDITION—one of 60 copies on Barcham Green Georgian paper and 20 on Mohawk. Contains 25 type specimens, 6 pp. of border specimens, and 5 pp. of florets and mignonettes.

Joseph A. Arnold was an American fine pressman who taught fine press printing and literature at Scripps College from 1946-1971.

123. **FRANCIS, Edward William.** *Characters and Caricatures. Preserved and edited by John S. Francis.* Charlottesville, VA: John S. Francis, 2010. Limited edition of 42 copies. Oblong 8vo. x, 128 pp. Silver-stamped black cloth, dust-jacket. Index, illustrations. TLS (10/24/2010) from author to rare book dealer Jeff Weber laid-in. Mint.

\$ 75

124. **FREEDBERG, David.** *The Eye of the Lynx: Galileo, his friends, and the beginnings of modern natural history.* Chicago: University of Chicago Press, (2002). 27 cm. xii, 513 pp. Frontis., profusely illus., including color, bibliography, index. Quarter gilt-stamped brown cloth over blind-stamped tan cloth, dust jacket. Burndy bookplate. Fine. ISBN: 0226261476

\$ 57

125. **[French Illustration]** *Le Mois Littéraire et Pittoresque.* [Two Vols.] [Quatorzième Année, Janvier-Juin 1912, Tome XXVII; Quatorzième Année, Juillet-Décembre 1912, Tome XXVIII]. Paris: Paul Feron-Vrau, 1912. Two volumes. 8vo. 576, 192; 576, 177 pp. Illustrations, indexes. Quarter brown cloth with printed paper boards, gilt-stamped spine title; extremities rubbed, edges worn, inner hinges a bit cracked (still strong). Very good.

\$ 30

These two volumes comprise the 1912 issues of the literary magazine. The original covers are included in the front of each volume.

126. **FREITAG, Wolfgang M.** (d.2012) *Art Books: A Basic Bibliography of Monographs on Artists*. New York and London: Garland, 1985. Series: *Garland Reference Library of the Humanities, Vol. 574*. 4to. xxvii, 351 pp. Index. Red cloth, gilt-stamped black cover label and spine title; top fore-edge slightly water-stained. Near fine. ISBN: 0824087631 \$ 22
127. **FRIEDMAN, Joan M.** *Color Printing in England, 1486-1870. An Exhibition*. New Haven: Yale Center for British Art, 1978. 4to. ix, 72 pp. 72 plates (many in color), index. Printed wrappers. Fine. ISBN: 0930606124 \$ 45
128. **FUSSELL, G.E.** *The Old English Farming Books from Fitzherbert to Tull, 1523-1730*. London: Crosby Lockwood & Son, (1947). 8vo. 141 pp. 16 plates, indexes. Dark green cloth, gilt-stamped spine title, dust-jacket. Near fine. \$ 40
129. **FUSSELL, G.E.** *More Old English Farming Books from Tull to the Board of Agriculture, 1731-1793*. London: Crosby Lockwood & Son, (1950). 8vo. vii, 186 pp. 8 plates, indexes. Dark brown cloth, gilt-stamped spine title, dust-jacket; jacket edges worn with tears, else fine. \$ 20



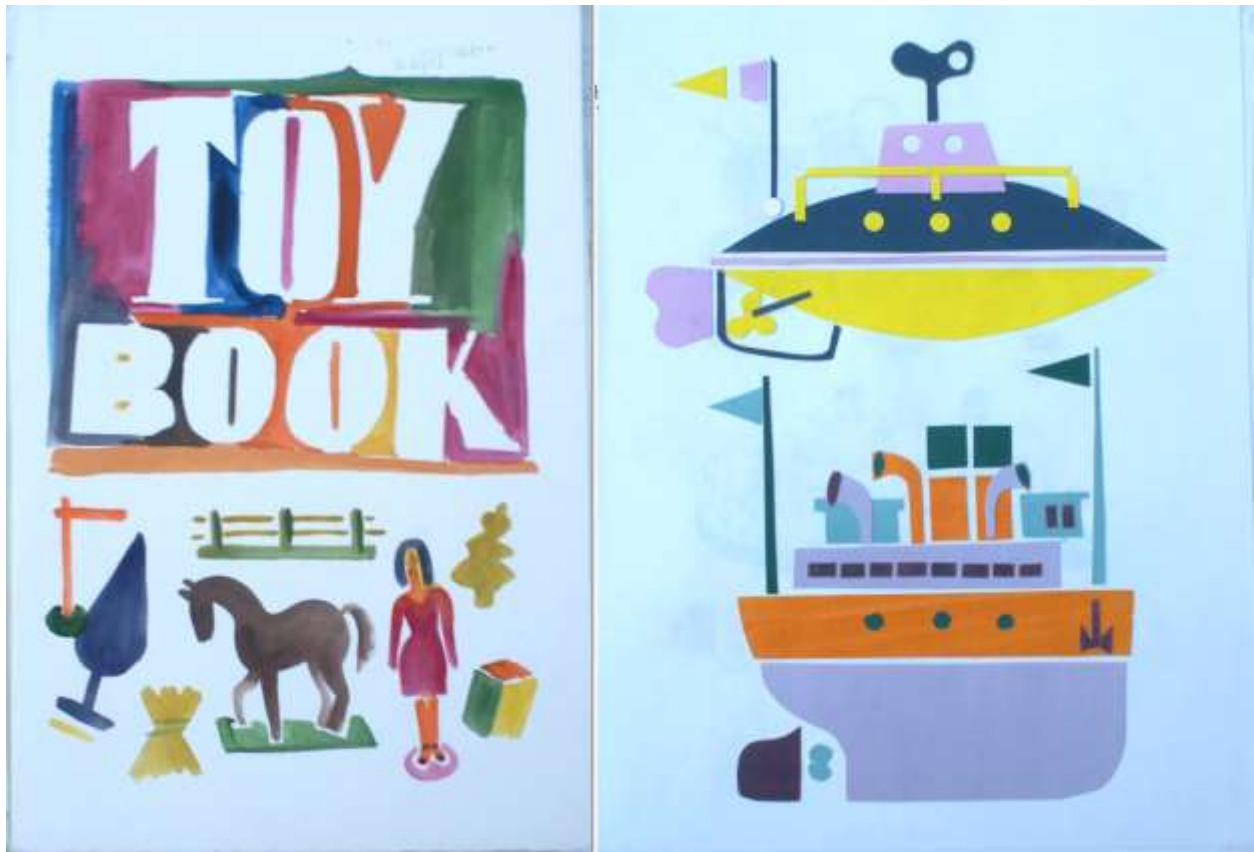
Gerry's Artistic Masterpiece

130. **GERRY, Vance.** *Jazz instruments; Weather Bird Press picture portfolio*. Pasadena, Weather Bird Press, 2003. Twelve sheets, 31 x 48 cm (folded to 31 x 24 cm). "The illustrations show the common instruments of jazz, but the depiction of the players is purely fictional and are not meant to portray particular jazz artists" (Intro). Final sheet is a glossary of names and nicknames of mentioned musicians. FINE.

\$ 2850

LIMITED EDITION of 50 copies only. With ten instruments illustrated: Violin, Clarinet, Vibraphone, Bass, Trombone, Saxophone, Guitar, Drums, Trumpet and the Piano.

"Of all Vance Gerry's books my own favourite has to be his swan song in pochoir, *Jazz Instruments* — a masterpiece of style and design which surely would have made Walt Disney chuckle" (Adela S. Roatcap).



Unpublished 24 Original Pages of Drawings or Cut-Outs

131. **GERRY, Vance.** *Toy Book*; a partially drafted collection of original drawings, sketches and cut-outs – being the study for a book akin to Gerry’s JAZZ INSTRUMENTS. Pasadena, ca. 1996-8. Never published. One of the drawings shows a study for a label for Gerry’s printing of Ritchie’s A Southland Bohemia (1996). Perhaps this indicates the TOY BOOK project could date from as early as 1996. The drawings and sketches are either in pencil or gouache colored. The cut-outs all suggest Gerry’s sense of preparing a booklet with sketches in advance of stenciling for the eventual book illustrations. There was to be almost no text, so essentially there is a full plan for a new Weather Bird Press book.

The contents is written out: Tops, toy theatre, stable & horses & wagons, towns, horse-drawn bus, soldiers, dolls (doll houses), stoves, paper dolls, steam engines, Meccanno (erector set), boats, trains & trolleys, Auto & truck, airplane, blocks.

\$ 7500

INVENTORY: Title: double-page watercolor drawing; on reverse are 15 small watercolor drawings showing tree, dog, fence, house, bush, cat, duck, chicken, fire-hydrant, etc. Watercolor drawing: boat (small). Watercolor drawing: soldiers (with canon and military band); on reverse: double-page watercolor drawings of 5 ships. Watercolor drawing. Tracing paper pencil sketches: 6 ships (1 page); toy box/blocks (1 page); Analogous & compliment chart (1 page); 7 trains or train elements (1 page); 2 ships (1 page)]; 5 trains (1 page). Introductory statement (Robert Louis Stevenson); Sketch of cover wrapper with printed text (pencil on tracing paper); Table of contents. Cut-outs: horse on cart / wheelbarrow; houses (8); boats (2); boats (2); boats (2); paper doll; train (2); train (1); engines ? (2); airplane (2). Color matrix/ perhaps beginning of a stencil. Tracing pencil sketches (2 sheets). Watercolors studies (2 sheets).

132. **GERRY, Vance; Ward RITCHIE; Val TREFZ; Harvey HUMPHREY.** *San Pasqual Press. With a foreword by Ward Ritchie* [with] "Supplement to *San Pasqual Press. Additional Information Provided by Val Trefz & Harvey Humphrey. With an up-dated checklist.*" Fallbrook, CA & Pasadena, CA: Weather Bird Press, 1986-89. Limited edition—one of 150 copies (book – checklist was printed in a smaller issue). 2 volumes. 8vo. [xii], 27; [10] pp. Full beige cloth, printed paper spine and front cover labels (book), original printed wrappers (supplement). RARE WITH SUPPLEMENT. Fine. \$ 125

133. **[GERRY, Vance] Lawrence Clark POWELL.** *A Tale of Lissadell.* Tucson, AZ: Patrick Reagh, 1992. 8vo. [8] pp. 1 tipped-in photograph. Original printed wrappers, in original printed envelope. Fine.

\$ 15

A keepsake presented by Powell to the 21st biennial reunion of the Zamorano & Roxburghe clubs held in San Francisco, September 18 & 19, 1992. Designed by Vance Gerry and printed by Patrick Reagh.

134. **[GERRY, Vance] Charles Leland RICHARDSON.** *Selected Shore Plants of Southern California.* Pasadena: Weather Bird Press, 1992. Tall 8vo. 86 pp. 16 signed color pochoir prints, bound loose in separate case. Original full cloth by Allwyn O'Mara, printed paper spine labels, matching folding print case, housed within a matching drop-back box. Fine.

\$ 2000

LIMITED EDITION—one of 20 copies. The rare deluxe edition of this work, issued in full cloth and with a separate set of color plates, individually signed and numbered by Gerry, along with an additional original drawing of "Sea Rocket." SIGNED BY AUTHOR at half-title and SIGNED BY GERRY at colophon.

The deluxe issue of this work was sold out immediately on publication. This is one of the most important books issued from the Weather Bird Press, in the preferred format.

135. **[GERRY, Vance (owner) [Fine Printing].** [European typefounders' specimens and related ephemera]. [Various locations: Various publishers, c. 1928-1991]. 62 items. [Various paginations]. Original printed wrappers or self-wrappers, housed in a paper-backed board box with a printed paper spine label; box rubbed. Near fine in very good box.

\$ 350

Extremely unusual collection of rare typefounders' specimens. 62 European typefounders' catalogs and price lists, with some associated correspondence, from the collection of renowned California Disney animator Vance Gerry (1929-2005), who was a prominent figure in the fine press world and owner of the Weather Bird Press.

Select items include but are not limited to: [TLS from Philip R. Arnold of Arnold Cook (Graphic Arts) to Gerry]. 8/23/88. 1p. □ [TLS from Tom Blake of Stephenson Blake to Gerry]. 12/18/90. 1p. □ *Zur Orientierung.* Frankfurt: Bauersche Giesserei [Bauer Type Foundry], [1957]. [32 ff]. □ *Typorello 1.* Frankfurt: D. Stempel AG, [n.d.]. [Folding pamphlet; 17 double-sided panels]. □ *Specimens of Printing Types from Stephenson Blake, The Caslon Letter Foundry, Sheffield.* Sheffield, UK: Stephenson Blake, 1959. 210, [folding ad], 211-218, 16, [2] pp. Spiral-bound printed cardstock covers. □ *A Specimen Broadside of a New Linotype Face for Text Composition. The Type, a Recutting of a Design by Eric Gill, is Named Pilgrim.* London: Linotype and Machinery, [n.d.]. Folded double-sided broadside. □ *Quality Types for Quality Printing.* Frankfurt: D. Stempel, [1928]. 24, [1] pp. □ [Full-size nostalgic poster depicting fonts from throughout the 19th and early 20th centuries]. 88 x 63 cm.

136. **GERRY, Vance (owner) [Fine Printing].** [Collection of British & American Fine Press prospectuses]. [Various locations: Various publishers, c. 1929-2005]. 113 items. [Various paginations]. Original printed wrappers or self-wrappers, housed in a paper-backed board box with printed paper spine label; box rubbed. Near fine in very good box.

A superb collection of twentieth century design specimens from a wide variety of master printers. 113 English language fine press prospectuses from the collection of renowned California Disney animator Vance Gerry (1929-2005), who was a prominent figure in the fine press world and owner of the Weather Bird Press.

Select items include but are not limited to: ALS from Dennis Hall and “Sylvia” of Inky Parrot Press to Gerry, congratulating him on his “bee book”—likely *The Heart of a Bee* (2005), the last Weather Bird Press item Gerry published before his death. [c. 2005]. 4 pp. (with one page written). □ **Argonaut Press.** *Argonaut Press Books: Classics of Travel & Exploration.* Raleigh, UK: Argonaut Press, 1929. [4 pp.]. Self-wrappers. □ **GRAVES, Ida.** “Epithalamion: A Poem by Ida Graves. With associate wood engravings by Blair Hughes-Stanton.” London: Basilisk Press, [c. 1980]. [5] pp. 2 full-page wood engravings. □ **POE, Edgar Allen.** *The Fall of the House of Usher.* London: Halcyon Press, 1930. 22-23, [1] pp. Self-wrappers. Aquatint reproduction plate laid-in. □ **YORKE, Malcolm.** *The Inward Laugh: Edward Bowden and His Circle.* (Huddersfield, UK): Fleece Press, [n.d.]. [12 pp.]. 2 tipped-in color illustrations and one black-and-white illustration. Original printed wrappers. □ **MARLOWE, Christopher.** *The Tragicall Historie of Doctor Faustus.* London: Golden Hours Press, 1932. [8 pp.]. 1 full-page specimen plate. Self-wrappers. □ **STUART, Vincent Graham.** *The Tintern Press.* Brockweir, UK: Tintern Press, 1935. [4 pp.]. Self-wrappers.

137. **GETTMANN, Royal A.** *A Victorian Publisher: A Study of the Bentley Papers.* Cambridge: Cambridge University Press, 1960. 8vo. xi, 272 pp. Plates, index. Blue cloth, decorative gilt spine with black spine label, dust-jacket; penciled notes in the index. Ownership signature in pencil. Near fine.

\$ 45

FIRST EDITION. Designed by John Dreyfus, assistant printer at Cambridge University Press (at the time). With note from Fred Anthoensen.

138. **[GIRALDUS, Lilius Gregorius] GIRALDI, Giglio Gregorio** (1479-1552). *L. G. Gyraldi... Opera Omnia Dvobus Tomis Distincta, Complectentia historiam de Deis Gentium, Mosis et Hercule...quae omnia ... partim commentario J. Faes, et animadversionibus hactenus ineditis P. Colomesii... illustrata exhibet J. Jensius.* Lugduni Batavorum [Leiden]: Hackium, Boutesteyn, Vivie, Vander AA, & Luchtman, 1696. Two works in one volume, each with separate title-pages. Large 4to. (367 x 235 mm) [20], 772 (2-column pagination), [26, 4], 928 (2-column pagination), [32] pp. Full-page engraved additional title, engraved printer’s device on title-page, title-page in red and black, 2 double-page engravings, 7 full-page engravings, plates engraved by John. Aveele, after drawings by F. Boitard; short tear on 2N2 without loss. Original dark calf, raised bands, gilt-stamped compartments on spine, black gilt-stamped morocco spine title label; neatly rebacked preserving covers and spine. Signature of J. Fazakerley of title-page. Very good.

\$ 4500

FIRST COLLECTED EDITION of the works of Giralduus, with engraved plates by Joh. vanden Aveele and F. Boitard. This early Renaissance Italian poet was the first to systematically study Greek and Roman mythology. The first part of book one is an



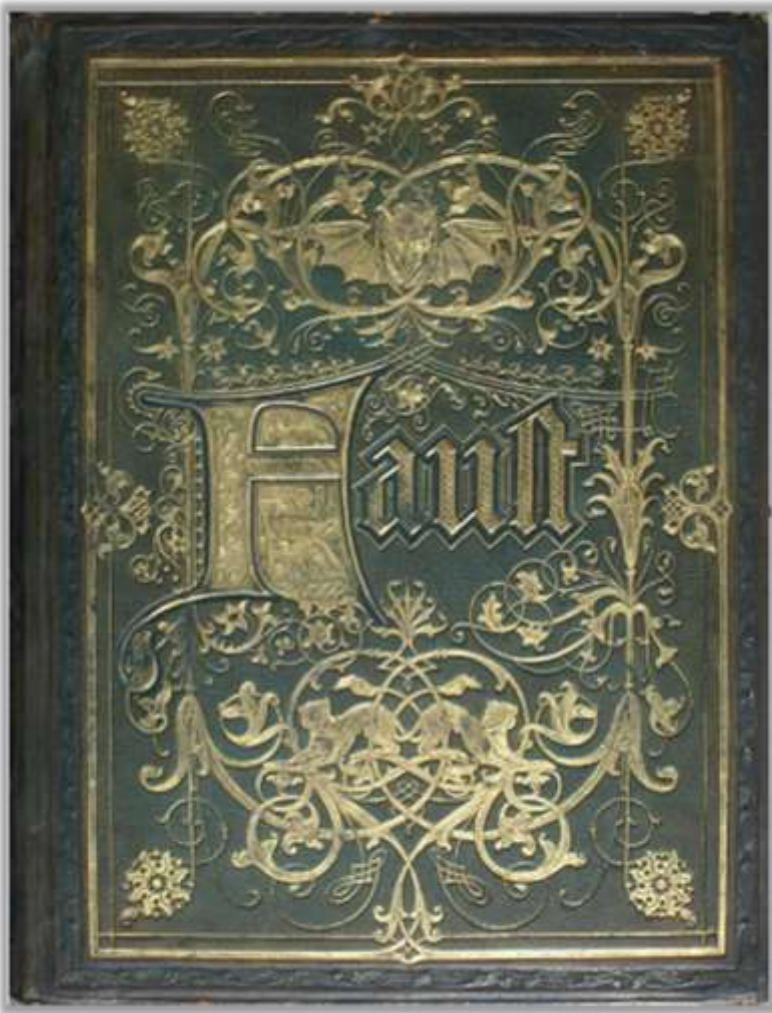
encyclopedic reference work of the major Greek gods; the second book deals with ancient poets. This copy features a double-page engraving which acts as a pictorial table of contents to assist the reader in locating each gods' entry. In the text, Giraldus refers to the works of Didodorus Siculus (Greek historian, 1st c. B. C.) and his great work on mythology. A second double-page engraving depicts medallions of ancient Greece and Rome. A section on The Muses has a full-page engraving; the section on Hercules features a spectacular engraving of the life and labors of Hercules including the infant Hercules strangling snakes put in his crib by Juno, his struggle with Atlas and his battles with the Gorgon, the bull and Cerberus the three-headed dog that guards the gates of Hades. The other wonderful engravings include a plate for De navigiis libellus, the funeral of Carolum Miltzhienum Germanum, a mythological convocation of famous Greek and Latin poets, and a plate of the signs of the Zodiac, flanked by Bacchus, Ceres and Janus. This section contains Giraldus' work which influenced the reform of the Julian calendar.

☼ BM Readex Vol. 10, p. 640; *Encyclopedia Britannica* (11th ed.) Vol. 12, pp. 43-44. LV1613

139. **GLAISTER, Geoffrey Ashall.** *Glossary of the Book. Terms Used in Paper-Making, Printing, Bookbinding and Publishing with Notes on Illuminated Manuscripts, Bibliophiles, Private Presses, and Printing Societies. Including Illustrations and Translated Extracts from Grafisk Uppslagsbok.* London: George Allen and Unwin, (1960). 8vo. xi, 484 pp. Frontis., plates (including many in color), text illustrations. Quarter maroon cloth with gray cloth sides, gilt-stamped cover illus. and spine title, dust-jacket; jacket a bit worn and spotted. Very good.

\$ 150

FIRST EDITION. This item includes a signed letter from the author to Los Angeles bookseller Jeff Weber.



140. **GOETHE, Johannes Wolfgang von.** *Faust. Eine Tragödie. Mit Zeichnungen von Engelbert Seibertz.* Stuttgart & Tübingen: J. G. Cotta, 1854-58. 2 volumes in one. Folio. [vi], 165; [v], 214 pp. 19 full-page steel engravings, woodcuts (full-page and vignettes); scattered foxing throughout (some plates heavily foxed). Original full morocco binding featuring gorgeous gilt-stamped decorations in the style of Seibertz, with front-cover demonic and botanical imagery and rear initials “E. S.” in stylized botanical decorations; professionally restored. MARVELOUS ORIGINAL BINDING.

\$ 2000

German translation of Goethe’s classic tragedy, exquisitely bound in lavishly decorated gilt-stamped morocco. “In Faust, Goethe creates an incorruptible physician-theologian who is brought to perdition by the devil Mephistopheles, a figure symbolic of the positivist spirit of modern man. Faust is inspired by desire for domination of the material and a search for pleasure” (Bordin & D’Ambrosio, p. 197).

BINDING: The front cover depicts a bat-winged, goateed Mephistopheles head modeled after the frontispiece full-body engraving of the demon, surrounded by elaborate floral decorations designed to make it appear to be the keystone of an arch. These decorations extend down in pillars, framing the large title, and come together at the bottom in an upside-down arch featuring two furry griffin-like creatures on all fours styled after two erect, long-fingered monkeys that appear in the full engraving of Faust which precedes the text. The “F” in “Faust” contains a drawing of the doctor sitting at a desk and writing with a quill, in the style of an illuminated manuscript. The rear cover consists of floral decorations coming together in a cross, with Seibertz’s initials at its center.

Steel engravings composed by A. Speiß and M. Storz and engraved by Adrian Schleick after the designs of Engelbert Seibertz. Woodcuts by Allgaier and Siegle after the original drawings of J. Schnoor. All illustrative work directed and supervised by Seibertz. Seibertz’s illustrations are composed to “recall theatrical mise-en-scènes of the period” (Bordin & D’Ambrosio, p. 197). “The designs of Seibertz are full of the spirit and grandeur of his great original, and have rarely been equaled for power of imagination and execution” (Dawson, William, & Sons, p. 125).

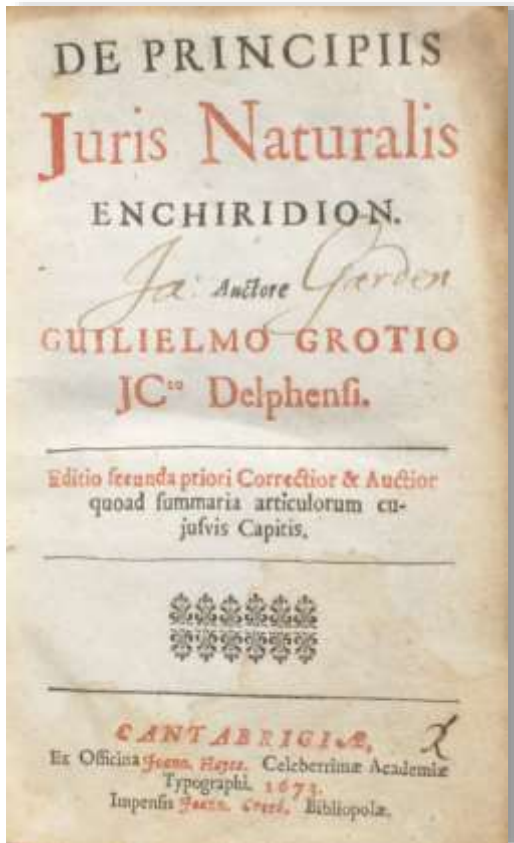
The “form, in which arabesques are made the basis of each cartoon, and their free spaces filled with smaller pictures...makes it possible to group a whole circle of scenes around a most important one, to put together what are in close relationship, and to show references and correspondences which can be expressed in no other way. This method has been chosen by Engelbert Seibertz, whose Faust illustrations surpass all others that the nineteenth century has produced. For nine years the artist was engaged upon them, from 1843 when, at Prague, he drew ‘Faust sleeping,’ till 1841, when he produced the last six plates to the second part” (Tille, p. 208).

Seibertz (1813-1905) was a German painter who “illustrated Cotta’s deluxe edition of Goethe’s *Faust*....He received commissions from the Bavarian king and was named professor. [Seibertz] painted frescoes in the arcades of [Munich’s] Old Northern Cemetery and executed a number of cartoons for window paintings in Glasgow cathedral” (Killy, p. 271).

☼ Bordin, Giorgio, and Laura Polo D’Ambrosio. *Medicine in Art.* Los Angeles: Getty, 2010; Dawson, William, & Sons. “2543 Goethe’s Faust.” *Catalogue of Standard English Authors: Also a Collection of Books Relating to America, On Sale.* London: Dawson, William, & Sons, 1862; Killy, Walther [ed.] et al. “Seibertz, Engelbert.” *Dictionary of German Biography.* Vol. 9: Schmidt-Theyer. Munich: K. G. Saur, 2005; Tille, Alexander. “The Artistic Treatment of the Faust Legend.” *Publications of the English Goethe Society.* 7 (1893): 151-224.

141. **GORE, J. Howard.** *A Bibliography of Geodesy*. Washington: Government Printing Office, 1889. Series: *U.S. Coast and Geodetic Survey, Appendix No. 16, Report for 1887*. 8vo. 313-512 pp. Dark brown cloth, gilt-stamped cover and spine titles; edges worn. Very good. RARE. \$ 75
142. **[Grabhorn Press] David Magee, Antiquarian Books.** "The Magees Slip Quietly Away from Post Street." [A notice of address change from the noted bookseller, sent to another important member of the book trade, Peggy Christian]. San Francisco: Grabhorn Press, 1964. (305 x 230 mm). Large mounted cover illustration, with red border and title. Self-wraps. Housed in the original mailing envelope addressed to Los Angeles bookseller Peggy Christian. Fine. \$ 25
The notice features a large reproduction of the engraved frontispiece from "A True Copy... for the Tryal of K. Charles I..." (London, 1684). The selected illustration conveys Magee's fine sense of humor, as the allegorical frontispiece engraving depicts a group of sleeping royalty being transported through Hell, complete with demonic escort.
143. **[Grabhorn Press (Leaf book)] Louis I. NEWMAN & John Livingston LOWES.** *A Leaf from the 1611 King James Bible. With "The Noblest Monument of English" by John Livingston Lowes & "The Printing of the King James Bible" by Louis I. Newman.* San Francisco: Grabhorn Press for the Book Club of California, 1937. 4to. [2], xxii, [2] pp. Quarter beige cloth over coarse-woven paper-backed boards, printed paper spine label; extremities rubbed, corners showing. ORIGINAL LEAF FROM 1611 KING JAMES BIBLE tipped-in. \$ 350
LIMITED EDITION—one of 300 copies of this beautiful and unique presentation of an original leaf from the Book of Books, with historical context provided by Lowes and Newman. Grabhorn Bibliography 275.
144. **GRAFFMAN, Gary.** *I Really Should Be Practicing: Reflections on the Pleasures and Perils of Playing the Piano in Public.* Garden City, NY: Doubleday, 1981. 8vo. x, 350 pp. Quarter gilt-stamped navy blue cloth over beige paper-backed boards, dust-jacket; jacket spine ends chipped. SIGNED AND INSCRIBED from author to the Todds in ink. Very good. ISBN: 038515559X \$ 70
"One of the great virtuosos of the mid-20th century, Gary Graffman suffered a disability to his right hand beginning in 1979 that altered, but did not entirely curtail his career. This infirmity limited Graffman's repertoire to left-hand works during the intervening years. Before 1979, he was world renowned as one of the great romantic pianists, and one of the few pianists offered an invitation to study privately with Vladimir Horowitz" (Hill, p. 92).
☼ Hill, Brad. *Classical*. New York: Infobase, 2006.
145. **GRAFTON, Anthony.** *Commerce with the Classics: Ancient Books & Renaissance Readers.* Ann Arbor: University of Michigan Press, (2000). 8vo. ix, 237 pp. Illus. with plates, index. Gilt-stamped black cloth, dust jacket. Burndy bookplate. Fine. ISBN: 0472106260 \$ 50
Examines the ways of reading by Alberti, Pico, Budé, and Kepler.
146. **GRAFTON, Anthony.** *Defenders of the Text; the Traditions of Scholarship in an Age of Science, 1450-1800.* Cambridge: Harvard University Press, 1991. 8vo. 330 pp. Index. Gilt-stamped wine cloth, dust jacket; jacket edges nicked. Burndy bookplate. Otherwise fine. ISBN:0674195442 \$ 45

147. **GROOT, William de** (1597-1662). *De Principiis Juris Naturalis Enchiridion*. Cantabrigiæ [Cambridge]: Joannes Hayes, 1673. 8vo. [vi], 224, [54] pp. Index. Early full calf; heavily rubbed, spine foot torn and missing a piece, joints reinforced with kozo rice paper. Title-page and p. 224 signature of Ja. Garden, 1688. RARE. Good.



\$ 125

A treatise on law by de Groot, brother to Hugo Grotius (1583-1645). Grotius, “also known as Huig de Groot, Hugo Grocio or Hugo de Groot, was a jurist in the Dutch Republic. With Francisco de Vitoria and Alberico Gentili he laid the foundations for international law, based on natural law. He was also a philosopher, theologian, Christian apologist, playwright, and poet” (*Wikipedia*).

PROVENANCE: The copy of James Garden (1647-1726), professor of divinity, King’s College, Aberdeen. Garden, an Episcopalian, was deprived of professorship in 1696 [stripped of his office], for refusing to sign the Presbyterian agreement and swear allegiance to the new king, Westminster Confession of Faith, which formed the doctrinal foundation of Scottish Presbyterianism. Previously, in 1689, his brother George Garden had a “serious conflict” with the Church of Scotland, refusing to sign an oath of allegiance to King William and his consort Mary. DNB.

☀ van Dijk, Suzanna, & Jo Nesbitt... (eds.). *I Have Heard about You: Foreign Women’s Writing Crossing the Dutch Border: from Sappho*

to Selma Lagerlöf, Hilversum, (2004), see: Mirjam de Baar, “God has chosen you to be a crown of glory for all women!” The international network of learned women surrounding Anna Maria van Schurman, p. 144; Wing G2967.

148. **GRÜNEBAUM, Gabriele**. *Buntpapier: Geschichte-Herstellung-Verwendung*. Mit 98 Abbildungen, davon 24 in Farbe. Köln: DuMont, (1982). Series: *DuMont-Taschenbücher, Band 120*. 8vo. 225, ads. [7] pp. Color samples, illustrations, index. Printed wrappers. Fine. RARE. ISBN: 377011406X \$ 75

149. **GUERRA, Francisco**. *Iconografía Médica Mexicana. Catálogo Gráfico Descriptivo de los Impresos Médicos Mexicanos de 1552 a 1833 Ordenados Cronológicamente*. Mexico: Imprenta del Diario Español, 1955. 8vo. xvi, cclxxviii. Illustrations, index. Original printed wrappers, pages uncut and unbound. Very good+.

\$ 65

Unusual, with folded unbound sheets.

150. **GUMUCHIAN, Paul** [intro.]. *Les Livres de l’Enfance du XV^e au XIX^e Siècle. Préface de Paul Gavault. Tome I & II. [Texte & Planches]*. (London): Holland Press, (1979). 2 volumes. 4to. xx, [3], 446; 15 pp. Frontispieces, 336 plates. Dark green cloth, gilt-stamped spine title, dust-jacket. Fine. ISBN: 0900470933

\$ 60

LIMITED EDITION reprint of 600 numbered copies.



151. **GUTENBERG, Johannes.** [*Bible*]. [Paterson, NJ] & New York: Pageant Books 1961]. Folio. [Not paginated]. Text printed by lithography, and illuminations by sheet-fed gravure on rag paper made especially for this book, color illuminations, uncial letters and decorations, a.e.g. Hand-bound in full gilt-stamped deep-red morocco, five raised spinal bands. Fine.

§ 3000

LIMITED EDITION of 1000 copies. GORGEOUS FACSIMILE of the famous Gutenberg Bible, made from the Insel Verlag edition based on the copies in the Koniglichen Bibiotek, Berlin, and the Standischen Landsbibliothek, Fulda, and considered the most beautiful of the known illuminated copies. The Gutenberg Bible, printed in the early 1450s, also known as the 42-line Bible, the

Mazarin Bible, was the first major book printed with movable type in the West. It stands as the monument to invention while advancing Western learning and the dissemination of knowledge.

The Pageant/Cooper Square facsimile “was based on the original Gutenberg Bible located in Berlin, Germany. The Berlin copy was chosen because it is one of the most beautiful bibles ever produced. Its illuminations are very ornate, using generous amounts of gold and a truly brilliant color palette. To preserve the majesty of the illuminated pages, Cooper Square Publishers utilized a five-color, sheet-fed gravure (intaglio) printing process ensuring the finest image reproduction possible. Printed on one hundred percent cotton rag paper, the artistry of the text was simply stunning. The Cooper Square edition was released in 1961 and was eagerly received by bibliophiles everywhere as a new source for the ultimate rare book. Its printing was heralded by James Humphrey of New York’s Metropolitan Museum of Art and by *TIME Magazine*, as it preserved some of the most magnificent illuminated pages in existence” (www.lostgutenbergs.com).

152. **[GUTENBERG, Johannes] Henry Lewis JOHNSON.** *Gutenberg and the Book of Books. With bibliographical notes, reproductions of specimen pages and a listing of known copies.* New York: William Edwin Rudge, 1932. Folio (410 x 292 mm). [22] ff. 3 color facsimiles, 1 page of color exemplar. Original gilt-stamped brown cloth; front upper corner faded, spine ends lightly worn, else near fine. Folder with facsimile page from the Gutenberg Bible (including Psalm 23) laid-in.

\$ 100

Limited edition—one of 750 copies. A splendid work chronicling the history of Gutenberg’s 42-line Bible, first recognized in the French National Library as having belonged to Cardinal Mazarin. In addition to the bibliographic history of the first book printed with moveable type, the text also includes a census of the known copies (as of 1932), their locations, owners, and prices paid at time of purchase.

153. **HADFIELD, Miles; Robert HARLING; Leonie HIGHTON.** *British Gardeners: A Biographical Dictionary.* London: A. Zwemmer in association with Condé Nast, (1980). 4to. 320 pp. Illustrations, index. Original printed wrappers. Very good. ISBN: 0302005412

\$ 30

154. **HAGERTY, Donald J. & Southwest Art.** *Leading the West: One Hundred Contemporary Painters and Sculptors.* Foreword by Susan Hallsten McGarry. [Flagstaff, AZ]: Northland, (1997). Square folio. xvii, 214 pp. Frontispiece, illustrations, bibliography, index. Quarter gilt-stamped calf over green cloth, front cover inset color, pictorial, gilt-stamped green cloth slipcase. SIGNED BY AUTHOR and 96 contributing artists in ink at limitation pages.

\$ 200

LIMITED FIRST EDITION—409 of 500 copies. “This stunning book brings together the foremost artists of the contemporary West in a colorful compendium that will take your breath away” (*American Cowboy*, p. 96). ISBN: 0873586913 / 0-87358-691-3



☼ “Leading the West.” *American Cowboy*. Jul-Aug 1998.

155. **[HAGGADAH]** *The Pessah Hagada*, ... Jerusalem: Jerusalem Bible Pub., by Hamadpis Liphshitz Press, [ca.1960-1970]. Facsimile of Venice, 1739/40 edition. Folio. [24] pp. Printed in colors. Color pictorial boards; spine ends somewhat worn. The paper and covers printed with the intent to imitate vellum (pictorially). Hebrew with English translation Very good. Scarce. \$ 25

156. **HALL, Frederick Garrison & R. Clipston STURGIS, Jr.** *Book-Plates. With a Short Text by R. Clipston Sturgis, Jr.* Boston: Troutsdale Press, 1905. 8vo. [ca. 75] pp. 24 black and/or red plates. Original quarter white paper over gray paper-backed boards, front-cover tipped-in gilt-stamped title label; lightly rubbed, spine slightly soiled. Bookplate of Jim Lewis, title-page and first text-page library blind-stamps and rubber stamps, rear pastedown rubber stamp. Very good. Scarce. \$ 75

Frederick Garrison Hall (1879-1946), painter, etcher, lived in Gloucester, Massachusetts. His papers are located at the Smithsonian. He was “one of America’s most sought after printmakers... His graphic compositions were compact and well balanced...” – James P. Keenan & George Plimpton, *The Art of the Bookplate*, 2003, p.73.

PROVENANCE: Jim Lewis is a prominent bookplate collector, specializing in California plates and the work of E. D. French.

157. **[Hawaii] Rufus ANDERSON.** *The Hawaiian Islands: Their Progress and Condition Under Missionary Labors.* Boston: Gould & Lincoln, 1864. Tall 12mo. xxii, 450, [ads 6] pp. Frontispiece, folding map, 14 illustrations, index. Original brown blind-stamped cloth; spine ends neatly restored. Bookplate of Charles Atwood Kofoid. Fine.

\$ 150

FIRST EDITION. Rufus Anderson was the foreign secretary of the American Board of Commissioners for Foreign Missions (ABCFM). Anderson made an executive tour of the islands of Hawaii, Maui, Kauai, and Oahu, recording his impressions.

PROVENANCE: Charles Atwood Kofoid (1865–1947) “was an American zoologist known for his collection and classification of many new species of marine protozoans which established marine biology on a systematic basis” (*Wikipedia*). His wife, Carrie Winter Kofoid, was a missionary in Hawaii during the late 19th century. This was her copy of the text. AA3016

☀ Hill I, p. 6.

158. **HAZLITT, William Carew.** *Old Cookery Books and Ancient Cuisine.* London: Elliot Stock, 1886. Series: *Book Lover’s Library*. 8vo. [iv], 271 pp. Index. Original quarter gilt-stamped copper cloth over brown paper-backed boards; corners lightly rubbed. Book label. Very good.

\$ 140

FIRST EDITION. Spans “royal feasts and savage pomp,” kitchen setups, etiquette, and meals, and contains several early recipes including ragoos of pig’s ears, battalia pie (consisting of four chickens, four pigeons, and four rabbits), and strong mead.

159. **HEGEL, Georg Wilhelm Friedrich.** *Gesammelte Werke. In Verbindung mit der Deutschen Forschungsgemeinschaft Herausgegeben von der Rheinisch-Westfälischen Akademie der Wissenschaften.* Hamburg: Felix Meiner, (1968-1991). Mixed editions. 14 volumes; incomplete set. 4to. Gilt-stamped red cloth, blue spine labels, in original cardboard slipcases, Vol. 6 in white dust-jacket with gilt-stamped blue spine label; Vol. 9 lacking slipcase. Fine.

\$ 1500

A beautiful partial set of Meiner’s preferred, authoritative, critical presentation of Hegel’s works.

Hegel (1770–1831) “was a German philosopher, and a major figure in German Idealism. His historicist and idealist account of reality revolutionized European philosophy and was an important precursor to Continental philosophy and Marxism” (*Wikipedia*).

“Hegel’s philosophy is generally described as Absolute Idealism. Carl Michelet, one of Hegel’s leading nineteenth-century followers, said that in Absolute Idealism, Subjective and Objective Idealism are united. It is characteristic of Idealism, he wrote, to regard thought as fundamental in the world, but in the Subjective Idealism of Kant and Fichte the objective world is neglected in favor of merely subjective mind, and in the Objective Idealism of Schelling subjectivity is lost in an impersonal cosmic order. Hegel, according to Michelet, reinstated Aristotle’s teaching that thought and its object are identical in what is free from matter: ‘theoretical knowledge and its object are the same’” (*DHI*, Vol. II, p. 407).

“Hegel developed a comprehensive philosophical framework, or ‘system,’ of Absolute idealism to account in an integrated and developmental way for the relation of mind and nature, the subject and object of knowledge, psychology, the state, history, art, religion, and philosophy. In particular, he developed the concept that mind or spirit manifested itself in a set of contradictions and oppositions that it ultimately integrated and united, without eliminating either pole or reducing one to the other. Examples of such contradictions include those between nature and freedom, and between immanence and transcendence.

“Hegel influenced writers of widely varying positions, including both his admirers (Strauss, Bauer, Feuerbach, T. H. Green, Baur, Marx, Engels, Vygotsky, F. H. Bradley, Dewey, Sartre, Croce, Dilthey, Gadamer, Kūng, Kojève, Fukuyama, Žižek, Brandom, Iqbal) and his detractors (Schopenhauer, Herbart, Schelling, Kierkegaard, Stirner, Nietzsche, Peirce, James, Popper, Russell, Heidegger, Deleuze). His influential conceptions are of speculative logic or ‘dialectic,’ ‘absolute idealism,’ ‘Spirit,’ negativity, sublation (*Aufhebung* in German), the ‘Master/Slave’ dialectic, ‘ethical life’ and the importance of history” (*Wikipedia*).

Volumes included: Vol. 1: *Frühe Schriften I*. xv, 656 pp. ▪ Vol. 3: *Frühe Exzerpte*. vii, 316 pp. ▪ Vol. 4: *Jenaer Kritische Schriften*. vii, 622 pp. ▪ Vol. 6: *Jenaer Systementwürfe I*. vi, 386 pp. ▪ Vol. 7: *Jenaer Systementwürfe II*. vi, 376 pp. ▪ Vol. 8: *Jenaer Systementwürfe III*. [vi], 362 pp. ▪ Vol. 9: *Phänomenologie des Geistes*. vii, 526 pp. ▪ Vol. 11: *Wissenschaft der Logik. Erster Band: Die Objektive Logik (1812/1813)*. xii, 441 pp. ▪ Vol. 12: *Wissenschaft der Logik. Zweiter Band: Die Subjektive Logik (1816)*. viii, 358 pp. ▪ Vol. 15: *Schriften und Entwürfe I (1817-1825)*. [vi], 333 pp. ▪ Vol. 17: *Vorlesungsmanskripte I (1816-1831)*. vii, 427 pp. ▪ Vol. 19: *Enzyklopädie der Philosophischen Wissenschaften im Grundrisse. (1827)*. x, 552 pp. ▪ Vol. 20: *Enzyklopädie der Philosophischen Wissenschaften im Grundrisse. (1830)*. x, 682 pp. ▪ Vol. 21: *Wissenschaft der Logik. Erster Teil: Die Objektive Logik. Erster Band: Die Lehre vom Sein (1832)*.

☼ *Dictionary of the History of Ideas: Studies of Selected Pivotal Ideas*. Vol. II. New York: Charles Scribner’s Sons, 1973.

160. **HENLEY, Louis B.** *Something Rich and Strange*. [Laguna Verde, CA: Laguna Verde Imprinta], 1982. [PRINTER’S FRAGMENT]. [16] pp. Loose sheets, printed by Ward Ritchie at his Laguna Verde Imprinta. Fine.

\$ 25

Includes title-page, as well as the following poems: “Social Security,” “Color Blinded,” “Nachas 1,” “Courage Is,” “Iconoclast,” “At Yad Vashem,” “The Rabbi’s Christmas Gift,” “Rosary: I-III,” “Questions for a Queen,” “Gift for a Grandchild,” “Planned Parenthood,” and “Voice Lesson.” Complete publication was 31 pp. Three additional quires of just the title-page, “Social Security,” and “Color Blinded” are also included.

161. [HERSCHEL, William (1738-1822) & John Frederick William HERSCHEL (1792-1871)] Isabel HERSCHEL [comp.] & Sydney ROSS [ed.]. *The Catalogue of the Herschel Library. Being a Catalogue of the Books Owned by Sir William Herschel, Kt. and by His Son Sir John F.W. Herschel, Bart.* Troy, NY: Printed for the editor, 2001. 8vo. xii, 578 pp. Plates. Pictorial boards. Fine.

\$ 90

Based on the manuscript catalogue of the library formed by William Herschel (1738-1822) and his son John Herschel (1792-1871), prepared and written by the latter's daughter, Isabella (1831-93) in 1889.

162. HEWITT, John. *Ancient Armour and Weapons in Europe: From the Iron Period of the Northern Nations to the End of the Thirteenth Century: With Illustrations from Contemporary Monuments.* Oxford & London: John Henry & James Parker, 1855. Vol. 1 only. 8vo. xxv, [1 blank], 387 pp. Frontispiece, 89 figures, index; free end-leaves and first and last pages foxed. Contemporary full calf, 5 raised spinal bands, gilt stamped front and cover devices and leather spine label, blind-stamped rulings; heavily rubbed, corners worn, spine head slightly torn, rear cover smudged, front hinge starting. Ownership inscription (school prize). Book label. Good.

\$ 45

FIRST EDITION of the first of three volumes published between 1855-60, considered an authoritative text on the arms and armor of Europe up to the end of the 1200s and known for its extensive use of Latin quotations.

☼ Crosby, Everett Uberto. *Medieval Warfare: A Bibliographical Guide.* Florence, KY: Taylor & Francis, 2000, p. 71.

163. HEWITT, John. *Hewitt's Tables of Simple Interest. Shewing at one View, the Interest of any Sum of Money, from one Penny to 100,000 l., from one Day to 365, from one Month to 11, and from one Year to 10, at 3, 4, 5, 6 per Cent. II. A Table of Time, which shews the Number of Days between any two in a Year. III. Nine Tables of Brokerage or Commission: The Stock or Value of Goods sold, from one Pound to 100,000 l. at 1/8, 1/4, 1/2, 3/4, 1, 1 1/4, 1 1/2, 1 3/4, 2, 2 1/4, 2 1/2, 2 3/4, 3, 3 1/4, 3 1/2, 3 3/4, 4, 4 1/4, 4 1/2, 4 3/4, to 5 per Cent. IV. Nine Tables to reduce the most Current Pieces of Gold, both Foreign and Domestick, into Pounds, &c. and on the contrary to reduce*

Pounds, &c. into those different Pieces of Gold; shewing what each Piece should properly weigh. London: Printed for John Clarke and C. Hitch, 1747. 12mo. [10], [i-v], vi-cxxix, [i] pp. Second leaf is signed A3, A[7] recto blank. Original full calf, gilt-stamped double-ruling to covers; heavily worn, front cover open tear, lacks original spine, joints reinforced with kozo. Internally clean. Ownership signature of John Coryton. As is (internally very good). RARE.

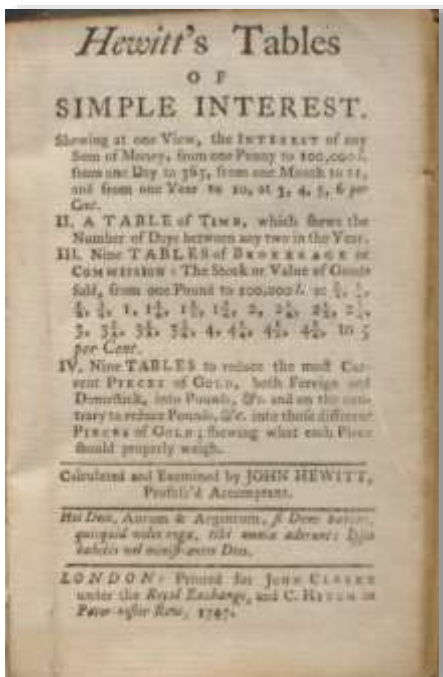
\$ 75

The first edition was issued in 1736. This is the second edition. A Dublin printing followed in 1773.

Provenance: John Coryton is likely son to Peter Goodall, who took the Coryton name after his marriage to the niece of the fourth and final Baronet, with whose death in 1739 the baronetcy became extinct (UK National Archives).

LOCATIONS: William Andrews Clark Memorial Library (UCLA); The British Library, St. Pancras; National Library of Scotland.

☼ National Archives. "Coryton of Pentillie, Pellaton." [available online]. English Short Title Catalog N002433.



164. **HIND, Arthur M.** *An Introduction to a History of Woodcut with a Detailed Survey of Work Done in the Fifteenth Century. With Frontispiece and 483 Illustrations in the Text. In Two Volumes.* New York: Dover, (1963). Two volumes. Unabridged republication of original 1935 edition. 8vo. xlii, 395, [9]; viii, 396-838, [23] pp. Frontis., illustrations, indexes. Printed wrappers. Near fine. ISBN: 0486209520; 0486209539 \$ 35
165. **HOBSON, Anthony.** *Great Libraries.* New York: G. P. Putnam's Sons, (1970). 4to. 320 pp. 390 illustrations, bibliography, index. Green cloth, gilt-stamped spine, dust-jacket; jacket torn in a few places. Near fine in very good jacket. \$ 30
166. **HONG, Sungook.** *Wireless; From Marconi's Black-Box to the Audion.* Cambridge: MIT Press, (2001). 8vo. xiv, 248 pp. Illustrated, index. Navy silver-stamped cloth, dust jacket. Burndy bookplate. Fine. ISBN: 0262082985 \$ 30
167. **HOOPEs, Penrose R.** *Shop Records of Daniel Burnap, Clockmaker.* [No place]: Connecticut Historical Society, 1958. (265 x 180 mm). viii, 188 pp. Illustrations, indexes. Brown cloth, printed paper cover label and gilt-stamped black spine label; cloth very lightly rubbed. Previous owner's bookplate and small mailing label. Near fine. \$ 70

LIMITED EDITION OF 1000 COPIES.

168. **HOPKINS, Lynda & Rich.** "Love Came at Christmas Time." [Terra Alta, WV]: Lynda & Rich Hopkins, 1992. Broadsheet (510 x 335 mm). 5-color printed broadsheet with decorative title borders on white paper. Very good. AA3072 \$ 10
- A specially printed Christmas greeting from Rich and Lynda Hopkins, consisting of a quotation from 1 Corinthians 13.

Rich Hopkins is the founder of Pioneer Press in West Virginia, and the inaugural recipient of the Sheldon C. and Helen Wesson Award for the Preservation of Letterpress.

169. **[HORACE (65 B.C.-8 B.C.)] STAUFFACHER, Jack Werner (comp.).** *The Continuity of Horace.* [San Francisco]: [Greenwood Press, 1992]. (305 x 190 mm). 32 pp. 38 figs., 2 additional text illustrations. Printed wrappers. Fine. \$ 150

This work contains a short illustrated survey of editions of Horace's Ode One (Book I), "The Relevance of Horace" by Michael Taylor, as well as his notes on the translation of the Odes.

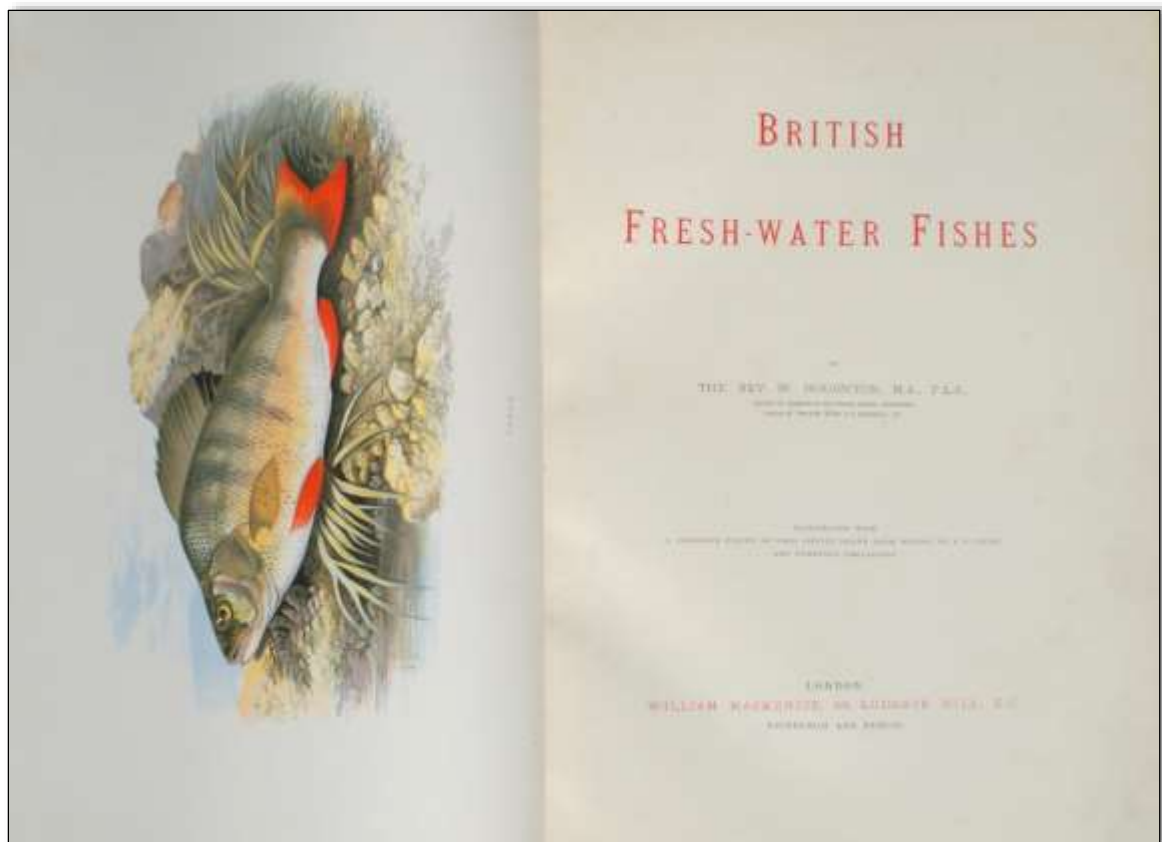
170. **HOUGHTON, Claude (1889-1961).** [Autograph Letter Signed]. (180 x 115 mm). Single sheet, written on front and back of Savage Club, London, stationary. August 23, 1957. Accompanied by sheet music for "Someone a Little Like You... Words by Claude Houghton, Music by Frederic Curzon." INSCRIBED BY THE AUTHOR: "For Marjorie with my love, Claude, August 1951." Housed in Quarter dark blue morocco folder with marbled paper sides. Very good. \$ 350

The letter reads: "Dear Marjorie, How glad I was to have your letter! And how deeply I sympathize with you about migraine! (My wife has suffered with it off and on for years). But do remember you can recover. Remember, too, my dear, you are needed. You have drive, initiative – and I am sure you will be in action again. Then we'll have a marvelous lunch and talk about everything! There isn't a recording yet of the song. (I am sending you a copy of it today under separate cover.) It has had a good many broadcasts and will have many more. (The words – in the new edition – have been slightly altered so that sopranos can sing it.) I am so glad you like it. It's grand news that you are studying music. Really grand. I think the song will eventually be recorded and when it is, you shall have a record. When I say 'recorded' I mean of course by someone like H.M.V.; but singers have

made a recording – ... and purposes. If I can get one, you shall [have] it. I have a new novel coming out in January. Also another song – of a different kind. It will be a two-part song for women, and will be sung by women’s choirs. Of course later it may appear as a “straight” song. It is a lullaby. Lullabies are always written by people who haven’t children! Bless you. Look after yourself. Love given, Claude.”

The identity of Marjorie is a mystery, but she may be either Marjorie Lawrence (1907-1979), a noted Australian soprano, or novelist Marjorie Bowen (1885-1952). Houghton and Lawrence shared an acquaintance, James P.J. Murphy, and traveled in the same literary circles.

(See: <http://www.library.georgetown.edu/dept/speccoll/fl/f118%7d4.htm>). Houghton and Bowen traveled in the same literary circles: (See: FORTUNE, Dion. *Esoteric Orders and Their Work*. 2000, p. 7).



Magnificent chromolithographs of British fish

171. **HOUGHTON, William.** *British Fresh-water Fishes. Illustrated with a coloured figure of each species drawn from nature by A. F. Lydon, and numerous engravings.* London: William Mackenzie, (1879). Large 4to. (374 x 275 mm) xxvi, 204 pp. 41 colored full-page chromolithographs (including frontispiece), 64 engraved vignettes, red and black title-page, top edge gilt. Modern dark brown quarter morocco over original cloth boards, raised bands, gilt-stamped spine title. Bookplate of James Jones. RARE. Fine.

\$ 2200

FIRST EDITION, with all plates present and in fine condition. Sometimes bound as two volumes, but this copy is bound as one, and it is complete. This Victorian book is a gentleman’s encyclopedia of the fresh water fish native to Britain. In addition to 41 stunning color full-page plates of each fish described, the book also has a steelcut vignette at the beginning of each description, as well as numerous diagrams and drawings. Reverend William Houghton, a Shropshire clergyman, produced this work with the angler in mind - opposed to the naturalist. Many of the fish are portrayed as game-landed freshwater fish set on the pastoral riverbanks and shorelines of the British Isles. The

writing, which accompanies each plate, offers detailed information on the habitat, breeding and capture of the fish. The text page includes a lovely steel-engraved vignette of the natural habitat of the fish, an elegant scene of the river from which the fish was caught.

☼ BM Readex Vol. 12, p. 710; Buchanan, *Nature into Art*, p. 168; Nissen ZBI 2009.

172. [Howe Library] **IVES, Sidney** (ed.). *The Parkman Dexter Howe Library. Parts I, III, & IV. Three parts.* Gainesville: University of Florida, 1983-1986. Three parts. 8vo. [v], 77; vi, 100, 24, 26; vi, 97, 13, 21 pp. Frontis. port. of Howe, plates, indexes. Printed wrappers. Near fine.

\$ 50

This set includes a descriptive catalogue of early New England books, manuscript works by Emily Dickenson, and a collection of works by Henry Wadsworth Longfellow, et al. At least 10 parts have been issued.

173. **HUDSON, Noel.** *An Early English Version of Hortus Sanitatis, a Recent Bibliographical Discovery.* London: Bernard Quaritch, (1954). Limited edition facsimile: 550 copies only. 4to. xiii, 164, xvii-xxx pp. Illus., appendices, index & register [numbered separately]. Gilt-stamped cranberry cloth, dust jacket; corners slightly bumped, jacket worn. Burndy bookplate. Fine otherwise. Rare, limited edition.

\$ 125

174. **HUGHES, Thomas P.** *Networks of Power; Electrification in Western Society, 1889-1930.* Baltimore: Johns Hopkins University Press, (1988). Second printing. Tall 8vo. xi, 474 pp. Illus., index. Black-stamped mustard-colored cloth. Fine. ISBN: 0801828732

\$ 20

175. **HUNLEY, Maxwell.** *Catalogue XIII: American and English Juveniles, 1773-1934.* Beverly Hills: Maxwell Hunley, n.d. (160 x 115 mm). 44 pp. Title vignette. Patterned paper wrappers, printed paper cover label; bottom wrapper edge chipped, some marginal markings in blue pencil. Good. RARE.

\$ 35

With 303 children's books listed. 500 copies printed by the Ward Ritchie Press.

176. **HUNLEY, Maxwell.** *Catalogue Eighteen: Tales of Past Times: Old and Rare Juveniles, Toy Books, First Editions, etc., etc.* Beverly Hills: Maxwell Hunley, 1941. (160 x 115 mm). 48 pp. Printed wrappers. Very good.

\$ 35

177. **HUNTER, Dard.** *Papermaking by Hand in India.* New York: Pynson Printers, 1939. 4to. 129 pp. Title-vignette, 84 illus., 27 paper samples. Quarter black leather over handmade paper boards, gilt-stamped spine title, slipcase. Fine. AA2986

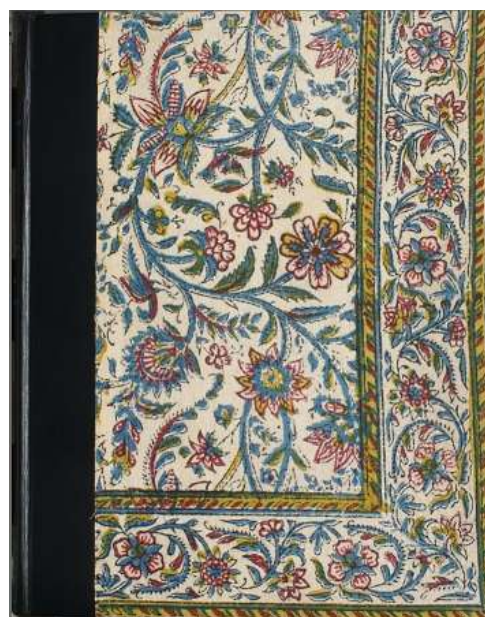
\$ 1300

Limited numbered edition of 370 copies, signed by Dard Hunter on the colophon, prospectus loosely inserted.

178. **HUTNER, Martin & Jerry KELLY.** *A Century for the Century: Fine Printed Books from 1900 to 1999.* (New York): Grolier Club, (1999). 4to. xxx, 110 pp. Large full page illustrations (many with color), indexes. Printed wrappers. Fine.

\$ 45

Limited Edition of 1000 copies. Featuring the finest printed books of the century. ISBN: 0910672296



179. **HUYGENS, Christiaan.** *Horologium oscillatorium; sive de motu pendulorum ad horologia aptato demonstrationes geometrica.* (Bruxelles: Culture et Civilisation, 1966). Facsimile, Paris 1673 reprint. 30 cm. [16], 161 pp. Illus. Blue gilt-stamped leatherette, bit nicked along bottom edge. Burndy bookplate. Fine otherwise. Scarce. \$ 120

180. **[Illuminated manuscript].** [Trinity Apocalypse]. London: Eugrammia Press in collaboration with Trinity College. 4to. [32] ff. Beautiful gilt-stamped white leatherette, ornate decorations and armorial devices, bound by Zachnsdorf. Near fine. Lacks separate text volume and slip-case. \$ 200



LIMITED EDITION—343 of 600 copies of this facsimile of the Book of Revelation featuring gorgeous gold-blocked illustrations in vibrant colors.

“The Trinity Apocalypse has long been considered the finest manuscript of its kind. Containing the text of the Book of Revelation, accompanied by a commentary and a remarkable series of illustrations that depict the dream of John in vivid detail, it was written and illustrated in England in the mid-thirteenth century (with a text in French), and stands at the height of artistic achievement. Amidst the figures in the dream, there are people and animals familiar in contemporary life, depicted with a colour and vitality whose appeal speaks over the centuries” (McKittrick, Morgan, & Short).

☼ McKittrick, David, Nigel J. Morgan, and Ian Short. *The Trinity Apocalypse: (Trinity College Cambridge, MS R.16.2).* Toronto: University of Toronto Press, 2005.

181. **[Illuminated Manuscript Leaf]** [Finely Illuminated Vellum Manuscript Signature in Latin, perhaps France, ca. late 15th Century]. [No location given: ca. 15th Century]. 22 x 21.75 cm. Double-columned, double-sided single signature, 32 lines. The leaf features 69 gilt initials with embellished pen-work, 2 of them larger with blue backgrounds and the rest smaller with beige or dark brown (matching text ink) backgrounds, with some additional red lettering and the heading “Psalms.” 4 pp. Fine vellum; some initials faintly faded with gilt and colors otherwise bright and text clear. Fine. \$ 900



Although not fully translated, this signature was likely once part of a psalter. It features part of a litany from the Book of Hours—Psalm 70 in its entirety, moving into a call-and-response from with red letters marking the call v. the response, beginning with “V: Salvos fac servos tuos” and cutting off at “R: aeternam dona eis...” Due to the structure of books, the page opposite the beginning of this litany is not the page that should numerically follow it were it still bound, and so it is broken early. The leaf also features almost all of Psalm 37,” ending with “Qui retribuunt mala pro...”

182. **[Illuminated Manuscript Leaf]** *A Finely Illuminated Vellum Manuscript Leaf in Latin, ca. 15th Century.* [Italy]: ca. 15th Century. (130 x 100 mm). Single column, 16 lines of text. The leaf features six initials, three of them in gold with red and blue penwork embellishment, the others in same red and blue. On the left margin is a foliate bar border in gold, resembling sprouting wheat. Nicely matted in cloth with wood frame. Fine.

\$ 450

The gold remains bright and the paper is in excellent condition, with only the faintest hint of blemishes. Although not fully translated, this leaf is a possible example of the *psalmi idiotici* (compositions by private individuals in imitation of the Biblical Psalter). The first line, “tu solus altissimus i oi terra” can be roughly translated into “Thou alone art most high over the Earth.”

183. **[INNESS, George (1825-1894)] QUICK, Michael.** *George Inness: A Catalogue Raisonné.* [Volume One, 1841-1879; Volume Two, 1880-1894]. New Brunswick and London: Rutgers University Press, (2007). Two vols. (310 x 240 mm). xiii, 592; x, 548 pp. Frontis. (both vols.), 234 color plates, numerous black and white reproductions, indexes. Brown cloth, gilt-stamped black spine labels, dust-jackets. Housed in large cloth slipcase. Fine.

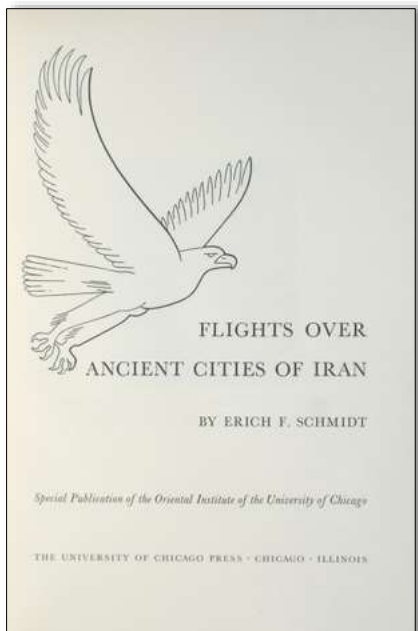
\$ 375

FIRST EDITION. A gorgeously illustrated set of the American landscape painters' work. ISBN: 9780813538327

Monumental Archeological Photographic Survey of Iran

184. **[IRAN] SCHMIDT, Erich F.** *Flights Over Ancient Cities of Iran.* Chicago: University of Chicago Press, (1940). Special Publication of the Oriental Institute of the University of Chicago. Dedication to Mary-Helen Warden Schmidt (Photo of her standing next to their plane “Friend of Iran”). Folio. xxii, 104 pp. 119 large photographic plates, index, map endleaves. Pictorial cloth; joints rubbed. Very good copy. Scarce.

\$ 1,500



This remarkable photographic study of the ancient sites of Iran was made by the team of Dr. Erich and Boris Dubensky. The images reproduced in this book were selected from the 2,600 images taken over years of work. They established a new form of aerial surveying for archeological and geological sites, pioneering this field while in Iran. They started in 1935 and had a biplane called “Friend of Iran”. Boris Dubensky (1899-19??) was an Iranian of Russian origin, who had worked with Schmidt at Rey [Rayy], and who replaced von Busse at Persepolis; Dubensky had emigrated to the US and became Schmidt’s assistant in 1932. Dubensky had intimate knowledge of the sites photographed, which proved especially useful for this aerial expedition.

“In 1935-36 and 1937, Erich Schmidt led two expeditions into the rugged mountains of Luristan. Both endeavors combined aerial surveys from the plane with archaeological excavations in an attempt to learn as much as possible about this little explored region of Iran. In addition, the group prepared maps and compiled data concerning temperature, altitude, landscape, and the local population. They conducted brief excavations at more than a dozen sites, one of the

most interesting of which was Surkh Dum-i-Luri in the Kuhdasht plain. Here they cleared several levels of a sanctuary dating to the first half of the first millennium B.C. The shrine contained quantities of votive offerings to the goddess Ninlil, including cylinder and stamp seals and quantities of bronze pins with elaborately decorated heads.” – [Oriental Institute].

This photographic surveying expedition was carried out during very turbulent times. The book acknowledges the support of Reza Shah Pahlavi (1878-1944), the founder of the Pahlavi dynasty (succeeding to the throne after the Qajars) and Shah of Persia from 1925 until he was forced to abdicate by the Anglo-Soviet invasion of Iran on September 16, 1941. It was Riza Shah who renamed Persia "Iran" by decree in 1935, thus this book refers to Iran as the proper name for this ancient and both historically and culturally rich county. During World War II the Allied powers of Great Britain and Russia both occupied Iran. The British relied heavily on Iran's oil reserves and the Russians tried to both gain in oil as well as their oft-sought sea port. The Shah's standing up to the demands of the Russians was not successful and the British had long been taking advantage of this oil-rich region. The son of Reza, Mohammad Reza Pahlavi, became the puppet monarch to the British, who placed him in the throne because he could be controlled.

Thus with the on-set of world war and the turn of power that was about to take place, this book was issued in a very dire circumstance.

The acknowledgements give thanks to: His Highness Mohammed Ali Foroughi, His Excellency Ali Asghar Hekmat (1893-1980) , André Godard (1881-1965) , director of the Service of Antiquities, and Drs. Farahmandi and Sadiq. General Afkhami, Colonel Haj Ali Razmara (1901-1951) and Bagher Davarpanah. Mr. William Harrison Hornibrook (1884-1946) and Cornelius Van Hemert Engert (ca.1888-1985), and Sir Horace Seymour (1885-1978), British Ambassador to Iran from 1936-39.

"During the winter of 1930-31, the Oriental Institute organized a Persian Expedition to conduct excavations in the largely unexplored mountainous regions east and southeast of the Mesopotamian plain. James Henry Breasted requested, and was granted, a concession to excavate the remains of Persepolis, an Achaemenid royal administrative center in the province of Fars. Thanks to an anonymous benefactress, work started the same year under the direction of Ernst Herzfeld, Professor of Oriental Archaeology at the University of Berlin. Herzfeld served as director of the Persian Expedition until the end of 1934, when he was succeeded by Erich Schmidt, who continued to excavate in the region until 1939."

Erich F. Schmidt will always be remembered for his pioneering work in archeology and the beautifully illustrated Oriental Institute publications on his work in Iran: *Flights over Ancient Cities of Iran* (1940), as well as three volumes on Persepolis (1953, 1957, and 1970).

☼ Stephen Kinzer, *All the Shah's Men: An American Coup and the Roots of Middle East Terror*. See: Gürsan-Salzman, Ayse, *Exploring Iran; the Photography of Erich F. Schmidt, 1930-1940*. University of Pennsylvania Museum of Archaeology, 2007.

185. **IVINS, William M., Jr.** *Prints and Books: Informal Papers*. Cambridge: Harvard University Press, 1927. FIRST EDITION. 8vo. x, 375 pp. Plates, illustrations. Black cloth, gilt-stamped spine, dust-jacket; minor water-stains to jacket spine, else near fine. \$ 28
186. **JACOB, Giles** (1686-1744). *The Complete Court-Keeper; or, Land-Steward's Assistant*. "In the Savoy" [London]: Henry Lintot for T. Woodward, D. Browne, J. Shuckburgh, T. Osborne and W. Smith, E. Wicksteed, 1741. 8vo. viii, 522, [22] pp. Index. 20th-century half calf over blue buckram, 5 raised spinal bands, gilt-stamped red leather spine label; cloth lightly rubbed. Title-page signature (upper margin). Very good.

\$ 400

Fourth edition, “with large Additions and Amendments, and the Precedents in English.” This comprehensive treatise on landlord and tenant was one of Jacob’s most successful works (first issued in 1713).

Jacob, “a native of Romney, Hampshire, received a legal education, and subsequently became steward and secretary to the Hon. Wm. Blathwayt. Jacob was the author of more than thirty works, of which twenty-five were law books. Of all these publications, the only ones now in request are: 1. *Complete Court-Keeper, or Land-Steward’s Assistant*” and three others (CDEL, p. 859).

☀ Allibone, Samuel Austin, and John Foster Kirk. “Jacob, Giles.” *Critical Dictionary of English Literature, and British and American Authors, Living and Deceased, from the Earliest Accounts to the Middle of the Nineteenth Century*. Vol. 1. Philadelphia: 1859.



187. **JAFFE, Israel David Margolies [or: JAFFE-MARGOLIOT, Israel David]** (c. 1802-1864). *Ḥazon le-mo'ed belek rishon: ...le-va'er seder limud hokhmat ha-tekhunah...li-kebo'a mo'adim u-moladot u-tekufot...* Pressburg [Bratislava]: Gedruckt bei Anton Edlen von Schmid, 1843. On the verso of title are the words: “Chason Lamoed”. 2 volumes in one. Hebrew text. 8vo. [84] ff. [i.e. 168 pp.]. With several diagrams including a representation of the solar system [Sun and Earth]. [bound with]: *Sefer Yafeah la-kets: 'al Sefer Be-resbit ... : kolel shene 'inyanim: 1. Ḥidushe hagadah ... 'a. pi ha'kirab, ketsatam mah she-shama' ha-mehaber ... meha-Ramas [R. Mosheh Sofer], zatsal ... 2. Sidur shel ha-ma'asim ha-nizkarim ba-Torah ... nikra Sidur zemanim*. Pressburg: Druck von Heinrich Sieber's Erden, 1862. Hebrew text. 8vo. 72 ff. [i.e. 144 pp.]. Bound in contemporary quarter cloth, cloth tips, marbled paper over boards, paper spine label; label is worn [not readable], extremities mildly worn. RARE.

\$ 95

Two works by Margoliot-Jaffe, a Hungarian rabbi. Both works are rare and deal with the Jewish calendar and the latter is a commentary on the Old Testament.

Jaffe-Margoliot was a Hungarian rabbi. Born in Vagszered-Sered Nadvahom, Jaffe-Margoliot was a descendant of both Mordecai Jaffe, the author of *Levush*, and Judah Loew b. Bezalel (the Maharal) of Prague. His immediate ancestors, leading members of the community in Vienna, were wealthy and on several occasions advanced loans to the royal house. For many years he studied under Moses Sofer, and several of the latter’s responsa are addressed to him. After his teacher’s death, Jaffe-Margoliot corresponded on *halakhab* with S.B. *Sofer, author of the responsa work *Ketav Sofer*, as well as with Moses Schick and Judah Assad. While still young, he was appointed *dayyan* of the community of Senice-Szenc in Slovakia, and in 1832, rabbi and *av betdin* of the Bazin-Pezinok community in the Bratislava (Pressburg) district. He took a prominent part in the opposition to the Reform movement which was beginning to spread at the time. At the disposal of those demanding Reform were several newspapers (*Ben-Chanania* of L. Loew, *Ha-Karmel* of Meiser) in which they propagated their views, while the Orthodox element was able to do so only from the synagogue pulpits. Jaffe’s work *Meholat ha-Mahanayim* (1859) was the first attempt to explain the standpoint of the observant Jews in writing. It is written in an easy, clear style and made a great impression on the moderates in the Reform camp. The author argues that innovations like moving the reading desk from the center of the synagogue to the front of the ark, the prohibition of wearing the *kittel during the High Festival services, and introduction of the organ do not justify a schism in Judaism. Nevertheless, it was as a result of these arguments that he unwittingly originated the idea of the schism of Hungarian Jewry which took place a few years later. His other works, *Yappe'ah la-Kez* (2

vols. 1862–88) and *Har Tavor* (1861), are also on the subject of moving the reading desk. His first work, *Hazon la-Mo'ed* (1843), in which he discusses the *Hilkebot Kiddush ha-Hodesh* of Maimonides' *Mishneh Torah*, reveals his knowledge of astronomy and mathematics.

☀ M. Stein, *Magyar Rabbik*, 3 (1907), 41–45, 138f., 144, 146–8; D. Kaufmann, *Die letzte Vertreibung der Juden aus Wien und Niederoesterreich* (1889); J.J.(L.) Greenwald (Grunwald), *Le-Toledot ha-Reformazyon ha-Datit be-Germanyah u-ve-Ungaryah* (1948), 85; P.Z. Schwartz, *Shem ha-Gedolim me-Erez Hagar*, 1 (1914), 53b no. 278; A. Stern, *Melizei Esh al Hodsbei Nisan... Tammuz* (1962²), 118–20.

Locations (first book) [3]: Simpson University Library, Start-Kilgour Memorial Library, Redding, CA 96003; Hathitrust Digital Library, Ann Arbor, MI; Harvard College Library, Cambridge, MA.

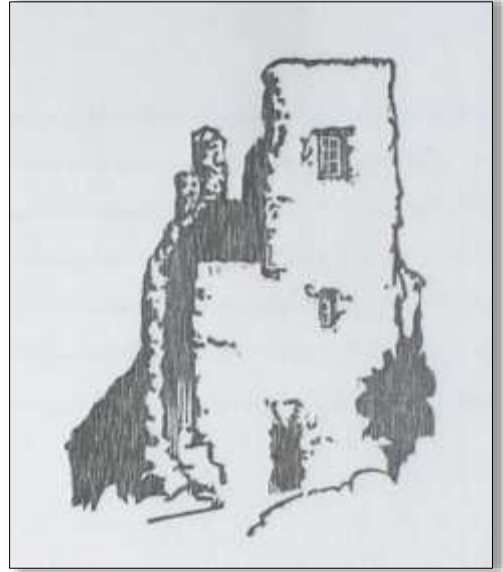
Locations (second book): [2] Ohio State University Libraries; Harvard College Library, Cambridge, MA.

See: http://www.jewishvirtuallibrary.org/jsource/judaica/ejud_0002_0011_0_09957.html

188. **JANKOVIĆ, Vladimir.** *Reading the Skies; a cultural history of English weather 1650-1820*. Chicago: The University of Chicago Press, (2000). 8vo. xiv, 272 pp. Frontis., illus., bibliography, index. Gilt-stamped blue buckram. Burndy bookplate. Scarce. Fine. ISBN: 0226392155 \$ 60
189. **JAVIS, Adrian; Kenneth SMITH** (editors). *Perceptions of Great Engineers II; Papers given at a One-day Conference held at Merseyside Maritime museum 22 November, 1997*. (Albert Dock, Liverpool: National Museums & Galleries on Merseyside, Merseyside Maritime Museum, 1998). 8vo. 118 pp. Illus., index. Pink printed wrappers. Burndy bookplate. Very good. Rare. \$ 12



190. **JEFFERS, Robinson.** *Granite & Cypress: Rubbings from the Rock. Poems Gathered from the Stonemason Years When Submission to the Spirit of Granite in the Building of House & Tower & Wall Focused His Imagination & Gave Massive Permanence to His Verse.* University of California at Santa Cruz: Lime Kiln Press, 1975. Oblong folio. [58] pp. Printed on English Hayle handmade paper, title-page woodcut by William Prochnow. Bound by Schubert Bookbindery in German linen, open-laced deerskin over Monterey Cypress spine, Japanese Uwa end-papers. Custom slipcase made of Monterey Cypress inlaid with a square “window” of granite from Jeffers’ stoneyard (drawn by the poet from the sea), built to stand erect on a felt-lined cypress stand; case with hair-line crack, else fine. SIGNED by printer William Everson in ink at limitation page. Prospectus signed by Everson and three proof-sheets laid-in.



\$ 15000

LIMITED EDITION of 100 numbered copies. EXCEPTIONALLY RARE presentation of Jeffers’ powerful collection, housed in a beautiful case meant to stand on its own as a work of art. This unique blending of physical and lyrical expression weaves together layers of meaning in a celebration of permanence, poetry, and fine presswork, resulting in a truly outstanding piece.

The Lime Kiln Press was a hand-press workshop run by Everson at UC Santa Cruz. *Granite & Cypress* is its third publication. “Perhaps the most extraordinary of Everson’s lifelong attempts to create the unified or ‘sacral’ book, in fact, involves the printing of Robinson Jeffers’ *Granite & Cypress: Rubbings from the Rock*. Every aspect of the poetic content, the landscape against which the poems were written, and the nature of the poet himself has been taken into account in the designing of this artifact” (Bartlett, p. 207).

In a letter to critic and author Lawrence Clark Powell, Jeffers’ wife, Una, writes: “The conflict of motives on the subject of going to war or not was probably one of several important factors that, about this time, made the world and his own mind much more real and intense to him. Another factor was the building of Tor House. As he helped the masons shift and place the wind and wave-worn granite I think he realized some kinship with it, and became aware of strengths in himself unknown before” (Jeffers in Occidental College, p. 4).

From the prospectus: “Readers will find here, then, four unprecedented features. In the book itself they will read together for the first time the nuclear body of poems which Jeffers wrote under the impact of stone, the transforming symbol of his creative emergence. They will see the long Jeffers line extended to its natural outreach, like the pulse and withdrawal of the tides to which he attributed his prosody. They will find a typography in which the implication of stone is carried to the ultimate, registering the wave-worn permanence of his mood and themes. And in the incomparable case which enshrines the whole they will possess the architectonic resolution of all these elements, memorializing the achievement of a spirit intense but serene, and the passionate instinct, immoderate and fierce, by which he will always live.”

☼ Bartlett, Lee. *Benchmark & Blaze: The Emergence of William Everson*. Lanham, MD: Scarecrow Press, 1979; Jeffers, Una, Occidental College, and Robinson Jeffers Committee. *Robinson Jeffers Newsletter*, (1975).

191. **JEFFERS, Robinson.** *Whom Should I Write For, Dear, But For You?* [Carmel]: Tor House Foundation, January 1979. 4to. 11³/₄x8¹/₂ inches. [8] pp. Douglas Cockerel marbled wrappers with “RJ” printed label on upper cover.

\$ 895

LIMITED EDITION of 100 copies printed by Ward Ritchie at the Laguna Verde Imprenta. WR 13. Most of the Laguna Verde Imprenta printings were made by Ritchie for his subscribers, but in this case he printed this commission for Donnan and Garth Jeffers and the Tor House Foundation. As such this piece did not have the usual distribution and is quite rare.

One of Jeffers’ poignant poetic letters, with the opening line, “Whom should I write for dear, but for you? Two years have passed, The wound is bleeding—new and will never heal. I used to write for you, and give you the poem, When it was written, and wait uneasily your verdict ...”

His wife, Una, had died of cancer... Jeffers grieved for several years. Karman reports that “although troubled, Jeffers was not constantly depressed. . . . One night during this time, after a dinner that included oysters from the East Coast sent to the Jeffers by friends, Lee found Robinson carefully disposing of the shells. As she tells the story, he was carefully placing them in an area once used by Indians for the abalone feasts. ‘What are you doing?’ she asked politely. ‘I’m putting these here to confuse future archaeologists,’ he replied, smiling.”

☼ James Karman, *Robinson Jeffers: Poet of California*.

Scarce!

Designed by Merle Armitage

192. **JEFFERS, Robinson.** *The Loving Shepherdess. With nine original etchings by Jean Kellogg.* New York: Random House, 1956. 4to. [viii], 105, [iv] pp. Quarter gilt-stamped black cloth over white paper-backed boards, black cloth slip-case by the Silverlake Bindery. SIGNED BY JEFFERS AND KELLOGG at limitation page. Additional original pen-and-ink illustration by Kellogg at limitation page. Additionally signed and inscribed from Kellogg to Dick McGraw at dedication page. Prospectus, backing sheet, and 3 ALSs laid-in. Fine.

\$ 2000

LIMITED EDITION of 155 numbered [#64] copies designed by Merle Armitage, printed by Anderson, Ritchie, & Simon, and bound by the Silverlake Bindery.

Beautiful copy of Jeffers’ epic poem, with featuring rare autographs and ephemera. Each of the ALSs are from Kellogg to Dick McGraw, a California resident and friend of Ansel Adams. 1st ALS: 1p., 8/22/1956; 2nd ALS: 1p., 8/30/1956; 3rd ALS: 2pp., 1/25/1957.

“In the most tender—and possibly most beloved—of all his narratives, *The Loving Shepherdess*, [Jeffers] focused on the fruits of excessive love and pity. . . . In describing the long walk from Big Sur to Carmel Valley and beyond—through majestic landscape that has come to be known as ‘Jeffers Country’—the usually tough-minded Jeffers is at his poetic, most tender-minded best” (Fitzpatrick, p. 83).

Kellogg (1910-1990) was a Californian painter and printmaker and friend of Edward Weston.

☼ Fitzpatrick, Elayne Wareing. *Shepherds of Pan on the Big Sur-Monterey Coast*. Bloomington, IN: Xlibris, 2006.

193. **KANT, Immanuel (1724-1804).** *The principles of critical philosophy, selected from the works of ... and expounded by James Sigismund Beck. Translated from the German by an auditor of the latter.* London: Sold by J. Johnson, W. Richardson; Edinburgh: P. Hill, Manners and Miller; Hamburg: B. G. Hoffmann, 1797. 8vo. lxxx, 454, [ads 2] pp. Original quarter paper-backed blue drab boards; spine heavily chipped, corners showing. Ex library bookplate. Very good. SCARCE.

\$ 6500

FIRST ENGLISH EDITION of James Sigismund Beck's three-volume *Erläuternder Auszug aus den kritischen Schriften des Herrn Prof. Kant* (Riga: Hartknoch, 1793-1796), an important early introduction to Kant's thought. Beck's work stands far above the plane of the similar efforts of Kiesewetter, Snell, and others. Beck was extraordinary professor at the University of Halle. RARE IN ORIGINAL BOARDS.

\$6957

194. **[LOWINSKY, Thomas] MYERS, Colin.** *The Book Decorations of Thomas Lowinsky. With a Memoir by Katherine Thirkell And an Annotated checklist by Oliver Clark.* Oldham (UK): Incline Press, 2001. 4to. 120 pp. Sepia frontispiece, 86 illus. (51 tipped in). Half brown cloth over green-patterned paper boards, gilt-stamped spine title, Mylar wraps. Housed in a blue cloth slipcase, printed paper spine label. As new. FINE.

\$ 350

LIMITED EDITION of 250 copies. LV1643

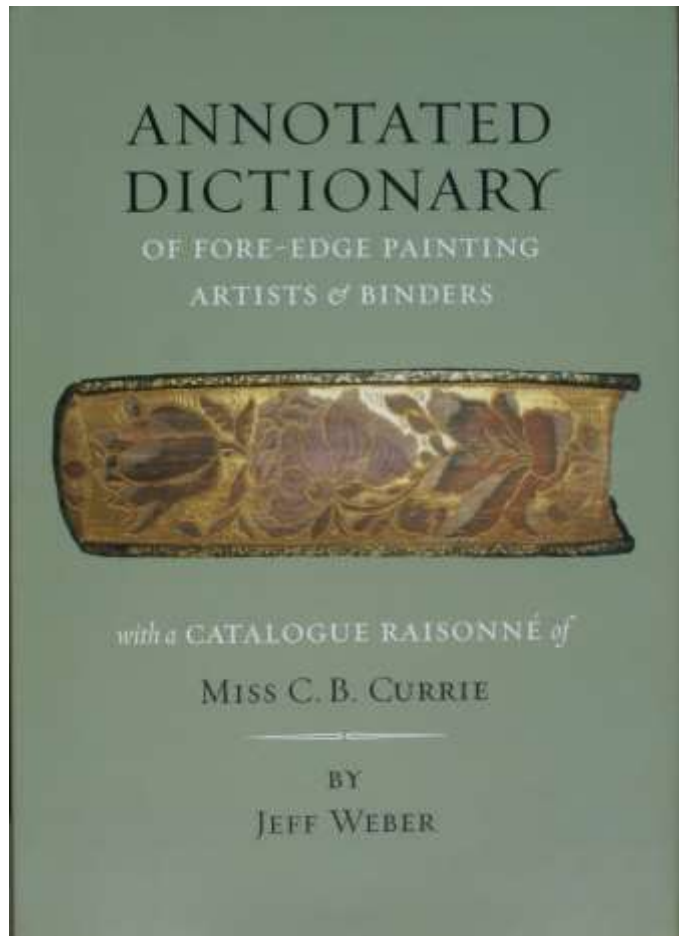
Much Needed Contribution to Study of Fore-edge Paintings

195. **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 book opens with 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 identity had been unknown until recently.

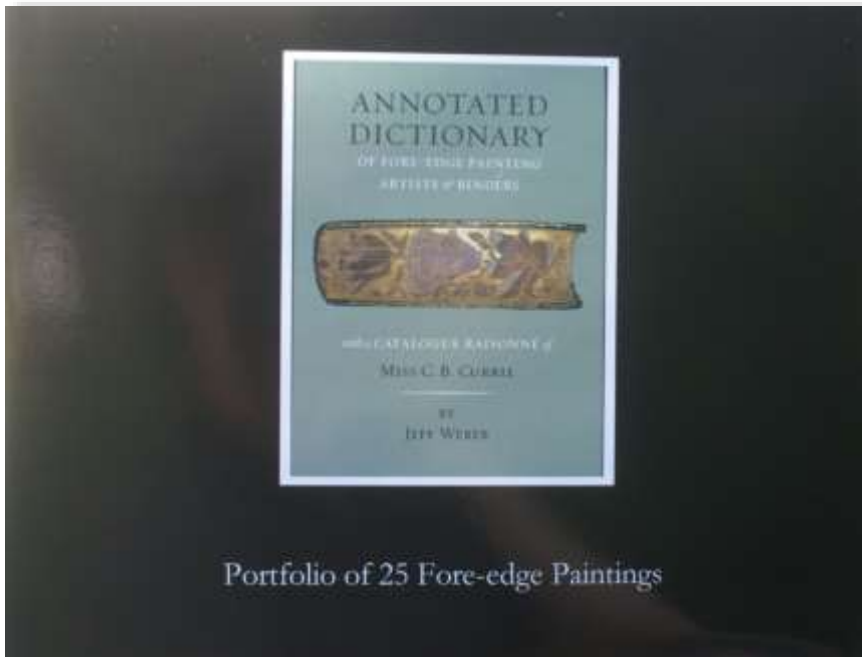
One of 50 Copies

196. **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.

\$ 75

50 copies printed. Essentially this is a supplement to the author's 2010 book on fore-edge painting artists and binders which was issued in an edition of 1,000 copies. There was a special deluxe edition of 25 copies with paintings by three different artists. The three artists who contributed to the edition

were Margaret Allport (Costa), Clare Brooksbank, and Martin Frost. These are the finest fore-edge artists in the world today and they have painted some remarkable scenes for the deluxe issue of Weber's book. This portfolio reproduces the 25 paintings commissioned, in number order. Each artist was asked to paint something special and/or something relating to fore-edge paintings. The surface of the new book was large enough to allow for any scene to be painted. On one scene Frost painted a mirrored reflection of



himself. On another scene Allport painted a scene of children climbing up a ladder to enter into a book-world, shelved as a library book, but in fact a fantasy world of imagination. She also painted an extraordinary scene of imps and elves coming into her world as an artist painting a fore-edge, but she had fallen asleep and while dreaming they were making a mess of her paints and brushes! Brooksbank showed her extraordinary talent to paint Pre-Raphaelite scenes that were both romantic and inspirational, each taken from paintings. She also painted three erotic scenes, the author's favorite being a scene of two Japanese lovers, fully clothed, lying beside each other, his hand directly up her kimono, and her hand outstretched holding a book that is fanned and showing a fore-edge painting! This portfolio celebrates the art made today by some highly talented artists.

197. **IVES, Joseph C.** *Report upon the Colorado River of the West, Explored in 1857 and 1858 by Lieutenant Joseph C. Ives, Corps of Topographical Engineers, Under the Direction of the Office of Explorations and Surveys, A. A. Humphreys, Captain Topographical Engineers, in Charge. By order of the Secretary of War.* [with]: Hydrographic Report. [with]: Geological Report. [with]: Botany. [with]: Zoology. [with]: Appendices. Washington: Government Printing Office, 1861, 1860. 5 parts in 1 (with each section heading) volume. Senate issue: 36th Congress, 1st Session. 4to. 131, 14, 154, 30, 6, [2], 31, [1] pp. Beautifully enriched with fine illustrations: 2 large folding lithographed maps “Rio Colorado of the West”, 8 fine folding panoramic views, 8 chromolithographic plates [facing pages 31, 44, 54, 66, 94, 120, 121, 128], and 17 lithographed plates of views (including frontispiece and 3 fossil plates) from sketches by Baldwin Mollhausen [frontis., 27, 49, 63, 74, 80, 100, 107, 108, 110, 119; 20, 30, 54, I, II, III], and 1 “profile” plate, with numerous steel engravings; minor tears to maps repaired, some browning, spotting and engraving off setting, p. 108 glue spot on plate has pulled some facing text, title page with small perforated “LC” and dated (1908) rubber stamp on verso, otherwise clean pages. Original pictorial gilt and blind stamped dark brown cloth covers, with recent new spine of similarly toned cloth. Library of Congress bookplate. Very good: an unusually clean and well maintained copy.

\$ 1,400

FIRST EDITION. “[This] report is one of the most desirable books in the Colorado River field” - Francis P. Farquhar. An important and desirable work in the history of the mapping and early descriptions of US territories, resources, etc. Complete with all plates, maps, wood cuts and panoramic views: includes eight colored lithographic plates of the Indians of the southwest.

Baldwin Mollhausen (1825-1905), artist and traveler, born in Bonn, travelled across the western United States, and died in Berlin. He was wounded by Indians but, after five months, navigated the Mississippi River to New Orleans. His time in the US was around 1850-1854. His chromolithographic images of the west are highly prized.

Joseph Christmas Ives (1829-1868), soldier, botanist, explorer of the Colorado River in 1858, was born in New York City on Christmas Day, 1829 and graduated from the United States Military Academy in 1852. As a Second Lieutenant from 1853 to 1854 he was appointed by the U.S. Army to the Topographical Engineers as assistant to Lt. Amiel Weeks Whipple in the Pacific Railroad survey along the 35th parallel.

From 1857 to 1858 Ives commanded an expedition to explore the Colorado River from its mouth. At Robinson’s Landing he built the 54 foot paddlewheel steamboat *Explorer* to map and survey the river. His party included Smithsonian associate John Strong Newberry as geologist. He led his party up the Colorado River to the lower end of the Grand Canyon, then struck out across the desert to Fort Defiance, Colorado. Ives reported his findings in his 1861 *Report upon the Colorado River of the West*. The Ives expedition produced one of the important early maps of the Grand Canyon drawn by Frederick W. von Egloffstein, topographer to the expedition.

☼ Flake 4287; Howes I-92; Paher, Nevada: An Annotated Bibliography, 952; Sabin 35308; Wagner-Camp-Becker 375; Wheat, *Mapping the Transmississippi West*, 947, 948.